

# WHEN WE TWO PARTED

By Lord Byron (1788 – 1824)

When We Two Parted is thought to be based upon one of the many scandalous relationships Byron was involved in during his lifetime. He was notorious and labelled 'mad, bad and dangerous to know.' It is claimed that Byron falsely stated the poem was written in 1808 in order to protect the reputation of the lady it was written about, Lady Frances Webster, and was actually written in 1816. Lady Webster was also said to be involved in an affair with the Duke of

Wellington. Byron was a leading Romantic poet.

## THEMES:

- Secret, forbidden Love
- Regret
- Pain, Loss, Death
- Anger

## COMPARE WITH:

- Neutral Tones
- Winter Swans
- Farmer's Bride
- Porphyria's Lover

The title refers to the painful moment the relationship ended and speaks directly to the woman, to confess the poet's reactions and response to that day.

Stanza 1: The '*silence*' suggests many feelings unspoken, either because this is not a mutual parting, or because there is a **forbidden**, secret aspect to the relationship. This is further indicated by the poet being '*half-broken hearted*' and that he will be scarred by the experience for years - '*sever*'.

Stanza 1: The woman is described as becoming '*cold*' and emotionless, all warmth they may have shared is now dying.

Stanza 2: **Pathetic fallacy** used to further the cold atmosphere '*dew of the morning*'.

Stanza 2: The woman's reputation is now '*light*', possibly as the result of another or even this scandal, and the poet, due to his secret involvement with the woman '*shares in the shame*'. The unnamed people of the society of the time are gossiping and criticising the woman.

Stanza 3: The pressure of public opinion and reputation continues into stanza 3. The rhetorical question suggests that the poet is emotionally traumatized by the affair even though he has escaped with his **anonymity** intact.

Stanza 4: The tone begins to turn to anger and **bitterness** as the poet acknowledges he is left with deep emotional **wounds** '*long shall I rue thee*'

Stanza 5: The poet confesses the secret nature of the relationship and the tone change continues as the poet feels he has been *deceived and forgotten* by the lady.

Stanza 5: The poem returns to the beginning, in *silence and in tears*. The poet has been unable to move forward since the parting and does not see himself being able to move on in the future.

## Organised Notes

## Additional Notes

The poem is about the painful end of a relationship, with suggestions that it was a secret and **forbidden** love. It is told from the viewpoint of the poet who is struck by **grief**. It has **bitter** and **melancholic** tone.

The structure of the poem is regular in rhythm and rhyme and highly controlled. It signifies a sense of deep reflection about the day and the relationship, as though the poet has considered it very carefully. Although the poem moves between time frames (past, present and future) the repetition of 'silence and tears' at both the beginning and end creates a circular structure. This shows that poet is unable to move forward and is stuck with his despair.

The poem uses a semantic field of death. The poem is riddled with references to death and loss. *Pale, sever, knell, grieve etc.* The death of the relationship is also a 'death' of his happiness, emotion and future. He is **mourning** the loss of his love.

The poem uses language to foreshadow the inevitable end of the relationship. Part of the poet's bitterness comes from the signs that surrounded him that the relationship was **doomed**. *Foretold, warning, knell, deceive etc.* There is anger that he gave so much love and yet he was ultimately **rejected**.

The poem juxtaposes knowledge and silence/secretcy. There is a clear contrast between the knowledge the poet has and the knowledge of others. *'They know not I knew thee'* In the same way there is a sharp contrast between the silence of the couple and the gossiping voices of others *'They name thee before me'*.

Grief	Lament	Confessional	Melancholic	Notorious	Anonymity
Mourning	Forbidden	Regret	Bitter	Scandal/ Scandalous	Inevitable
Foreshadow	Pathetic Fallacy	Doomed	Rejected	Juxtaposition	Wounds

AO1: **Read, understand and respond** to texts. Students should be able to: maintain a **critical style (Ambitious Vocabulary, Organisation)** and develop an informed **personal response (Point Opinion statements)**, refer to the text, including **quotations, (embed them)** to support and illustrate interpretations

AO2: Analyse **the language, form and structure** used by a writer to create meanings and effects (**Zoom in, Analysis**), using relevant **subject terminology (Techniques)** where appropriate.

AO3: Show understanding of the relationships between **texts and the contexts** in which they were written

# NEUTRAL TONES

by Thomas Hardy (1840-1928)

Thomas Hardy was a Victorian novelist and poet. Much of his poetry is autobiographical, about his relationships and the failure of his relationships. He famously wrote a great deal of his poetry about his first wife, Emma, who he became estranged from, and mourned her death for the rest of his life. *Neutral Tones*, however, was written about a previous relationship that did not last. Hardy

was influenced by the Romantic poets.

## THEMES:

- Pain, Loss, Death
- Bitterness, Anger
- Nature

## COMPARE WITH:

- Winter Swans
- When We Two Parted
- Farmer's Bride

The title '*neutral*' suggests something without warmth, cold and emotionless. It is the opposite of colourful.

Stanza 1: The poem begins by setting the scene with a **pathetic fallacy**. The combination of the pond, winter and white sun create a cold and **bleak** landscape. In addition, there is a sense of everything dying - the falling leaves, the '*starving sod*' –natural elements, once **fertile** and alive and struggling to survive – symbolic of the couple's relationship.

Stanza 2: She doesn't look at him directly and hold his gaze, but instead her eyes '*rove*' – moving constantly, wandering without fixing on him. He imagines that, as she focuses on everything but him, she is thinking over '*tedious riddles of years ago*'. This **oxymoron** creates rich imagery about the frustrations that are part of their relationship. *Tedious* suggest dull, repetitive and riddles is something that is a challenging puzzle – both fun and **infuriating**. These *riddles*, **unresolved** arguments have continued to plague them for years. There is no solution.

Stanza 3: This stanza starts with another strong contrast, this time the **juxtaposition** of her smile being '*the deadest thing*'. This image is further extended with her '*grin of bitterness*'. What seems to be most painful for Hardy is that she once did smile with warmth and love at him, as it was once '*alive enough to have the strength to die*'. This smile, that turned to a *grin of bitterness*, should have been his '*ominous*' warning that the relationship was doomed.

Stanza 4: This stanza shows a change in his emotion. In recalling some of the details of the day, the language has become increasingly powerful and bitter. Hardy acknowledges that he felt '*deceived*' by love, in particular, this relationship. The sun has changed from '*white*' to '*God-curst*' indicating that his feelings are no longer neutral but angry and **inflamed**.

Stanza 4: *Wrings with wrong* **alliteration** emphasises his **anguish**.

Stanza 4: The irregular rhythm of the final stanza created by the mix of enjambment and caesura shows that Hardy begins to be overwhelmed with feelings of anger. However, as soon as this appears, it quickly **dissipates**. The anger fades using repetition of '*and*' – Hardy lists the **bleak** elements of the scene that day that he associates with the **futile** and empty relationship. Hardy returns to his **melancholic, sombre** state, gazing at the pond, returning to the beginning. Like Byron, he too is caught in an emotional cycle that he cannot move out of.

## Organised Notes

Neutral Tones is a poem about a painful memory, close to the end of a relationship. It is told from the viewpoint of the poet and has a **bitter** and **resentful** tone.

The poem is structured in 4 regular quatrains. This suggests highly reflective controlled thought, as if he been replaying the memory many times over. The poem has a circular structure, ending where it began, beside the pond. This reveals Hardy's inability to move forward from this memory as the pain is still too raw.

Colour is a central motif in the poem. This is indicated clearly in the title, but colour also features throughout the poem. The colour begins as white and gray, and changes to God-Curst (suggesting and angry, red, inflamed Sun). The poem ends with the repetition of the colour gray, showing that he is left again with unresolved emotion.

The poem uses a semantic field of death and lifelessness. Imagery suggesting death appears throughout the poem – the ground is *starving*, *the leaves are grey* and have fallen from the trees, *the smile is dead etc.*

The poem uses a series of opposites to present the relationship. The poem is full of juxtaposition and oxymoron. Where there should be love, there is coldness, where there should be intimacy between them, there is '*wandering*', where there should be warmth and genuine emotion, there is a forced grin, deception and frustration.

## Additional Notes

Bitter	Pathetic fallacy	Oxymoron	Ominous	Anguish	Dissipates
Resentful	Futility	Unresolved	Doomed	Inflamed	Melancholic
Infuriating	Plague	Fertile	Bleak	Irregular	Sombre

AO1: **Read, understand and respond** to texts. Students should be able to: maintain a **critical style (Ambitious Vocabulary, Organisation)** and develop an informed **personal response (Point Opinion statements)**, refer to the text, including **quotations, (embed them)** to support and illustrate interpretations

AO2: Analyse **the language, form and structure** used by a writer to create meanings and effects (**Zoom in, Analysis**), using relevant **subject terminology (Techniques)** where appropriate.

AO3: Show understanding of the relationships between **texts and the contexts** in which they were written.

# WINTER SWANS

## THEMES:

- Distance
- Nature
- Anger, Bitterness
- Reconciliation

## COMPARE WITH:

- Neutral Tones
- Letters From Yorkshire
- Singh Song
- Sonnet 29

## Context

By Owen Sheers (1974 - )

Owen Sheers is a Welsh poet born in 1974, so *Winter Swans* is a contemporary poem. Much of Sheers' poetry draws upon natural landscapes. This poem was taken from a collection called *Skirrid Hill*. This can be literally translated as 'shattered mountain'. The word *Skirrid* in Welsh can also be interpreted as 'divorce' or separate'.

The title shows that the Swans are the central characters in this poem, rather than the couple.

