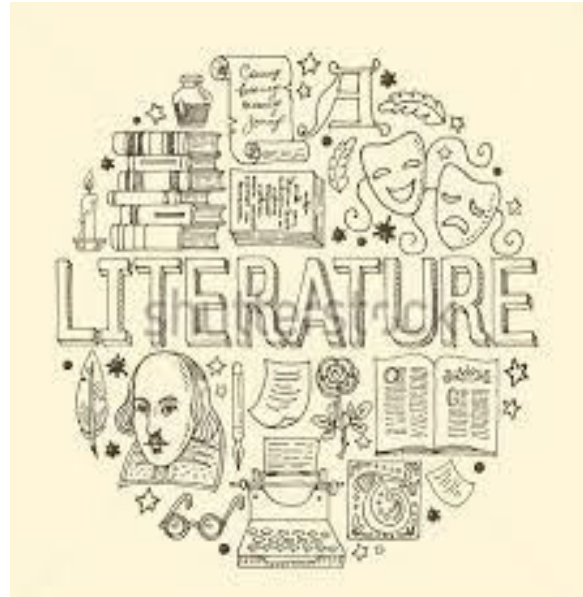




English Literature



Unseen Poetry + Love & Relationships Poetry Revision Guide

- Unseen Examples
- Unseen Sample Answers
- L+R poetry Revision Notes
- L+R Sample Exam Questions
- L+R Sample Answers



Contents

Ninetieth Birthday // My Grandmother + **Sample Answer** –Pg 3
Piano / Background Material – Pg 7
Don't Say I Said / Flowers + **Sample Answer** – Pg 8
Visiting Hour // Evans – Pg 12
Your Dad Did What? // The Lesson – Pg 14
They Did Not Expect This // The Pond – Pg 15
Storm In The Black Forest / The Moment + **Sample Answers** –Pg 17
The Aging School Master // When You Are Old + **Sample Answers** – Pg 21
His Visitor // Ghosts – Pg 27
Names // In Oak Terrace – Pg 29
The Road Not Taken // Midnight on the Great Western + **Sample Answers** – Pg 31
Originally // Hard Water – Pg 35
Horse Whisperer // To A Fish – Pg 37
Crossing The Bar // Because I Could not stop for Death – Pg 39
My Father on His Shield // Those Winter Sundays – Pg 41
Time does not bring relief // Farewell, Sweet Dust – Pg 43
Solitude // Ode On Solitude – Pg 44
Nothing's Changed // Homeland – Pg 46
Hero // The Arms and The Boy – Pg 48
It Rains // The Voice – Pg 50
An Irishman Foresees His Death // Horses Abroad –Pg 52
At Sea // The Sands Of Dee – Pg 53
Unseen Strategy – Pg 54
Exam Plan – Pg 56
Assessment Objectives – Pg 57
Poem Priority – Pg 57
Poetry Golden Rules – Pg 59
Winter Swans – Pg 61
When We Two Parted – Pg 63
Neutral Tones – Pg 64
The Farmer's Bride – Pg 66
Walking Away – Pg 68
Eden Rock – Pg 70
Follower – Pg 71
Love's Philosophy – Pg 73
Mother, Any Distance – Pg 74
Porphyria's Lover – Pg 75
Letters From Yorkshire – Pg 77
Before You Were Mine – Pg 78
Singh Song – Pg 79
Sonnet 29 – 'I think of thee' – Pg 80
Climbing My Grandfather – Pg 81
Possible exam questions – Pg 82
10 Sample Essays – Pg 83

Ninetieth Birthday – R. S. Thomas

You go up the long track
That will take a car, but is best walked
On slow foot, noting the lichen
That writes history on the page
Of the grey rock. Trees are about you
At first, but yield to the green bracken,
The nightjars house: you can hear it spin
On warm evenings; it is still now
In the noonday heat, only the lesser
Voices sound, blue-fly and gnat
And the stream's whisper. As the road climbs,
You will pause for breath and the far sea's
Signal will flash, till you turn again
To the steep track, buttressed with cloud.

And there at the top that old woman,
Born almost a century back
In that stone farm, awaits your coming;
Waits for the news of the lost village
She thinks she knows, a place that exists
In her memory only.
You bring her greeting
And praise for having lasted so long
With time's knife shaving the bone.
Yet no bridge joins her own
World with yours, all you can do
Is lean kindly across the abyss
To hear words that were once wise.

How does the poet present old age and people's attitudes towards it?

My Grandmother – Elizabeth Jennings

She kept an antique shop – or it kept her.
Among Apostle spoons and Bristol glass,
The faded silks, the heavy furniture,
She watched her own reflection in the brass
Salvers and silver bowls, as if to prove
Polish was all, there was no need of love.

And I remember how I once refused
To go out with her, since I was afraid.
It was perhaps a wish not to be used
Like antique objects. Though she never said
That she was hurt, I still could feel the guilt
Of that refusal, guessing how she felt.

Later, too frail to keep a shop, she put
All her best things in one narrow room.
The place smelt old, of things too long kept shut,
The smell of absences where shadows come
That can't be polished. There was nothing then
To give her own reflection back again.

**In both poems explore relationships between young people and the elderly.
Compare the ways these relationships are presented in the two poems.**

How does the poet present old age and people's attitudes towards it? – NB

We see the poet presents a negative attitude towards old age in 'Ninetieth Birthday'. We see the speaker's negative attitude as he does not seem close to the person he is visiting and focuses on the distance between them.

The poem's structure highlights the negative attitude towards the elderly relation. The title is used effectively as we can see the focus on her age immediately followed by 'birthday'. This normally connotes celebration and happiness but these emotions are not demonstrated here. The structure highlights a sense of detachment between the elderly relative and speaker. The use of second person narrative 'you' creates a sense of distance that the speaker feels and the ongoing description of the surroundings makes it feel as if she is quite far away both physically as well as metaphorically. The lack of stanza or rhyme structure could then represent the fact that she has been almost cut off or forgotten from life – she could have lost sense of any structure or routine. The poem uses caesuras repeatedly and a great deal of punctuation which slows the pace of the poem. This could again reflect her old age and add to the distance between her and the speaker.

The writer also uses language to convey his negative attitude. We see this first in the descriptions of getting to the person. The writer uses the adjective 'long' on the first line. This is effective as it conveys that he has a journey to get to her physically but this could also suggest that she is far away from his mind. He does not think about her and she has been forgotten about. He also uses the phrase 'writes history on the page of the grey rock'. The use of history could suggest that she is not part of current life and has been resigned to the past. The use of colour imagery 'grey' could also relate to death and decay to show she is no longer associated with life. Ironically, we see examples of personification in the nature around. The writer uses personification in the nature imagery to describe this area. We are told that 'voices sound, blue-fly and gnat'. This could be used as a contrast to show the lack of life associated with the old lady by showing the life in nature instead. This again gives us a more negative view of the elderly. We see the speaker 'pause' as he gets near which could also suggest his reluctance to continue to visit. The writer has also used the verb 'climb' to show his negative view and that he is struggling to go through with this visit.

The writer continues with this negative attitude towards old age when he arrives at the home. The writer describes her as 'that old woman'. The use of 'that' creates a cold, distant feeling and the lack of name could show that she lacks an identity. This could show that he doesn't see her as very important or show any interest in her. The fact she 'awaits' shows that she is more excited to see him than he is to see her. We see this lack of connection continue in 'no bridge joins her own world with yours'. The 'bridge' could be used as a metaphor to show that the speaker feels like he has nothing in common and shows the distance between the two. This imagery of distance is also continued in the hyperbolic 'abyss'. This heightens the widening gap between the two and heightens the disconnection between them. The writer uses 'once wise' to describe her words at the end. This could suggest that her opinion and views are no longer relevant and like where she lives have been forgotten.

Throughout this poem, we see that the speaker feels removed from old age. He shows a discomfort at visiting and clearly has a negative attitude.

Both poems explore relationships between young people and the elderly. Compare the ways these relationships are presented in the two poems.

Although both poems show a relationship between young people and the elderly, we see a slight difference between these. In 'My Grandmother' we see a sense of detachment between the speaker and her Grandmother although there is more of a sense of a relationship than in 'NB'.

The title of 'NB' focuses more on age rather than the relationship whereas we do see the possessive pronoun 'My'. This shows distance in 'NB' with more of a relationship in 'MG'. However, as the poem develops we see this is not a very close relationship either. Although there is no strong structure in 'NB' to show how cut off the elderly person is there is a stronger rhyme scheme present in 'MG' with a rhyming couplet at the end. However, this creates a sense of formality and could reflect the stricter routine and relationship they have. There is a strictness rather than loving feeling here.

We see the writer uses nature imagery in 'NB' as a way of showing how far away the woman is from society to suggest she is cut off and detached from this. We see there is a 'long track' – the adjective 'long' suggests a distant relationship between them. However, the grandmother is more associated with antiques. 'She kept an antique shop – or it kept her'. The repetition of 'kept' creates a stronger link between her and these items which could suggest she is more materialistic and seems to show more love towards these objects than her grand-daughter. This could show they don't have a close relationship. We see this later in the simile 'a wish not to be used like antique objects'. The writer shows that she felt that she was being objectified and treated like a possession. We also see a distance as the speaker in 'NB' refers to the elderly lady as 'that old woman'. The use of 'that' is cold and distant. The lack of a name could also show that he doesn't recognise her identity or see her in a close way. Finally, the writer of 'MG' uses the darker language of 'absences' and 'shadows' which again suggests a lack of relationship here. We also see language associated with distance through the metaphors of 'bridge' and 'abyss' to also show they are not close or have anything in common.

Although we see more of a relationship in 'MG' as she provides more personal details about this, both poems show a lack of a bond or connection with the elderly.

PIANO - D.H. Lawrence

Softly, in the dusk, a woman is singing to me;
Taking me back down the vista of years, till I see
A child sitting under the piano, in the boom of the tingling strings
And pressing the small, poised feet of a mother who smiles as she sings.

In spite of myself, the insidious mastery of song
Betrays me back, till the heart of me weeps to belong
To the old Sunday evenings at home, with winter outside
And hymns in the cosy parlour, the tinkling piano our guide.

So now it is vain for the singer to burst into clamour
With the great black piano appassionato. The glamour
Of childish days is upon me, my manhood is cast
Down in the flood of remembrance, I weep like a child for the past.

How does the poet present his feelings about childhood?

Background Material – Tony Harrison

My writing desk. Two photos, mam and dad.
A birthday, him. Their ruby wedding¹, her.
Neither one a couple and both bad.
I make out what's behind them from the blur.

Dad's in our favourite pub², now gone for good.
My father and his background are both gone,
but hers has my Welsh cottage and a wood
that still shows those same greens eight summers on,
though only the greenness of it's stayed the same.

Though one of them's in colour and one's not,
the two are joined, apart from their shared frame,
by what, for photographers, would mar³ each shot:
in his, if you look close, the gleam, the light, me in his blind right eye, but minute
size—
in hers, as though just cast from where I write, a shadow holding something to its
eyes.

1 ruby wedding: fortieth anniversary of their marriage 2 pub: a local inn 3 mar: spoil

In both poems the speakers describe attitudes regarding the past. What are the main similarities and/or differences between the ways the poets present those attitudes and feelings?

Don't Say I Said – Sophie Hannah

Next time you speak to you-know-who
I've got a message for him.
Tell him that I have lost a stone
Since the last time I saw him.
Tell him that I've got three new books
Coming out soon, but play it
Cool, make it sound spontaneous.
Don't say I said to say it.

He might ask if I've mentioned him.
Say I have once, in passing.
Memorise everything he says
And, no, it won't be grassing
When you repeat his words to me –
It's the only way to play it.
Tell him I'm toned and tanned and fine.
Don't say I said to say it.

Say that serenity and grace
Have taken root inside me.
My top-note is frivolity
But beneath, dark passions guide me.
Tell him I'm radiant and replete
And add that every day it
Seems I am harder to resist.
Don't say I said to say it.

Tell him that all my ancient faults
Have been eradicated.
I do not carp or analyse
As I might have when we dated.
Say I'm not bossy any more
Or, better still, convey it
Subtly, but get the point across.
Don't say I said to say it.

How does the poet present her views on relationships?

Flowers – Wendy Cope

Some men never think of it.
You did. You'd come along
And say you'd nearly bought me flowers
But something had gone wrong.

The shop was closed. Or you had doubts –
The sort that minds like ours
Dream up incessantly. You thought
I might not want your flowers.

It made me smile and hug you then.
Now I can only smile.
But, look, the flowers you nearly brought
Have lasted all this while.

Both poets reveal their feelings about the end of a relationship. Compare the similarities and/or differences in how these are presented.

How does the poet present her views on relationships? – DSIS

The poet presents her negative views on her past relationship in this poem. She doesn't seem to have let go of the relationship and is fixated on him knowing positive aspects of her life.

The poem's structure highlights the negative attitude towards the end of the relationship. We can see she is unable to move on as the poem is structured through the dramatic monologue of the speaker telling her friend what to say to her old partner. This is also ironic as we see that she is still trying to maintain a level of control even though the relationship is ended. There is also a contrast between the fact that this poem has a very conversational tone but shows the speaker to trying to dominate this! We can see that the speaker is struggling to move on through the cyclical references to 'don't say I said to say it'. This shows that she is unable to move on and still wants to know what is happening. We can also see this negativity and bitterness from the very beginning – 'you-know-who'. The fact that she refuses to name him could show how hurt she has been by him. We can also see her focus on the end of the relationship at the end of this poem – this has clearly had a big impact on her. The structure fully shows her negative view on this relationship.

The first way the language shows us her views is through the repeated use of imperative 'Next time... I've got a message'. This clearly shows us that she is taking control in the piece

and wants to have more dominance. It could suggest that the relationship did not end the way she wanted and so she is now trying to maintain a form of control she lacked in the relationship. We see the writer create a sense of humour through 'play it cool, make it sound spontaneous'. This is ironic as being 'spontaneous' is the exact opposite of what she is doing! This again shows her controlling attitude. She uses the verb 'memorise everything he says' which shows how important he must still be to her as she wants to know exactly what was said. The writer tells us that she wants her friend to say she is 'toned and tanned and fine'. This triplet highlights the fact that she is trying to show off about her physical condition and is focusing on the positive. This shows that she wants him to think of her in this way and regret ending the relationship or feel jealous they are no longer together.

The writer also uses the repeated 'r' sound in 'radiant and replete Harder to resist'. This alliterative use of the same letter could again convey that she is finding it difficult to move on and highlight her obsessive nature over this past relationship. At the end of the poem, she says about her 'ancient faults' have been 'eradicated'. This shows that she wants him to think that his possible reasons for ending the relationship are no longer justified. By using the adjective 'ancient' she is making her faults sound as if they are historical and no longer relevant. The strong word choice 'eradicated' shows that they are completely gone – again she is trying to show an improved version of herself since the relationship ended. The writer also says 'say I'm not bossy'. Like earlier, this is also ironic as this is exactly what she is doing! The imperative shows that this is how she is in fact acting and could again suggest that she is not able to let go of how she was when she was in the relationship – much as she recognises the problems of this!

Throughout this poem we have seen the speaker provide a humorous take on what she wants her ex to know about her. However, this compulsion shows that she is not over the past relationship and still has a negative view of this.

Both poets reveal their feelings about the end of a relationship. Compare the similarities and/or differences in how these are presented.

Despite both poems showing the end of a relationship, the speakers view this ending in different ways. Poem A seems unable to move on from the relationship as she constantly wants him to know how she is whereas Poem B seems much more content to think about the end and looks on their time together fondly.

Both poems are structured to show their differing views. Poem A uses cyclical references – 'don't say I said to say it' throughout. This shows that she has not been able to move on and also doesn't want to speak to her ex. This is contrasted in Poem B as the speaker seems to be directing her poem towards him with the direct address 'You' throughout. This shows that she is more positive towards him and can look back on their time with more happiness than Poem A which starts and ends the poem with negative thoughts about the relationship. Poem A also starts the poem by saying 'you know who'. This suggests there has been a negative end to the relationship so she doesn't want to say his name which is also contrasted with Poem B who seems to still think about her ex with fondness. We see this

through 'now I can only smile'. The verb 'smile' shows us she is able to recognise the positives from their relationship and appreciate these. We also see one of the aspects Speaker A wants passed on is that her 'ancient faults' have been 'eradicated'. The use of the adjective 'ancient' could again show that she is trapped in the past and unable to move on. The use of 'faults' shows that she is also focusing on the more negative aspects of how the relationship ended. This is different to Poem B as the speaker ends by saying 'the flowers you nearly brought have lasted all this while.' This shows that she is still holding onto her thoughts of him which will outlive the flowers. However, she is focusing on a positive memory from the relationship whereas Speaker A is focusing on the negatives. Despite both relationships ending, the speakers seem to be dealing with this in different ways. Poem B is more accepting of the end and can reflect on it with more positivity whereas Poem A seems to still want to have an aspect of control and is unable to let go

Visiting Hour

The hospital smell
combs my nostrils
as they go bobbing along
green and yellow corridors.

What seems a corpse
is trundled into a lift and vanishes
heavenward.

I will not feel, I will not
feel, until
I have to.

Nurses walk lightly, swiftly,
here and up and down and there,
their slender waists miraculously
carrying their burden
of so much pain, so
many deaths, their eyes
still clear after
so many farewells.

Ward 7. She lies
in a white cave of forgetfulness.
A withered hand
trembles on its stalk. Eyes move
behind eyelids too heavy
to raise. Into an arm wasted
of colour a glass fang is fixed,
not guzzling but giving.
And between her and me
distance shrinks till there is none left
but the distance of pain that neither she nor I
can cross.

She smiles a little at this
black figure in her white cave
who clumsily rises
in the round swimming waves of a bell
and dizzily goes off, growing fainter,
not smaller, leaving behind only
books that will not be read
and fruitless fruits.

In 'Visiting Hour' how does the poet present the speaker's feelings about visiting the sick woman?

Evans

Evans? Yes, many a time
I came down his bare flight
Of stairs into the gaunt kitchen
With its wood fire, where crickets sang
Accompaniment to the black kettle's
Whine, and so into the cold
Dark to smother in the thick tide
Of night that drifted about the walls
Of his stark farm on the hill ridge.

It was not the dark filling my eyes
And mouth appalled me; not even the drip
Of rain like blood from the one tree
Weather-tortured. It was the dark
Silted the veins of that sick man
I left stranded up on the vast
And lonely shore of his bleak bed.

In both poems the speakers describe the experience of visiting a person who is old and sick. What are the similarities and/or differences between the ways the poets present these experiences?

Your Dad Did What? – Sophie Hannah

Where they have been, if they have been away,
Or what they've done at home, if they have not –
You make them write about the holiday.
One writes *My Dad did*. What? Your Dad did what?

That's not a sentence. Never mind the bell.
We stay behind until the work is done.
You count their words (you who can count and spell);
All the assignments are complete bar one

And though this boy seems bright, that one is his.
He says he's finished, doesn't want to add
Anything, hands it in just as it is.
No change. *My Dad did*. What? What did his Dad?

You find the 'E' you gave him as you sort
Through reams of what this girl did, what that lad did,
And read the line again, just one 'e' short:
This holiday was horrible. My Dad did.

How does the poet present the speaker and their feelings about the boy?

