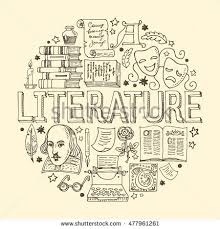
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**English Literature**

**Love & Relationships Poetry**

**Revision Guide**



* **Exam Tips**
* **L+R poetry Revision Notes**
* **L+R Sample Exam Questions**
* **L+R Sample Answers**

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Poetry Anthology Section B (Love + Relationships)

Golden Rules

-Spend 45 mins on this

-ONE poem is printed – **use lots of quotes from this**

**Seeing this should trigger your memory of what you could say BUT remember your Unseen Skills!**

-LINK to 2nd poem FROM MEMORY – USE YOUR PRIORITY POEMS!

-Move between the poems

-Keep using key words from question

|  |  |
| --- | --- |
| **Romantic Priority Poems (use as 2nd poem from memory)** | **Family Priority Poems (use as 2nd poem from memory)** |
| Winter Swans  Neutral Tones  When We Two Parted | Follower  Walking Away  Mother, Any Distance |

Know some key quotes, methods, structural features + AO3 context points from memory for these.

LAYERS OF MEANING – develop what you feel this shows

Enough here so if one comes up you still have another + a back up!

We would suggest only use the other 9 IF it is the printed poem – in which case it is there in front of you to assist you and trigger memory from your revision

**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**
* Know what you would say for the 2nd + 3rd priority poems – you will only use if printed in front. This should then TRIGGER what you need to know from it. (aim to use 1st priority poems from memory – hopefully both poems can be from this)

**In the exam**

* Pick out key word from question
* Make a QUICK decision on 2nd poem (these should be obvious - you should have already made this!)
* Quick highlighting of key quotes – you should know where these are!

**Essay plan**

* Quick intro

How does Poem 1 link to question?

How does Poem 2 link to question?

SHORT + SHARP – JUST TELL, DON’T STORY-TELL!

* Structure

What title tell us?

What narrative? What tell us?

Is there a regular stanza structure? Why?

Is there a rhyme scheme? Why?

This should be done on the first page of your answer – the rest ……………

* Language devices / methods – this should be at least 60% - at least 3 pages

What method?

Connect to anywhere else?

What show?

Does this connect to other poem?

This = new sentence

Quote – what we learn.

This shows ……………………… This conveys …........

This demonstrates …………... This portrays …………………….

From this we learn ………

* Quick conclusion – BRIEF sentence to link both poems again – can be 1 line!

What are you marked on …..

|  |  |
| --- | --- |
|  |  |
| AO1 | Quotes + explain |
| AO2 | Explaining writer’s methods |
| AO3 | Context – connections between poet + poem |
| AO4 | Range of vocab, sentence structures,  spelling + punctuation |

Past Paper Tracker

|  |  |  |
| --- | --- | --- |
|  | Named Poem | Exam Question Steer |
| June 22 | Sonnet 29 | Power of Love |
| Nov 21 | The Farmer’s Bride | Strong feelings in romantic relationships |
| Nov 20 | Walking Away | Family relationships |
| 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 |

Remember, we suggest that you use a ‘Priority Poem’ as your poem from memory – this just lets you see:   
What has come up as named poems – we can’t rule any out as we can see that Sonnet 29 was used as ‘example’ paper and ‘real’ paper.

**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** |
| **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 |

**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*

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| **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 |

**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’ – ‘deadest’ –** 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

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| --- | --- |
| **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 |

**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*

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| **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 |

**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 |

**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 |

**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 **‘droops’ –** verb*link to flower – show lack of life*
* Repetitionof **‘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*

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| **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 |

**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*

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| **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 |

**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*

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| **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 |

**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*

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| **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*
* Repetitionof **‘thee’ –** *show his importance in her life*

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| **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 |

**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*

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| **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** |

**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.*

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| **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 |

**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*

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| **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 |

**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’**

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| **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 |

**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 ‘deadest 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 ‘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.

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 also 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’ 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.

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 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 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 over 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.