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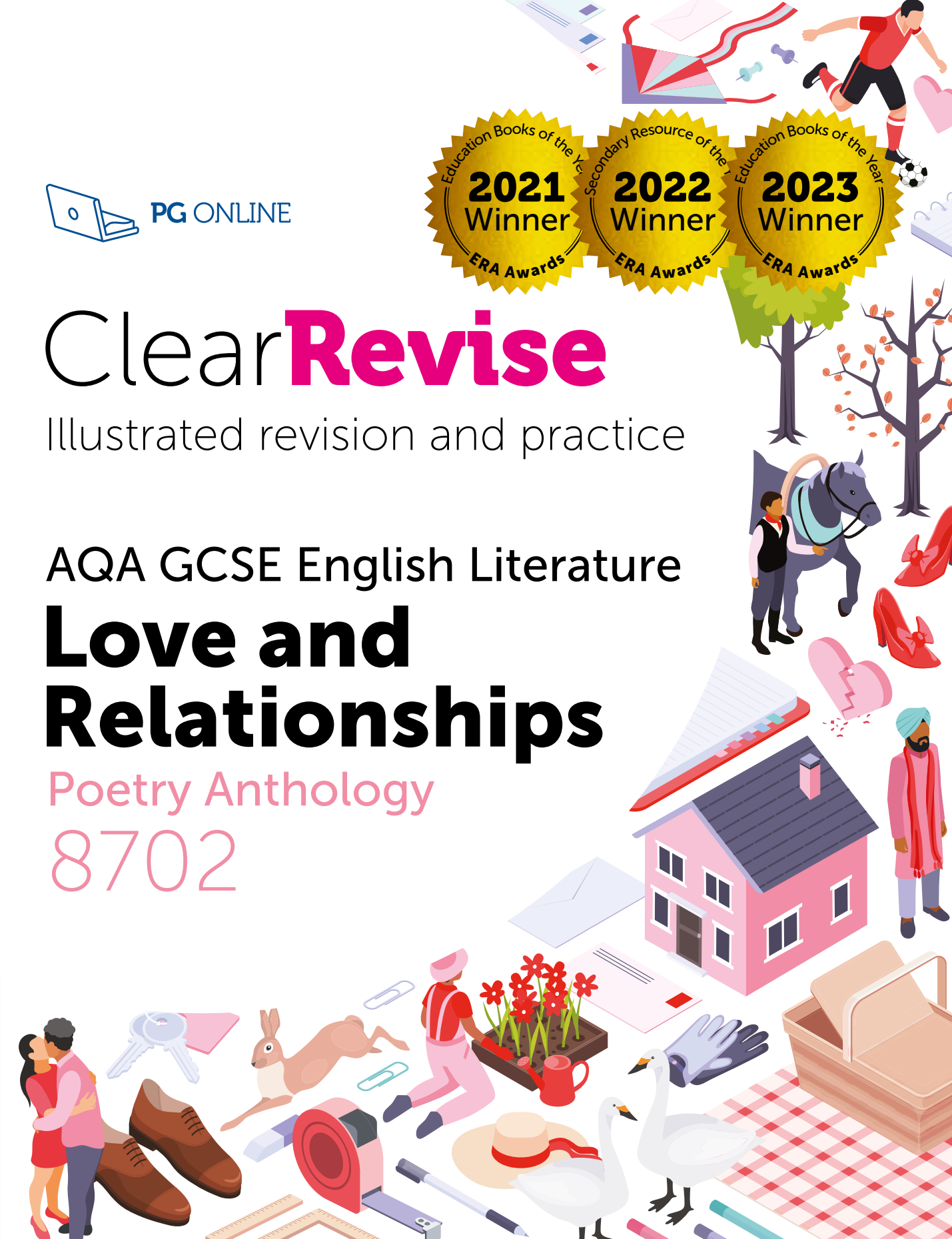
Illustrated revision and practice

AQA GCSE English Literature

Love and Relationships

Poetry Anthology

8702



Clear**Revise**[®]

AQA GCSE **English Literature**

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Love and Relationships
Poetry Anthology

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PREFACE

Absolute clarity! That's the aim.

This is everything you need to ace the question on *Love and Relationships* and beam with pride. The content is laid out in a beautifully illustrated format that is clear, approachable and as concise and simple as possible.

The checklist on the contents pages will help you keep track of what you have already worked through and what's left before the big day.

We have included worked exam-style questions with answers for every poem. There is also a set of exam-style questions for you to practise writing answers for. You can check your answers against those given at the end of the book.