The Lesson – Edward Lucie-Smith

'Your father's gone,' my bald headmaster said.
His shiny dome and brown tobacco jar
Splintered at once in tears. It wasn't grief.
I cried for knowledge which was bitterer
Than any grief. For there and then I knew
That grief has uses – that a father dead
Could bind the bully's fist a week or two;
And then I cried for shame, then for relief.

I was a month past ten when I learnt this:
I still remember how the noise was stilled
In school-assembly when my grief came in.
Some goldfish in a bowl quietly sculled
Around their shining prison on its shelf.
They were indifferent. All the other eyes
Were turned towards me. Somewhere in myself

Pride, like a goldfish, flashed a sudden fin.

Both poems present students' experiences of school. What are the similarities and differences between the ways the poets present those experiences?

They did not expect this

They did not expect this. Being neither wise nor brave
And wearing only the beauty of youth's season
They took the first turning quite unquestioningly
And walked quickly without looking back even once.

It was of course the wrong turning. First they were nagged
By a small wind that tugged at their clothing like a dog;
Then the rain began and there was no shelter anywhere,
Only the street and the rows of houses stern as soldiers.

Though the blood chilled, the endearing word burnt the tongue.
There were no parks or gardens or public houses:
Midnight settled and the rain paused leaving the city
Enormous and still like a great sleeping seal.

At last they found accommodation in a cold
Furnished room where they quickly learnt to believe in ghosts;
They had their hope stuffed and put on the mantelpiece
But found, after a while, that they did not notice it.

While she spends many hours looking in the bottoms of teacups
He reads much about association football
And waits for the marvellous envelope to fall:
Their eyes are strangers and they rarely speak.
They did not expect this.

How does the poet present the relationship within this poem?

The Pond

The heart had already gone out of our house
The summer you dug the pond. Day after
Day, driving the old space into clay,
Bare-backed, your white limbs twitching
On the parched lawn, carving a womb.

I fought with dough in the dead kitchen:
Brown bread for you, white for me,
We never ate together. You'd break pieces
From your loaf before it cooled – your usual
Hurry to be somewhere else.

I wished the words the priest had made me say
Unspoken, as I pressed the pill marked Thursday
From the packet. Standing beside the bed
I could not look out at the unfilled pond.

Empty of you, I pace through the rooms
On the upper floors. So many rooms
Without a nurse's air.

In both poems, the poets share a view on a relationship. What similarities and differences are there in the ways these relationships are presented?

Storm in The Black Forest

Now it is almost night, from the bronzey soft sky
jugfull after jugfull of pure white liquid fire, bright white
tipples over and spills down,
and is gone
and gold-bronze flutters beat through the thick upper air.

And as the electric liquid pours out, sometimes
a still brighter white snake wriggles among it, spilled
and tumbling wriggling down the sky :
and then the heavens cackle with uncouth sounds.

And the rain won't come, the rain refuses to come!

This is the electricity that man is supposed to have mastered
chained, subjugated to his own use!

In this poem, how does the poet present the speaker's feelings about the storm?

The Moment

The moment when, after many years
of hard work and a long voyage
you stand in the centre of your room,
house, half-acre, square mile, island, country,
knowing at last how you got there,
and say, I own this,

is the same moment when the trees unloose
their soft arms from around you,
the birds take back their language,
the cliffs fissure and collapse,
the air moves back from you like a wave
and you can't breathe.

No, they whisper. You own nothing.
You were a visitor, time after time
climbing the hill, planting the flag, proclaiming.
We never belonged to you.
You never found us.
It was always the other way round.

In both 'Storm in the Black Forest' and 'The Moment' the speakers describe the relationship between man and nature. What are the similarities and/or differences between the ways the poets present this relationship?

Sample Responses

Grade 8 Response

In 'Storm in the Black Forest' D.H. Lawrence uses language, form and structure to present the speaker's feelings about the storm being quite conflicted. The poem describes both the power of the storm, but the speaker also appears to be attempting to belittle it. The speaker describes the storm as frustrating, as the thunder and lightning are continual but the rain will not begin.

The first two stanzas of the poem feature the speaker describing the storm, and the second two stanzas (of which the third is just one line) express the speaker's feelings about the storm more explicitly.

The language that Lawrence uses to describe the storm is very interesting, as at some points it seems very powerful and at others it does not. For example, the speaker uses the phrase 'bronzey soft sky'. This creates a conflicted image as

bronze, being a metal, is quite hard and strong but this is contrasted to the next adjective of 'soft'. The lightning is likened to liquid as it streams through the sky: 'liquid fire' and 'electric liquid pours out'. This creates the impression that the storm is fast-paced and quite free.

The speaker uses the phrase 'jugfull after jugfull' to describe the lightning cascading through the skies. The use of repetition and the word 'after' implies that the lightning appears to be neverending, and yet the speaker is using a measure of 'jugfull' which does not have a very large volume. This seems to show the speaker attempting to lessen the impact of the storm on him.

Similarly, there are other instances where the speaker uses language choices that seem to present the storm as not very threatening. The lightning is described as 'bright white/ tipples over', which seems to lessen the impact of the storm. The speaker also uses animal imagery when they describe the lightning as a 'white snake wrigg[ing] among it'. In many ways, these descriptions are quite surprising as they do not describe the storm as frightening in any way. There is also possibly an inference that the storm is tricking the speaker, like the devil in the Garden of Eden.

However, the speaker does also employ personification when they describe the thunder as 'the heavens cackling with uncouth sounds'. This sets up the idea that the storm has a personality and is quite wilful; it is seen to be laughing at the speaker. This seems to be a turning point in the poem, as the speaker now seems to be chastising the storm for not sending rain. Lawrence instils a sense of wilfulness into the storm when he uses the standalone exclamation 'And the rain won't come, the rain refuses to come!' The use of alliteration helps to present the speaker as exasperated at the storm. This leads to the final stanza of the poem, in which the speaker employs sarcasm to chastise man for thinking they have control over electricity – as the storm is refusing to surrender the rain.

The first two stanzas use enjambment and repetition to support the idea that the storm is on-going. This stands in sharp contrast to the final three sentences in stanzas 3 and 4, which are all exclamatory. The speaker exclaims 'electricity that man is supposed to have mastered/chained, subjugated to his use!' The language here implies that the speaker is frustrated that – for all the technological advancements made by man – they are still unable to harness the power of nature. This is seen by the fact that the words are powerful – and even insinuate that man ought to have enslaved nature ('chained').

To conclude, in this poem the speaker describes the storm as frustrating; he is willing the rain to come as a reprieve from the thunder and lightning but it will not. This is presented by the speaker through the use of language and form.

Grade 5 Response

In 'Storm in the Black Forest' the speaker is talking about how he is annoyed that the storm is just thunder and lightning, but that it won't rain.

The language that Lawrence uses in the first few stanzas tries to make the storm seem small and insignificant. It does this by using words like 'tipples' and 'spills' and 'flutters' to imply that it is not very powerful. The speaker also describes it like a snake that 'wriggles'. This makes it seem much smaller than a storm.

Towards the end of the second stanza you start to feel that the speaker is getting annoyed by the storm now. They say that 'the heavens cackle with uncouth sounds'. This could be onomatopoeia to describe the sound of the thunder but it is also personification to show that the speaker thinks the storm is laughing at them.

This leads to the second half of the poem, where the speaker seems to be much more annoyed. Here the speaker shouts 'And the rain won't come, the rain refuses to come!' This is personification and implies that nature is being difficult on purpose. All of the final three statements are exclamatory which highlights this.

The speaker mentions that man is 'supposed to' have power over electricity, but the storm proves that this is not the case. Here the speaker uses powerful words like 'mastered', 'chained' and 'subjugated' to show that nature should be in the power of man but isn't. The final repeat of 'supposed to!' sounds like sarcasm.

The speaker uses enjambment a lot at the start of the poem, which contrasts with the exclamatory statements at the end of the poem.

To conclude, Lawrence presents the speaker as frustrated by the storm, and at his inability to force it to rain.

Grade 2 Response

In this poem, there is a storm. The speaker describes the lightning a lot, using words like 'white' and 'liquid' to show how it appears in the sky.

The speaker presents the thunder as laughing at him, which he doesn't seem to react well to. This can be seen in the lines: 'the heavens cackle with uncouth sounds. And the rain won't come, the rain refuses to come!'

The exclamation marks show that the speaker is shouting so they obviously feel quite strongly about this.

The poem is about how the speaker wants to be able to control the weather, but he can't. He compares it to being able to use electricity.

The poet uses words like 'bronzey' and 'gold-bronze' which also describe the storm and make it sound special. The speaker uses the phrase 'jugfull after jugfull' which seems like the storm just keeps on coming.

Ageing Schoolmaster

And now another autumn morning finds me
With chalk dust on my sleeve and in my breath,
Preoccupied with vague, habitual speculation
On the huge inevitability of death.

Not wholly wretched, yet knowing absolutely
That I shall never reacquaint myself with joy,
I sniff the smell of ink and chalk and my mortality
And think of when I rolled, a gormless boy,

And rollicked round the playground of my hours,
And wonder when precisely tolled the bell
Which summoned me from summer liberties
And brought me to this chill autumnal cell

From which I gaze upon the april faces
That gleam before me, like apples ranged on shelves,
And yet I feel no pinch or prick of envy
Nor would I have them know their sentenced selves.

With careful effort I can separate the faces,
The dull, the clever, the various shapes and sizes,
But in the autumn shades I find I only
Brood upon death, who carries off all the prizes.

How does the poet present the schoolmaster's feelings about becoming older?

When You Are Old

When you are old and grey and full of sleep,
And nodding by the fire, take down this book,
And slowly read, and dream of the soft look
Your eyes had once, and of their shadows deep;

How many loved your moments of glad grace,
And loved your beauty with love false or true,
But one man loved the pilgrim soul in you,
And loved the sorrows of your changing face;

And bending down beside the glowing bars,
Murmur, a little sadly, how Love fled
And paced upon the mountains overhead
And hid his face amid a crowd of stars.

In both poems the speakers describe their feelings about becoming older. What are the similarities/differences between the ways the poets present these feelings?

'Ageing Schoolmaster' + 'When You Are Old' – Sample Responses

High Response

The use of the first person narrative structure and the present tense allows the reader to gain insight to the schoolmaster's feelings about becoming older, 'And now the autumn morning finds me.' The first words of the poem, 'And now' imply the passage of time and also suggest that the speaker often reflects on this aspect of his life. The reference to 'autumn' is the first example of the use of the extended metaphor (the comparison between the seasons and life). Autumn typically has connotations of death and decay and this suggests that the speaker is very much aware that he is nearing the end of his life. However, in autumn there is also the promise of spring, which connotes new life and new beginnings. Interestingly, the speaker can only see the spring time in the children he teaches and is only looking towards death in his own life.

The structure of the poem also links to the ideas explored regarding the passage of time. Four out of the five stanzas include an abcb rhyme scheme. The regularity of this scheme reflects the speaker's awareness of the inevitable passage of time and ultimately, his death, 'I find I only/Brood upon death.' Although the speaker is alive and still working as a teacher, it seems ironic that he is so preoccupied with death and that these thoughts are now 'habitual.' He is surrounded by pupils who are full of life yet all he can focus on is death.

The schoolmaster uses metaphorical language to describe the pupils he teaches, 'the april faces.' As previously discussed, the connotations of spring contrast greatly with autumn and this emphasises how the speaker perceives a vast distance between himself and his pupils. A simile is also used to develop this idea further; their faces are described 'like apples ranged on shelves.' As well as being associated with spring time, apples are also a recognisable image that is often associated with school. The fact that they 'gleam' suggests their readiness to learn and the idea that many opportunities and experiences lie ahead for them. Again, this is a significant contrast to the speaker's view of life and his future.

Interestingly, the speaker claims that he does not feel a 'pinch or prick of envy' towards his young pupils. Instead, his tone is more nostalgic and reflective; he does not seem to show any bitterness about becoming older. For example, when looking back on his own youth, the speaker wonders 'when precisely tolled the bell/Which summoned me from summer liberties/And brought me to this chill autumnal cell.' He wonders where the time has gone and again uses a reference to autumn to convey his perception that he is in a stage of decay and impending death. As with the reference to the pupils' faces as 'apples,' the bell is also a recognisable image associated with school. In the same way that school children are told when their playtime is over, the speaker reflects on how his 'summer liberties' ended just as suddenly and without warning.

This poem uses imagery associated with the familiar experience of school as well as the extended metaphor of the seasons, to convey the speed with which time passes. The speaker is seemingly surprised by how quickly he has become old and also leaves the reader to 'wonder' about this themselves. Although the speaker is not angry or resentful about getting older, there is a tone of certainty in his language that conveys the way in which his thoughts are fixed on death and can see no future in his life at this stage.

Mid Response

The poem 'Ageing Schoolmaster' is about a school teacher who thinks about his life and how he is getting older. He thinks about his own life and the poet uses lots of techniques, such as metaphors and imagery, to present his thoughts. It is written in first person so we know exactly what he is thinking.

The speaker uses the seasons to compare his old age with the youth of his students, 'the april faces/That gleam before me.' This metaphor suggests that the students are young and have the rest of their lives to look forward to, unlike the schoolmaster. He writes that he is in a 'chill autumnal cell.' The word 'cell' implies that the speaker is trapped and he cannot escape from getting older. Also, 'chill' suggests that this is not a pleasant experience for him and that it makes him uncomfortable.

The speaker is not jealous of his students but he does not want them to know what it is like to get old, 'Nor would I have them know their sentenced selves.' The word 'sentenced' links to the schoolmaster being in a 'cell.' The pupils do not have a choice about getting older and the schoolmaster does not want them to know what it

is like. The reference to prison here suggests that the speaker believes getting older is a punishment but it is something that happens to everyone even if you have not done anything wrong. When you are young, you don't think about getting old, just like the pupils in the poem. The schoolmaster says he was like this once when he 'rollicked round the playground' but his life is very different now that he is older.

The schoolmaster appeals to the reader's senses to present his views about becoming older, 'I sniff the smell of ink and chalk and my mortality.' Ink and chalk make the reader think of school and this reflects his long career as a teacher. By appealing to the senses, the speaker creates an image for the reader of an old, traditional schoolmaster. The schoolmaster writes that he can smell his 'mortality.' This is a metaphor and suggests that he might die soon.

All of the stanzas have four lines and this makes me think that the schoolmaster's days are all the same. He says that his thoughts about death are now 'habitual' so it is clear he spends a lot of time thinking about how he has become older and cannot escape death. He knows there is nothing he can do about getting older and he is surprised about how quickly time has passed.

In conclusion, it is clear that the schoolmaster does not like getting older and even though he is not jealous of his pupils because they are young, the reader gets the impression that he wishes he could go back to when he was younger. The schoolmaster always thinks about death and Scannell uses different techniques to present his ideas and opinions about this.

Low Response

The poem is about an old teacher. I know this because he is an 'Ageing Schoolmaster.' This means he is getting older. He must be quite old because we don't really have chalk in our schools anymore and in the poem he has chalk on his sleeve.

The teacher thinks about when he was younger. He was happier then because he could go out in the playground. However, now he is old he thinks about dying all the time and this means he is quite unhappy.

There are five stanzas in the poem. In each one the schoolmaster thinks about getting older. In the last stanza he says how he looks at his students. Some of them are 'clever' but some of them are 'dull.' He uses a simile to describe them. For example, 'like apples ranged on shelves.' The students are shiny and new like apples. They are also young.

Overall, I don't think the schoolmaster is very happy about getting older. He wants to be young like his students. He was happier when he was younger. Now all he thinks about is dying. This is probably why he's so miserable.

Comparison Sample Responses

High Response

The use of the personal pronoun 'you' in 'When You Are Old' initially suggests that the speaker is addressing the reader, inviting them to reflect on the ageing process and the passage of time in their life, 'When you are old and grey and full of sleep.' This is perhaps a stereotypical image of an elderly person and one that readers will be familiar with. The word 'when' conveys the idea that becoming older is inevitable, which is an idea also explored in 'Ageing Schoolmaster,' particularly in the way in which he describes the process as similar to being 'sentenced' for a crime.

However, it is soon clear that unlike 'Ageing Schoolmaster,' Yeats' poem is addressed to someone the speaker once loved. Both poets use natural imagery when looking back on the past; Yeats refers to how the speaker's love 'paced upon the mountains overhead' while Scannell recalls his 'summer liberties' with fondness. The use of this type of imagery in both poems could suggest the inevitability of the ageing process but also the way in which the past seems to be superior to the present for both speakers.

Both poems include repetition but to present very different views about becoming older. For example, 'Ageing Schoolmaster' makes repeated references to death and its 'huge inevitability.' In contrast, 'When You Are Old' repeats the verb 'loved' to suggest that the love the speaker felt when he was young has not altered over time. Although age has caused the woman to have a 'changing face,' the speaker's love has remained and this creates a poignant tone.

Mid Response

Both poems contain imagery to present the speakers' views about becoming older 'When you are old and grey and full of sleep.' This is an image lots of people would associate with an elderly person. It seems that life has made them tired and in need of rest. This presents the person as being quite peaceful and calm. Similarly, Scannell also uses imagery to show the differences between the young and old. He suggests that when you are young, you are full of energy and have lots to look forward to. For example, he describes the pupils 'like apples ranged on shelves.' This simile emphasises the contrast between them and the teacher.

Both poems are written in the first person but 'When You Are Old' is directed at someone in particular. 'Ageing Schoolmaster' includes the personal thoughts of the speaker about 'the huge inevitability of death,' while Yeats' poem is addressing someone the speaker used to love and is focused on past happiness. For example, 'How many loved your moments of glad grace.' The alliteration of 'glad grace' emphasises how the speaker admired the woman and suggests that when she was young, she was very beautiful. There is also a tone of sadness because perhaps the relationship did not end well, 'a little sadly.' 'Ageing Schoolmaster' could also be described as having a sad tone because the speaker feels that getting older is a punishment that he cannot escape; he is trapped in his 'cell' until he dies.

Low Response

Both of the poems are about getting older. 'When You Are Old' describes an old lady sitting by the fire. She has 'grey' hair and the speaker tells her to read a book. This makes me imagine an old person relaxing. The poet talks about how he used to be in love. For example, 'loved your beauty.' I don't think the relationship went well because it says 'a little sadly.' The poet doesn't tell us exactly why he is sad and this keeps the reader interested.

The speaker in 'Ageing Schoolmaster' is also quite sad because he is getting old. He also uses language to talk about his past. For example, 'rollicked round the playground.' He used to be happy when he was playing in the playground but now he knows he will die soon. The speaker thinks about death quite a lot and he thinks about the past, like 'When You Are Old.' The speaker in 'When You Are Old' doesn't really mention dying. There are more words to do with love. This poem is addressed to someone, 'you' but 'Ageing Schoolmaster' is not.

His Visitor

I come across from Mellstock while the moon wastes weaker
To behold where I lived with you for twenty years and more:
I shall go in the gray, at the passing of the mail-train,
And need no setting open of the long familiar door
As before.

The change I notice in my once own quarters!
A brilliant budded border where the daisies used to be,
The rooms new painted, and the pictures altered,
And other cups and saucers, and no cosy nook for tea
As with me.

I discern the dim faces of the sleep-wrapt servants;
They are not those who tended me through feeble hours and strong,
But strangers quite, who never knew my rule here,
Who never saw me painting, never heard my softling song
Float along.