Stanza 1: The poem begins with the personification of the clouds *The clouds had given their all*. This is **pathetic fallacy**, setting the stormy, **turbulent** scene, and metaphorically represents the couple who have also '*given their all*'. The break in the rain gives the couple the opportunity to walk, exhausted from the energy used over the previous 2 days arguing.

Stanza 1: It is useful to note here that the poet refers to himself and his partner as '*we*'. *We, us* and *our* are used throughout the poem which indicates that despite their difficulties, they are still very much together and a couple.

Stanza 2: Continues with more personification – the earth '*gulping for breath*'. Gulping has connotations of something struggling to survive. In addition, the '*waterlogged*' earth is unstable and not solid, just like the couple's relationship at this time.

Stanza 2: the couple '*skirt*' the lake. The verb 'to skirt' is often used with 'around' (to skirt around something, usually a problem or an issue) . The couple are forced to skirt around the lake as they cannot physically cross it, but they are also skirting around their problems in silence.

Stanza 3: This marks a change in tone after the arrival of the swans. They **distract** the couple with a '*show*', and are perfectly **united**.

Stanza 4: There are several images in this stanza which seem to refer to solid, strong foundations. The '*iceberg of white feather*' suggests that there is more to the couple than surface problems, likewise, the *boats 'righting in rough weather'* have stable bottoms and will find their way upright.

Stanza 1-5: Many of the sounds are consonant sounds, showing the tension in their relationship through harsh sounds.

Stanza 5: The silence is broken by direct speech and marks the beginning of the couple communicating and resolving their issues.

Stanza 5: A metaphor is used to liken the swans to '*porcelain*' a fine china. This symbolises the couple – delicate and in need of protection, but strong.

Stanza 5: Light begins to enter the scene – '*The afternoon light*'

Stanza 6: **Sibilance** is used to show a change in their emotions as their hands move towards each other. The sibilant sounds are soft.

Stanza 7: A **simile** compares their hands to *wings settling after flight*. The couple are **reunited** and **reconciled**.

## Organised Notes

## Additional Notes

The poem focuses on a couple experiencing conflict and difficulty in their relationship. It is told from the viewpoint of one of the couple, most likely the man. It begins with a tense mood. This changes to a reflective and **tranquil** atmosphere, after the couple observe the actions of a pair of swans. The swans metaphorically mirror the couple.

The poem is structured in 6 irregular **tercets** and a final **couplet**. The line lengths are uneven and there is no rhyme. This emphasises the **disjointedness** and **disharmony** of the couple. However, after the moment of **reconciliation** in the poem, the final stanza is a **couplet**. This could be symbolic of the couple beginning to come back together again.

The poem uses nature to explore feelings. The poem begins in a cold and **turbulent** setting. This represents the couple and their conflict. The swans teach the couple to reflect on their own behaviour towards each other, and as a result their behaviour changes – *the light* comes, the earth begins to firm (from waterlogged to shingle and sand) and they reunite.

The couple are only temporarily troubled. Unlike some of the other relationships in the anthology, the couple in Winter Swans still love each other. They are frustrated and experiencing **disharmony**, but still consider themselves **unified** (*we, us, our*). Essentially, like the swans they have strong **foundations** and the storm will pass (*boats, iceberg, porcelain.*)

Tercet	Disharmony	Disjointedness	Pathetic Fallacy	Simile	United / Unified
Couplet	Tranquil	Reconciliation	Sibilance	Reunited	Tension
Personification	Turbulent	Distract	Porcelain	Consonance	Foundations

AO1: **Read, understand and respond** to texts. Students should be able to: maintain a **critical style (Ambitious Vocabulary, Organisation)** and develop an informed **personal response (Point Opinion statements)**, refer to the text, including **quotations, (embed them)** to support and illustrate interpretations

AO2: Analyse **the language, form and structure** used by a writer to create meanings and effects (**Zoom in, Analysis**), using relevant **subject terminology (Techniques)** where appropriate.

AO3: Show understanding of the relationships between **texts and the contexts** in which they were written.

# SINGH SONG

By Daljit Nagra (1966 - )

Nagra is the son of Indian parents who moved to the UK in the 1950's. His family opened a corner shop when they moved to Sheffield. He wanted to use the dialect of the Indian language as he felt it had often been made fun of. The poem highlights the merging of two cultures, as well as the love between a man and

## THEMES:

- Joy, Romantic Love
- Family Bonds
- Conflict

## COMPARE WITH:

- I Think of Thee
- Porphyria's Lover
- Winter Swans

The title is a **pun** and play on words - 'sing song' means harmonious and **melodic**. Singh is an Indian name that was used by Sikh communities, and is the surname of the shopkeeper '*Singh, where you been?*'. This helps to set the light tone of the poem and locate it within a specific cultural community. This is Mr Singh's song.

Stanza 1: The poem opens in strong dialect to create a vivid image of the narrator. He complains of pressures from his family to continue the tradition of working hard in the family shop. His father is obviously successful '*one ov my daddy's shops*' and it could be argued that Singh wants to honour his father '*daddy*'. However, he **disobeys** him by locking the shop when nobody is in to be with his wife.

Stanza 2: His new bride waits for him upstairs and he is in the honeymoon phase of lust & excitement.

Stanza 3: Introduces the customers voices, '*di shoppers always point and cry*' who are also complaining about the tidiness of his shop and quality of the goods.

Stanza 4: His focus returns in stanza 4 to his wife, she **dominates** his every thought. We begin to get a glimpse of the woman who has him so **rapt**. She is busy on the internet, '*netting two cat on her Sikh lover site*'. It is slightly ambiguous but suggests that she runs a dating site for Sikh men.

Stanza 5 – 7: The following 3 stanzas create a detailed picture of the wife. She is **rebellious** and **irreverent**. She does not abide by the traditions of respecting her elders. She swears at her husband's mother, makes fun of his father. Her dress merges British and Sikh cultures, mixing Punk dress with traditional sari and pumps. Her appearance is not **conventionally** feminine with a '*red crew cut*' and '*donkey jacket*'. We have the impression of a **domineering** woman with the **metaphor** '*tiny eyes ov a gun*' for whom, all he feels is love - '*tummy ov a teddy*'. The repetition '*My bride*' with **assonant** sounds sounds like a loving and longing sigh, **juxtaposing** the description he has just given of her.

Stanza 8: Returns to the chorus, **reiterating** his **devotion** to her that is distracting him from his work.

Stanza 9: Moves the action forward to the evening, when the shop is shut. The language choices here convey magic, fun and excitement, like children '*midnight hour, whispering stairs, silver, chocolate bars, brightey\* moon*'. There is something joyous, innocent and exciting about the love he feels for his wife. \*Nagra has also stated that he used *Brightey* to sound like '*Blighty*', and Indian nickname for Britain (see further resources at the back for the link to Nagra's discussion of the poem).

Stanza 10: The repetition shows an ongoing routine that has become their special time away from the pressures and demands of both work and family. His love for his wife is made explicit and he states she is '*priceless*'.

## Organised Notes

## Additional Notes

Singh Song is the story of a recently married Indian shopkeeper, who would rather spend all of his time with his new wife, than honouring his father, running the family business. It is written in the persona of the Mr Singh, the shopkeeper and has a joyous, uplifting and **romantic** tone, despite the **conflict** that being newly married has created.

The poem is irregular in terms of stanzas and uses a number of different stanza forms. These play with various conventions of poetry such as nursery rhymes, rhyming couplets and song lyrics. The poem uses both rhyme and half-rhyme and has a **lyrical, melodious** quality. The repetition of the chorus creates both the song like quality, but also emphasises the repetitiveness of the work that he does, the conflict he feels between work, family and love.

Despite the **conflict** in the relationship, the speaker loves his wife. He is **indifferent** to the complaints of the customers and focused only on being with his wife. The description he gives of her is of a **domineering** woman *eyes ov a gun*, who dresses in a masculine, aggressive way. She is also a cunning and shrewd businesswoman. He loves her and is blind to how she may appear to others. Finally, he refers, in an almost joking way, to her interactions with his mother and father, giving no comment or criticism. Singh is dealing with **conflict** on a number of levels - family, work and culture.

The poem is full of positive, bright and childlike language. The poem is full of bright colours (*lemon, lime, red, silver*) Mr Singh, although an adult, has the status of a child in the family and so responds like one, with a lack of responsibility, rebellious nature and simplistic childlike, **romantic** responses (*teddy, pinching my sweeties*).

Pun	Rapt	Punk	Assonant	Devotion	Lyrical
Disobeys	Rebellious	Conventional	indifferent	Romantic	Melodious
Dominates	Irreverent	Domineering	Reiterating	Culture Clash	Conflict

AO1: **Read, understand and respond** to texts. Students should be able to: maintain a **critical style (Ambitious Vocabulary, Organisation)** and develop an informed **personal response (Point Opinion statements)**, refer to the text, including **quotations, (embed them)** to support and illustrate interpretations

AO2: Analyse **the language, form and structure** used by a writer to create meanings and effects (**Zoom in, Analysis**), using relevant **subject terminology (Techniques)** where appropriate.

AO3: Show understanding of the relationships between **texts and the contexts** in which they were written.



# LOVE'S PHILOSOPHY

By Percy Shelley (1792 – 1822)  
 A Romantic poet, who was a well known atheist in an age when many people engaged in religious practices – going to church, friendship with Lord Byron. He drowned at the age of 29.  
 for his views. He had scandalous relationships, and is best known for his marriage to Mary Shelley, author of Frankenstein and

<b>THEMES:</b>
<input type="checkbox"/> Joy, Passion <input type="checkbox"/> Desire, Longing <input type="checkbox"/> Nature <input type="checkbox"/> Unrequited Love
<b>COMPARE WITH:</b>
<input type="checkbox"/> Farmer's Bride <input type="checkbox"/> When We Two Parted <input type="checkbox"/> Sonnet 29 I Think of Thee

The title suggests there is a higher knowledge or wisdom about love than the thoughts and feelings of individual people, as though there are generally accepted, logical, unwritten laws about love. Shelley is suggesting that we are governed by these natural instincts.