LEVELS OF LEARNING

Based on the degree to which you are able to truly understand a new topic, we recommend that you work in stages. Start by reading a short explanation of something, then try to recall what you've just read. This will have limited effect if you stop there but it aids the next stage. Question everything. Write down your own summary and then complete and mark a related exam-style question. Cover up the answers if necessary but learn from them once you've seen them. Lastly, teach someone else. Explain the poem in a way that they can understand. Have a go at the different practice questions – they offer an insight into how and where marks are awarded.

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THE SCIENCE OF REVISION

Illustrations and words

Research has shown that revising with words and pictures doubles the quality of responses by students.¹ This is known as 'dual-coding' because it provides two ways of fetching the information from our brain. The improvement in responses is particularly apparent in students when they are asked to apply their knowledge to different problems. Recall, application and judgement are all specifically and carefully assessed in public examination questions.

Retrieval of information

Retrieval practice encourages students to come up with answers to questions.² The closer the question is to one you might see in a real examination, the better. Also, the closer the environment in which a student revises is to the 'examination environment', the better. Students who had a test 2–7 days away did 30% better using retrieval practice than students who simply read, or repeatedly reread material. Students who were expected to teach the content to someone else after their revision period did better still.³ What was found to be most interesting in other studies is that students using retrieval methods and testing for revision were also more resilient to the introduction of stress.⁴

Ebbinghaus' forgetting curve and spaced learning

Ebbinghaus' 140-year-old study examined the rate at which we forget things over time. The findings still hold true. However, the act of forgetting facts and techniques and relearning them is what cements them into the brain.⁵ Spacing out revision is more effective than cramming – we know that, but students should also know that the space between revisiting material should vary depending on how far away the examination is. A cyclical approach is required. An examination 12 months away necessitates revisiting covered material about once a month. A test in 30 days should have topics revisited every 3 days – intervals of roughly a tenth of the time available.⁶

Summary

Students: the more tests and past questions you do, in an environment as close to examination conditions as possible, the better you are likely to perform on the day. If you prefer to listen to music while you revise, tunes without lyrics will be far less detrimental to your memory and retention. Silence is most effective.⁵ If you choose to study with friends, choose carefully – effort is contagious.⁷

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MARK ALLOCATIONS

All the questions in this book require extended responses. These answers should be marked as a whole in accordance with the levels of response guidance on **page 134**. The answers provided are examples only. There are many more points to make than there are marks available, so the answers are not exhaustive.

ASSESSMENT OBJECTIVES

In the exam, your answer will be marked against assessment objectives (AOs). It's important you understand which skills each AO tests.

AO1

- Show the ability to read, understand and respond to texts.
- Answers should maintain a critical style and develop an informed personal response.
- Use examples from the text, including quotes, to support and illustrate points.

AO2

- Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.

AO3

- Show understanding of the relationships between texts and the contexts in which they were written.

The AOs on this page have been written in simple language. See the AQA website for the official wording.



There are 12 marks available for AO1, 12 marks for AO2 and 6 marks for AO3.



PAPER 2

Modern texts and poetry

Information about Paper 2

Written exam: 2 hours 15 minutes (this includes the questions on modern texts and unseen poetry)

96 marks (30 marks for modern texts plus 4 marks for SPaG, 30 marks for the poetry anthology and 32 marks for unseen poetry)

60% of the qualification grade (20% for modern texts, 20% for the poetry anthology and 20% for unseen poetry)

This guide covers the section on the Love and Relationships poetry anthology.

Questions

One extended-writing question on a modern text (you will be given a choice of two questions, but you should only answer one), one extended-writing question on the poetry anthology you have studied and two questions on the unseen poems.

THE POETRY ANTHOLOGY EXAM QUESTION

The poetry anthology is tested in Paper 2, along with a question on a modern text you have studied and two questions on unseen poems.

Example question

Here's an example exam-style question for the Love and Relationships poetry anthology:

Compare how poets present ideas about the power of love in *Sonnet 29 – 'I think of thee!'* and **one** other poem from Love and Relationships. [30 marks]

How to answer the question

- There will only be one question per anthology: you won't be given a choice of questions.
- You will need to compare the poem specified in the question with one other poem from the Love and Relationships anthology. It's up to you which poem you choose.
- Don't write about more than one poem in addition to the printed poem. You won't get any extra marks.
- The poem specified in the question will be printed in full. Although you will be given a list of the poems from the anthology, the other poems will not be printed out and you're not allowed to take notes into the exam with you.
- The question will specify a theme. In the example above, the theme is 'the power of love', but the theme could be anything related to the poems in the cluster: romantic love, heartbreak, family relationships etc. We've summarised some of the main themes shared across the cluster on **page 130**.
- You will need to write an essay-style response to the question.
- It's not enough to point out techniques used by the poets. You need to comment on their effect on you as the reader, and link them back to the theme.
- This question is worth 30 marks. You should spend about 45 minutes on the question. This includes planning and checking time.