So I don't want to linger in this re-decked dwelling,
I feel too uneasy at the contrasts I behold,
And I make again for Mellstock to return here never,
And rejoin the roomy silence, and the mute and manifold
Souls of old.

In 'His Visitor', how does the poet present death and the afterlife?

Ghosts

I to a crumpled cabin came
upon a hillside high,
And with me was a withered dame
As weariful as I.
"It used to be our home," she said;
"How well I remember well!
Oh that our happy hearth should be
Today an empty shell!"

The door was flailing in the storm
That deafed us with its din;
The roof that kept us once so warm
Now let the snow-drift in.
The floor sagged to the sod below,
The walls caved crazily;
We only heard the wind of woe
Where once was glow and glee.

So there we stood disconsolate
Beneath the Midnight Dome,
And ancient miner and his mate,
Before our wedded home,
Where we had know such love and cheer . . .
I sighed, then soft she said:
"Do not regret - remember, dear,
We, too, are dead."

**Both poems explore people's feelings on visiting a former home.
What are the similarities and/or differences between the ways the poets
present these feelings?**

Names

She was Eliza for a few weeks
when she was a baby –
Eliza Lily. Soon it changed to Lil.

Later she was Miss Steward in the baker's shop
And then 'my love', 'my darling', Mother.

Widowed at thirty, she went back to work
As Mrs Hand. Her daughter grew up,
Married and gave birth.

Now she was Nanna. 'Everybody
Calls me Nanna,' she would say to visitors.
And so they did – friends, tradesmen, the doctor.

In the geriatric ward
They used the patients' Christian names.
'Lil,' we said, 'or Nanna,'
But it wasn't in her file
And for those last bewildered weeks
She was Eliza once again.

How does the poet show us about different stages of the woman's life in this poem?

In Oak Terrace

Old and alone, she sits at nights,
Nodding before the television.
The house is quiet now. She knits,
rises to put the kettle on,

watches a cowboy's killing, reads
the local Births and Deaths, and falls
asleep at 'Growing stock-piles of war-heads'.
A world that threatens worse ills

fades. She dreams of life spent
in the one house: suffers again
poverty, sickness, abandonment,
a child's death, a brother's brain

melting to madness. Seventy years
of common trouble; the kettle sings.
At midnight she says her silly prayers,
And takes her teeth out, and collects her night-things.

Both poems look at a woman looking back at her life. What similarities and differences do you see in this?

The Road Not Taken

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference.

How does the poet explore life choices and how they affect people?

Midnight on the Great Western

In the third-class seat sat
The journeying boy.
And the roof-lamp's oily flame
Played down on his listless form and face,
Bewrapt past knowing to what he was going,
Or whence he came.

In the band of his hat the journeying boy
Had a ticket stuck; and a string
Around his neck bore the key of his box,
That twinkled gleams of the
Lamp's sad beams
Like a living thing.

What past can be yours, O journeying boy,
Towards a world unknown,
Who calmly, as if incurious quite
On all at stake, can undertake
This plunge alone?

Knows your soul a sphere, O journeying boy,
Our rude realms far above,
Whence with spacious vision
You mark and mete
This region of sin that you find you in,
But are not of?

Both poems feature journeys that can be seen to represent life. Compare the way these journeys are presented in the two poems.

Sample Answer – The Road Not Taken

'The Road Not Taken' explores life choices and how they affect people. Frost uses the extended metaphor of a fork in the road to symbolise the choices people face and how they ultimately must make a decision.

The narrator shows the difficulty of making choices when they are stood facing the fork in the road. The narrator's hesitation is revealed through the repetition of 'And' in the first stanza, which suggests they are weighing up the choice between the two paths but although through the ABAAB rhyme scheme which reflects how the narrator considers both choices, switching back and forth between the two. Through this, the poet could be suggesting that decisions take a lot of time and thought.

The narrator's choice reflects choices the reader may have faced in that, when the narrator looks down the path 'as far' as they could, the reader is reminded of times they may have weighed up the advantages and disadvantages of a choice before making it.

Although choices are presented as difficult, the possibilities they provide are also presented as excited. The narrator seems to show excitement at the prospect of taking the path that 'wanted wear'. This sense of excitement is emphasised through the alliteration of the 'w' sound as it gives the reader the impression that the narrator is eager to be the person who wears it down. The use of the exclamation mark in 'Oh, I kept the first for another day!' further reflects this excitement as it implies that the narrator already looks forward to the possibility of returning to try the other path. One interpretation of the poem is that people assign meaning to the choices that make. The image of the paths which 'equally lay in leaves no step had trodden black' shows that the paths are practically identical. Despite this, the narrator imagines themselves saying that they 'took the one less travelled by' suggesting that perhaps a person's memory of making a choice can differ from the reality.

The assigning of meaning could be to justify a choice, as people sometimes question or regret the choices they make. This idea is presented in the poem through the use of a first person narrative. This gives lines tinged with regret, such as 'I doubted if I should ever come back' even more emotion. Furthermore, a cyclical structure is created through the repetition of the phrase, 'two roads diverged'. This reflects how the narrator looks back on the decision they made and perhaps suggests that they keep questioning their choice.

Frost presents the outcome of the narrator's choice as ambiguous. The narrator ends the poem by imagining that their choice 'made all the difference'. However, it is not clear whether this 'difference' has been positive or negative. This feeling of ambiguity is emphasised through the use of the word 'sigh' as although the narrator could be sighing with a sense of nostalgia, it could also be seen in a negative light. In this way, Frost highlights how, although choices have consequences, the nature of these consequences can be ambiguous, perhaps reflecting how people are often unsure whether or not they have made the right choice.

By using the extended metaphor of a fork in the road, Frost explores the intricacies of making a choice and the impact these decisions have on people. The poem is punctuated with moments of decision, indecision, excitement and regret, which gives the poem a mixed tone that reflects how life choices affect people differently. The poet chooses to leave the poem open to interpretation which gives the reader the impression that choices in life and the impact they have are often unclear.

Sample Answer – Compare / Contrast

Both poems present different journeys – a walk in the woods and a train journey. Both journeys can be seen as extended metaphors for life. The poets use symbolism as well as aspects of form and structure to present these journeys and by extension, life.

Both poems present life as being uncertain. The 'The Road...', the narrator couldn't see the end of the path because it 'bent in the undergrowth'. This emphasises the narrator's feeling of uncertainty because the outcome of their choice isn't clear. The use of the adjective 'bent' implies a sharp and sudden lack of path making the uncertainty seem even more intimidating to the reader. Life is also presented as being uncertain in 'Midnight' when the boy is described as heading towards a 'world

unknown'. The reader can interpret this 'world' as adulthood and by using this metaphor the poet emphasises just how much uncertainty there is in the boy's future because the vastness of a 'world' suggests that there is nowhere the boy can escape uncertainty.

The poems suggest that despite this uncertainty, people have varying levels of control in life. In 'The Road..' the narrator has an active role in their journey as they walk through the wood. They are able to choose between paths and even change their mind when they 'took the other'. In contrast, the figures in 'Midnight..' are aboard a moving train, literally set on tracks that they cannot deviate from. This lack of control is emphasised as the boy is asleep and 'journeying' with a 'ticket stuck' in his hat. This presents him as a passive figure with no control over his destination - he simply has to go wherever the journey takes him.

The irregular forms of both poems reflect these ideas. The ABAAB rhyme scheme of 'The Road ...' reflects how the narrator is uncertain of their choice. This uncertainty is reinforced by the anaphora of 'and' in the first stanza, as it suggests the narrator can't decide which path to take. In contrast, the ABCDB rhyme scheme in 'Midnight' emphasises the passengers' lack of control. The ABCD lines reflect the forward momentum of the train, how it can't deviate from its set course and how the passengers have no control over where it goes. However, the return of the B rhyme in the final line of each stanza also reminds the reader of life's uncertainty.

Although the journeys show narrators with contrasting degrees of control, both poets show how they represent the uncertainty of life.

Originally

We came from our own country in a red room
which fell through the fields, our mother singing
our father's name to the turn of the wheels.
My brothers cried, one of them bawling, *Home,*
Home, as the miles rushed back to the city,
the street, the house, the vacant rooms
where we didn't live any more. I stared
at the eyes of a blind toy, holding its paw.

All childhood is an emigration. Some are slow,
leaving you standing, resigned, up an avenue
where no one you know stays. Others are sudden.
Your accent wrong. Corners, which seem familiar,
leading to unimagined pebble-dashed estates, big boys
eating worms and shouting words you don't understand.
My parents' anxiety stirred like a loose tooth
in my head. *I want our own country,* I said.

But then you forget, or don't recall, or change,
and, seeing your brother swallow a slug, feel only
a skelf of shame. I remember my tongue
shedding its skin like a snake, my voice
in the classroom sounding just like the rest. Do I only think
I lost a river, culture, speech, sense of first space
and the right place? Now, *Where do you come from?*
strangers ask. *Originally?* And I hesitate.

How does the poet convey the narrator's feelings about moving?

Hard Water

I tried the soft stuff on holiday in Wales,
a mania of teadrinking and hairwashing,
excitable soap which never rinsed away,

but I loved coming home to this.
Flat. Straight. Like the vowels,
like the straight talk: *hey up me duck*.
I'd run the tap with its swimming-pool smell,
get it cold and anaesthetic. Stand the glass
and let the little fizz of anxiety settle.
Honest water, bright and not quite clean.
The frankness of limestone, of gypsum,
the sour steam of cooling towers,
the alchemical taste of brewing.

On pitiless nights, I had to go for the bus
before last orders. I'd turn up my face,
let rain scald my eyelids and lips.
It couldn't lie. Fell thick
with a payload of acid. No salt —
this rain had forgotten the sea.
I opened my mouth, speaking nothing
in spite of my book-learning.
I let a different cleverness wash my tongue.
It tasted of work, the true taste
of early mornings, the blunt taste
of *don't get mardy*, of *too bloody deep for me*,
fierce lovely water that marked me for life
as belonging, regardless.

Both 'Originally' and 'Hard Water' both convey their feelings towards their roots. Compare the way these feelings are presented in the poems.

Horse Whisperer

They shouted for me
when their horses snorted, when restless
hooves traced circles in the earth
and shimmering muscles refused the plough.
My secret was a spongy tissue, pulled bloody
from the mouth of a just-born foal,
scented with rosemary, cinnamon,
a charm to draw the tender giants
to my hands.

They shouted for me
when their horses reared at burning straw
and eyes revolved in stately heads.
I would pull a frog's wishbone,
tainted by meat, from a pouch,
a new fear to fight the fear of fire,
so I could lead the horses,
like helpless children, to safety.

I swore I would protect
this legacy of whispers
but the tractor came over the fields
like a warning. I was the life-blood
no longer. From pulpits
I was scorned as demon and witch.
Pitchforks drove me from villages and farms.

My gifts were the tools of revenge.
A foul hex above a stable door
so a trusted stallion could be ridden
no more. Then I joined the stampede,
with others of my kind,
to countries far from our trade.

Still I miss them. Shire, Clydesdale, Suffolk.
The searing breath, glistening veins,
steady tread and the pride,
most of all the pride.

How does the poet portray their feelings with other humans?

To a Fish

You strange, astonished-looking, angle-faced,
Dreary-mouthed, gaping wretches of the sea,
Gulping salt-water everlastingly,
Cold-blooded, though with red your blood be graced,
And mute, though dwellers in the roaring waste;
And you, all shapes beside, that fishy be,--
Some round, some flat, some long, all devilry,
Legless, unloving, infamously chaste:--

O scaly, slippery, wet, swift, staring wights,
What is't ye do? What life lead? eh, dull goggles?
How do ye vary your vile days and nights?
How pass your Sundays? Are ye still but joggles
In ceaseless wash? Still nought but gapes, and bites,
And drinks, and stares, diversified with boggles?

The speakers in 'Horse Whisperer' and 'To A Fish' present their attitudes towards animals. Compare the way these attitudes are presented.

Crossing the Bar

Sunset and evening star,
And one clear call for me!
And may there be no moaning of the bar,
When I put out to sea,

But such a tide as moving seems asleep,
Too full for sound and foam,
When that which drew from out the boundless deep
Turns again home.

Twilight and evening bell,
And after that the dark!
And may there be no sadness of farewell,
When I embark;

For tho' from out our bourne of Time and Place
The flood may bear me far,
I hope to see my Pilot face to face
When I have crost the bar.

What does the poet suggest about the narrator's emotions when considering death?

Because I could not stop for death

Because I could not stop for Death –
He kindly stopped for me –
The Carriage held but just Ourselves –
And Immortality.

We slowly drove – He knew no haste
And I had put away
My labor and my leisure too,
For His Civility –

We passed the School, where Children strove
At Recess – in the Ring –
We passed the Fields of Gazing Grain –
We passed the Setting Sun –

Or rather – He passed Us –
The Dews drew quivering and Chill –
For only Gossamer, my Gown –
My Tippet – only Tulle –

We paused before a House that seemed
A Swelling of the Ground –
The Roof was scarcely visible –
The Cornice – in the Ground –

Since then – 'tis Centuries – and yet
Feels shorter than the Day
I first surmised the Horses' Heads
Were toward Eternity –

Both poems present attitudes towards death. Compare the way in which these attitudes are presented.

My Father On His Shield

Shiny as wax, the cracked veneer Scotch-taped
and brittle. I can't bring my father back.
Legs crossed, he sits there brash

with a private's stripe, a world away
from the war they would ship him to
within days. Cannons flank his face

and banners above him like the flag
my mother kept on the mantel, folded tight,
white stars sharp-pointed on a field of blue.

I remember his fists, the iron he pounded,
five-pound hammer ringing steel,
the frame he made for a sled that winter

before the war. I remember the rope in his fist
around my chest, his other fist
shoving the snow, and downhill we dived,

his boots by my boots on the tongue,
pines whishing by, ice in my eyes, blinking
and squealing. I remember the troop train,

steam billowing like a smoke screen.
I remember wrecking the sled weeks later
and pounding to beat the iron flat,

but it stayed there bent
and stacked in the barn by the anvil,
and I can't bring him back.

How does the poet present the feelings regarding the loss of his father?

Those Winter Sundays

Sundays too my father got up early
and put his clothes on in the blueblack cold,
then with cracked hands that ached
from labor in the weekday weather made
banked fires blaze. No one ever thanked him.

I'd wake and hear the cold splintering, **breaking**.
When the rooms were warm, he'd call,
and slowly I would rise and dress,
fearing the chronic angers of that house,

Speaking indifferently to him,
who had driven out the cold
and polished my good shoes as well.
What did I know, what did I know
of love's **austere** and lonely offices?

Both poems present attitudes towards their fathers. Compare the way in which these attitudes are presented.

Time does not bring relief

Time does not bring relief; you all have lied
Who told me time would ease me of my pain!
I miss him in the weeping of the rain;
I want him at the shrinking of the tide;
The old snows melt from every mountain-side,
And last year's leaves are smoke in every lane;
But last year's bitter loving must remain
Heaped on my heart, and my old thoughts abide.
There are a hundred places where I fear
To go,—so with his memory they brim.
And entering with relief some quiet place
Where never fell his foot or shone his face
I say, "There is no memory of him here!"
And so stand stricken, so remembering him.

How does the poet portray their views regarding what it is like to remember a loved one?

Farewell, Sweet Dust

Now I have lost you, I must scatter
All of you on the air henceforth;
Not that to me it can ever matter
But it's only fair to the rest of the earth.

Now especially, when it is winter
And the sun's not half so bright as he was,
Who wouldn't be glad to find a splinter
That once was you in the frozen grass?

Snowflakes, too, will be softer feathered,
Clouds, perhaps, will be whiter plumed;
Rain, whose brilliance you caught and gathered,
Purer silver have reassumed.

Farewell, sweet dust; I never was a miser:
Once, for a minute, I made you mine:
Now you are gone, I am none the wiser
But the leaves of the willow are as bright as wine.

Both poems have different attitudes regarding the loss of a loved one. Compare the way these attitudes are presented in the poems.

Solitude

Laugh, and the world laughs with you;
Weep, and you weep alone;
For the sad old earth must borrow its mirth,
But has trouble enough of its own.
Sing, and the hills will answer;
Sigh, it is lost on the air;
The echoes bound to a joyful sound,
But shrink from voicing care.

Rejoice, and men will seek you;
Grieve, and they turn and go;
They want full measure of all your pleasure,
But they do not need your woe.
Be glad, and your friends are many;
Be sad, and you lose them all,—
There are none to decline your nectared wine,
But alone you must drink life's gall.

Feast, and your halls are crowded;
Fast, and the world goes by.
Succeed and give, and it helps you live,
But no man can help you die.
There is room in the halls of pleasure
For a large and lordly train,
But one by one we must all file on
Through the narrow aisles of pain.

How does the poet portray their attitude towards isolation?

Ode on Solitude

Happy the man, whose wish and care
A few paternal acres bound,
Content to breathe his native air,
In his own ground.

Whose herds with milk, whose fields with bread,
Whose flocks supply him with attire,
Whose trees in summer yield him shade,
In winter fire.

Blest, who can unconcernedly find
Hours, days, and years slide soft away,
In health of body, peace of mind,
Quiet by day,

Sound sleep by night; study and ease,
Together mixed; sweet recreation;
And innocence, which most does please,
With meditation.

Thus let me live, unseen, unknown;
Thus unlamented let me die;
Steal from the world, and not a stone
Tell where I lie.

Both poets reveal their feelings about being alone. Compare the way in which these feelings are presented.

Nothing's Changed – Tatamkhulu Afrika

Small round hard stones click
under my heels,
seeding grasses thrust
bearded seeds
into trouser cuffs, cans,
trodden on, crunch
in tall, purple-flowering,
amiable weeds.

District Six.
No board says it is:
but my feet know,
and my hands,
and the skin about my bones,
and the soft labouring of my lungs,
and the hot, white, inwards turning
anger of my eyes.

Brash with glass,
name flaring like a flag,
it squats
in the grass and weeds,
incipient Port Jackson trees:
new, up-market, haute cuisine,
guard at the gatepost,
whites only inn.

No sign says it is:
but we know where we belong.

I press my nose
to the clear panes, know,
before I see them, there will be
crushed ice white glass,
linen falls,
the single rose.

Down the road,
working man's cafe sells
bunny chows.
Take it with you, eat
it at a plastic table's top,
wipe your fingers on your jeans,
spit a little on the floor:
it's in the bone.

I back from the
glass,
boy again,
leaving small mean O
of small mean mouth.
Hands burn
for a stone, a bomb,
to shiver down the glass.
Nothing's changed.

How does this poet present views on place in this poem?

Homeland -by Jon Sait

them come at midnight i remember that
i was fooding the cat
what happened to the cat
in and across the hall them was
before the last bod slam the door
i was scared more for décor
all bootmark in the twill
mud set to stone too quick in nape and alley
and fuss would follow
anyway
them wanted to know why it was off
i often have it off i said which made them laff
all bellyjig and straining like at shit
then them poke me one with a stick and ask again
not ask exact more shout and kick
i sleep deep and dream i said upstanding
and has no need of it
all flattering from dull mouth or some sunny play
gobbing did it good for me then
hit me and down i was
with stompers flying in all crowblack and beaky
i pass over then and only come to when rain wet me
it was chillstone and the dark was eyeless
and all was lone and bloody
three days least them probe me
all think sore and head reely
then the white light
the bright light
the light like light that change it ever

illuminati

them let me go then after fingering
and promise to never do
now i venge in the not quite dark

all flicker flash and wheezy
i leave the sash open so the whole street can see me
and them that watch can think me safely home

In both poems the writers present views on place. What are the main similarities and/or differences in their views?