Stanza 1: The poet takes a range of powerful natural elements, *'fountains, rivers, oceans, wind'* and **personifies** them. This aims to draw a sharp **parallel** between the actions of nature and the couple. Shelley uses the structure of traditional **logical** argument to draw a comparison between nature and his relationship (If  $x + y = xy$  then you + me = ) He argues that all nature *'mingles'*, there is no separating the individual elements as they both join and are created from each other. If his loved one accepts this philosophy of nature, then she cannot deny that they too should *'mingle'* and *'mix'* and make their relationship more physical, even if it is to simply share a kiss.

Stanza 1: Shelley calls on the *'law divine'*, a clear religious reference to make his point even more persuasive and strong. As a known **Atheist**, Shelley would use any means to win his argument. In an ironic way he is using typical motifs & symbols of romantic love to suggest his intentions & desires are natural and pure, so that he may win the opportunity to **seduce** her into a physical relationship.

Stanza 2: Starts with an **imperative** *'See'* to suggest he is becoming slightly more impatient with her reluctance and **restraint**. This is also shown with the move from gentle verbs *'mix'* and *'mingle'* to *'clasp'*, meaning grip or hold tightly, conveying the sense of a more urgent and forceful desire.

Stanza 2: He continues using religious imagery, again a powerful appeal to the young lady, stating that the mountains *'kiss high heaven'*.

Stanza 2: Shelley then uses an emotionally **manipulative appeal**, claiming that no *'sister-flower'* (symbolising the lady) *'would be forgiven if it disdained its brother'* (symbolising Shelley). This is designed to make the lady feel guilty for **rejecting** his advances.

Stanza 2: Throughout this stanza repetition of *'And'* is used. This has a listing effect, as if Shelley is presenting reason after reason why the woman should **succumb** to his wishes.

Stanza 2: In the final lines *'the sweet work'* that Shelley refers to is the work of God. He implies that the lady is directly responsible for making the *'mingling'* of the natural world meaningless by refusing him *'If thou kiss not me?'*

Stanza 2: Finishing the poem on another rhetorical question, Shelley has constructed a strong argument to win her affection, in which she is unable to provide a reasonable defence.

## Organised Notes

## Additional Notes

The poem is an romantic **plea** to persuade a young lady to **succumb** to physical desire and kiss the man. It is told from the viewpoint of the male and addresses the lady directly. It has a light & joyously passionate tone.

The poem has both a regular structure and regular rhyme scheme. This indicates a highly reflective and considered line of thought. The two stanzas follow a similar pattern which begins with multiple examples to persuade the young lady, finishing with a rhetorical question. The rhyme scheme mixes masculine rhyme (single final syllable rhyme) with feminine rhyme (two syllable rhyme), further enhancing his 'philosophy' that masculine and feminine should *mix* and *mingle*. The poem is written in simple language, typical of the Romantic poets. This simplicity echoes the simplicity and purity Shelley is alluding to with his passionate intentions & desire. Finally, Shelley's use of punctuation throughout the poem is also significant. Each stanza represents a single long sentence punctuated with colons and semi-colons. This structure shows in an almost child-like way, Shelley's **persistence** in the **quest** for his love.

The poem uses a strong semantic field of nature. This is the central **conceit** of the poem - the argument that in the same way natural elements mix, humans are designed to behave in a similar way. Nature is also a typical Romantic motif, with Shelley focusing the lady's attention on the most beautiful natural elements to **appeal** to her. Nature is **personified**, creating a sharp parallel between the purity of the natural world and the purity of their love. Likewise, her **restraint and rejection** is seen as unnatural and unforgivable.

The religious imagery is powerful. This reinforces the sense that her submission to him is morally right and virtuous. Shelley's position as an Atheist enables us to interpret this as something slightly more **manipulative and unscrupulous**. It seems **ironic** and that, as a passionate lover, he would be prepared to say anything in his **quest** for a kiss.

Conceit	Irony	Restraint	Rejecting	Succumb	Quest
Logic	Imperative	Appeal	Atheist	Manipulative	Parallel
Unscrupulous	Implies	Personifies	Plea	Persistence	Seduce

# THE FARMER'S BRIDE

By Charlotte Mew (1869 – 1928)

Mew was a Victorian poet, who had a hard upbringing in poverty. Many of her family suffered mental health problems and she was terrified of experiencing the same difficulties. Her poems were often told using a male persona, who were social outcasts. She was recognised as a great talent by many poets in her day, including Thomas Hardy (Neutral Tones). The Farmer's Bride symbolises several different elements such as women in society in the Victorian

## THEMES:

- Pain, Loss, Death
- Desire, Longing
- Nature
- Unrequited Love

## COMPARE WITH:

- Porphyria's Lover
- When We Two Parted
- Neutral Tones

In this poem, the Farmer is the speaker and the focus of the poem is his bride, referred to in the title.

Stanza 1: The poem begins with a time reference that is immediately unnerving when considering the nameless girl. It has been '*three years*' since she married and yet she is still referred to as the bride. This suggests that in all that time there has been no acceptance of her role, moving towards becoming a wife, rather she remains a bride.

Stanza 1: The Farmer's attitude is clear as he acknowledges that she was '*too young*' but he has more important things to do than '*bide and woo*'. He is a practical and hard-working man, unable and reluctant to deal with the **complexities** of human emotion.

Stanza 1: The impact of the wedding on the young girl is apparent from the wedding day – '*she turned afraid*' and became '*like the shut of a winter's day*' '*Her smile went out*'. The winter image emphasises the cold, numb emotional state of the girl. The reader is only given clues about the girl as she is **voiceless** throughout. That she smiled, implies that before she was chosen as a bride (again '*chosen*' highlights the lack of *her* choice – something being done to her) she was a happy, young lady.

Stanza 1: The girl is likened to a '*frightened fay*' (fairy). This dehumanises her, making her human emotions alien, inexplicable and unaccounted for – the Farmer makes no effort to understand the girl.

Stanza 1: The last line of Stanza 1 is shocking '*One night, in the Fall, she runned away*', and gives a further clue about her deep unhappiness. The simplistic grammatical structure of '*runned*' conveys the simplicity of the Farmer, and how poorly equipped he is to deal with how **withdrawn** and traumatized the girl is from the marriage.

Stanza 2: The reference to '*They*', the villagers, and their support for the Farmer by revealing her location, highlights her **isolation** and low status, low power. In addition, the farmer remembers how '*we*' chased her, again emphasising the girl as different and separate to the villagers.

Stanza 2: The girl is described, using a **simile**, as '*like a hare*'. She is reduced to an animal, **prey** being hunted by the man and his helpers, until she is eventually 'caught' 'fetched home' and locked in a room.

Stanza 3: Provides some light relief in the life of the girl. The stanza shows her carrying out menial household tasks '*like a mouse*', comfortable in the presence of animals – *birds and rabbits*, but still terrified of the farmer. Again the use of a plural pronoun '*Us*' sounds threatening, as if the girl feels frequently **vulnerable** in her interactions with others.

Stanza 3: The reference to the 'women' further **disconnects** the girl from others, she has no links to other people, but is frequently linked to the natural and animal world. The women 'say' and discuss the girl implying that she is an **oddy**, someone whose behaviour is gossiped about by others.

Stanza 4: A short 4 line stanza in which the Farmer begins to express his feelings of **rejection**. Four similes are used comparing the girl to natural elements - a young hare, a young tree and wild violets – each vulnerable, not fully matured, and without adult strength. The use of sibilance in this stanza suggests an almost whispered description of the girl, as he attempts to control his feelings.

Stanza 5: Shows the **inevitable** changes that occur in the natural world. The season begins to turn towards winter. This pathetic fallacy suggests something dying, perhaps the Farmer's patience and gentleness, and are a foreboding glimpse of the future. The Farmer feels the need for children and his frustration with the situation is clear. The colours of this stanza become darker '*brown, blue, grey, black, red*', symbolising a dark time approaching.

Stanza 6: Continues with the sense of foreboding. She is in the attic, as physically far from the Farmer as she could be. The repetition used in the final stanza to describe her physical features '*down, brown, hair*' expose his inability to control his desires and emotions for much longer. The caesura in these lines suggest he is being flooded with images of her. The exclamation marks show he is becoming increasingly emotional and is losing control.

## Organised Notes

## Additional Notes

The poem is the story of a young woman taken as a bride for a Farmer and her unhappiness that follows. It is told from the viewpoint of the Farmer and the young bride remains **voiceless** throughout. It has an **unnerving** tone.

The structure of the poem is irregular in stanza length but there is a strong rhyme scheme, though this too, does not have a clear pattern. The irregularity of the stanzas suggests that something is not right about the relationship between the Farmer and his bride, that there is a sense of imbalance. It also highlights the Farmer's inability to control his thoughts as the structure becomes increasingly irregular towards the end.

The poem uses natural and animal imagery to portray the girl. The farmer understands nature but he doesn't understand emotions and women. He recognises her **vulnerability** but he has a functional relationship with nature, it is profitable and helps him earn his living. In the same way, the young girl's role is to provide him with children. This could be Mew's criticism of the increasing industrialization of the countryside – that it was being used for purpose, without protecting its fragile beauty, in the same way the young girl is used by the farmer. In addition, the natural world changes throughout the poem, moving through seasons. Like nature, the situation the girl finds herself in cannot stay fixed forever, there is an underlying ominous sense of **inevitable** change.