Your exam paper will also include questions on the **Power and Conflict** and **Worlds and Lives** anthologies.

Do not answer questions about poems you have not studied.



PLANNING YOUR ANSWER

You should spend about five minutes on a plan, but make sure you're happy with your plan before you start writing.

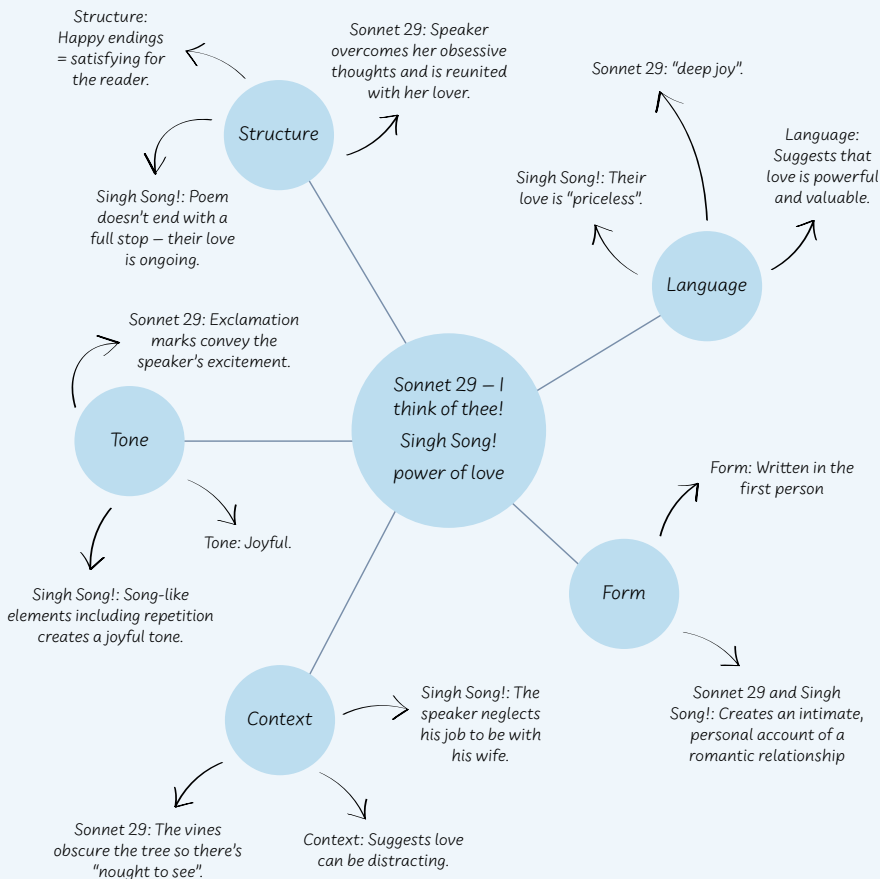
Plan

It's helpful to jot down a plan before you start writing. This will help make sure that you have enough to write about, and that your answer stays on-track. Think about the comparisons you can make across the poems' content, theme, language, form and structure. You must include details about the poems' context to get full marks.

Here's an example plan for the question on **page 2**.



Your plan could be a spider diagram, a table or just some notes. Use whichever technique you prefer.



If you're struggling to plan an answer with the poem you've picked, try writing a new plan with a different poem. It's better to spend an extra 5 minutes on another plan than committing to a pair of poems which don't fully answer the question.

TECHNICAL ACCURACY

To get top marks, you need to make sure your answer uses paragraphs and sophisticated vocabulary.

Paragraphs

Each PEEDL should have its own paragraph. You can signal a new paragraph by starting a new line, and either leaving a gap at the start of the new line or leaving an empty line above it.

Join your paragraphs with linking words to make your answer flow smoothly. For example, if you're adding extra points that agree with or extend your previous point, you could use:

Firstly / Secondly / Thirdly / Finally...

Furthermore...

Another way that...

In addition...

If your next point presents an alternative view, you could use:

However...

Whereas...

Alternatively...

On the other hand...

In contrast...

Vocabulary

Your answer should be written in Standard English (the form of English that most people agree is correct), and you should avoid using slang or informal language.

- + The speaker in *Neutral Tones* is presented as being very bitter towards his ex-lover.
- The speaker in *Neutral Tones* is presented as being very salty towards his ex-lover.

Use sophisticated, precise language to demonstrate your vocabulary and avoid sounding vague.

- + The verb "*Wrenched*" suggests their parting was painful.
- The verb "*Wrenched*" suggests their parting was bad.

Use technical terms where appropriate to show your knowledge of poetic techniques.

- + Enjambment mimics how the speaker is continually climbing.
- Some lines don't end with full stops which mimics how the speaker is continually climbing.