The Hero – Siegfried Sassoon

'Jack fell as he'd have wished,' the mother said,
And folded up the letter that she'd read.
'The Colonel writes so nicely.' Something broke
In the tired voice that quavered to a choke.
She half looked up. 'We mothers are so proud
Of our dead soldiers.' Then her face was bowed.

Quietly the Brother Officer went out.
He'd told the poor old dear some gallant lies
That she would nourish all her days, no doubt
For while he coughed and mumbled, her weak eyes
Had shone with gentle triumph, brimmed with joy,
Because he'd been so brave, her glorious boy.

He thought how 'Jack', cold-footed, useless swine,
Had panicked down the trench that night the mine
Went up at Wicked Corner; how he'd tried
To get sent home, and how, at last, he died,
Blown to small bits. And no one seemed to care
Except that lonely woman with white hair.

How does the poet present the soldier in this poem?

Arms and the Boy- Wilfred Owen

Let the boy try along this bayonet-blade
How cold steel is, and keen with hunger of blood;
Blue with all malice, like a madman's flash;
And thinly drawn with famishing for flesh.

Lend him to stroke these blind, blunt bullet-leads,
Which long to nuzzle in the hearts of lads,
Or give him cartridges of fine zinc teeth
Sharp with the sharpness of grief and death.

For his teeth seem for laughing round an apple.
There lurk no claws behind his fingers supple;
And God will grow no talons at his heels,
Nor antlers through the thickness of his curls.

In both poems the speakers present soldiers in the war. What are the main similarities and/or differences between the ways the poets present these soldiers?

It Rains – Edward Thomas

It rains, and nothing stirs within the fence
Anywhere through the orchard's untrodden,
Dense
Forest of parsley. The great diamonds
Of rain on the grassblades there is none to break,
Or the fallen petals further down to shake.

And I am nearly as happy as possible
To search the wilderness in vain though well,
To think of two walking, kissing there,
Drenched, yet forgetting the kisses of the rain:

Sad, too, to think that never, never again,
Unless alone, so happy shall I walk
In the rain. When I turn away, on its fine stalk
Twilight has faded to naught, the parsley flower
Figures, suspended still and ghostly white,
The past hovering as it revisits the light.

In 'It Rains', how does the poet use the weather and the setting to express the speaker's feelings?

The Voice – Thomas Hardy

Woman much missed, how you call to me, call to me,
Saying that now you are not as you were
When you had changed from the one who was all to me,
But as at first, when our day was fair.

Can it be you that I hear? Let me view you, then,
Standing as when I drew near to the town
Where you would wait for me: yes, as I knew you then,
Even to the original air-blue gown!

Or is it only the breeze, in its listlessness
Travelling across the wet mead to me here,
You being ever dissolved to wan wistlessness,
Heard no more again far or near?

Thus I; faltering forward,
Leaves around me falling,
Wind oozing thin through the thorn from norward,
And the woman calling.

In both 'It Rains' and 'The Voice', the poets describe their feelings about a past relationship. What are the similarities and differences between the ways the poets present these feelings?

An Irishman Foresees His Death

I know that I shall meet my fate
Somewhere among the clouds above;
Those that I fight I do not hate
Those that I guard I do not love;
My country is Kiltartan Cross*
My countrymen Kiltartan's poor,
No likely end could bring them loss
Or leave them happier than before.
Nor law, nor duty bade me fight,
Nor public man, nor cheering crowds,
A lonely impulse of deight
Drove to this tumult in the clouds;
I balanced all, brought all to mind,
The years to come seemed waste of breath,
A waste of breath the years behind
In balance with this life, this death.

*Kiltartan Cross – a village in Ireland

How does the poet present the speaker's feelings about war in this poem?

Horses Abroad

Horses in horse cloths stand in a row
ON board the huge ship that as last lets go:
Whither are they sailing? They do not know,
Nor what for, nor how. –
They are horses of war,
And are going to where there is fighting afar;
But they gaze through their eye-holes unwitting they are,
And that in some wilderness, gaunt and ghastr,
Their bones will bleach ere a year has passed,
And the item be as 'war-waste' classed. –
And when the band booms, and the folk say 'Good bye!'
And the shore slides astern, they appear wrenched awry
From the scheme Nature planned for them – wondering why.

In both poems, the speakers discuss the impact of war on ordinary people or animals. What are the similarities and/or differences between the ways the poems present these ideas?

At Sea

With nothing to do now he's gone,
She dusts the house,
Sweeps the bleached verandah clear of sand.
The broom leaves a trail of grit on the step,
A sprinkling under the book where it hands.

A coast for a pillow,
She sleeps downstairs,
Dreams the loathed ocean is coming for her,
Climbing the cliffs,
Creeping in through the door.

She wakes to the screaming gulls,
His shirts on the line
And the high tide's breakers'
Chill in her arms.

How does the poet present a feeling of being alone?

The Sands of Dee

'O Mary, go and call the cattle home,
And call the cattle home,
And call the cattle home
Across the sands of Dee;'
The western wind was wild and dank with foam,
And all alone went she.

The western tide crept up along the sand,
And o'er and o'er the sand,
And round and round the sand,
As far as eye could see.
The rolling mist came down and hid the land:
And never home came she.

'Oh! Is it weed, or fish, or floating hair –
A tress of golden hair,
A drowned maiden's hair
Above the nets at sea?
Was never salmon yet that shone so fair
Among the stakes on Dee'.

They rowed her in across the rolling foam,
The cruel, crawling foam,
The cruel, hungry foam,
To her grave beside the sea:
But still the boatmen hear her call the cattle home,
Across the sands of Dee.

In both poems, the speakers describe the power of the sea. Compare the ways in which the poets present the sea in these poems.

Tackling The Unseen – Section C

Rules:

-Spend 45 mins on BOTH questions
Poem 1 + 1 question = 30 mins
Poem 2 + compare question = 15 mins

Question 1 – 30 mins
Poem 1 – approx 3 pages

Question 2 – 15 mins
Both poems – approx 1 page

DO NOT LOSE MOTIVATION
It may be the last question
You may be tired
You may not be as sure what will come up

**BUT this is worth
20% of your grade**

KEEP GOING!!

You don't need to understand every word –pick ones you can talk about!

Unseen Steps – What to do?

1 – What is the key words in BOTH questions?
(this will tell you what both poems are about –
remember they will be similar!)

2 – Read the first poem –
Keep the steer in mind.
Read this a 2nd + possibly 3rd time

3 – How does
Structure + rhyme scheme link?
Steady + controlled?
Unsteady + lacking control?

4 – Highlight approx 5 quotes
Look for devices / strong words
Take from beginning / middle / end

5 – What do we learn from these?

Bringing in Poem 2

1 – Remind yourself of key word in this question

2 – Read Poem 2 – How same / different
Agree / disagree
Positive / negative

3 – Similarities / differences in structure – link to meaning

4 – Pick 3 of the 5 quotes from Poem 1 (RE-USE)
Pick out 3 quotes from Poem 2

5 – What do we learn from these – move between!

Key points

Poem 1 - 30 mins – 3 page
Poem 1 +2 – 15 mins – 1 page
Use words from the questions
5 quotes from first + re-use these for 2nd!
Keep thinking what we learn!

Exam Plan

You need to ensure you stick to this to answer ALL the questions properly

9.00-9.45 – 00 mins – 45 mins

Section A

An Inspector Calls – character question ONLY

9.45 – 10.30 – 45mins – 90mins

Section B

Love + Relationships Poetry

1 poem printed + 1 from memory

10.30 – 11.15 – 90 mins – 120 mins

Unseen Poetry

30 mins = Question 1

15 mins = Question 2

ANSWER EVERYTHING

What are you marked on?

AO1	Quotes + explain
AO2	Explaining writer's methods
AO3	What do we learn about society?
AO4	Range of vocab, sentence structures, spelling + punctuation

Poem Priority

Know REALLY well	<ol style="list-style-type: none"> 1. Winter Swans – <i>Romantic N+P</i> 2. When We Two Parted – <i>Romantic – N</i> 3. Neutral Tones – <i>Romantic - N</i> 4. The Farmer's Bride – <i>Romantic - N</i> 5. Walking Away – <i>Family – N+P</i> 6. Eden Rock – <i>Family – P</i> 7. Follower – <i>Family – P</i> 8. Before You Were Mine – <i>Family - P</i>
Know well	<ol style="list-style-type: none"> 9. Love's Philosophy – <i>Romantic - N</i> 10. Mother, Any Distance – <i>Family - P</i> 11. Porphyria's Lover – <i>Romantic – N</i> 12. Letters From Yorkshire – <i>connections – P</i>
Know	<ol style="list-style-type: none"> 13. Singh Song! – <i>Romantic - P</i> 14. Sonnet 29 – 'I think of thee' – <i>Romantic -P</i> 15. Climbing My Grandfather – <i>Family – P</i>

Tips

- One poem will be printed in exam – you HAVE to use this BUT it will be there so you can discuss in depth – LOTS OF QUOTES!
- These priority poems have at least 2 of romantic + family so you SHOULD be able to use 1 of these with whatever comes up
- Be prepared for any but we need a plan

June 19	Winter Swans – romantic feelings
June 18	Singh Song – romantic love
June 17	Mother, Any Distance – growing up
SAM 1	Follower – attitudes towards a parent
SAM 2	Sonnet 29 – I think of thee! – romantic love
SAM 3	Letters from Yorkshire – Strong connections

Poetry Anthology Section B

Golden Rules

- Spend 45 mins on this
- ONE poem is printed – use lots of quotes from this
 - LINK to 2nd poem FROM MEMORY
 - Move between the poems
- Keep using key words from question
- NEEDS to be approx 4 pages long

Having a plan – our strategy

Priority poems -

AIM TO ONLY USE 2nd + 3rd stage priority poems IF they are printed – try to only use 1st priority poems as the one from memory.

Remember, the poem is there – you should then get LOTS of quotes from it.

Before the exam

- Know your top poems inside out
Make sure you can
- Know EXACTLY what poem you would **link** this to
- Know what the **structural methods** are
- Know your **key quotes** – practice highlighting these on blank copies (Google!) to know **EXACTLY where** they are
- Know what **methods** are there
- Know what you want to say about them – what we **learn**

1 - Winter Swans

Key Idea

- Couple have experienced difficult times in relationship
- Sight of swans is catalyst to revive and renew their love for each other + at end couple are reunited

Structure

- Title – ‘Winter’ – pathetic fallacy – shows the coldness + lack of love in relationship at beginning. ‘Swans’ – symbol for love – contrasts suggest relationship will be healed.
- Tercets – create unbalanced + disjointed approach – show the lack of balance + unsettled feeling in relationship
- Couplets at end – couplet represents unity – shows the couple’s bond + togetherness at end.
- Enjambment – shows despite troubles, there is a connection between couple

Language

- **Tension / problematic relationship**
 - ‘clouds’ + ‘two days of rain’ – pathetic fallacy – poor weather suggests stormy + unsettled relationship at this point
 - ‘waterlogged earth gulping for breath’ – personification of earth – ‘gulping’ suggests uncertainty/tension/ suffocation in relationship passed on to surroundings
 - ‘skirted the lake’ – ‘skirted’ suggests uncertainty + hesitation
 - ‘silent + apart’ – adjectives reflect lack of communication + separation + distance between them
 - However, does use ‘we’ – inclusive pronoun to foreshadow is potential for relationship to be revived
- **Description of swans**
 - ‘**tipping in unison**’ – ‘**unison**’ – *suggests partnership + working together*
 - ‘**halved themselves**’ – *suggests their togetherness*
 - ‘**icebergs**’ + ‘**porcelain**’ – metaphors to describe swans – *both beauty but great strength*
 - ‘**like boats righting in rough weather**’ – simile – *suggests healing + togetherness*
- **Couple reuniting**
 - ‘**They mate for life**’ – dialogue – *communication suggests they coming together again – contrast to earlier silence*
 - ‘**afternoon light**’ – *light symbol for hope for their relationship*
 - ‘**hands...swum the distance**’ – *hands together conveys the repair of relationship*
 - ‘**like a pair of wings settling**’ – simile – *both use lexical field of swans show a parallel between the swans + humans – sight of swans inspired reconciliation of human relationship*

Neutral Tones	Both at natural setting but NT relationship remains negative but WS shows positive relationship emerges
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When We Two Parted	Both look at issues in relationship but WS shows positive relationship emerges. WWTP uses silence but communication in WS
Love's Philosophy	Both show isolation + positive view/impact of nature However, in WS a positive relationship emerges due to nature

2 - When We Two Parted

Key Idea

- Speaker is reflecting on when he and his lover split up.
- He believes that he will not be able to move on as he is so hurt.

Structure

- Title – **‘We’** – inclusive pronoun + **‘Two’** = *connection + bond* – contrast with **‘part’** – *shows sudden + abrupt*
- Use of tenses – moves through
 Past – **‘When we two parted’** - *thinking about when relationship ended*
 Present – **‘what I feel now’** + **‘I hear thy name spoken’** – *hurt he feels now when hears about her*
 Future – **‘After long years, how shall I greet thee?’** – *knows he will continue to hurt*
- Form = consistent 8 line stanzas + regular rhyme scheme – ABAB – *shows that feels trapped in negative emotions + his mood about relationship will not change. Ongoing negativity!*
- Cyclical structure = starts + ends with **‘silence + tears’**. *Shows that he is unable to move on (link this to the use of tenses – past/present/future*

Language

- **Death Imagery = shows death of love + relationship**
 - Adjectives – **‘pale’** + **‘cold’** (**cold** = repetition) – *lover described as corpse*
 - Sensory imagery – **‘A knell to mine ear’** – knell = bell from funeral – *signals ending of relationship*
 - Verb – **‘grieve’** – *mourning end of relationship like death*
- **Use of sounds / silence**
 - Repetition – **‘silence’** – *show breakdown / lack of communication*
 - Sibilance – **‘share in its shame’** – *create ‘sshh’ noise/sound*
Link this to fact poet was rumoured to be having affair – silence could portray the secretive element to the relationship
- **Other points**
- Rhetorical questions – **‘How should I greet thee?’** *highlights isolation as alone/ no answer*
 - **‘half broken hearted’** – *could suggest she is not as upset as he is – ‘broken’ repeated later – show breakdown of relationship*
 - **‘sever’** – verb – violent image to show their separation

Neutral Tones	Both use cyclical structures show can't move on from negative ending of relationship
The Farmer's Bride	Both show negativity in relationship + lack of loving feelings
Porphyria's Lover	Both show the ending of a relationship

3 - Neutral Tones

Key Idea

- Speaker is reflecting on ending of his relationship as his lover does not have any strong feelings towards him anymore.
- He is unable to move on from his negative feelings in relationship

Structure

- Title – **'Neutral'** – shows there is a lack of strong feelings left in relationship
- Form = regular rhyme scheme – ABBA (first + last line rhyme with rhyming couplet in middle – shows entrapped in negative emotions – unable to move on
- Quatrains – same structure used throughout – highlights his inability to let go of relationship
- Cyclical structure – starts + ends with memory of location of pond where broke up – shows he is unable to move on from this dominant memory

Language

- Death imagery
 - **'Winter day'** – pathetic fallacy – shows coldness/ bitterness in relationship.
 - Foreshadow relationship ended.
 - **'stood'** – verb = lack of movement – shows static state of relationship
 - **'leaves lay'** + **'starving sod'** – alliteration shows lack of development / highlights static state further – **'lay'** – lack of movement + **'starving'** – show negative issues / lack of health in relationship (sod = ground)
 - **'lost'** – suggests something missing in their relationship
 - **'smile... was the deadest thing'** – **'deadeat'** – superlative – lover described as corpse
 - **'strength to die'** – show the death + end of their love
- Nature imagery
 - **'pond'** – location used to subvert nature imagery – normally show growth + development but it is showing ending here
 - **'like an ominous bird a-wing'** – simile suggest their love is leaving – adjective **'ominous'** suggest this unsettling ending
- Lack of colour in nature imagery
 - **'sun was white'** – unnatural image as sun lacks colour here – suggest everything around them lacking now love is ended
 - **'ash'** – used to describe leaves – symbol of decay after fire – suggest love has burnt out
 - **'greyish leaves'** – link back to death imagery – there is no colour left suggests death + highlights depressing state of relationship
- Religious images
 - **'chidden by God'** – suggest God unhappy about events + state of relationship – heightens dismal + bleak tone
 - **'God-curst sun'** – **'t'** create harsh sound – again use God to use his bitterness their relationship has ended.

Link to cyclical structure – start + end

When We Two Parted	Both use death imagery + cyclical structures to show they are unable to move on from their negative relationships
Love's Philosophy	Both are alone and use nature and religious imagery to convey their feelings. LP shows the bonds in nature but NT shows this in negative way.
Winter Swans	Both look at distance in relationship Contrast as relationship is WS is healed Both use nature imagery show impact on relationship

4 - The Farmer's Bride

Key Idea

- The farmer is outlining how his wife fears him and the downfalls in their relationship.
- We see his growing frustration at her rejection of him.

Structure

- Title – *sense of ownership + possession – she belongs to him*
- Form = dramatic monologue – *written from farmer's point of view – show his dominance + she is denied a voice – shows lack of female identity*
- Uneven stanza structure – *show the uncertainty/stability + lack of balance in their relationship*
- Shorter stanzas towards the end – *reflection of his growing impatience in relationship*
- End – repetition + use of exclamation marks – *reflect his lack of control over his desire*

• Language

• Control + possessiveness

- **'I chose a maid'** – use of personal pronoun 'I' first – *show his dominance in relationship. Verb 'chose' – gives him the control – shows her lack of choice / importance in marriage. Irony as shows not a partnership*
- **'We chased her'** – verb 'chased' – predatory image shows their control
- **'We caught her'** – use of inclusive pronoun 'we' suggest her isolation – *her behaviour seems unnatural / not follow role of women. Verb 'caught' – suggest trapped*
- **'turned the key upon her'** – *lock up – shows sense of control – he is possessing her / objectifying her*
- *Made to seem like an animal who can be controlled – he is used to being able to control natural elements*
- **Animal imagery**
- **'flying like a hare'** – simile – *shows her desperation to escape + get away*
- **'but like a mouse'** – simile – *suggests her personality small + submissive – insignificant*
- **'happy enough to chat + play with birds and rabbits'** – *suggests more comfortable with animals + nature – contrast to how she is with people*
- **Nature imagery**
- **'straight + slight as a young larch tree'**
- **'sweet as the first wild violets'** – *admires her like he admires nature but adds to his frustration that he can't control her as he is used to doing with nature*
- *Use of nature towards the end to show passing of time as get nearer Christmas – nature images but he feels it is unnatural*
- References to winter – **'low grey sky'** – *suggest the coldness + bitterness of their relationship*
- **Growing frustrations**
- **'poor maid'** – *suggests their lack of sexual relationship by calling her a maid*

- **'but a stair betwixt us'** – suggests how close they are but the stair symbolic of distance between them which cause his frustration
- **'Oh! My God!** – exclamation marks show his frustration + sexual desire becoming overwhelming
- Repetition of **'brown'** – shows starting to lose control
- Refer to her as **'down'** – makes her sound like an animal – again his attempt to control her
- **'her eyes, her hair, her hair!'** – repetition of **'her'** shows the breaking down + deterioration of his mental state.