The poem clearly exposes relationships between men and women. The girl is voiceless and powerless and nameless – simply a possession of the Farmer. Their home is a **microcosm** of the role of women in society at the time. The girl has freedom taken away from her, completes mundane tasks and is expected to bear children. The men, by contrast, are active, and in control.

The poem could also be a comment on the treatment of those who are emotionally vulnerable and unstable in society. The girl was happy before the relationship but the marriage causes a deep trauma as she becomes withdrawn and **isolated**. It is clear her behaviour is seen as odd, due to the references to others – the villagers.

Complexity	Isolation	Dehumanizes	Traumatized	Oddity	Inevitable
Voiceless	Prey	Plural Pronouns	Vulnerable	Unnerving	Microcosm
Inexplicable	Withdrawn	Isolation	Disconnect	Foreboding	Rejection

# PORPHYRIA'S LOVER

By Robert Browning (1812 – 1889)

Browning was an important Victorian poet, who married Elizabeth Barrett Browning (Sonnet 29). The Victorian Era was known for its sense of morality, the line between public respectability and private behaviour, religious beliefs and attitudes to women. Browning admired the Romantic poets, but was most successful when he found his own unique style. He became known for dramatic monologues, often voiced by dark personas. *Porphyria's Lover* was part of a 2 poem collection called 'Madhouse Cells', with the second poem also about a disturbed man. Porphyria translates as purple (colour), which is often associated

## THEMES:

- Secret Love
- Pain, Death
- Desire, Longing, Obsession
- Unrequited Love

## COMPARE WITH:

- Farmer's Bride
- When We Two Parted
- Sonnet 29 I Think of Thee
- Neutral Tones

The title is often overlooked and was adapted by Browning 30 years after being written, changing it from *Porphyria* to *Porphyria's Lover*. Whilst Porphyria is named in the title, the poem is about her lover, the man, and is told from his point of view. However, Browning, in the persona of the man, is cleverly and frustratingly ambiguous. Additionally, the use of the word '*lover*' suggests a sexual and possibly **illicit** love affair, one that is not approved by others for whatever reason. There is an **implicit** sense of Porphyria's guilt in the title.

The poem begins with pathetic fallacy of a stormy setting, to foreshadow later events. The '*sullen*' wind is personified and appears **spiteful** and mischievous, doing '*its worst to vex the lake*'. Despite the violence of the storm, the rural setting is also a Victorian romantic ideal, beautiful and simple, which lulls the reader into a false sense of security.

The man sits '*with heart fit to break*' though there is not indication why. This is the beginning of the ambiguity. It could be from excitement as he waits for Porphyria, it could be with grief or anger. Whatever, Browning intended this as **dramatic irony** so that the reader knows, in the stormy setting, the man is waiting, full of emotion, building tension. This irony is increased with the entrance of Porphyria, '*gliding*', oblivious to the man's emotional state.

Porphyria's impact on the scene is immediate, shutting out the '*cold*' and the '*storm*' and making the '*cheerless grate blaze up*'. She **epitomises** warmth and comfort. She is noticeably active and **dominant** in the opening of the poem, she tends to the cottage, tends to herself and then to the man, whilst he sits **passively** observing.

The man comments on her '*soiled gloves*'. This conveys an image of something dirty, damaged and unclean, a possible indication of how he views Porphyria.

The man continues to be silent, simply observing Porphyria. '*When no voice replied*' she begins to appeal for attention '*making her white shoulder bare*', and '*murmuring how she loved*' him. His **passive, emotionless** study of her builds tension, knowing how his '*heart was fit to break*'.

He then describes her as '*too weak*', the first clear subjective comment. His view is that she does not have strength, despite '*her heart's endeavor, To set its struggling passion free from pride*.' Porphyria is content to be a '*lover*', hence the **implicit** guilt, but not '*dissever*' herself from her '*vainer ties*' and '*give herself*' to the man forever.

*'But passion would sometimes prevail'* Passion is both love and longing as well as anger and suffering. This is further ambiguity, and a possible, deliberate pun given the repetition from the *'passion'* Porphyria feels 3 lines earlier. It is possible that his anger would sometimes *'prevail'* or overcome him.

The idea of anger overwhelming him extends to the following line *'Nor could to-night's gay feast restrain a sudden thought of one so pale'*. Even his happiness and joy of being with her and in her company cannot stop his inner rage and need to possess her fully, a sudden image of the violence he might inflict would leave her *'so pale'* because he is consumed by love for her, which he acknowledges in *'all in vain'*

He engages with her by *'looking up at her eyes'*, the first moment of interaction between them, but still silent. He then feels filled with love from Porphyria, that he is *'worshipped'*. Again, a passive, **dysfunctional** love between them.

The **repetition** of *'mine, mine'* signals the man's desire to fix the moment forever and make it last.

**Juxtaposition** is used to show Porphyria's change from *'soiled'* to *'perfectly pure and good'*.

Browning uses **anastrophe** to reveal the details of her murder – *'three times her little throat...'*. This is largely used to maintain the rhyme scheme. However, it also delays the horrific details of the event, finishing in a similar way to a periodic sentence with the final clause *'And strangled her.'* This delay makes the moment more shocking.

**Repetition** of *'pain'* is used as the speaker attempts to convince himself that his deed was merciful.

The fear the man feels about his act is likened to the fear of opening a flower which holds a bee. The bee, like Porphyria, may be angry and seeking revenge. This is what he imagines he may see in her eyes. By contrast, he sees *'laughing.. blue eyes'* and a *'blushing cheek'*.

Porphyria, so active at the beginning, now needs her head *'propped'* up as it *'droops'*.

The end of the poem vividly conveys the sense of the speaker as an **unreliable and delusional narrator**. He talks of her *'darling one wish'* being heard allowing them to sit together all night. His final statement to convince himself of the morality of his actions is his observation that *'God has not said a word'*.

## Organised Notes

## Additional Notes

The poem deals with the **fatal** meeting of two lovers. It is a **dramatic monologue**, told from a first person viewpoint in the **persona** of the male lover. It has a dark, **ambiguous** and **sinister** tone throughout.

The poem is written in a single stanza, typical of a dramatic monologue. It is highly structured in terms of rhyme and rhythm. This is intended to mirror the highly logical, structured, calm, reasoned mind of the narrator, making the climax even more shocking. The characters are also mirrored in the poem, as the beginning sees an active Porphyria tending to her lover whilst he is silent and still and ends in reverse, with the roles swapped.

The poem explores obsessive love. There is a sense of **disquiet** from the start of the poem with the narrator describing his '*heart*' as being '*fit to break*'. The tension builds from this **dramatic irony** and all that is left unsaid throughout the poem. Browning's narrator does not explicitly voice his feelings and motivation, instead leaves the audience to pick up clues. It is clear that this is not healthy, **reciprocal** love as he observes her coldly, refuses to answer her and feels morally right for committing murder.

The poem is full of spoken & unspoken horror. The harmonious, lyrical structure of the poem juxtaposes with the sinister events. The use of **anastrophe** delicately and slowly reveals the shocking murder. The end tableau, rather than a romantic scene, is an image of a cold murderer. Typical of the Victorian Era, the woman is voiceless. The 'love' and 'relationship' is shown through the eyes of the male. The reader is only able to see her perspective through the eyes of the **unreliable** male **narrator**. Likewise the actions of the narrator after the murder make his **delusions** clear.

Natural imagery is used to convey human emotion. The references to the natural world are violent and powerful. The opening scene foreshadows the dark tense atmosphere ahead. The storm tears down trees for fun/spite showing its power and control. The man also describes the woman like a '*bee*', angry and looking for revenge.

Fatal	Sinister	Passive	Anastrophe	Oblivious	Implicit
Dramatic monologue	Ambiguous	Delusional	Reciprocal	Epitomises	Pun
Persona	Dominant	Unreliable narrator	Dramatic irony	Emotionless	Dysfunctional



# SONNET 29 'I THINK OF THEE'

	<b>by Elizabeth Barrett Browning (1806 – 1861)</b> Barrett Browning was in ill health for much of her life. She had an <b>overbearing father who refused permission for any of his daughters to marry. She was a very successful and famous poet in her lifetime. Elizabeth and another poet, Robert Browning (Porphyria's Lover) began writing letters to each other in secret</b> <small>and eventually married. She was disinherited by her father.</small>	<b>THEMES:</b> <ul style="list-style-type: none"><li><input type="checkbox"/> Secret Love</li><li><input type="checkbox"/> Desire , Longing</li><li><input type="checkbox"/> Nature</li><li><input type="checkbox"/> Joy, Passion</li></ul>
		<b>COMPARE WITH:</b> <ul style="list-style-type: none"><li><input type="checkbox"/> Letters from Yorkshire</li><li><input type="checkbox"/> Love's Philosophy</li><li><input type="checkbox"/> Porphyria's Lover</li></ul>

The poem contains a central **extended metaphor** of the poet's feelings for her lover. She compares herself to vines encircling a tree. This illuminates the way that Barrett Browning sees her relationship – he is a solid, stable and strong *'tree'*, she is the *'vine'* that surrounds it. Her love and passion could be seen as all-encompassing, possibly **possessive** and **obsessive**.

She recognises how overwhelming her thoughts are, as her vine *'put(s) out broad leaves, and soon there's nought to see'*. Her thoughts are **suffocating and smothering**, so that she loses sight of her *'image'* of him.