CHECKING YOUR ANSWER

You should spend five minutes reading over your answer and correcting any mistakes.

Correcting mistakes

There aren't any marks for SPaG for this question, but you should still make sure your answers are written in full sentences and structured in paragraphs with correct spelling, punctuation and grammar. If your answer is full of mistakes, the examiner might struggle to understand what you have written.

If you spot a mistake, here's how to correct what you've written neatly and carefully:



Remember to keep your handwriting legible. The examiner can't award you any marks if they're unable to read what you've written.

Correcting spelling

If you've spelt something incorrectly, carefully cross out the word and rewrite the correction above it.

The poet uses ^{caesura}~~caesura~~ to create a pause which focuses the reader's attention.

Adding a missing word

If you've missed a word out, use this symbol ^ where the missing word should go and write the word above it.

The ^ effect of the alliteration is to mimic how the speaker angrily spits out the words.

Missed paragraph break

If you've forgotten to start a new paragraph, just put // where you want the new paragraph to start.

... which encourages the reader to empathise with the speaker. // However, in *Eden Rock*, the speaker...

! Note

Learn how to spell tricky technical terms such as 'metaphor', 'simile' and 'onomatopoeia', so you can spell them confidently in the exam.



There aren't any SPaG marks for the anthology questions, but you should still check your answer.



LOVE'S PHILOSOPHY

— PERCY BYSSHE SHELLEY

The speaker explains that water from a fountain (spring) flows into rivers and oceans. He implies that something small can be part of something bigger.

The speaker presents opinions as facts to make his argument seem more persuasive.

The speaker's argument builds to a rhetorical question, suggesting that he expects the reader to be persuaded by his argument.

The speaker goes even further to suggest that God could not forgive a couple who weren't intimate.

The speaker uses natural imagery throughout the poem to persuade his lover that an intimate relationship is also natural.

The fountains mingle with the river

And the rivers with the ocean,

The winds of heaven mix for ever

With a sweet emotion;

5 Nothing in the world is single;

All things by a law divine

In one another's being mingle —

Why not I with thine?

See the mountains kiss high heaven,

10 And the waves clasp one another;

No sister-flower would be forgiven

If it disdain'd its brother:

And the sunlight clasps the earth,

And the moonbeams kiss the sea —

15 What are all these kisses worth,

If thou kiss not me?

Comparing their connection to the "winds of heaven" gives religious significance to an intimate relationship.

Referring to a "law divine" suggests that their union would be blessed by God.

The speaker uses a dash to create a pause before the rhetorical question. This helps the question stand out from the rest of the stanza.

The speaker uses personification to suggest that physical touch is natural.

The speaker repeats the words "clasp" and "kiss" to reinforce his desire.



philosophy — the study of reality and existence

fountain — source of a spring **disdain'd** — spurned

Percy Bysshe Shelley

Percy Bysshe Shelley (1792–1822) was an English **Romantic** poet (see **page 11**). Shelley believed in ‘free love’, which was very controversial at the time. He didn’t believe in monogamy (the idea of being in a relationship with one person at time) and thought that both men and women should be allowed to have sex before marriage. He wrote *Love’s Philosophy* in 1819.

Comment: The poem could present Shelley’s philosophy about free love, and sexual relationships outside marriage.

Percy Bysshe Shelley



Summary of the poem

The speaker tries to convince his lover to have a physical relationship with him by giving examples of interconnectedness found in nature. The speaker claims that God intended for everything in nature to “mingle”, so God would approve of their physical relationship.

Context and references

Courtship: Finding a wife or husband in the early 19th century (especially for the upper classes) was very different to today. Couples could get engaged within days of meeting each other, and there were certain rules that they had to follow.

- Unmarried men and women could only meet in the presence of a chaperone (someone who would supervise the meeting, usually a married woman) to avoid any rumours that the couple had behaved improperly.
- Any ‘improper’ behaviour (which included kissing and hand-holding) could ruin a woman’s reputation, and the man responsible would be expected to marry the woman to ‘save’ her reputation.

Ladies and a suitor at a ball, with two chaperones sat on the sofa.



Comment: The speaker’s lover may be reluctant to kiss him because it may ruin her reputation.

Religion: Most people in early-nineteenth-century Britain were Christians who followed the teachings of the Bible. Christian beliefs influenced romantic relationships: men and women were taught that sex was only acceptable between married couples.

Comment: The speaker tries to persuade his lover to be intimate with him by claiming God would approve. This makes the speaker’s intentions seem purer, and may have been more convincing to a 19th-century reader.



Themes



Romantic love

The poem focuses on romantic love between the speaker and his lover. The speaker tries to convince his lover to kiss him with a playful argument.