Porphyria's Lover	Both show their aspect of control in their relationship Both look at gender roles – male dominance / female submissive / subservience
Winter Swans	Both use nature to show state of relationship However, WS shows the relationship healing
When We Two Parted	Both show a breakdown in the relationship – however WWTP shows the ending of a relationship but both are trapped in negative emotions
Neutral Tones	Both show a breakdown in the relationship – however NT shows the ending of a relationship but both are trapped in negative emotions

5 - Walking Away

Key Idea

- Speaker remembering his son when he was young and the worry he felt about him walking away.
- This negative feeling still remains with him but he recognises that growing independence is a positive, natural process.

Structure

- Title – *highlights the separation as they grow up*
- First person narrative – *father's view point / perspective – shows his love of son*
- Ongoing balanced stanza structure + rhyme scheme – *shows the steadiness + security in their relationship*
- Rhyme – one sound repeated 3 times in stanza – *shows the steadiness + ongoing love*
- *Last 2 lines – show his acceptance of son growing up + shows his deep love*

Language

- **Nature imagery – all linked to separation**
- **'leaves just turning'** – *suggests Autumn/ change / transition point in lives*
- **'like a satellite wrenched from its orbit'** – simile – *shows Father no longer vocal / most important fixed point in son's life. 'Wrenched' – verb - shows painful + sudden*
- **'drifting away'** – verb 'drift' *shows the distance between them. Enjambment onto next line – show their ongoing connection*
- **'half fledged thing set free'** – metaphor *son as a small bird not ready to leave nest*
- **'Wilderness'** – metaphor *for world – suggest doesn't feel his son is ready to face the difficulties of the world*
- **'eddying away'** – *movement of air/water – again show lack of control of son moving away*
- **'like a winged seed loosened from its parent stem'** – simile – **'winged'** – *suggest movement away from parent. Verb 'loosened' – contrast to **'wrenched'** – show becoming less painful + understand inevitable*
- **'nature's give and take'** – *suggests that this is natural process + has to go along with it*
- **'scorching ordeals'** – metaphor *for clay transition into object – son moving to be man. 'Scorching' suggests pain feels with this*
- **Religious imagery**
- **'God alone could perfectly show'** – parallel *with God sacrificing his son*
- **'selfhood begins with a walking away'** – *selfhood suggests has to put son first by letting him become more independent*
- **'love proved in the letting go'** – *acceptance + emotive language show his positive love for son*
- **Other points**
- **'you walking away'** – verb 'walk' – *show the physical separation between them*
- **'gnaws at my mind still'** – verb 'gnaw' – *animalistic + vicious – suggest pain caused*
- **'still'** *shows this has still had deep impact on him*

Follower	Both use family relationships to show the changes in the family roles F shows son's view of growing up
Mother, Any Distance	Both use family relationships to show the changes as child grows up + inevitability of growing independence MAD from son's point of view
Eden Rock	Both show strong love + connections in family relationship Both show how separation is inevitable but love strong
Before You Were Mine	Both look at the changes in the family over time BYWM shows changes in mother from daughter's point of view

6 - Eden Rock

Key Idea

- Speaker is reflecting / reliving a childhood memory of time when younger with his parents – insignificant time but memory has big impact
- At end says about them on other side of stream – could be metaphor for their deaths + is thinking back to a time when they together

Structure

- Title – ‘Eden’ – symbolic of Garden of Eden – suggests sees this memory as perfect + idyllic. ‘Rock’ – symbol of security + stability – reflection of their relationship
- Form = regular stanzas - quatrains for memory – shows the steadiness of relationship
- Change towards end – ‘I had not thought’ – shows now in present time – change in stanza structure shows change in time period

Language

- **Continuity + unity**
- ‘same suit’ – shows everything seems familiar – alliteration shows continuity
- ‘still two years’ – ‘still’ suggest everything as he remembers – feeling of comfort
- ‘three plates + three suns’ – representative for family – suggest unity/bond between
- **Small details**
- ‘sprigged dress’ / old HP sauce / tin cups painted blue
- Adjectives used to show how much remembers – little details very important in creating this memory. Remembers them as important time
- **Heavenly imagery**
- ‘white cloth’ – colour imagery suggests purity + innocence of this time
- ‘takes on light’ – suggest mother in angelic way – link back to how sees this time as perfect
- ‘sky whitens .. three suns’ – white sky shows perfection of this time. Number three reflection of family
- **Other points**
- ‘drifted stream’ – adjective ‘drifted’ makes this seem relaxed + calm
- ‘beckon to me from other bank’ – could represent later death of parents but verb ‘beckon’ show there is still an ongoing connection between them that will remain

Letters From Yorkshire	Both show connections and strong bonds with others
Walking Away	Both show strong bonds in a family thinking back to a time when together but know that love will remain despite separation
Follower	Uses nature to show growing separation of Father + son – distance between them but still show love

7 - Follower

Key Idea

- Speaker expresses his admiration towards his hard working father + his farming skills
- We see a contrast between the skilled father + clumsy young son
- End shows a role reversal as time passes + son becomes more in control

Structure

- Title – ‘Follower’ – *shows connection between Father + son – will also link to role reversal*
- Form = quatrains throughout + steady ABAB rhyme scheme – *shows steadiness in their relationship + reflects the inevitable passing of time*
- First person narrative – *from point of view/perspective of son – shows his changing views over time*
- Role reversal – contrast from beginning – *Father is in charge + strong – end son is more in charge as father has grown older*

Language

- **Description of Father**
 - ‘**Shoulders globed**’ – repeated ‘o’ sound *shows width of body + size – ‘globed’ shows size*
- **Father’s strength / control**
 - Sailing imagery – *show Father can control animals way sailor control boat*
 - ‘**like a full sail strung**’ – simile – *show the Father’s control*
 - ‘**sod rolled over without breaking**’ – continued lexical field of sailing
 - ‘**clicking tongue**’ – onomatopoeia sound – *shows small action to control large animal*
 - ‘**An expert**’ – short sentence – *heightens his admiration of Father*
 - Verbs – ‘**narrowed**’ ‘**angled**’ ‘**mapping**’ ‘**exactly**’ – *shows his skill + expertise + control*
- **Contrast Father + son**
 - Contrast with precise verbs above
 - ‘**stumbled**’ – repeated – *show son’s lack of control*
 - ‘**fell sometimes**’ – verb – *clumsiness*
 - ‘**tripping, falling, yapping**’ – triplet + enjambment *shows the son’s lack of control*
- **Son’s view of Father**
 - ‘**I wanted to grow up**’ – ‘**wanted**’ *shows his desire + wish to be like Father*
 - ‘**All I ever did was follow**’ – ‘**ever**’ *shows desperation + want to be like him*
 - ‘**broad shadow**’ – *dual meaning – literal shadow reflect size + metaphorically doesn’t feel ever as good as father – overshadowing him*
- **Role reversal**
 - ‘**But today**’ – Caesura – *shows how quickly + abruptly time has passed*
 - ‘**Father stumbling**’ – verb repeated – *show father’s age means lost control – KEY PART OF ROLE REVERSAL - VERB USED EARILER FOR SON*
 - ‘**behind me**’ – role reversal *as now Father is following him – son in control like Father earlier*

Walking Away	Shows changing roles in family over time From differing perspectives – WA from Father’s point of view
Eden Rock	Shows closeness + bonds in family despite time changing
Mother, Any Distance	Shows the changes in family relationship over time but family still remain close

8 - Love's Philosophy

Key Idea

- Speaker is using the connections in nature to persuade woman to be with him.
- Highlights his isolation in contrast to world around him.

Structure

- Title – '**Philosophy**' – *shows his thoughts / feelings on love*
- Form = regular rhyme scheme – ABAB – *pairings highlight the bonds + pairings in the world around him.*
- Rhetorical questions – '**Why not I with thine?**' - *end of each stanza – show he is isolated*

Language

- **Personification + nature imagery**
 - Connects nature together – '**fountains/river**', '**mountains/heaven**'
 - Connected through verbs – '**mingle**', '**kiss**' – *romantic connotations show partnership*
 - Repetition of verbs - *shows the ongoing bonds around him + they are not breaking*
- **Rhetorical questions**
 - '**Why not I with thine?**' + '**If thou kiss not me?**' – *contrast the connections with questions to show he alone/isolated / not paired with woman he wants*
- **Religious imagery**
 - Uses religious images of God - *strengthen his argument / belief that they should be together – 'law divine'*

Neutral Tones	Both shows their isolation + distanced from their partner Both use nature imagery in contrasting ways!
Winter Swans	Both look at distance in relationship Contrast as relationship is WS is healed Both use nature imagery
When We Two Parted	Both show they are alone + distanced from their partner
Farmer's Bride	Both show isolation + distance in relationship Both use nature imagery

9 - Mother, Any Distance

Key Idea

- Speaker is measuring up his new home – a metaphor for the next stage in his life
- We see that the measuring shows that even though he is ready to move on, there is still an ongoing connection between them as he faces uncertainty ahead

Structure

- Title – use of noun **‘Mother’** shows she is the primary feature / most important feature
- Form = *loosely based on sonnet which traditionally love poem – love of mother + son*
- Narrative = *son’s perspective – see his uncertain emotions as he prepares to move on*
- Rhyme scheme – *first stanza = 2 rhyming couplets – becomes less regular as moves on – could show mother represents steadiness but speaker is growing up + moving away – creates uncertainty + insecurity*
- Ends with alliteration – **‘fall or fly’** – *show the contrasts of opportunities ahead*
- **Language**
- **Images of measurement + distance**
 - ‘requires second pair of hands’ – ‘requires’ suggests that he needs / relies on her
 - ‘windows, pelmets, doors’ – triplet – could show he overwhelmed by what ahead
 - ‘acres + prairies’ – hyperbolic, exaggerated language for size – again daunted by big step ahead
 - ‘you at zero end’ – mum is holding the tape measure which connecting them
 - ‘unreeling years’ – tape measure becomes symbolic – suggests the time which passed between them. Also seen as symbol for umbilical cord create connection
 - Enjambment also used to create the tape measure – suggest ongoing connection
 - ‘space walk’ – hyperbolic – again suggest he feels this big undertaking to move
 - ‘breaking point’ – time for him to move on from his mother
 - ‘endless sky’ + ‘fall or fly’ – suggest the uncertain opportunities which lie ahead
- **Images of security**
 - **‘back to base’** – alliteration heighten security of mother + her steadiness
 - **‘Anchor. Kite’**. – oxymoron created through symbolic images. Both security.
 - **‘Anchor’** – symbol for steadiness + security – what his mother is for him
 - **‘Kite’** – dual meaning – symbol for freedom + exploration BUT also has connecting string back. Both images for mother
 - **‘pinch’** – verb – at end – suggest she still has a brief hold on him which shows connection – ellipsis after this represent her letting go

Walking Away	Both use child moving on to the next stage in life with support of parent
Follower	Both use show the changes in time + the role of parent in this
Before You Were Mine	Both look at role of parent + the impact they have had on their child

10 - Porphyria's Lover

Key Idea

- The speaker is visited by his lover, Porphyria, after she has been out for the evening.
- He shows his mental instability through killing her so that he can owe her.
- Shows gender roles + views on relationships in Victorian society.

Structure

- Title – **'Porphyria'** – this is also a disease which leads to madness – foreshadows his mental state..
- Form = dramatic monologue – *only hear his voice* – shows his dominance in relationship- contrast her lack of voice – women = lack of importance
- Rhyme scheme – ABABB – is a rhyme scheme but lacks consistency – show his mental state.
- Enjambment – shows struggling to control his thoughts / emotions
- Role reversal – starts with Porphyria as active – verbs **'put my arm about her waist'** – after murder reversed – **'this time my shoulder bore her head'** – he in control

Language

- Pathetic Fallacy (structure – beginning – foreshadow danger)
 - **'rain'** – suggest negativity ahead
 - **'sullen wind... awake'** – adjective **'sullen'** seem ominous/ create danger – **'awake'** – personification – irony as Porphyria will die
 - **'tore'** – violent verb – foreshadows violence ahead
- Description of Porphyria – entrance
 - **'glided'** – verb – suggest carefree – contrast to what will happen
 - **'shut out cold'** – suggest her warmth + vibrancy
 - **'made cheerless grate blaze up'** – bring warmth to room – IRONY!
 - **'untied her hair'** – Victorians expected to repress sexuality – she subverts this.
 - **'damp hair fall'** – women who not behave as expected seen as 'fallen' - verb reflect go against society expectations
 - **'smooth white shoulder bare'** – adjective **'smooth'** show her as appealing – **'white'** suggest her innocence of what happen + **'bare'** again show her flaunting her sexuality
 - **'yellow hair'** – repeated – show his obsessive thoughts – foreshadow how kill her
 - **'murmuring'** – verb – make her sound flirtatious
- Their relationship
 - **'free from pride + vainer ties.. give herself to me forever'** – could suggest differing social classes
 - **'nor could tonight's gay feast restrain'** – suggest differing social circles – has not been out with him
- Change in roles
 - **'I looked up eyes'** – verb – first time he been active – taking dominance
 - **'I knew Porphyria worshipped me'** – verb **'worship'** shows he feels like he is more God like figure + superior

- **'mine, mine'** – repetition – suggests his disturbing mental state + possessive nature
- **The murder**
 - Enjambment used show wrapping hair around her throat
 - Caesura shows abrupt end of life – **'and strangled her'**.
- **After the murder**
 - **'without a stain'** - suggest her purity now as belongs to him
 - **'blushed bright...burning kiss'** – alliteration 'b' shows how red her face is – he thinks from his kiss.
 - **'burning kiss'** -oxymoron – violence + loving action – highlights his insanity
 - **'Only this time my shoulder bore her head'** – role reversal from her earlier actions – pronoun 'my' first show he dominant + in control
 - Head **'drips'** – verb link to flower – show lack of life
 - Repetition of **'it'** – now just sees her as object – objectifying her
 - **'we sit together now'** – **'together'** – he now feels a stronger connection with her
 - **'God has not said a word!'** – believes his actions to be right/justified
 - Exclamation mark – repeated at end – contrast to actions – creates sinister tone as takes joy in his actions

The Farmer's Bride	Both show male control / dominance in relationship
When We Two Parted	Both show ending of relationship
Neutral Tones	Both show ending of relationship

11 - Letters From Yorkshire

Key Idea

- Speaker is writing to her companion – see the contrasts in their lives
- His life is more physical whereas hers seems more materialistic + artificial
- Despite this we see their strong bond + connection

Structure

- Title – ‘**Letters**’ – *suggests their connection*
- Form = Free verse – *reflects the natural connection between them*
- Stanzas = tercets (3 lines) – *heightens the differences in their lives*
- Enjambment – used between stanzas – *shows the bond/connection between them*
- Pronouns – throughout personal pronouns ‘**you**’ + ‘**me**’ – *separate* – end – *inclusive* ‘**our**’ – *show bond*

Language

- **His life = physical**
- Repetition of verbs
- ‘**digging**’ – verb *suggests hard work / labour*
- ‘**planting potatoes**’ – alliteration *reflects cyclical actions of nature. Food = life giving*
- ‘**lapwings return**’ – *birds come back – link to comfort + security of natural world*
- ‘**knuckles singing**’ – verb ‘**singing**’ *shows content/delight/joy of his life*
- ‘**seeing the seasons**’ – alliteration – *cyclical nature – at one with nature – paying attention*
- ‘**breaking ice**’ + ‘**clearing a path**’ – *physical + helpful – creating ways between people – drawing connections*
- ‘**pouring air + light**’ – *associated with natural elements*
- **Her life = material**
- ‘**heartful of headlines**’ – *suggest job in writing/media – more artificial + materialistic. Alliteration here could suggest repetitiveness of her life – lack of variety*
- ‘**feeding words**’ – verb ‘**feed**’ – *means in metaphorical way – contrast with physical potatoes*
- ‘**blank screen**’ – adjective – *make her life seem empty + lifeless*
- **Contrast + connection**
- ‘**Is your life more real because you dig and sow?**’ – rhetorical question *shows her contemplating / reflecting on differences/contrasts in their lives*
- ‘**same news in different houses**’ – adjective – ‘**same**’ + ‘**different**’ – *show their connections despite the distance*
- ‘**icy miles**’ – adjective ‘**icy**’ *shows their negative view of distance*
- ‘**souls**’ – *suggest deep level of commitment + connection between them*

Eden Rock	Both use show the connections between loved ones
Love’s Philosophy	Both use nature to show reflections of life However, LP shows isolation but LTY shows connections despite differences
Walking Away	Shows strong bonds despite circumstances + surroundings

12 - Before You Were Mine

Key Idea

- Speaker is reflecting on her mother's carefree lifestyle before she was born
- She contrasts the freedom which her mother used to have with how her life has changed now that she has possession of mother

Structure

- Title – use of '**Before**' – *shows thinking back to previous time. 'Mine' shows the child like possession speaker feels towards mother – most defining part of life*
- Form = steady quatrains throughout – *show the inevitable passing of time in poem*
- First person narrative – point of view of child – *shows she is the defining change in life*
- Contrast – role reversal – start – *on pavement with friends + at end with daughter – shows difference in life*

Language

- **Mother in past life**
 - '**laugh**' – verb suggests mum carefree + light-hearted
 - '**holding**' + '**shriek**' – suggest lack of control + delight
 - '**Marilyn**' – symbol of film star – symbolic of glamour + style. Could also foreshadow changes in mother's life as M died young. Short sentence reflect how abruptly will change
 - '**fizzy movies tomorrow**' – adjective 'fizzy' suggests excitement + lack of control – '**movies**' – symbol for potential – same as tomorrow – freedom mother had
 - '**you would dance like that**' – '**dance**' – verb – symbol for freedom
 - '**hiding for the late one**' – suggests mother was rebellious + defiant
- **Mother in present life**
- '**high heeled red shoes, relics**' – red suggests daring BUT contrast with adjective 'relics' – ancient religious objects – suggest precious object from mother's past but no place now
- '**ghost clatters**' – '**ghost**' show mother's previous life died – no place for this life in new one
- '**teach me the steps**' -change in life – is now dancing with daughter
- '**stamping stars ..wrong pavement**' – see elements of mother's energy + daring personality but now with daughter
- **Possession**
 - '**I'm ten years away**' – reflect this past memory
 - '**I'm not here yet**' – but fact in her narrative shows importance in mother's life
 - '**The decade ahead .. loud, possessive yell**' – shows the change in life – '**possessive**' – shows her view + love of mother
 - '**before you were mine**' – end – finishing on '**mine**' shows the big impact she has had on her mother's life

Follower	Both from child's point of view + impact of parents in life
Walking Away	Both look at the changes over time in families
Eden Rock	Shows bond + connection in families despite changes over time

13 - Singh Song

Key Idea

- Speaker is British Indian working in his father's corner shop with his wife living upstairs
- He is neglecting his work to be with his wife and at the end we see their loving relationship together

Structure

- Title – shows cultural impact – **'Song'** show his positive views + happiness in marriage
- Dialect – uses Indian dialect throughout to recreate speaker's voice
- Free Verse – lack of structure creates more conversational tone
- Contrast – first half alternates between his time with wife + customers complaints – shows connection between these elements. Towards end shows more romantic side of him with his wife alone to see their close relationship

Language

- **Relationship with wife**
 - **'vee share'** - repeated inclusive pronoun– shows positive relationship between them
 - **'do di lock'** – locks the shop so he can spend time with wife
 - **'vee hav made luv' + 'pinnie untied'** – shows physical love between them – which is distracting him from his job
 - **'vee come down whispering stairs'** – both come down in the evening – spend time together
 - **'silver stool'** – creates more romantic image in contrast to busy shop
 - **'baby'** – repeated term of endearment – shows their love
 - Couplets of dialogue – shows their communication + positive relationship
- **Customer complaints**
 - Repeated use of criticisms – **'dirty little floor' / di milk is out ov date'**
 - Shows his neglect of his duties as wife has become his priority
 - Also shows neglect of family – father's shop but suggests lack of respect for him as not taking family business as seriously
- **Presentation of wife**
 - **'effing at my mum'** – shows that she is breaking cultural stereotypes through language – not acting as expected as woman
 - **'making fun at my daddy'** – again see subvert cultural expectations through lack of respect for family
 - **'Tartan sari + donkey jacket + pumps'** – clothes suggest again a more modern perception – see wife is not as traditional – point on changing views + traditions in younger generation regarding culture

Winter Swans	Both show a positive relationship although in WS this only emerges towards the end
Porphyria's Lover	Contrasts role of love + gender roles in relationship

14 - Sonnet 29 – ‘I think of thee!’