The poet describes her lover metaphorically as a *'palm tree'*. Victorians loved palm trees, which reminded them of far off lands and adventure. It also has **exotic** connotations. She could believe that her lover can transport her from her unhappy, **solitary** life with her family, to a fulfilled future.

The poet is determined not to be content with her thoughts alone. *'I will not have my thoughts instead of thee'*. If she becomes happy with just thinking of her love, there is a chance she may not see him for some time. There is a sense of **urgency** that means she wants him close, not in her thoughts.

The poet uses a series of **imperatives** which show her need for satisfaction and fulfillment - *Renew, Rustle, drop etc,*

*'Rather'* in line 7 signifies the **volta** or turn in the poem. It changes the focus from how overpowering her thoughts are of him, to a demand that he make himself physically present *'..Instantly renew thy presence'*

The poet uses **euphemism** to discuss things that would not be appropriate for a Victorian lady to discuss and that have sexual undertones *'set thy trunk all bare'*.

Verbs *'burst, shattered everywhere'* suggests an inability to contain herself. The **intensity** of her feelings are overwhelming her.

Repetition of *Thee* shows the **infatuation** and inability to think of anything else.

# Organised Notes

# Additional Notes

The poem is from a woman to her lover telling him how much she loves him and longs for him to be by her side. It is told from the viewpoint of the woman and has an impatient, excitable tone.

The poem is structured in the form of a **Petrarchan sonnet**, often used as a poetic form for love poetry. However, this highly controlled form is manipulated to demonstrate the poet's excitement and impatience.

Whereas the **Volta** usually appears between the **octave** and the **sestet**, Barrett Browning introduces the turn earlier in line 7. This emphasises her inability to control her thoughts and desire to be with her love.

The poem uses a central **extended metaphor** of nature. Nature is a common symbol in love poetry, often used to explore feelings. In Victorian times, it was used to allow the poet to express feelings that she would not have been able to if she had been more literal and less metaphorical. The image also exposes an interesting power imbalance between the poet and her love. The vines are **smothering** him.

The poem demonstrates an inability to control emotion. The form highlights the overwhelming feelings the poet has. In addition, the language is bursting with excitement & **intensity**, the **plosive** sounds show there is nothing calm about her love. There is also an urgency which is created by the enjambment as thoughts **flood** her mind.

The poet displays an obsession over the relationship. The use of imperatives throughout command him to her *Instantly, renew, rustle etc.* Her image of the vines and the tree that will *'put out broad leaves'* so that there's *'nought to see'* and eventually *'hide the wood'* – he would disappear from reality completely and be a mere 'desire'. However, she is fully aware of this and would rather have him next to her, than be left with her obsessive thoughts.

Petrarchan	Sestet	Obsessive	Euphemism	Plosive sounds	Flood
Sonnet	Volta	Imperatives	Intensity	Smother	Suffocating
Octave	Extended Metaphor	Urgency	Infatuation	Exotic	Solitary

AO1: **Read, understand and respond** to texts. Students should be able to: maintain a **critical style (Ambitious Vocabulary, Organisation)** and develop an informed **personal response (Point Opinion statements)**, refer to the text, including **quotations, (embed them)** to support and illustrate interpretations

AO2: Analyse **the language, form and structure** used by a writer to create meanings and effects (**Zoom in, Analysis**), using relevant **subject terminology (Techniques)** where appropriate.

AO3: Show understanding of the relationships between **texts and the contexts** in which they were written.

# WALKING AWAY

## THEMES:

- Family Bonds
- Letting Go
- Childhood
- Parental Love

## COMPARE WITH:

- Follower
- Mother, Any Distance
- Eden Rock

By Cecil Day Lewis (1904 – 1972)

Day Lewis' mother died when he was very young and he was brought up by his father. His poetry is often romantic and uses nature to explore personal experiences. This poem is about his son Sean, from his first marriage. He became the Poet Laureate until his

The title of the poem is slightly ambiguous as it is not immediately clear who or why someone is walking away.

Stanza 1: The poem sets out in the first line that this is a memory from 18 years ago. This indicates something particularly **poignant** or significant about the event.

Stanza 1: The scene is set with **pathetic fallacy** of the '*leaves just turning*'. This is symbolic of the change from summer to autumn, a time of ageing and change, but also signifies new beginnings of the new school year, with '*touch-lines new-ruled*'.

Stanza 1: The poet uses a **simile** to compare his son to a satellite which has been '*wrenched from its orbit*'. The verb '*wrenched*' indicates something pulled by force, separated with reluctance. The **anxiety** of the poet is further highlighted as he imagines the son '*go drifting away*'. There is a sense of powerlessness felt by the poet. The line then physically drifts, through enjambment, into stanza 2.

Stanza 2: The son is '*behind a scatter of boys*' rather than in front of them, following and being led by others. The word *scatter* also conveys a sense of unpredictable behaviour. The father is losing his steady, firm control over his son.

Stanza 2: The father describes his emotion at this moment as '*pathos*' – a sympathetic pity or sadness, for the '*half-fledged thing*' who is now '*in the wilderness*'. This vividly conveys the poet's **apprehension** for his **vulnerable** son, whose '*gait*' is unsteady and unsure. His inability to find a '*path*' adds to the satellite image, of a child without anchor, rooting them to the ground. This image is full of **fricative consonants** (*f* and *th* sounds). These give the line a light, flowing sound as if in flight.

Stanza 3: Another **simile** likens the son to a '*winged seed*' – again furthering the image of something without control or purpose, aimlessly **meandering**.

Stanza 3: The poet creates a metaphor for the cycle of life. Events, such as this one, seemingly insignificant, are portrayed as '*scorching ordeals*'. The verb *scorch* suggests burning and permanently **scarring**, which, when pieced together '*fire one's irresolute clay*'. Day Lewis compares human experiences to the shaping and moulding of clay. Clay can be shaped in any way and needs to be fired in an oven to harden and become solid. Before this, it can be changed and is not fixed, like people. However, when painful events happen, they '*fire*' or harden people and leave permanent marks.

Stanza 4: Begins with a lighter, more **contemplative** tone, although the verb '*gnaws*' **exposes** the **persistent** raw pain the father feels. However, the poet reflects that this pain is a sign of deep love and that deep love for a child means wanting to see them grow and become an independent '*self*'.

# Organised Notes

# Additional Notes

The poem is a memory a father has of watching his son walk away to play his first game of football. He uses this simple, **literal** event to reflect on the task parents have of letting go of their children. It is written from the viewpoint of the poet as the parent, directly addressing his son. It has a **poignant** and **reflective** tone.

Walking Away is a lyric poem in four fairly regular stanzas in terms of rhyme and metre. This control suggests a deeply reflective poem, confirmed by the opening line that the focus is an 18 yr old memory. The caesura in the poem adds to the slow reflective pace. Whereas the enjambment mimics the movement of the son away from his father.

Although the poem is about the son walking away, it s firmly focused on the feelings of the poet. The poem addresses the son directly, but there is repetition of 'I' throughout, illustrating the central feeling of anxiety in the poem. This is clearly shown in Stanza 2 with the line '*I can see you walking away from me*' – it is as if this is more about what is being done to the poet, than about the feelings of the son.

Much of the imagery suggests innocence and vulnerability, juxtaposed with pain. The son is **oblivious** to the pain caused by the 'walking away'. Words such as '*wrenched*', '*wilderness*', '*scorching ordeals*', '*gnaws*' emphasise pain and suffering. Part of this is caused by the **vulnerability** the poet recognizes in him, as '*behind a scatter of boys*' '*half-fledged thing*', the unsteady '*gait*', the '*hesitant figure*'.

The poet uses a semantic field of flight and freedom. The *satellite drifting*, *the half-fledged thing*, *the winged seed*, all suggest movement and distance. **Apprehension** over this freedom is shown through accompanying words such as '*wilderness*' and '*wrenched*'.

Oblivious	Irresolute	Literal	Anxiety	Meandering	Persistent
Juxtaposed	Poignant	Metaphorical	Permanent	Scarring	Contemplative
Pathetic Fallacy	Reflective	Fricative Consonants	Vulnerable	Lyric	Apprehension

AO1: **Read, understand and respond** to texts. Students should be able to: maintain a **critical style (Ambitious Vocabulary, Organisation)** and develop an informed **personal response (Point Opinion statements)**, refer to the text, including **quotations, (embed them)** to support and illustrate interpretations

AO2: Analyse **the language, form and structure** used by a writer to create meanings and effects (**Zoom in, Analysis**), using relevant **subject terminology (Techniques)** where appropriate.

AO3: Show understanding of the relationships between **texts and the contexts** in which they were written.

# FOLLOWER

<p><b>By Seamus Heaney (1939 – 2013)</b> Heaney was brought up in a simple, rural family and was the eldest of 8 children. He became an English teacher and began to write poetry. He became the Professor of Poetry at Oxford and in 1995 won the Nobel prize for literature. He was also offered the role of Poet Laureate, an honour given by the King/Queen to be the national Poet. Heaney turned this down because of his</p>	<b>THEMES:</b>
	<input type="checkbox"/> Family Bonds <input type="checkbox"/> Letting Go <input type="checkbox"/> Childhood <input type="checkbox"/> Parental Love
	<b>COMPARE WITH:</b>
	<input type="checkbox"/> Before You Were Mine <input type="checkbox"/> Walking Away <input type="checkbox"/> Climbing my Grandfather <input type="checkbox"/> Mother, Any Distance

The title is ambiguous as it doesn't clarify who is following who, this is also relevant to the central theme of the poem.