Nature

The speaker uses examples from nature, such as the ocean, mountains and sunlight, to convince his lover that an intimate relationship is natural.



Religion

The speaker claims God made everything in nature, and these things interconnect, therefore God would approve of their intimate relationship.

Form and structure

The poem is made up of two eight-line stanzas which use an alternating ABAB rhyme scheme. The speaker may have used a pair of stanzas and pairs of rhyming lines to reinforce the idea of couples in unity. The regular rhyme scheme suggests that the speaker's love is unwavering, and he is committed to his lover.

Comment: The first and third lines of both stanzas use half rhymes (*"river"* and *"ever"*, *"heaven"* and *"forgiven"*). This could reflect how the speaker and his lover aren't yet physically united.

The speaker uses **enjambment** throughout the poem, for example, across lines 1 and 2. This structural device reinforces the poem's concept of unity: the lines in the poem are connected, just like the examples found in nature.

The poem is written in the first person, and is addressed to the speaker's lover. This creates an intimate tone, as the reader may feel that they are reading something private.

Each stanza is structured to be as persuasive as possible to encourage the speaker's lover to kiss him. The speaker gives examples of connections found in nature and explains that these connections are approved by God. Since 19th-century society was Christian (see **page 19**), using religion in this way may have made the poem seem more convincing. Both stanzas end with a **rhetorical question**, which encourages the lover to reply to the speaker.

Comment: Philosophy is the study of reality, existence and human nature, and it can also refer to an individual's system of beliefs. The title suggests that the speaker is presenting his own beliefs about love, and calling them a 'philosophy' makes them seem more convincing.

Tone

The poem has a persuasive tone. The speaker is trying to convince his lover to kiss him by suggesting they have a duty to be together because there are so many examples of unity in the natural world.

Love's Philosophy could also be interpreted as having a playful tone. The speaker may suspect he is unlikely to convince his lover to kiss him, but he cheekily tries to persuade her anyway.

Comment: The tone could also be interpreted as manipulative. The speaker is prepared to exploit his lover's religious beliefs to get his own way.

Language

Persuasive language techniques

The speaker uses techniques that are more commonly found in persuasive writing.

Declaratives

Many of the poem's lines are written as **declaratives**: sentences used to present information. The speaker uses this sentence form to state opinions as facts. For example, "*Nothing in the world is single*" is an opinion, but the speaker presents it as a fact. This makes the speaker's argument seem more forceful and persuasive.

Rhetorical questions

Both stanzas build to a **rhetorical question** which invites the reader to agree with the speaker. The speaker includes a pause before each rhetorical question (indicated by a dash) to make the question stand out from the rest of the poem.

Comment: Both rhetorical questions are made up of five syllables. These lines are shorter than the other lines of the poem which gives them more emphasis.

Natural language

Comment: Romantic poets like Shelley were influenced by nature. Shelley may have used natural imagery to reinforce his belief that 'free love' was also natural.

The speaker uses lots of examples of natural imagery in the poem, including rivers, oceans, the wind, mountains, flowers and sunlight. These examples suggest an intimate relationship would also be natural and beautiful.

Comment: The examples of interconnectedness could be interpreted as **euphemisms** (politer terms) for sex. Talking openly about sex was taboo in the early 1800s, so the speaker may have used natural imagery to disguise his desire.

The first line repeats the short 'i' sound: "*The fountains mingle with the river*". This **assonance** creates a pleasing rhythm, and introduces the idea that all things are interconnected.

The speaker also **personifies** nature (e.g. "*the mountains kiss high heaven*"). This suggests that connections in nature are deliberate and purposeful, not accidental or random.

The speaker uses **anaphora**, repeating the phrase "*And the*" on lines 2, 10, 13 and 14. This makes the list of examples found in nature seem longer and his argument more persuasive.

Religious language

Comment: Shelley was expelled from Oxford University for writing an essay on atheism (the belief that there is no God), so it's ironic he uses God to try to convince his lover to kiss him. This suggests that he's prepared to say anything to persuade her.

The speaker uses religious language such as "*heaven*" and "*law divine*" to persuade his lover that God approves of physical affection. This makes the speaker's feelings seem pure, rather than lustful.

Comment: The speaker compares a physical relationship to something heavenly. This is an example of **hyperbole**: the speaker exaggerates the significance of their relationship to make his argument seem more persuasive.

The speaker takes his religious argument one step further in the second stanza when he says: "*No sister-flower would be forgiven / If it disdain'd its brother*". This line implies that God couldn't forgive a woman who wouldn't embrace her brother. Introducing the idea of 'unforgivable' behaviour may convince the speaker's lover to kiss him rather than disobey God.