Key Idea

- Speaker is saying how much she thinks about her lover when she is not with him.
- However, she knows that the reality of him is better – she would rather be with him than just think about him!

Structure

- Title – use of exclamation mark – shows her delight / joy in relationship
- Form = sonnet – traditionally related to love – 14 lines
- Petrarchan sonnet
- Octave – first 8 lines – discusses thinking about him
- Sestet – last 6 lines – changes to want to be with him
- Differing rhyme schemes for both (show difference)
- Starts the sestet half a line early- caesura- ‘**Rather, instantly**’ – reflects her impatience + strong desire to be with him
- Contrast between octave + sestet

Language

- **Extended Metaphor of nature**
- Shows her love for him grows like nature does + natural emotion of love
- **Octave**
- ‘**I think of thee**’ – exclamative – *show happiness*
- ‘**my thoughts do twine + bud**’ – *show thoughts growing stronger*
- ‘**as vines about a tree**’ – metaphor – ‘**vines**’ = *thoughts* + ‘**tree**’ is *her lover* – *strong + secure*
- ‘**broad leaves**’ – adjective ‘**broad**’ – *show how extensive + wide her love is*
- **Sestet**
- ‘**Rather, instantly**’ - Caesura – *impatience to be with him*
- ‘**renew thy presence**’ – imperative – *show her strong desire to be with him*
- ‘**burst, shattered, everywhere!**’ – triplet *heightens her joy/ desire be with him*
- ‘**I am too near thee.**’ – *suggests he is better than she can ever imagine – wants to be with him*
- Repetition of ‘**thee**’ – *show his importance in her life*

Love’s Philosophy	Both use nature to show views on love Contrast as this shows fulfilment in love – LP show isolation
Winter Swans	Both use nature to show state of relationship Contrast as S29 shows joy throughout – nature brings back joy in WS
Follower	Uses nature to show growing separation of Father + son – distance between them but still show love

15 - Climbing My Grandfather

Key Idea

- Speaker is describing his grandfather using an extended metaphor of a mountain
- Shows how he sees his grandfather as a stable and secure figure in his life

Structure

- Title – ‘Climbing’ – verb – creates a sense of adventure + excitement. Pronoun ‘My’ suggests a sense of pride + admiration
- Free Verse form – shows their close bond and relationship
- Enjambment – recreates climbing action + their close bond
- Visual representation – free verse poem also looks like the mountain he is creating

Language

- **Extended metaphor for climbing**
 - Use of lexical field of climbing/mountains throughout to create extended metaphor for grandfather as mountain
 - **‘without rope or net’** – *suggests sense of trust + reliance in grandfather*
 - **‘trying to get a grip’** – *dual meaning – physical grip as part of climbing reference + grip as in building + strengthening their relationship*
 - **‘change direction’** – *shows support + options being with Grandfather offers – knows will support him with actions*
 - **‘place my feet gently’** – adjective ‘gently’ *suggests loving bond between them*
 - **‘rest for a while’** – *again show the support + care grandfather provides*
 - **‘refreshed’** – *suggests how he looks after him + supports him*
 - **‘slow pulse of his good heart’** – last line monosyllabic – *recreates his heart beat – ‘good’ adjective – suggests his admiration + positive view of him*

Before You Were Mine	Both from child’s point of view looking at role of family member
Follower	Both use imagery relating to nature to show their admiration for older family member

Possible Exam Questions

Write underneath what you could pair with them...

- Compare how poets present attitudes towards a parent in 'Follower' and in one other poem from 'Love and relationships'. _____
- Compare how poets present attitudes towards a romantic relationship in 'Winter Swans' and in one other poem from 'Love and relationships'. _____
- Compare how poets present strong bonds in 'Eden Rock' and in one other poem from 'Love and relationships.' _____
- Compare how poets present nature in 'Love's Philosophy' and in one other poem from 'Love and relationships'. _____
- Compare how poets present separation in 'Walking Away' and in one other poem from 'Love and relationships'. _____
- Compare how poets present women in 'The Farmer's Bride' and in one other poem from 'Love and relationships'. _____
- Compare how poets present the role of family in 'Eden Rock' and in one other poem from 'Love and relationships'. _____
- Compare how poets present the end of a relationship in 'When We Two Parted' and in one other poem from 'Love and relationships'. _____
- Compare how poets present relationships in 'Neutral Tones' and in one other poem from 'Love and relationships'. _____
- Compare how poets present the role of the mother in 'Mother, Any Distance' and in one other poem from 'Love and relationships'. _____
- Compare how poets present the role of the father in 'Walking Away' and in one other poem from 'Love and relationships'. _____
- Compare how poets present control in 'The Farmer's Bride' and in one other poem from 'Love and relationships'. _____

Sample Answers

1 - Compare how poets present romantic relationships in 'Winter Swans' and in one other poem from 'Love and relationships'.

When We Two Parted

'Winter Swans' and 'When We Two Parted' both present slightly different views on romantic relationships. 'WS' looks at a negative relationship repairing itself. In contrast, we see the end of a romantic relationship in 'WWTP'.

Both poems use their structure effectively to reflect their views on the romantic relationship. The titles are used to convey this – the writer uses pathetic fallacy in 'Winter' to suggest the coldness and bitterness in the relationship at the beginning. However, this is then contrasted with 'Swans' which is symbolic of love to demonstrate the relationship will become more positive. We also see a contrast in the other title. The use of the inclusive pronoun 'We' and the use of 'Two' suggests the couple were close but this is harshly contrasted with the verb 'parted'. This is used to suggest the relationship has ended very abruptly. The writer of 'WS' also uses tercets – three line stanzas – throughout. This is effective because it shows a disjointed and unsettled tone to the relationship to suggest the negativity at this point. However, the poem ends with a couplet. This suggests the unity and reconciliation between the couple by the end of the poem. This shows the progression in the relationship but we see the opposite in 'WWTP' as the writer uses the same stanza structure throughout. This shows that the writer does not change his feelings. An ABAB rhyme scheme is used to show that the writer is unable to move on. This is further highlighted as the writer uses a cyclical structure through the repetition of 'silence and tears'. These negative words used at the start and the end show that he is unable to let go of his negative feelings at the relationship ending. Although the writer moves through past, present and future tense to outline his feelings on the relationship, we see that these remain negative throughout. This shows the structure of both poems reflect the views held.

The writers also use their language to convey their views on romantic relationships. The writer of 'WWTP' uses death imagery throughout. This shows that he sees his relationship as being dead and treats it in this way. He uses the adjectives 'pale' and 'cold' to describe his lover. These portray her as a corpse and is used to symbolise their love has died. He also uses sensory language through the reference to a 'knell'. This is a bell heard at a funeral and is used to show that the relationship is finished. He also uses the verb 'grieve' to show that he is mourning and behaving the way we would to death as he is now at the end of the relationship. Such negative imagery is also used at the start of 'WS'. The writer opens the poem by using pathetic fallacy – 'clouds' and 'two days of rain'. This poor weather suggests difficulty and unsettlement in the relationship at this point. This negativity is also demonstrated through the natural surroundings. The writer uses personification in 'waterlogged earth gulping for breath'. The use of the verb 'gulping' suggests the heightening tension between the couple is creating a suffocating atmosphere in the environment. This leads to them 'skirting' the lake. This suggests uncertainty and hesitation in how they are walking which shows the current issues in the relationship. The writer also uses the adjectives 'silent' and 'apart'. This demonstrates the lack of communication and the separation which conveys the negative state of the couple here. A similar method is also used in 'WWTP' as 'silence' is also repeated throughout. The writer does this to show the

breakdown between the couple and the use of repetition shows this does not change. It is possible this poem was influenced by a secret affair the writer had which indicates why he refers to 'silence' as no-one knew about their relationship. He also creates sibilance in 'share in its shame' which could create an onomatopoeic sound of 'ssshhh' to convey the secretive element to their relationship. These features show how both the writers have convincingly shown the negative states of the relationships.

However, we have seen the use of the inclusive pronoun 'we' used throughout 'WS'. The writer could have used this to show there is potential for the couple to become closer and foreshadow the healing. This healing comes from the sight of the swans which the writer uses as a catalyst for the repair. The description of the swans is very important. We are told they are 'tipping in unison'. The use of 'unison' suggests partnership and working together – in contrast to how the couple are currently 'apart'. We are told they 'halved themselves' which suggests a bond and togetherness between them. The writer also uses the metaphors 'icebergs' and 'porcelain' to describe the swans. These are important because both of these features are associated with being very strong but also having great beauty. These metaphors could be extended to demonstrate the relationship – despite the problems it will be strong enough to return to something beautiful. The simile used to describe them – 'like boats righting in rough weather' suggests a sense of calmness and peace through the use of 'righting'. This could portray a sense of healing and togetherness. This is still contrasted in 'WWTP' as the writer focuses on negativity still – he uses 'half broken hearted' to show the fact the relationship is beyond repair. 'Broken' is also repeated to show there is no chance of healing here. The writer also uses the verb 'sever' which creates a violent image to show how painful and blunt this separation has been. 'WWTP' has remained negative but we see a more positive view of romance develop in 'WS'.

We see the final stage of each poem suggests their views on romantic relationships. The writer of 'WS' makes reference to 'afternoon light' which could suggest the light is a symbol for hope in the relationship. This is further shown through the use of dialogue – 'they mate for life'. The writer uses this in direct contrast to 'silent' earlier. This is used to show they are starting to come back together again. This is also in direct contrast to 'WWTP' which again repeats silence and the writer here uses rhetorical questions such as 'How should I greet thee' to show the isolation the speaker feels here.. He remains alone throughout but the writer uses a lexical field of swans to create a parallel between the couple and the swans at the end to show their togetherness in the relationship. The writer uses the image 'their hands swam the distance' – the use of 'swam' links to the swans. We also see the writer use the simile 'like a pair of wings settling'. The use of 'wings' again links to the swans and shows the reconciliation in the relationship. The relationship is healed in 'WS' but separation has remained creating a negative relationship in 'WWTP'.

Although both relationships have shown issues in the romance, we see these healed in 'WS' whereas a negative ending in 'WWTP' can't be resolved at all. Both have effectively shown their views on a romantic relationship.

2 -Compare how poets present romantic relationships in 'Neutral Tones' and in one other poem from 'Love and relationships.'

When We Two Parted

'Neutral Tones' and 'When We Two Parted' both present negative views on a romantic relationship which has come to an end.

Both poems use their structure effectively to reflect their views on the romantic relationship. The titles are used to convey this – the writer uses 'Neutral' to suggest that there is no longer any strong feelings in the relationship. He feels that his partner doesn't have any emotions towards him anymore. The writer of 'WWTP' also uses the title to show the relationship has ended. The use of the inclusive pronoun 'We' and the use of 'Two' suggests the couple were close but this is harshly contrasted with the verb 'parted'. This is used to suggest the relationship has ended very abruptly. Both poems use the same form throughout with the same number of lines in each stanza. This is used by both writers to show that both are finding it difficult to move on from their negative feelings. This is further conveyed through the rhyme schemes in both. In 'WWTP' an ABAB rhyme scheme is used to show that the writer is unable to move on. Similarly, in 'NT', we see an ABBA regular rhyme scheme. This shows the first and last line rhyme with a couplet in between which could convey how entrapped he is in his negative emotions at the end of the relationship. Both rhyme schemes show they are continuing their negative feelings. Both also use a cyclical structure to show they are unable to move on from this romantic relationship. We see this in 'NT' as the writer starts and ends with a memory of the location of the pond where they broke up. This shows he is unable to move on from this dominant memory. This is further highlighted in 'WWTP' as the writer uses a cyclical structure through the repetition of 'silence and tears'. These negative words used at the start and the end show that he is unable to let go of his negative feelings at the relationship ending. Although the writer moves through past, present and future tense to outline his feelings on the relationship, we see that these remain negative throughout. This shows the structure of both poems reflect the negative views from speakers who can't let go of the relationship.

The writers also use their language to convey their views on romantic relationships. Both writers use death imagery to show the relationship has ended. The writer of 'NT' uses pathetic fallacy at the beginning to telling us it was a 'winter day'. This is used to show the coldness and bitterness left in the relationship and foreshadow the end of this. He also uses the verb 'stood' which shows the lack of movement and static state of the relationship – there is no room for progression in it. There are also two examples of alliteration used which shows the lack of development and static nature. 'Leaves lay' again is used to show the lack of movement in their emotions and 'starving sod' is used to show how unhealthy the state of the relationship currently is. The word 'lost' is also used to suggest something is missing or gone – we can assume this is the love they once had. The writer continues to use death imagery in the superlative 'deadeast thing' to describe the smile. This is ironic as a smile should suggest life but instead his lover is described as a corpse. We also see this comparison made in 'WWTP'. The writer here uses the adjectives 'pale' and 'cold' to describe his lover. These portray her as a corpse and is used to symbolise their love has died. Finally in 'NT' he uses the phrase 'strength to die' which confirms the relationship has ended and his negative views. Further death imagery is used in 'WWTP'. The writer also uses

sensory language through the reference to a 'knell'. This is a bell heard at a funeral and is used to show that the relationship is finished. He also uses the verb 'grieve' to show that he is mourning and behaving the way we would to death as he is now at the end of the relationship. The use of death imagery is consistent in both to show the negative end of the romantic relationship.

The writer in 'NT' also uses a lack of colour in his descriptions to show the lack of emotion left in his lover. The colour 'grey' is repeated to reflect decay and death – the depressing end of the love. He describes the 'sun was white' which creates an unnatural description of the sun as it should normally be bright and vibrant rather than lacking in colour. Normally white is used to symbolise innocence or purity but the writer has subverted this to show the surface feelings and lack of depth of feeling left. The unnatural image could also suggest he feels the ending of their relationship is also unnatural. This could be linked to the religious imagery used as he feels God is also against the ending of their relationship. At the beginning he says they are 'chidden by God' which could suggest that God is also unhappy with this ending and creates a bleak and dismal tone. This is also repeated at the end with 'God-curst sun'. The 't' sound is also harsh to show God is also bitter – as he is – at the end of the relationship. The writer in 'WWTP' uses a lack of sounds to suggest the negative end of the romantic relationship. The writer also uses the adjectives 'silent' and 'apart'. This demonstrates the lack of communication and the separation which conveys the negative state of the couple here. A similar method is also used in 'WWTP' as 'silence' is also repeated throughout. The writer does this to show the breakdown between the couple and the use of repetition shows this does not change. It is possible this poem was influenced by a secret affair the writer had which indicates why he refers to 'silence' as no-one knew about their relationship. He also creates sibilance in 'share in its shame' which could create an onomatopoeic sound of 'sshhh' to convey the secretive element to their relationship. These features show how both the writers have convincingly shown the negative states of the relationships.

The writer of 'NT' also uses further examples of nature imagery. This is ironic again as nature imagery is usually used to suggest growth and development but the writer has subverted this as he uses it to show the end of the love. The break up takes place at a pond which is a natural setting but we have seen he feels this ending is unnatural. He also uses a simile 'like an ominous bird a-wing'. The reference to bird normally suggests freedom but this is again used in a more negative way to perhaps suggest he feels his lover has escaped from him. The adjective 'ominous' also portrays this in a more unsettling way to create a feeling of discomfort. In 'WWTP' the writer focuses on negativity still too – he uses 'half broken hearted' to show the fact the relationship is beyond repair. 'Broken' is also repeated to show there is no chance of healing here. The writer also uses the verb 'sever' which creates a violent image to show how painful and blunt this separation has been. The writer here uses rhetorical questions such as 'How should I greet thee' to show the isolation the speaker feels here. Both poems therefore show the speakers as lonely as the relationship has ended.

Both relationships show the speaker feeling negative and alone at the end of the romance.

3 - Compare how poets present feeling alone in 'Love's Philosophy' and in one other poem from 'Love and relationships'.

The Farmer's Bride

In both of these poems we see that despite the desire for both speakers to be in a loving relationship, both experience feelings of being alone and isolated. In 'Love's Philosophy', we see the speaker is alone and trying to persuade someone to be his partner. However, although ironically we see a marriage in 'The Farmer's Bride', we see both the speaker and his wife feel isolated in the relationship.

Both writers use the structure of their poems to highlight how they feel alone. We see both use their titles to create a significant meaning. The writer uses 'Philosophy' to show his thoughts on the emotion of love. In 'FB' we see the possessiveness the farmer feels he has over his wife which is what essentially creates their isolation. The use of the possessive 'Farmer's Bride' creates the sense that he owns her and this objectification continues throughout. The writer of 'LP' uses a regular ABAB rhyme scheme to create the connections and bonds that he recognises in the natural world around him and this contrasts the feeling of isolation he feels. This is further heightened through the use of a rhetorical question at the end of each stanza which is a symbol of him being alone. In direct contrast, we see an uneven stanza structure used throughout 'FB' which conveys the uncertainty and instability within their marriage – it is clearly unbalanced which makes both feel alone. We see the stanzas becoming shorter towards the end which reflects the farmer's growing impatience in the relationship as he becomes more frustrated about feeling alone. We see the repeated use of exclamation marks also used at the end to demonstrate his lack of control over his desire. Most effectively, 'FB' is a dramatic monologue which means that we only hear the voice of the Farmer which reflects his dominance in the relationship. Interestingly, this means we never hear the voice of his wife which also reflects not only her lack of identity but also completely shows her complete isolation in the piece. Both use structures to demonstrate this emotion.

Language is also used to show these feelings of being alone. We have looked how the speaker in 'LP' feels alone and this is further contrasted through the use of nature imagery. We see these used in pairs such as 'fountains + rivers' and 'mountains + heaven'. The writer also uses verbs to personify the natural images in order to portray the bonds between these. We see this through 'mingle' and 'kiss' – all of which hold romantic connotations to show the loving connections which he sees around him which is in contrast to him being alone. These verbs are also repeated in the poem to show the ongoing bonds around him which can't be broken yet despite this he remains alone.