Stanza 1: Heaney is remembering his father who, as part of his work on the farm, ploughed the fields. A **simile** is used in the first stanza that likens his father's '*globed*' shoulders with a '*full sail*'. This conveys the image of a strong and powerful man, with broad shoulders. He has control over the horse who is responding to the father's clicks and commands. There is a clear **admiration** that comes through from a young Heaney observing his father in his work.

Stanza 2: This admiration is confirmed with the statement opening stanza 2 '*An expert*'. This, followed by caesura, demands that the reader pause on this thought and consider his **mastery**, explained in the following lines using precise verbs '*fit, set, without breaking, single pluck*'. This is significant as rural farm work is often considered menial, unimportant. Heaney elevates it to something almost talented and artistic. Enjambment is used at the end to illustrate the plough turning, to come back down the line.

Stanza 3: The father and horse are described as a team – man and nature working in **unison**. More details of the precision and skill of his father '*His eye narrow and angled at the ground, mapping the furrow exactly*'. There is a sense that Heaney is **attentively** observing his father with great pride, almost with such detail so that he may **mimic** his father in later life.

Stanza 4: Begins to focus on the son. Heaney's stumbling is juxtaposed with the **accuracy** of his father. He *stumbles, falls* and rides on his father's back. The use of the **passive** verb form '*He rode me on his back*' shows that it is father who is in control, very different to 'I rode on his back'. This is could be interpreted as a **sentimental** portrait of a father who was also **affectionate** and loving, who enjoys the company of his son, not detached and unapproachable because of his focus on work. It could also show Heaney's frustration, that he felt he could never measure up to his father.

Stanza 5: The impact and influence the father has on Heaney is made clear at the beginning of this stanza '*I wanted to grow up and plough*'. There is a **melancholic** tone, when Heaney acknowledges that '*All I ever did was follow*', again revealing a sense of his own **failure** and **inadequacy**.

Stanza 6: As an adult, Heaney recognises his impact on his father and the nuisance he may have caused '*tripping, falling, yapping*'. However, he also recognises the changes to their relationship as it is now the father '*who keeps stumbling*' and '*will not go away*'. This can be interpreted in two ways. Either, in the same way that the young Heaney would not leave his father's side because of his **devotion** to him, now the father is mimicking his son in his old age, Heaney tenderly recognising the roles switching. Alternatively, the adult Heaney is frustrated by his father's dependence on him, having seen him as a leader and role-model all his life.

## Organised Notes

## Additional Notes

The poem is a touching celebration of a father, skilfully working on the land. It is told from the viewpoint of the son, the poet Heaney, remembering him as a child and as an adult. It is a gentle and **poignant** tone.

The poem is written in 6 regular, controlled **quatrains**. It has ABAB rhyme and half-rhyme. The controlled structure represents an old memory that has long been reflected upon. It also represents the ordered rhythm of ploughing, very structured, with enjambment to mirror the turn in the field, shown in stanza 2-3.

Love is shown through the description of the father at work. The **admiration** of the son, observing his father, is shown through the simile used to describe him '*globed*' '*like a full sail*' The precision of the detail highlights his father's skill and expertise '*fit, set, without breaking, pluck*'. The admiration Heaney has for his father is juxtaposed with his own sense of **inadequacy** '*I stumbled, all I ever did was follow*' and desire to follow in his footsteps, and be the man his father is.

The poem refers to some of the complexities of changing family relationships. The father is loving and affectionate, his son follows him everywhere, there is no hint that his father lost patience with the young Heaney. As he becomes an adult, Heaney views himself as '*a nuisance*'. There is possibly guilt and shame that this is how he now views his father, a man who he once was so **devoted** to. It is a glimpse of the conflict Heaney feels over the changing roles and relationships in family life.

Rural	Mastery	Mimic	Sentimental	Inadequacy	Quatrain
Ploughing	Unison	Accuracy	Affectionate	Devotion	Elevates
Admiration	Attentive	Passive	Melancholic	Poignant	

AO1: **Read, understand and respond** to texts. Students should be able to: maintain a **critical style (Ambitious Vocabulary, Organisation)** and develop an informed **personal response (Point Opinion statements)**, refer to the text, including **quotations, (embed them)** to support and illustrate interpretations

AO2: Analyse **the language, form and structure** used by a writer to create meanings and effects (**Zoom in, Analysis**), using relevant **subject terminology (Techniques)** where appropriate.

AO3: Show understanding of the relationships between **texts and the contexts** in which they were written.

# MOTHER, ANY DISTANCE

## THEMES:

- Family Bonds
- Letting Go
- Childhood
- Parental Love

## COMPARE WITH:

- Walking Away
- Follower
- Climbing My grandfather
- Before You Were Mine

## Context

By Simon Armitage (1963 - )

Born in Yorkshire. This poem comes from a collection of poems called the 'Book of Matches', named because Armitage intended each poem to be read in the time it takes for a match to burn. He often writes about complex emotions using everyday events. He was recently made the Oxford Professor of Poetry.

The poem was originally untitled, along with all poems in the 'Book of Matches'. The given title comes from the first few lines. This adds to the ambiguity, that it is the reader's task to decide on the overall message or theme.

Stanza 1: **Addressed directly** to his mother, using a formal term of address. This could be the first indication that he is ready, trying to move into adulthood. However, it is immediately contrasted with an acknowledgement that he still needs her '*second pair of hands*'.

Stanza 1: **Hyperbole** used to describe the new house '*acres*', '*prairies*'. This has connotations of both childish adventure & exploration, heading off into the Wild West, **unchartered territory**. It also suggests some amount of fear and **trepidation** about the unknown future.

Stanza 2: Mother is described as being at the *zero-end*. She is the fixed point, whereas he is the one moving away. This is the beginning of the imagery suggesting he is attached or **tethered** to her. He has to report '*back to base*' with the '*line still feeding out*'. Their attachment is reminiscent of an **umbilical cord**, suggesting a deep connection between mother and son. However, as he moves away, he is aware that he is becoming more distant – '*unreeling years between us*' and this leaves him feeling both anxious and excited.

Stanza 2: The enjambment of stanza 1 & 2 is contrasted with the caesura of two juxtaposed images '*Anchor. Kite.*' She is the anchor, he is the kite. Anchor can be both stable & reassuring, as well as **restricting, hindering**, pulling him back. However, Kite suggests joyous feelings of freedom & excitement, only enjoyed if attached to string.

Stanza 3: The image of the poet *space-walking* continues the theme of exploration. He is now at the limits of the tape measure and metaphorically, of his freedom whilst being so tethered to his mother, '*something has to give*'. Tenderly, he notices she is still holding on and will not let go of him.

Stanza 3: He reaches for the '*endless sky*' and the poem ends ambiguously, leaving the question of whether he will 'fall or fly' hanging. The end seems implicitly positive. *Hatch* has a double meaning. Like a bird, independence is natural and he will fly.

## Organised Notes

## Additional Notes

The poem is about a son measuring up his first house, with the help of his mother. He acknowledges that he is beginning to physically and emotionally move further away from her, into adulthood. It is told in first person from the viewpoint of the poet. It has a gentle and positive tone.

The poem is based on a **sonnet** form, traditionally used for love poetry. Mother, Any Distance has 15 lines, ends with a **rhyming couplet**. It roughly has an octave and sestet. The turn (volta) comes in line 9 when the son begins to experience less fear and more excitement and need for his independence. The poem moves between harmony and rhyme/half-rhyme into **disjointed**, irregular rhyme and irregular line length. The instability, irregularity of the rhyme and metre symbolises the **evolving** nature of the relationship, that they are changing and **renegotiating** their roles

The poem uses a number of metaphors relating to flight to explore the changing relationship between the mother and the son. *Space-walking* and *back to base* convey the excitement and adventure of the son leaving. *Kite* also has associations with fun and play. Finally the son reaching for the *hatch* (also a **pun** on birds hatching) preparing to *fly* suggests a bird leaving the nest (home) to become truly independent.

The poet though attached to his mother, wants and needs to let go. The use of the words associated with adventure and exploration suggest both excitement and **trepidation**. The poet knows he is moving into **unchartered territory**. **Hyperbole** symbolises his childlike response to his freedom (*acres, prairie, space-walk*) but this changes to something more dynamic and decisive (*climb, reach*). The poem shows the relationship is **evolving** and being **renegotiated** by son and mother.

Despite the seemingly reserved nature of the poem, the poet clearly has deep feelings of love for his Mother. Choosing the sonnet form, used typically for love poetry, makes a clear statement. Although he doesn't use the word love, or any terms of affection for his mother, the poem shows his literal & emotional attachment through the imagery and metaphors – *You come to help me, You at the zero end, still pinch..*

Sonnet	Renegotiating	Trepidation	Rhyming Couplet	Pun	Restricting
Metaphor	Ambiguously	Half-rhyme	Disjointed	Tethered	Hindering
Umbilical Cord	Hyperbole	Independence	Direct Address	Evolving	Unchartered Territory



# CLIMBING MY GRANDFATHER

By Andrew Waterhouse (1958 – 2001)

Waterhouse was a teacher, environmentalist, poet and musician. He committed suicide, having suffered from depression throughout his life. He was described in his obituary as imagining a 'world...full of solid objects and hard edges, stones, wood and frozen ground'.

## THEMES:

- Love
- Family Bonds
- Childhood

## COMPARE WITH:

- Follower
- Walking Away
- Before You Were Mine

The title of the poem evokes images of a toddler climbing on and over his grandfather. The word climbing also suggests the height (in life, status, experience) that the grandfather has reached.

The poem begins with the poet proudly stating that he '*decides to do it free, without a rope or net*'. There is something both adventurous, slightly dangerous and **liberating** about free climbing, an adventure that the grandson is keen to **embark** on.