Comment: Introducing a brother-sister relationship presents the speaker's intentions as innocent and affectionate, rather than sexual, and makes the speaker's argument seem less forceful and intense.

Language of connections

The speaker includes language from the semantic field of togetherness to reinforce the message that the couple should be physically intimate. This language is initially gentle ("*mingle*", "*mix*" and "*meet*"), but becomes more intense and sexual in the second stanza, with "*kiss*" and "*clasp*". This reflects the speaker's increasing desire towards his lover.

Comment: The word "*kiss*" is repeated in the final three lines of the poem, reinforcing the speaker's intentions.

Representation of the speaker

It's unclear whether the speaker genuinely believes the argument he is presenting, or if he thinks using examples from religion and nature is the most likely way to convince his lover to give into him. Focusing his argument on nature and religion makes his desire seem pure and genuine, rather than sexual.

Although it's assumed that the speaker is a man addressing a woman (reinforced by the genders used in "*sister-flower*" and "*brother*") there is no direct evidence of the gender of either the speaker or their lover. Although Shelley married a woman, his belief in 'free love' and his close relationships with other men have been interpreted by some as evidence of his bisexuality.

COMPARING *LOVE'S PHILOSOPHY*

Here's how *Love's Philosophy* could be compared to other poems.



Remember, you can compare *Love's Philosophy* with any poem from the anthology as long as your response is supported with examples. The following examples suggest ways to compare the poems, but they are not complete answers.

Attitudes towards sexual love

Love's Philosophy focuses on the importance of desire and physical intimacy in a romantic relationship. However, the poem was written in the 1800s, when sex was considered a taboo subject, particularly amongst the upper classes. As a result, the speaker uses natural imagery as euphemisms for sex to disguise his intentions, such as the "*fountains mingle with the river*" and the "*winds of heaven mix forever*". Shelley also believed in 'free love' and sex outside of marriage. He may have chosen imagery from nature to present physical intimacy as something pure and natural rather than something sinful and distasteful.

Singh Song! (see pages 114–115) also explores desire in a romantic relationship. However, this poem was written 200 years after *Love's Philosophy*, so the speaker's attitudes towards sexual intimacy are more progressive and liberal. The speaker bluntly states "*vee have made luv / like vee rowing through Putney*". This simile presents the couple's lovemaking as vigorous, but the comical comparison also suggests that it is joyful. The speaker doesn't use euphemistic language, suggesting that he is not ashamed of his desire, which reflects society's more liberal attitude towards sex.

Natural imagery

Love's Philosophy uses vibrant natural imagery to represent an intimate relationship. For example, the speaker uses personification to describe how the "*mountains kiss high heaven*". This makes the mountains come alive by implying that their actions are deliberate and purposeful, and the verb "*kiss*" reinforces the intimate tone. Personification is also used in the line "*waves clasp one another*". The dynamic movement of the waves embracing presents love as something exhilarating, which reinforces the lively and romantic tone of the poem.

Neutral Tones (see page 42) also uses natural imagery, but rather than presenting love as something intimate and dynamic, the speaker uses it to present love as something painful and depressing. The speaker uses personification in the phrase "*starving sod*" which suggests the ground is suffering. This image reflects the couple's dying relationship, and reinforces the pessimistic tone of the poem.

Compare how poets present ideas about romantic love in *Love's Philosophy* and in **one** other poem from *Love and Relationships*. [30 marks]

Your answer may include:

AO1 – show understanding of the poems

- In both 'Love's Philosophy' and 'The Farmer's Bride', the speakers crave intimacy with their romantic partners. In 'Love's Philosophy', the speaker tries to persuade his lover to "kiss" him. However, in 'The Farmer's Bride', the speaker describes how his bride refuses to speak to him or show him any affection. Although both poems are about longing and desire, they have very different attitudes towards romantic love. In 'Love's Philosophy', love is presented as playful and light-hearted, whereas love is presented as frustrating and hurtful in 'The Farmer's Bride'.

AO2 – show understanding of the poets' language choices

- In 'Love's Philosophy', the poem is addressed to the speaker's lover, using the second-person pronoun "thou". Archaic pronouns were sometimes used in the 19th century to add to the romantic and poetic mood of a text. This personal address creates a sense of intimacy between the speaker and the addressee, suggesting their romantic relationship is private and confidential. On the other hand, 'The Farmer's Bride' is a dramatic monologue written in the first person. The farmer addresses his wife using the third-person pronoun "she" which reinforces how the farmer struggles to communicate with his wife directly, and emphasises the distance and conflict in their relationship.
- In 'Love's Philosophy', the speaker creates a playful tone by constructing an oversimplified argument to convince his love to "kiss" him. The speaker argues that they should be physically intimate because everything in nature is connected. The speaker uses increasingly suggestive verbs. He begins with "mingle" and "mix" in the first stanza, which progresses to the more sexual "clasp" and "kiss" in the second stanza, reinforcing his desire. However, in 'The Farmer's Bride', the speaker creates a miserable tone. The farmer is unhappy because he's "hardly heard her speak", and the alliteration of the 'h' in this phrase mimics a sighing sound, which emphasises the farmer's sense of despair.