Nature imagery is also a key feature used in 'FB'. Ironically, the farmer would normally be comfortable and content with nature but also used to feeling dominance over it. However, his wife is associated with natural images but ironically he is alone because he feels he doesn't have the control over her that he wishes to have. We see the simile 'like a mouse' used to convey her small and submissive perception which shows us how women would be expected to behave. She also feels more comfortable with 'birds and rabbits' which shows us that she also feels isolated from humans but more content with nature which is also used to describe her 'a young larch tree'. The most important simile is used to show when she tries to escape – 'flying like a hare'. This shows she is subverting the view of how women

would be supposed to act by trying to get away but fully demonstrates how isolated that she feels that shows she is trying to escape. The writer also uses the adjectives 'low grey sky' to suggest the coldness and bitterness in their relationship as they feel alone. She also refers to nature by saying about Christmas approaching and how this is normally associated with a child. However, this is subverted as the farmer feels isolated in what he feels is an unnatural marriage as there is no child for them. Both use nature imagery to show how they feel their relationships are in contrast with this as they feel alone and cut off.

The writer in 'LP' also uses religious imagery by making references to God throughout. He does this to try and persuade the other to be with him and strengthen his belief they should be together. He uses this dominant feature in 'law divine' to make her feel like she should be with the speaker. 'LP' uses God to call on to show dominance but we see the farmer in 'FB' believe he is the dominant one in the relationship. This is what causes them both to feel alone. We see the writer uses predatory images such as 'we chased her' and 'we caught her' to show this. It is ironic the inclusive pronoun 'we' refers to others in the village – he is associated more with others who also believe her actions to be unnatural than with his own wife. The verbs 'chased' and 'caught' also suggest her isolation as she is trying to get away. They also 'turn the key' on her which again shows her being cut off and feeling isolated – she is again being objectified into a possession for him which he can control.

Finally, we see the impacts of isolation in both. In 'LP' we see rhetorical questions repeated at the end of each stanza such as 'why am I not with thine?' This shows he is feeling alone because he is not with the woman that he wants to be. We see a stronger sense of frustration grow in 'FB' by being alone. We are told there is 'a stair betwixt us' which is symbolic of the distance between them in their marriage. This separation is the catalyst for the sexual desire which is evident through the repetition of 'brown' and 'her hair'. This shows that the isolation in his marriage is driving his sexual frustration which we now see he is becoming unable to control. The use of exclamation marks suggest an ominous end to the poem as we see the deterioration of his mental state due to these feelings of isolation. Despite the desires in each to be in a loving relationship, both end with them being alone.

Both 'LP' and 'FB' show a speaker who seems to desire a relationship. However, the speaker in 'LP' is still alone at the end. Although 'FB' is married this is in contrast to the isolation created through his dominance. Both he and his wife feel isolated and alone.

4 -Compare how poets present control in relationships within 'The Farmer's Bride' and in one other poem from 'Love and relationships'.

Porphyria's Lover

Both of these poems represent the male desire to create control in their relationship in a very sinister way. 'The Farmer's Bride' shows his frustration at her lack of response whereas 'Porphyria's Lover' decides to kill her so that he will have complete control over her. Both poems show a dark and dangerous side to male control.

Both writers use the structure of their poems to highlight their control. We see both use their titles to create a significant meaning. The use of the possessive 'Farmer's Bride' creates the sense that he owns her and this objectification continues throughout. 'Porphyria' is ironically a disease which leads to madness which foreshadows the speaker's mental state. The use of 'Lover' suggests his strong feels towards her. We see an uneven stanza structure used throughout 'FB' which conveys the uncertainty and instability within their marriage – it is clearly unbalanced which makes both feel alone. We see the stanzas becoming shorter towards the end which reflects the farmer's growing impatience in the relationship as he becomes more frustrated about feeling alone. We see the repeated use of exclamation marks also used at the end to demonstrate his lack of control over his desire. In contrast, 'PL' uses a rhyme scheme throughout but this is inconsistent – much like the speaker's mental state. The writer also uses enjambment throughout to also show the speaker is struggling to control his thoughts and emotions. Most effectively, both poems are dramatic monologues which means that we only hear the voice of the male which reflects their dominance in the relationship. Interestingly, this means we never hear the voice of the women which also reflects not only their lack of identity but also the view of women in both societies. They would be expected to be submissive and subservient – a view shown in both poems. Both poems use structures to demonstrate the control of the males.

Language is also used to show control throughout. Nature imagery is a key feature used in 'FB'. Ironically, the farmer would normally be comfortable and content with nature but also used to feeling dominance over it. However, his wife is associated with natural images but ironically he feels he doesn't have the control over her that he wishes to have. We see the simile 'like a mouse' used to convey her small and submissive perception which shows us how women would be expected to behave. She also feels more comfortable with 'birds and rabbits' which shows us that she also feels isolated from humans but more content with nature which is also used to describe her 'a young larch tree'. The most important simile is used to show when she tries to escape – 'flying like a hare'. This shows she is subverting the view of how women would be supposed to act by trying to get away from her husband but fully demonstrates how controlling he is. The female in 'PL' is also conveyed in a way which subverts how her lover feels she should act which is the catalyst for his wish to control her. We are told she 'untied her hair' – in this Victorian society this would be seen as wrong as she is flaunting her sexuality rather than repressing it as expected. We are told she let her hair 'fall' which could be used to repeat she would be viewed as a 'fallen woman' for going against society's expectations.

We see that both speakers fixate on the physical features of the women which causes their loss of control. 'PL' constantly repeats 'yellow hair' which conveys his obsessive thoughts

and also foreshadows how he will later go on to kill her – using her own hair. We see similar frustrations towards the end of 'FB' when he repeats 'her hair, her hair!' The repetition also suggests his growing sexual frustrations and the lack of control he has over these.

Both also use weather to highlight the negative state of the relationship this control creates. The writer in 'FB' uses the adjectives 'low grey sky' to suggest the coldness and bitterness their relationship feels because of his control. Pathetic fallacy is also used at the start of 'PL' with the mention of 'rain' and 'sullen wind'. These suggest the negative actions ahead as well as using the adjective 'sullen' to create an ominous tone. Ironically, we are told the wind is 'awake', personifying it in contrast to the death of Porphyria. The writer of 'FB' also refers to nature by saying about Christmas approaching and how this is normally associated with a child. However, this is subverted as the farmer feels isolated in what he feels is an unnatural marriage as there is no child for them. Finally, 'PL' also uses the symbol of 'cheerless grate blaze up' to show the warmth she brings to the room and 'shut out cold'. Again, this portrays her in a way which wouldn't be expected which is what creates the speaker's anger with her and makes him feel that he needs to have stronger control over her.

The behaviour and action of the females is what causes the men to show their dominance as they would feel would be expected of their gender. We see the farmer in 'FB' believe he is the dominant one in the relationship through the writer's use predatory images such as 'we chased her' and 'we caught her' to show this. It is ironic the inclusive pronoun 'we' refers to others in the village – he is associated more with others who also believe her actions to be unnatural than with his own wife. The verbs 'chased' and 'caught' also suggest her isolation as she is trying to get away. They also 'turn the key' on her which again shows her being cut off and feeling isolated – she is again being objectified into a possession for him which he can control. Similarly, we start to see a role reversal within 'PL'. We saw the woman seem to have a more dominant social standing and more active at the beginning of the poem. However, the speaker moves from being more passive to active with the verbs used to show the murder. One of the most important features is 'I knew Porphyria worshipped me'. The verb 'worship' shows he feels like he is a more God-like figure and superior – this may be why he feels justified in his murder. We see the abrupt end of her life at his hands with the caesura 'and strangled her'. These active verbs show the control they have ensured they have in their relationships.

We see at the end of both poems the impact of their attempts to control. We see a stronger sense of frustration grow in 'FB' by being alone. We are told there is 'a stair betwixt us' which is symbolic of the distance between them in their marriage. This separation is the catalyst for the sexual desire which is evident through the repetition of 'brown' and 'her hair'. This shows that the isolation in his marriage is driving his sexual frustration which we now see he is becoming unable to control. The use of exclamation marks suggest an ominous end to the poem as we see the deterioration of his mental state due to these feelings of isolation. We see the use of the oxymoron in 'PL' - 'burning kiss' which shows his inability to separate violence and love. Ironically we see use of inclusive pronouns 'we' and 'together' now – he believes his controlling actions have brought them closer together. However, we also see repetition of 'it' which shows he simply sees her as his object to control. Both also seem to see their actions as correct and justified as he says 'God has not

said a word!' This also shows the religious beliefs of the time that again his gender gives his superiority and right to behave in this way. Both end the poem with a strong sense of control.

Both poems shown that the speakers believe their gender has allowed them to control their partner in dangerous and sinister ways.

5 - Compare how poets present attitudes towards love in 'Love's Philosophy' and in one other poem from 'Love and relationships'.

Neutral Tones

Love is shown in very differing ways in these poems. In 'Love's Philosophy', the speaker is keen to start a romantic relationship whereas in 'Neutral Tones' the speaker's partner no longer loves him. Both of these poems show attitude towards love as being unrequited and not returned.

Both poems use their structures effectively to show their views towards love which is not returned. The titles are used to convey this – the writer uses 'Philosophy' to show his thoughts on the emotion of love although he remains alone in his view. We also see 'neutral' is used to suggest that there is no longer any strong feelings in the relationship. He feels that his partner doesn't have any emotions towards him anymore. The writer of 'LP' uses a regular ABAB rhyme scheme to create the connections and bonds that he recognises in the natural world around him and this contrasts the feeling of isolation he feels. This is further heightened through the use of a rhetorical question at the end of each stanza which is a symbol of him being alone rather than in love. In 'NT', we see an ABBA regular rhyme scheme. This shows the first and last line rhyme with a couplet in between which could convey how entrapped he is in his negative views on love at the end of the relationship. It also uses a cyclical structure to show he is unable to move on. The writer starts and ends with a memory of the location of the pond where they broke up. This shows he is unable to move on from this dominant memory.

The writers also use language to convey their differing views on love. The speaker in 'LP' can see the positives of love and demonstrates these throughout. We see this through the use of nature imagery. We see these used in pairs such as 'fountains + rivers' and 'mountains + heaven'. The writer also uses verbs to personify the natural images in order to portray the bonds between these. We see this through 'mingle' and 'kiss' – all of which hold romantic connotations to show the loving connections which he sees around him. However, this also serves to show a contrast to his current situation – he is alone. Despite recognising the positivity love can hold, he currently doesn't feel this himself. The writer of 'NT' also uses further examples of nature imagery. This is ironic again as nature imagery is usually used to suggest growth and development but the writer has subverted this as he uses it to show the end of the love. The break up takes place at a pond which is a natural setting but we have seen he feels this ending is unnatural. He also uses a simile 'like an ominous bird a-wing'. The reference to bird normally suggests freedom but this is again used in a more negative way to perhaps suggest he feels his lover has escaped from him. The adjective 'ominous' also portrays this in a more unsettling way to create a feeling of discomfort. We see then nature imagery used in a more positive way in 'LP' than 'NT'.

Both also use religious imagery to strengthen their views on love. The writer in 'LP' also uses religious imagery by making references to God throughout. He does this to try and persuade the other to be with him and strengthen his belief they should be together. He uses this dominant feature in 'law divine' to make her feel like she should be with the speaker. The speaker uses God to show that he would be encouraging their relationship and that it is God's will that they would be together as he is the one created love. However, we see this

contrasted in 'NT' as he feels God is also against the ending of their relationship like he is. At the beginning he says they are 'chidden by God' which could suggest that God is also unhappy with this ending and creates a bleak and dismal tone. This is also repeated at the end with 'God-curst sun'. The 't' sound is also harsh to show God is also bitter – as he is – at the end of the relationship. God is used to sustain each speaker's views on their relationship.

In 'LP' we see rhetorical questions repeated at the end of each stanza such as 'why am I not with thine?' and 'If thou kiss not me?' This shows that he is trying to communicate with the person he loves and build a loving relationship. However, the fact these are rhetorical questions shows that he is not answered and heightens the feeling that his love is unrequited and is not developed. Despite the fact there has been a relationship in 'NT' we also see the lack of development in this. The writer of 'NT' uses pathetic fallacy at the beginning to telling us it was a 'winter day'. This is used to show the coldness and bitterness left in the relationship and foreshadow the end of this. He also uses the verb 'stood' which shows the lack of movement and static state of the relationship – there is no room for progression in it. There are also two examples of alliteration used which shows the lack of development and static nature. 'Leaves lay' again is used to show the lack of movement in their emotions and 'starving sod' is used to show how unhealthy the state of the relationship currently is. The writer continues to use death imagery in the superlative 'deadest thing' to describe the smile. This is ironic as a smile should suggest life but instead his lover is described as a corpse.

The writer in 'NT' also uses a lack of colour in his descriptions to show the lack of emotion left in his lover. The colour 'grey' is repeated to reflect decay and death – the depressing end of the love. He describes the 'sun was white' which creates an unnatural description of the sun as it should normally be bright and vibrant rather than lacking in colour. Normally white is used to symbolise innocence or purity but the writer has subverted this to show the surface feelings and lack of depth of feeling left. The unnatural image could also suggest he feels the ending of their relationship is also unnatural. This is contrasted with the natural images used throughout 'LP' to create flourishing bonds around them but this is not the case in 'NT'.

Both wish to have a loving relationship but in both we see that this love is not returned to the speaker which leaves both feeling alone and with a more negative view of love.

6 - Compare how poets present family relationships in 'Walking Away' and in one other poem from 'Love and relationships'.

Follower

We see strong family relationships last in both poems despite the changing of time in these. In 'Walking Away' we see a father's love for his son even though he recognises his son needs to grow up. However, 'Follower' shows a son's admiration for his father and how time also changes their relationship to create a role reversal.

Both of these poems use their structure effectively to convey the relationship in the family. The title in 'Walking Away' suggests a separation is inevitable but we will see the love remains strong. 'Follower' also shows the connection between the Father and the son. The narrative in each poem contrasts to show us differing perspectives – 'Walking Away' is told from the father's point of view whereas 'Follower' is told from the view of the son which gives us stronger insight into their views on their familial relationships. Both poems show their positive family relationships through their use of a steady, balanced stanza structure throughout with a steady rhyme scheme. This shows the stability both families have. We see one rhyme used 3 times within 'Walking Away' to show the security the father brings despite the changes of the son growing up. The last two lines demonstrate his acceptance of this. The steadiness of both poems effectively conveys the strong love in both familial relationships.

'Walking Away' uses nature imagery to demonstrate the separation that the father feels as he acknowledges his son's inevitable growth and independence. This use of imagery is effective as it reminds us that growing up is a natural element of life. We see the use of pathetic fallacy in the phrase 'leaves just turning'. This reference to Autumn represents a change and transition period in their lives. We also see this idea of transition and time passing in 'Follower'. The writer also uses the simile 'like a satellite wrenched from its orbit'. This idea conveys that the Father is no longer the vocal or most important fixed point in the son's life. The verb 'wrenched' is very significant – it shows how painful this is and how sudden this separation feels for the son. This idea is also continued through the verb 'drift' which shows the distance between them. The writer also refers to the movement 'eddying' which is a term associated with nature to show the movement between them. A further simile is used later 'like a winged seed loosened from its parent stem'. The use of 'winged' reminds us they are going to part but the verb 'loosened' shows a direct contrast with 'wrenched'. We see he is growing more accepting of this and the idea is becoming less painful. He recognises his love will remain.

The writer shows the family love in 'Follower' by opening with a description of the Father. This shows how much the son admires his Father which shows their strong relationship. The writer tells us his 'shoulders globed' so the 'o' sound is repeated to convey his strong, physical size. The use of 'globed' also suggests a strong size. We see the writer conveys his own upbringing in rural Northern Ireland in the poem through the description of the physical work of the Father. It is thought the writer's own father inspired this poem. The Father's control over the farm is conveyed through sailing imagery. This reflects the control of a boat is like the way he controls his skill eg 'like a full sail string' and 'sod rolled over without breaking'. This lexical field of sailing conveys the Father's strength and control

which is in contrast to the son. The writer creates contrast between the two family members. Whereas the writer portrays the Father's skill and precision in verbs such as 'narrowed', 'angled', 'mapping' and exactly, we see very different verbs used to portray the son. Verbs are used to show his clumsiness and lack of maturity such as 'stumbled' and 'fell sometimes'. The writer also creates a triplet of verbs with enjambment to show his lack of control – 'tripping, falling, yapping'. This shows how the son is portrayed in a childlike way who was a hindrance rather than a help on the farm. Despite these differences between the Father and son, a love is clearly there.

We see further examples in 'Walking Away' to show their love and connection. We see the father's protective nature towards his son as he uses the metaphor 'half fledged thing'. This refers to his son as a small bird not yet ready to leave the nest – he doesn't think his son is ready to leave him. He uses a further metaphor 'wilderness' to describe the world which suggests he is apprehension about his son facing the difficulties of the world. Yet the phrase 'nature's give and take' suggests he starts to recognise he has to go along with this and the change is inevitable. He also uses the metaphor of 'scorching clay' to show the transition his son faces to move to a man but 'scorching' represents the difficulty he feels in this. We see the son in 'Follower' also face difficulties at times when he looks up to his father and wants to be like him. 'I wanted to grow up' suggests his desire and wish to be like him and emulate his character. By saying 'all I ever did was follow' suggests his admiration and strong wishes. However, by using 'broad shadow' creates a dual meaning as both his literal shadow due to his size but also by feeling metaphorically overshadowed that he will never be as good as his father. This shows the connections between the parent and child in each poem.

The way each poem ends also conveys the final view on the relationship. We have seen the Father in 'WA' become more accepting of this change in the relationship. However, the writer uses 'gnaws at my mind still'. The vicious verb 'gnaws' shows that this memory still causes pain to him but he knows this has to happen. We see a more moral lesson at the end as he creates a more religious parallel to show his love for his son. He tells us 'selfhood begins with a walking away'. This shows us that he knows that he has to be selfless and let his son lead his own life. This emulates God sacrificing his own son. The writer goes on to say 'love proved in the letting go' further creating a link between the Biblical message and what he has learnt about love for his son. The end of the poem shows us that no matter how hard it is for the speaker, he knows that he needs to let his son move on.

We also see change and moving on at the end of 'Follower'. The most important aspect of the poem is the change in the family relationship over time. We have seen the son's admiration and respect for his father but the writer creates a role reversal at the end of the poem to show the changing roles. Previously the verb 'stumbling' was used to describe the son but it has now been repeated at the end to show the father. We see the use of caesura in 'But today' to show how quickly and abruptly time has passed and now the father's strength is gone. We now see the father is 'behind' showing the son is now the more dominant figure. Despite the changes, the two are still together in a strong relationship.

Both these poems have shown that despite the changes in time, these family relationships have remained strong and constant.

7 - Compare how poets present family relationships in 'Eden Rock' and in one other poem from 'Love and relationships'.

Mother, Any Distance

Both of these poems convey strong family relationships in spite of changes ahead. 'Eden Rock' is looking back to a childhood memory of a time when the speaker was content with his family. However, 'Mother, Any Distance' is looking at the son preparing for his future with the help of his mother. Both portray a strong, loving family relationship.