The **ascent** at the beginning is described as '*easy*'. The grandson notices the '*old brogues, dusty and cracked*' creating an image of a practical and resourceful man.

He then '*traverses*', moving round to '*an earth stained hand*'. This portrays the grandfather as someone who is a simple working man, outside, possibly in his garden or on an allotment, his fingernails '*splintered*'. There is a **romanticised ideal** about man's connection with nature, there is something **honourable** about working on the land. He is further shown as honourable, the splinters '*give good purchase*' (allow for a firm grip). The grandfather is solid, **dependable** and **unshakeable**.

An **oxymoron** '*warm ice*' is used to describe the skin on his fingers. The contrast highlights something both deeply familiar and reassuring and something thrilling and slightly unnerving – possible unnerving because of the **awe** and wonder the grandson feels for his grandfather.

On his arm he has the '*glassy ridge of a scar*' demonstrating that he is a man of experience who has lived a full life. By the grandson placing his feet '*gently*' in the stitches, there is an acknowledgement of the pain that may have resulted from this.

The grandson then reaches '*his still firm shoulder*' and rests. Shoulders are symbolic for carrying weight, bearing troubles etc. The fact that the grandfather's shoulders are still '*firm*' illustrates a man who is **resolute** and strong, emotionally and physically.

The grandson acknowledges that '*climbing has its dangers*' perhaps because in our journey to knowing or 'climbing' our relatives, there is always a risk in our discoveries, what we may uncover from the past.

The grandson stares into his eyes, as he slowly blinks '*watch a pupil slowly open and close*' – the inactivity of the grandfather shows immense patience and affection for his grandson.

The summit of the climb is the white hair of the grandfather. The grandson imagines the air being thin, as it is at top of high mountains. He cannot see any more of his grandfather, having reached the top of his head, only '*clouds and birds*' but he does now feel deeply connected to him, feeling his warmth and '*the slow pulse*' of his '*good heart*'.

# Organised Notes

# Additional Notes

The poem is an extended metaphor, comparing the Grandfather to a mountain, that the grandson climbs. It is told from the viewpoint of the grandson as if he is still a young boy. It has a positive and loving tone.

The poem is written in a single stanza. This is significant as it visually suggests a mountain, with overhanging ledges and ridges. It also represents the length and height of the 'climb'. The grandfather has lived a long life to be the firm, stable and **resolute** man that he is. The lines are a mix of both enjambment and caesura to suggest the free-flowing movement of the climber, and the **perpetual** flow of life.

The grandson has a deep **admiration** for his grandfather. The central metaphor of the grandfather being like a mountain suggests the grandson feels **awe** and wonder. The particulars of the grandfather's life voiced through the physical marks and details, are not questioned by the grandson, but accepted as part of his form. The **patience** of the grandfather, allowing the boy to climb and explore, shows **reciprocal** love and tenderness. There is a silent, wisdom about the grandfather, that knows the young boy must undertake life's adventures on his own, but he will always be a **dependable** and **unshakeable** 'rock' for support.

The poet's use of a semantic field of climbing and the outdoor world romanticises the grandfather. The frequent use of specific terms associated with climbing evokes images of adventure. To the young boy, the life ahead is an adventure, made even more **poignant** considering the fate of the poet. His grandfather is a giant or hero, which the boy wants to explore, shown in his excitement as he **embarks** on his **ascent**. In addition, there is an honour associated with the *'earth stained hands'*, the scars and marks acquired over the years.

Environmentalism	Ascent	Honourable	Resolute	Perpetual	Awe
Liberating	Romanticised	Dependable	Patience	Admiration	Oxymoron
Embark	Ideal	Unshakeable	Summit	Reciprocal	Poignant

AO1: **Read, understand and respond** to texts. Students should be able to: maintain a **critical style (Ambitious Vocabulary, Organisation)** and develop an informed **personal response (Point Opinion statements)**, refer to the text, including **quotations, (embed them)** to support and illustrate interpretations

AO2: Analyse **the language, form and structure** used by a writer to create meanings and effects (**Zoom in, Analysis**), using relevant **subject terminology (Techniques)** where appropriate.

AO3: Show understanding of the relationships between **texts and the contexts** in which they were written.

# EDEN ROCK

## THEMES:

- Past
- Memory
- Loss/Longing
- Family

## COMPARE WITH:

- Before You Were Mine
- Walking Away
- Mother Any Distance
- Follower

By Charles Causley (1917 – 2003)

Causley was brought up in Cornwall. The poem can be considered partly autobiographical as his father died when he was around 7 years old, after returning from WWI and never recovered from injuries. Causley was private & believed everything people needed to know about him was in his poems. The poem was published

after his mother had died, when he was well into old age

Title '*Eden Rock*' refers to an invented location, created by Causley. The word Eden could be suggestive of the Garden of Eden, an **idyllic** paradise.

Stanza 1: Starts in the present tense with vague location '*somewhere*'. Contrasted with precise, detailed image of father. '*Same*' suit suggests habit and a modest, **unpretentious** person, who values quality that lasts shown in the detail of the '*Genuine Irish Tweed*.'

Stanza 1: The present tense and use of '*still*' describing the dog gives the impression of a moment from many years ago, which is now replaying and has a timeless quality.

Stanza 2: Precise, detailed description of mother *sprigged dress, ribbon, straw hat etc.* suggests a photographic memory of the event, as if the poet has studied a family snapshot many times.

Stanza 2: *white, light, wheat* symbolise a peaceful, positive, natural scene.

Stanza 3: Details again point towards modest, resourceful and simple people, reusing what they have '*old HP sauce bottle*', also reinforced by '*Same*' repeated from Stanza 2. '*Painted blue*' tin cups adds to this sense of resourcefulness but also evokes images of the sky, echoed in stanza 4.

Stanza 3: The action happening '*slowly*' seems almost dreamlike.

Stanza 4: Some critics have suggested that the three suns represent the Holy Trinity and that Causley is clearly referring to heaven at this point. The bright white light is symbolic of a shift & change in the mood as the mother '*shades her eyes*' and looks at her son. It is the first interaction between them.

Stanza 5: The poet is no longer part of the dream like image. He can now '*hear*' his parents call, but is no longer able to see them.

Stanza 5/6: The physical distancing of the final line from the stanza captures the distance between the poet and his parents, who are on the other side.

Stanza 5/6: The **euphemistic** '*crossing*' which is '*not as hard as*' he '*might think*' and that he '*had not thought it would be like this*' could suggest that Causley is filled with joy and peace that his parents are waiting for him - death should not be feared. However, there is a sense of fear – accepting death means giving up on life.

# Organised Notes

# Additional Notes

Eden Rock is a description of a picnic the poet has with parents. On a literal level, it could be simply **nostalgic**. But it has a more symbolic meaning - the poet imagining his parents in a timeless **afterlife** calling to him to join them. It is told from the viewpoint of the poet in first person and has a **reflective** and peaceful tone.

Structured in 4 regular quatrains with a 5<sup>th</sup> split, final stanza. It has a regular metre and uses **half - rhyme**. This creates an underlying sense of **discord**, an eerie sense of **disharmony**, that the idyllic scene is not quite right. It should be melodic and harmonious, but the half-rhyme prevents this. The split 5<sup>th</sup> stanza creates a physical gap for the reader to cross in order to reach the final line.

Poem uses a series of precise details to describe his parents and the scene. *Irish Tweed, sprigged dress, stiff white cloth, thermos* etc. These vivid descriptions create a distinct portrait or **tableau** of the family. This precision juxtaposes the ambiguity created elsewhere in the poem '*somewhere beyond Eden Rock*' and the past that is set in the present.

Poem is flooded with light and bright colours: *whitens, white cloth, wheat, light, milk, blue* etc. These all create a beautiful scene.

Poem uses a number of religious motifs or symbols to suggest the peace and tranquility of the afterlife: *three suns, Eden, crossing the river*. There is a sense of reconciliation with death and becoming at peace with the idea of it. Notice death isn't mentioned at all in the poem, so the **euphemism** of '*crossing*' and the whole poem could be considered as an extended metaphor for death.

Tableau	Nostalgia	Fragments	Disharmony	Euphemism/ Euphemistic	Idyllic
Discord	Poignant	Modest	Reflective	Ambiguous/ Ambiguity	Afterlife
Half-rhyme	Unpretentious	Tranquil	Religious Motifs	Caesura & Enjambment	Precise

AO1: **Read, understand and respond** to texts. Students should be able to: maintain a **critical style (Ambitious Vocabulary, Organisation)** and develop an informed **personal response (Point Opinion statements)**, refer to the text, including **quotations, (embed them)** to support and illustrate interpretations

AO2: Analyse **the language, form and structure** used by a writer to create meanings and effects (**Zoom in, Analysis**), using relevant **subject terminology (Techniques)** where appropriate.

AO3: Show understanding of the relationships between **texts and the contexts** in which they were written.

# BEFORE YOU WERE MINE

## THEMES:

- Past
- Memory
- Regret
- Mother/Family

## COMPARE WITH:

- Follower
- Walking Away
- Eden Rock
- Mother Any Distance

Con  
text

**By Carol Ann Duffy (1955 - )**  
**An autobiographical poem of the poet's mother, her youth and her mother (Duffy's Grandmother). It moves between the past (1950's) and the present. Duffy was raised in Scotland before moving to England as a child. The poem was published in 1993.**

Title is an **inversion** of the way we see parent/child relationships. In this poem, Duffy owns or **possesses** her mother, she takes ownership and possibly feels responsibility for her mother, when it is usually the other way round. Duffy could feel some guilt at her mother's **disenchantment** with her life, or feel bitter that her mother was not happy.