AO3 – relate the poems to the context

- Both poems suggest that sexual intimacy is an important aspect of romantic relationships, however, the speakers' attitudes towards sex reflect attitudes of the day. In the early 1800s when 'Love's Philosophy' was written, it was improper to talk about sex, and it was taboo for women to have sex outside of marriage so the speaker uses euphemisms such as "the sunlight clasps the earth" to disguise his desire for sexual intimacy. In 'The Farmer's Bride', it's implied that the bride became fearful on her wedding night. This reflects how women in the early-twentieth century were expected to be virgins when they married and were not taught about sex.

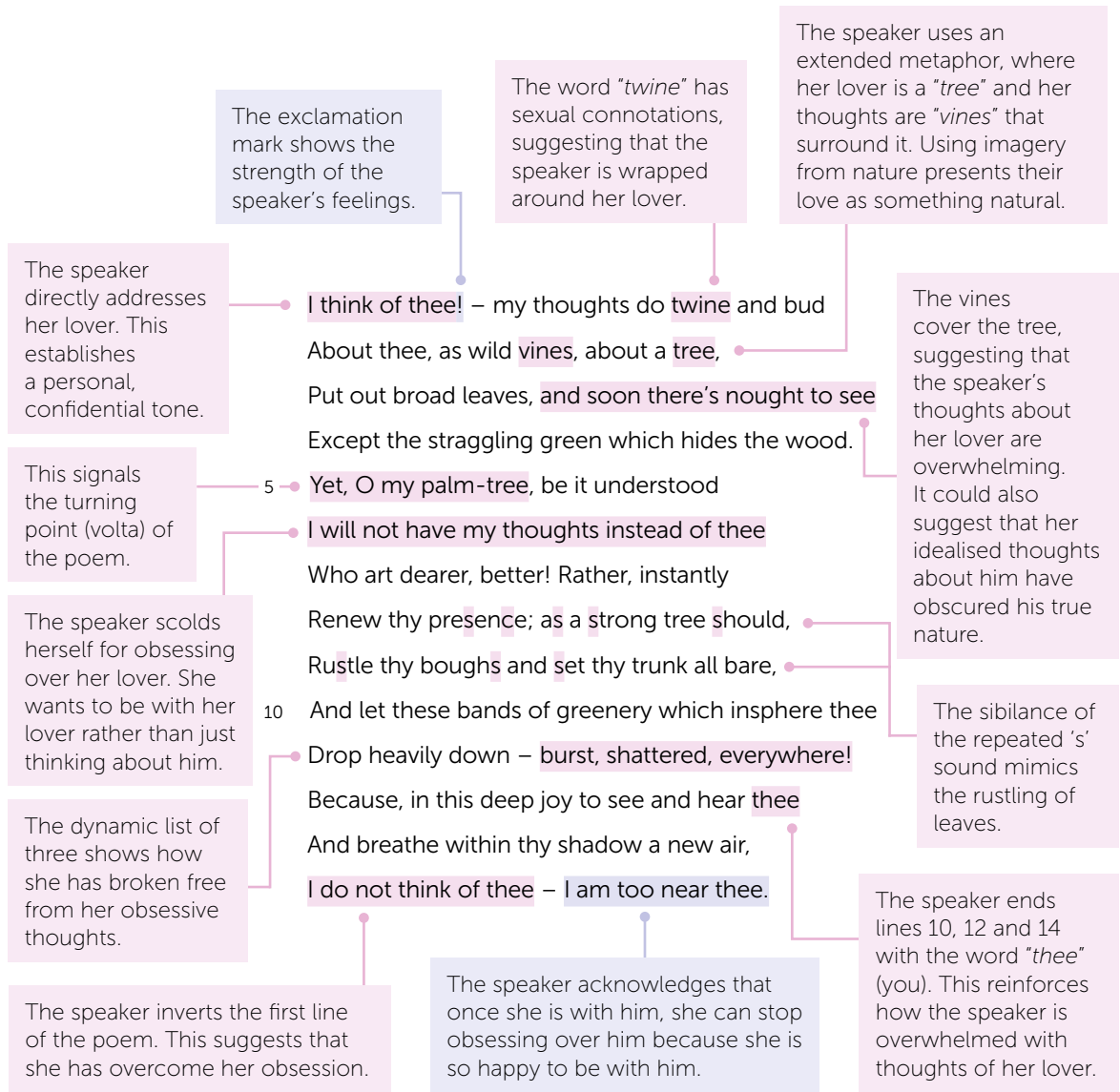
This answer should be marked in accordance with the levels-based mark scheme on page 134.