Both of these poems use their structure to convey the strong family relationship. Firstly, the title suggests their positivity in the relationships. 'Eden Rock' is significant as the writer could have used 'Eden' as symbolic of the Garden of Eden which suggests he sees this memory as perfect and idyllic. The 'rock' could be a symbol of security and stability to show the strong family relationship. The noun 'mother' is used at the beginning of the title and the poem to show she is the most important feature in his life. The writer has effectively shown how much he treasured his time with his family by using regular stanzas made up of quatrains when outlining his memory. This regularity shows the steadiness of this relationship. However, we see a change towards the end when he moves from the present tense used to show his nostalgic emotions when re-living the memory. We see a change in the stanza structure to represent this change in time. However, all of 'Mother, Any Distance' is written in present tense from the son's narrative to see his feelings as he moves on in life. We see that the poem is written loosely based on a sonnet form to demonstrate the love between them. The writer starts the poem with two rhyming couplets to show the mother's steadiness for the speaker growing up. However, as the poem develops the rhyme scheme becomes less regular to show the feelings of uncertainty and insecurity as he moves on from his mother. However, despite the changes in circumstances, both speakers are aware of the strong bonds with their family.

We see the loving relationship in 'ER' through the focus the writer places on continuity in this memory. This shows us that the speaker feels comfortable and secure in these familiar details. We see this through the 'same suit' and 'still two years'. The use of 'same' and 'still' suggest things are just as he remembers which brings a sense of comfort. However, the speaker in 'MAD' is faced with a feeling of uncertainty as his life circumstances are changing. We see that he is more overwhelmed by this. The new house he is moving into could be used as a metaphor for moving on in life. The use of the triplet 'windows, pelmets, doors' could show how much change is ahead. This is further demonstrated through the hyperbolic language 'acres and prairies' to show again he is feeling daunted by the idea of moving on. Despite these differences, both speakers know their families bring support in spite of change.

A further way we see the family love shown in 'ER' is through how he continues to describe this memory. We see the writer focus on adjectives to describe the scene such as 'old HP sauce' and 'tin cups painted blue'. These show us how much he remembers and the clarity of this memory for the speaker. These little details have been very important in creating this memory – an insignificant event which symbolises the closeness between them. The closeness with his mother is also a key feature in 'MAD'. From the beginning we are told he 'requires a second pair of hands'. The use of 'requires' shows that he feels he needs and

relies on her. This is heightened further through the measuring imagery used to heighten the connection between them. We are told she is at 'zero end' as they measure which shows us she is holding the tape and creates a sense of security for him. This is further used in a symbolic way – 'unreeling years' – which suggests the time which has passed. This could also be seen as a symbol for the umbilical cord to show the connection between the mother and son. This would suggest the ongoing love in their relationship. This is further enhanced through the use of enjambment between several lines. This could replicate the actions of the tape measure unreeling but also to show their ongoing connection in the face of change. Both have a sense of security with their family in the face of change.

The most effective way we see a strong family relationship in 'ER' is through the use of heavenly imagery. This is the strongest way of showing how perfect he remembers this time with his family. The colour 'white' is used to describe the cloth. This could be used to suggest the purity and innocence of this time. We are also told his mother 'takes on light'. This portrays the speaker in an angelic way which again suggests he sees both his mother and this time with his family as being perfect. We are also told the 'sky whitens' which further shows the perfection of this time with the strong family connections. These connections are further enhanced to show the strong family love through the repeated use of the number three. This is symbolic of the unity of the three members of the family – we are told of the 'three plates' and 'three suns'.

The writer in 'MAD' also uses imagery to convey the bonds in this family. We see the oxymoron 'Anchor. Kite'. This is extremely significant as both of these refer to the security he associates with his mother. 'Anchor' us a symbol for the steadiness she brings. 'Kite' could hold a dual meaning as it is often used as symbol for freedom and exploration but a kite is also controlled by a connecting string. This, like the tape measure and use of 'mother' at the beginning could show their bond is still strong in the family.

Finally, the end of the poems are also important. We see the changes in the family in 'ER' as the speaker says they 'beckon to me from the other bank'. This could be symbolic of the death of his parents later in life. However, the verb 'beckon' shows there is still an ongoing connection between them that will remain and keep them together regardless. He also refers to not knowing it 'would be like this' which could suggest an element of uncertainty in life. However, despite this he knows his love with his family will remain consistent. This is also seen towards the end of 'MAD'. As he moves up the house, he says he has reached 'breaking point' which shows the time has come for him to move on. However, we see the use of the verb 'pinch' shows his mother will always have a small grasp on him. It finishes with the alliteration of 'fall or fly'. This could suggest the uncertain possibilities or opportunities which lie ahead of him and the uncertainties of life. However, both poems show the love that remains consistent.

Both of these poems demonstrate that although life may change, a strong bond in a family will continue to last.

8 - Compare how poets present a child's view of their parent in 'Follower' and in one other poem from 'Love and relationships'.

Mother, Any Distance

Both these poems show a child's positive view of their parents. In 'Follower' we see the son's admiration of the father and bond which continues throughout life. We also see the son's bond with his mother as he moves on to the next stage of his life in 'Mother, Any Distance'.

Both poems use their structure to show these positive views of parents. The title for both indicates their views on their parents. 'Follower' demonstrates the connection between the Father and the son. We also see the noun 'mother' is used at the beginning of the title and the poem to show she is the most important feature in his life in 'MAD'. Both poems are also told from the viewpoint of the child which gives us a stronger insight into their views on their parents. 'Follower' conveys a range of time periods as the child moves to be an adult with a role reversal to show the changes in their roles over the years. However, all of 'Mother, Any Distance' is written in present tense from the son's narrative to see his feelings as he moves on in life. 'Follower' does contain a steady ABAB rhyme scheme throughout which not only shows the passing of time but shows the son's positive views towards his father are consistent. We see that 'MAD' is written loosely based on a sonnet form to demonstrate the love between them. The writer starts the poem with two rhyming couplets to show the mother's steadiness for the speaker growing up. However, as the poem develops the rhyme scheme becomes less regular to show the feelings of uncertainty and insecurity as he moves on from his mother. Both show their views on their parents as time has an effect.

The writer shows the child's positive view in 'Follower' by opening with a description of the Father. This shows how much the son admires his Father which shows their strong relationship. The writer tells us his 'shoulders globed' so the 'o' sound is repeated to convey his strong, physical size. The use of 'globed' also suggests a strong size. We see the writer conveys his own upbringing in rural Northern Ireland in the poem through the description of the physical work of the Father. It is thought the writer's own father inspired this poem. The Father's control over the farm is conveyed through sailing imagery. This reflects the control of a boat is like the way he controls his skill eg 'like a full sail string' and 'sod rolled over without breaking'. This lexical field of sailing conveys the Father's strength and control which is in contrast to the son. The writer creates contrast between the two family members. Whereas the writer portrays the Father's skill and precision in verbs such as 'narrowed', 'angled', 'mapping' and 'exactly', we see very different verbs used to portray the son. Verbs are used to show his clumsiness and lack of maturity such as 'stumbled' and 'fell sometimes'. The writer also creates a triplet of verbs with enjambment to show his lack of control – 'tripping, falling, yapping'. This shows how the son is portrayed in a childlike way who was a hindrance rather than a help on the farm. We see the clear admiration the son has for his father here.

We also see a reliance on the mother in 'MAD' demonstrated. The speaker in 'MAD' is faced with a feeling of uncertainty as his life circumstances are changing. We see that he is more overwhelmed by this. The new house he is moving into could be used as a metaphor for

moving on in life. The use of the triplet 'windows, pelmets, doors' could show how much change is ahead. This is further demonstrated through the hyperbolic language 'acres and prairies' to show again he is feeling daunted by the idea of moving on to be an adult himself. We also see some difficulties within 'F' as the son looks up to his strong father and wants to be like him. 'I wanted to grow up' suggests his desire and wish to be like him and emulate his character. By saying 'all I ever did was follow' suggests his admiration and strong wishes. However, by using 'broad shadow' creates a dual meaning as both his literal shadow due to his size but also by feeling metaphorically overshadowed that he will never be as good as his father. This shows the connections between the parent and child in each poem.

The closeness with his mother is also a key feature in 'MAD'. From the beginning we are told he 'requires a second pair of hands'. The use of 'requires' shows that he feels he needs and relies on her. This is heightened further through the measuring imagery used to heighten the connection between them. We are told she is at 'zero end' as they measure which shows us she is holding the tape and creates a sense of security for him. This is further used in a symbolic way – 'unreeling years' – which suggests the time which has passed. This could also be seen as a symbol for the umbilical cord to show the connection between the mother and son. This would suggest the ongoing love in their relationship. This is further enhanced through the use of enjambment between several lines. This could replicate the actions of the tape measure unreeling but also to show their ongoing connection in the face of change. We have also seen the passing of time in 'F' as the circumstances seem to change quickly and abruptly. This is shown through the use of caesura 'But today' to show the passing of time which will also have an impact on how the son views his father.

The most important way the son in 'MAD' views his mother is as being steady and consistent. We see the oxymoron 'Anchor. Kite'. This is extremely significant as both of these refer to the security he associates with his mother. 'Anchor' as a symbol for the steadiness she brings. 'Kite' could hold a dual meaning as it is often used as symbol for freedom and exploration but a kite is also controlled by a connecting string. This, like the tape measure and use of 'mother' at the beginning could show their bond is still strong in the family.

However, we do see a change towards the end of 'F'. The most important aspect of this poem is how the son's view of his Father changes over time. We have seen the son's admiration and respect for his father but the writer creates a role reversal at the end of the poem to show the changing roles. Previously the verb 'stumbling' was used to describe the son but it has now been repeated at the end to show the father - now the father's strength is gone. We now see the father is 'behind' showing the son is now the more dominant figure but there is a protective element in how he views his father. There is a change in how the son has viewed his father as the years have progressed.

We also see a final change in 'MAD' as the son moves towards his independence. As he moves up the house, he says he has reached 'breaking point' which shows the time has come for him to move on. However, we see the use of the verb 'pinch' shows his mother will always have a small grasp on him. It finishes with the alliteration of 'fall or fly'. This could suggest the uncertain possibilities or opportunities following his mother's support.

Both of these poems have outlined how their view on their parent has defined them.

9 - Compare how poets present strong bonds in 'Eden Rock' and in one other poem from 'Love and relationships'.

Walking Away

Both poems present strong bonds in a family despite the change of time. 'Eden Rock' shows a nostalgic time when he remembers their close bond. 'Walking Away' also looks back at how his son has grown up but his love remains strong despite having to watch him grow. Both have strong bonds that last.

Both poems use their structure to heighten the strong bonds shown. This is firstly shown in their titles. 'Eden Rock' is significant as the writer could have used 'Eden' as symbolic of the Garden of Eden which suggests he sees this memory of being together as perfect and idyllic. The 'rock' could be a symbol of security and stability to show the strong family relationship. The title in 'Walking Away' suggests a separation is inevitable but we will see the love remains strong. The narrative in each poem contrasts to show us differing perspectives – 'WA' is told from the father's point of view to show his bond with his son whereas 'ER' is told from the child's point of view to show the bond he remembers with his parents. The writer has also effectively shown how much he treasured his time with his family by using regular stanzas made up of quatrains when outlining his memory. This regularity shows the steadiness of this relationship. However, we see a change towards the end when he moves from the present tense used to show his nostalgic emotions when re-living the memory. We see a change in the stanza structure to represent this change in time.

There is also a steadiness in the stanza structure and rhyme scheme of 'WA' to also highlight the strong bond here. We see one rhyme used 3 times within 'WA' to show the security the father brings despite the changes of the son growing up. The last two lines demonstrate his acceptance of this. The steadiness of both poems effectively conveys the strong bonds and connections.

We see the loving relationship in 'ER' through the focus the writer places on continuity in this memory. This shows us that the speaker feels comfortable and secure in these familiar details. We see this through the 'same suit' and 'still two years'. The use of 'same' and 'still' suggest things are just as he remembers which brings a sense of comfort. This is what creates the strong bond as he feels safe and secure in this memory. We see the strong bond in 'WA' as we see the father's immediate reluctance to acknowledge his son's inevitable growth and independence. This use of imagery is effective as it reminds us that growing up is a natural element of life. We see the use of pathetic fallacy in the phrase 'leaves just turning'. This reference to Autumn represents a change and transition period in their lives. We also see this idea of transition and time passing in 'Follower'. The writer also uses the simile 'like a satellite wrenched from its orbit'. This idea conveys that the Father is no longer the vocal or most important fixed point in the son's life. The verb 'wrenched' is very significant – it shows how painful this is and how sudden this separation feels for the son. This idea is also continued through the verb 'drift' which shows the distance between them. The writer also refers to the movement 'eddy' which is a term associated with nature to show the movement between them. A further simile is used later 'like a winged seed loosened from its parent stem'. The use of 'winged' reminds us they are going to part but the verb 'loosened' shows a direct contrast with 'wrenched'. We see he is growing more

accepting of this and the idea is becoming less painful. He recognises that despite their separation, there is a strong bond that will last regardless.

A further way we see strong bonds shown in 'ER' is through how he continues to describe this memory. We see the writer focus on adjectives to describe the scene such as 'old HP sauce' and 'tin cups painted blue'. These show us how much he remembers and the clarity of this memory for the speaker. These little details have been very important in creating this memory – an insignificant event which symbolises the closeness between them. We also see the closeness in 'WA' through the Father's protective nature towards his son as he uses the metaphor 'half fledged thing'. This refers to his son as a small bird not yet ready to leave the nest – he doesn't think his son is ready to leave him. He uses a further metaphor 'wilderness' to describe the world which suggests he is apprehension about his son facing the difficulties of the world. Yet the phrase 'nature's give and take' suggests he starts to recognise he has to go along with this and the change is inevitable. He also uses the metaphor of 'scorching clay' to show the transition his son faces to move to a man but 'scorching' represents the difficulty he feels in this due to his strong bond towards his son.

The most effective way we see a strong family bond in 'ER' is through the use of heavenly imagery. This is the strongest way of showing how perfect he remembers this time with his family. The colour 'white' is used to describe the cloth. This could be used to suggest the purity and innocence of this time. We are also told his mother 'takes on light'. This portrays the speaker in an angelic way which again suggests he sees both his mother and this time with his family as being perfect. We are also told the 'sky whitens' which further shows the perfection of this time with the strong family connections. These connections are further enhanced to show the strong family bond through the repeated use of the number three. This is symbolic of the unity of the three members of the family – we are told of the 'three plates' and 'three suns'. We also see religious imagery used in 'WA'. Although the writer uses the vicious verb 'gnaw' to show the bond being tested causes him pain, we see him recognise the importance of it. We see a more moral lesson at the end as he creates a more religious parallel to show his love for his son. He tells us 'selfhood begins with a walking away'. This shows us that he knows that he has to be selfless and let his son lead his own life. This emulates God sacrificing his own son. The writer goes on to say 'love proved in the letting go' further creating a link between the Biblical message and what he has learnt about love for his son. The bond will remain strong. This is also true in 'ER' as the speaker says they 'beckon to me from the other bank'. This could be symbolic of the death of his parents later in life. However, the verb 'beckon' shows there is still an ongoing connection between them that will remain and keep them together regardless.

Both of these poems suggest that although life will create difficult circumstances, the love felt for family members creates a much stronger bond.

10 - Compare how poets present connections in 'Letters from Yorkshire' and in one other poem from 'Love and relationships'.

Love's Philosophy

We see different types of connections shown effectively in these poems. In 'Letters from Yorkshire' two people living very different lives but have a bond regardless. 'Love's Philosophy' is interesting as we see connections in some realms but the speaker fails to create a connection.

Both poems use their structures effectively to demonstrate these connections. This is firstly shown in the titles. 'Letters' is used to demonstrate how the connection in this poem is created. 'Love' is used to portray this poem is looking at a more romantic connection and 'Philosophy' shows we will be given an insight into his thoughts on love. 'LFY' is written in free verse which reflects the natural connection between the two. We see the differences in their lifestyles through the tercets but enjambment is used to reflect the bond and connection between them despite these differences. However, we do see a more structured bond in 'Love's Philosophy' as it is written in two balanced stanzas. These are also made up in an ABAB rhyme scheme to convey the bonds in nature around him. However, the speaker himself in this poem can recognise these bonds around him, he himself feels isolated. We do see some elements of isolation in 'LFY' as we see the personal pronouns 'you' and 'me' used throughout the poem. However at the end, the bond is strengthened through the inclusive pronoun 'our' to show despite their differences the connection is priority. The structures show the connections demonstrated in the poems.

The connections in 'LTY' are shown through two different characters. One character represents a more physical way of life. This is shown through repeated verbs such as 'digging' to show his hard, labour work. These are continued throughout in 'breaking ice' and 'clearing a path' which show his work does also help create connections between people. We also see him associated with nature and the cyclical aspect of this through alliteration phrases such as 'planting potatoes'. This alliteration reflects the cyclical nature and the use of food suggests the life giving aspect of his work. This alliteration is also shown in 'seeing the seasons' to show he is at one with nature. We also see the delight and happiness this life bring him through the verb 'singing' to show the comfort and security he finds in the natural world. We see this person's connection to nature in this.

Nature is also a key feature of the connections in 'LP'. The writer creates sets of pairs in natural features such as 'fountains and rivers' and 'mountains and heavens'. We see nature has connections throughout it which creates a sense of unity which is what the speaker is yearning after himself. The connection between these aspects is heightened through the verbs which connect each of these. The writer gives each of these verbs a romantic connotation to heighten these positive connections. We see the use of 'mingle' and 'kiss' which also personify these features to make this connection seem stronger.

We also see the life of the speaker in 'LTY' to show how this could contrast her friend. His life has been associated with nature but in contrast her life seems more materialistic. She also uses alliteration too in 'heartful of headlines' which could suggest her job is more based in the media. Although alliteration was previously used to create a connection, this could be

used to show the repetitive nature and lack of variety in her life instead. We see another connection in that she says about 'feeding words' – her partner referred to this in potatoes in a more life giving way than her. Finally, the adjective 'blank screen' is used to make her life seem more empty and lifeless than her partner. This also compares to the speaker in 'LP' as he feels his life as more empty as he is alone and unable to form the same connection as those around him. This is conveyed through the use of rhetorical questions 'why not I with thine?' and 'if thou kiss not me?' These questions contrast the connections around him as these show that he is more alone and isolated. This heightens the connections in the natural world around him. A rhetorical question is also used in 'LFY' which shows there are contrasts in their lives – 'Is your life more real because you dig and sow?' However, these rhetorical questions have different impacts on the connections shown.

However, the speaker in 'LP' remains alone but we see the connection in 'LFY' grows. The differences have been overcome at the end and the bond is shown to be stronger. We are told they watch the 'same news' which connects them and shows a similarity despite their differing lives. We also see they view these barriers in a negative way through the adjective 'icy' miles. However, most significantly, we see the use of 'souls' in the final line. This shows their connection lasts on a much deeper level than their superficial lifestyles. This creates a more spiritual or religious connection between them. 'LP' also used God to try to create a connection with his partner by stating that God has created the connections around them but he still remains alienated. This is in direct contrast to the people in 'LFY' whose connection overpowers all other factors.

Connections are shown in differing ways in these poems – 'LP' tries to create a romantic relationship which emulates the connections he sees around him in nature. 'LFY' has two differing lifestyles but a connection which overpowers these contrasts.