Stanza 1: The poem begins with a precise image of mother with friends. There is a sense of **exuberance** and joy of youth as they '*shriek at the pavement*'.

Stanza 1: Poet suggests her mother has the same attributes as Marilyn Monroe (glamour, sex appeal etc.) '*Marilyn.*'

Stanza 2: Excitement & glamour continues '*ballroom with a thousand eyes*' and '*fizzy, movie tomorrows*'. Duffy imagines her mother as being the centre of attention watched by everyone, a fairy-tale scenario of endless possibilities for love & romance

Stanza 2: '*I knew you would dance like that*' conveys Duffy's imagined and **idealised memories** of her mother.

Stanza 3: Begins with a rhetorical question that has an ironic, conversational tone. This suggests intimacy, **pathos** and some bitterness. Intimacy as if they are equals, pathos showing an emotional understanding of how hard it is being a mother, and bitterness acknowledging that her mother was never as happy as she was 'before' she was hers.

Stanza 3: Duffy's hands in the '*red high-heeled shoes*' is a juxtaposition between the innocence of a child's play and dressing up, and the shoes as a sexual icon. **Relics** because they are now useless.

Stanza 3: Duffy's memory is so vivid she uses **synaesthesia** to evoke the image of her mother who she sees '*clear as scent*'.

Stanza 4: Pavement imagery is repeated as mother and daughter are '*stamping stars*', suggesting Hollywood glamour, but this time it is the *wrong pavement*.

Stanza 4: Duffy acknowledges that as a child she recognised the difference between her carefree mother and the unhappy, bitter mother. '*Even then I wanted the bold girl winking*'.

# Organised Notes

# Additional Notes

The poem is about the poet's **idealised memories** of her mother. It is told from the viewpoint of the poet, who is **omniscient**. She is **directly addressing** her mother. It has a **poignant** tone.

Structured in **blank verse** which creates an **underlying sense of disharmony** – mother's life wasn't as she had hoped. Fragments of memories and imagined memories pieced together like **tableaus or vignettes**, so contains mixture of **enjambment and caesura**. Has regularity in the stanzas to represent the regularity of the circle of life – daughter, mother, grandmother. It also often uses the present tense to talk about the past – again suggesting that things repeat themselves. Circular structure also shown in the first pavement and the poem ending with a pavement, but the 'wrong' one.

Poem uses a **semantic field** of glamorous icons: throughout *Marilyn, ballroom, movie, cha cha cha, sparkle, waltz etc.* Evocative and sensory images. These images idealise her mother and suggest an almost fairy-tale youth. There is a deep love and admiration shown for her mother.

Poem **juxtaposes** the experiences of youth with growing old and having responsibilities throughout *loud, possessive yell, with a hiding for the late one, my hands in the shoes etc.* Although she recognises that this is life, there is still a sense of sadness and lack of fulfillment, as though life didn't meet the expectations of youth. The poem, moving in between time frames, also shows how life merges from one part to another.

Poem uses a direct and conversational tone throughout to create a sense of intimacy and equality that leaves Duffy seeming quite angry. The direct tone (use of I, me, my) suggests that Duffy, as an omniscient narrator, is fully controlling her mother's images, by inventing them and over glamourizing them. The conversational tone suggests a confident and more knowing tone – it is full of dramatic irony.

Tableau	Idealised Memory	Fragments	Synaesthesia	Disenchantment	Non-linear
Vignette	Poignant	Possession	Inversion	Relics or Icons	Omniscient
Exuberance	Blank verse	Direct address	Pathos	Caesura & Enjambment	Disharmony

AO1: **Read, understand and respond** to texts. Students should be able to: maintain a **critical style (Ambitious Vocabulary, Organisation)** and develop an informed **personal response (Point Opinion statements)**, refer to the text, including **quotations, (embed them)** to support and illustrate interpretations

AO2: Analyse **the language, form and structure** used by a writer to create meanings and effects (**Zoom in, Analysis**), using relevant **subject terminology (Techniques)** where appropriate.

AO3: Show understanding of the relationships between **texts and the contexts** in which they were written.

# LETTERS FROM YORKSHIRE

## THEMES:

- Love
- Longing
- Distance
- Nature

## COMPARE WITH:

- I Think of Thee
- Winter Swans
- Love's Philosophy
- Farmer's Bride

## Context

By Maura Dooley (1957 - )  
Dooley was born in Cornwall and went to University in York. Now living in London, Dooley lived in Yorkshire for some years before moving to London.  
Letters from Yorkshire was published in 2002

The reference to 'letters' in the title, using the plural gives the impression that the poet receives letters fairly frequently and that these are much anticipated and welcomed.

The poem is written in first person, but moves between addressing the man as 'he' to the direct form of address 'you'.

Stanza 1: **Vividly** portrays the man in his garden. Detailed description indicates he is deeply connected with nature. Active verbs describe his work. He is also deeply connected with the poet as '*his knuckles singing*' communicates the joy he feels in sharing the return of the '*lapwings*' with his friend.

Stanza 2: The caesura and enjambment suggest the poet is recalling moments as she imagines them. This is also indicated by the use of the **continuous tense** in Stanza 1, that the two lives and worlds are occurring **simultaneously**.

Stanza 2: The sudden change in tone '*It's not romance, simply how things are*' contains **ambiguous** reference to 'It'. This could be interpreted as the poet refusing to see the beauty of nature in a **romanticised** way. She may want to portray the typically romanticised ideal of nature as normal and 'real' as this is what she wants for her own life – daily engagement with nature, in the way she has described the man in stanza 1. However, it could also be interpreted as a defensive refusal to acknowledge she is romantically linked to the man. There is a change from 'He' to a much more direct and intimate 'You' immediately after this point, which could suggest a change in her ability to **measure** and control her feelings.

Stanza 2/3: The poem contains clever enjambment across these two stanzas with the 'seasons turning'.

Stanza 3: The poet's description of her life seems **mundane** and unfulfilling. The imagery of her '*feeding*' words into the screen indicates that this work is consuming her, the screen will never be satisfied and always demands more. Her **futile** work is juxtaposed with his purposeful work.

Stanza 3: The reference to '*headlines*' works well next to her challenge of the reality of her life compared to his, through the use of a rhetorical question. It deliberately makes the reader question what is real and important.

Stanza 5: Although she yearns and longs for his world and the '*air and light*' which floods his letters, they have a **profound** connection even with the distance as their '*souls*' tap out messages across miles.

## Organised Notes

## Additional Notes

Letters from Yorkshire is about the poet receiving letters from a male friend. These letters give her a window into his life in Yorkshire, a life that she misses and **yearns** for. It is told from the viewpoint of the poet. It has a reflective and positive tone.

The poem is structured in 5 unrhymed **tercets**. The enjambment and **irregular** rhyme and rhythm suggests a flow of continual and immediate thought, as well as symbolising the flow of nature and the seasons. The end-stopped lines create moments of deeper **reflection**, questioning her own choices in life.

The poet uses nature to explore what makes her happy. The natural world surrounding the man is gentle, tranquil and full of warmth and light – even in a cold setting *singing reddened in the warmth, clearing a path, snow, air and light etc.* She **yearns** for the simplicity of his life, shown through the **monosyllables** used to describe his work. She experiences **vicarious** joy from knowing the tasks he is completing in his garden.

The poet's feelings are not explicitly expressed. There is a deep bond between them, shown through the plurality of the 'letters', his joy at writing to her, their comfort with the distance, and their *souls* being connected. The poet seems to be **measured** and controlled in how she presents her feelings. This control could be seen as slightly shaken after defending her feelings about the man, when she begins to refer to the man using 'you'.

The poet experiences love over distance. There is a peacefulness and tranquility about the distance. Unlike 'I Think Of Thee' which is bursting with impatience, the relationship adds depth and meaning to the poet's life. There is no plea to be together, or despair, simply a joy at the company they share.

Tercets	Reflective	Vicarious	Pronouns	Simultaneous	Measured
Irregular	Profound	Continuous tense	Yearns	Ambiguous	Futile
Monosyllables	Mundane	Present Participles	Vivid	Romanticised	Consuming

AO1: Read, understand and respond to texts. Students should be able to: maintain a **critical style (Ambitious Vocabulary, Organisation)** and develop an informed **personal response (Point Opinion statements)**, refer to the text, including **quotations, (embed them)** to support and illustrate interpretations

AO2: Analyse **the language, form and structure** used by a writer to create meanings and effects (**Zoom in, Analysis**), using relevant **subject terminology (Techniques)** where appropriate.

AO3: Show understanding of the relationships between **texts and the contexts** in which they were written.



1800

When We Two Parted by **BYRON**

Love's Philosophy by **SHELLEY**

Porphyria's Lover by **BROWNING**

Sonnet 29: I Think of Thee By **BARRETT BROWNING**

1837-1901 **VICTORIAN ERA**

1816

1820

1836

1845

1790 - 1850 **ROMANTIC ERA**

1867

1916

Neutral Tones By **HARDY**

1956

Walking Away By **DAY LEWIS**

The Farmer's Bride By **MEW**

1963

Follower By **HEANEY**

Eden Rock By **CAUSLEY**

Mother, Any Distance By **ARMITAGE**

1988

1993

Letters from Yorkshire By **DOOLEY**

2000

Climbing My Grandfather By **WATERHOUSE**

2002

Winter Swans by **SHEERS**

Singh Song By **NAGRA**

Before You Were Mine By **DUFFY**

1950 - present **MODERN DAY POETS**

[Redacted]

[Redacted]

2016

2013