Make sure your answer to this question is in paragraphs and full sentences. Bullet points have been used in this example answer to suggest some information you could include.

We've included some quotes from *The Farmer's Bride* (page 50) in this sample answer, but direct quotes from the comparison poem aren't essential; you can use paraphrased examples or summaries to demonstrate your understanding.

SONNET 29 – 'I THINK OF THEE!' – ELIZABETH BARRETT BROWNING



? **twine** – entwine, wrap **nought** – nothing
insphere – enclose

COMPARING SONNET 29 – ‘I THINK OF THEE!’

Here’s how *Sonnet 29 – ‘I think of thee!’* could be compared to other poems.



Remember, you can compare *Sonnet 29 – ‘I think of thee!’* with any poem from the anthology as long as your response is supported with examples. The following examples suggest ways to compare the poems, but they are not complete answers.

Extended metaphor

Sonnet 29 – ‘I think of thee!’ uses an extended metaphor of vines wrapping around a tree to convey the speaker’s obsessive thoughts about her lover. The speaker’s use of natural imagery presents their love as natural, and suggests that their relationship, like vines and trees, will grow and flourish. The speaker compares her lover to a “*palm-tree*”. Palm trees grow for hundreds of years in harsh desert climates, so this suggests that he is a permanent part of her life, and isn’t afraid of adversity in their relationship.

Climbing My Grandfather (see **page 122**) also uses an extended metaphor. In this poem, the speaker is a child who climbs up his grandfather and compares the journey to climbing a mountain. This metaphor could represent a child getting to know his grandfather. Like, *Sonnet 29 – ‘I think of thee!’*, the speaker also uses natural imagery. The speaker compares his grandfather to a mountain, which suggests that the speaker’s grandfather also represents stability and permanence.

Changing emotions

Sonnet 29 – ‘I think of thee!’ explores a change within a romantic relationship. Initially, the speaker is obsessed by thoughts of her lover, comparing them to vines that wrap around a tree so that there’s “*nought to see*”. However, a volta on line 5 marks a turning point in the speaker’s attitude. She recognises that her thoughts are no substitute for being with her lover, and she breaks free from her infatuation. The speaker signals this change by reversing the opening line: “*I think of thee!*” becomes “*I do not think of thee*”, which confirms to the reader she has been able to overcome her obsessive thoughts, and creates a sense of optimism for a healthier relationship.

Winter Swans (see **page 106**) also examines changing emotions within a romantic relationship. At first, the speaker acknowledges that his relationship with his partner is strained, as the couple are “*silent and apart*”. This tense relationship is reinforced by the “*two days of rain*”, which could symbolise the tears that the couple have cried. Like *Sonnet 29 – ‘I think of thee!’*, the poem also has a volta, signalled by the appearance of “*the swans*” on line 7. The couple watch the swans’ mating ritual, and the swans’ unity inspires the couple to reunite, symbolised by them holding hands. This gesture shows that they are no longer “*apart*”, and the description of “*afternoon light*” creates a hopeful tone, suggesting that the couple will be able to overcome the difficulties in their relationship.

Compare how poets present strong feelings in romantic relationships in *Sonnet 29 – 'I think of thee!'* and in **one** other poem from *Love and Relationships*. [30 marks]

Your answer may include:

AO1 – show understanding of the poems

- Both '*Sonnet 29 – 'I think of thee!'*' and '*Love's Philosophy*' focus on strong romantic feelings. In '*Sonnet 29 – 'I think of thee!'*', the speaker is overwhelmed by strong romantic feelings, but she recognises that her obsession is unhealthy and she controls her infatuation. In '*Love's Philosophy*', the speaker tries to convince his lover to be intimate with him. However, the poem doesn't have a turning point, and the speaker is unable to break free from his desires.

AO2 – show understanding of the poets' language choices

- Both poets use natural imagery to represent romantic love. In '*Sonnet 29 – 'I think of thee!'*', the speaker uses an extended metaphor of a vine wrapping itself around a tree to represent her obsessive thoughts about her lover. However, using natural imagery implies that their relationship is pure and natural. In '*Love's Philosophy*', the speaker uses natural imagery to convey his feelings of desire. He uses examples of interconnectedness found in nature, such as "fountains mingle with the river". The speaker may have also used natural imagery to suggest that an intimate relationship would be natural, rather than sinful.
- Since sex outside of marriage was taboo in the 19th century, both poets allude to sex, rather than admitting to their sexual desire. The speaker in '*Sonnet 29 – 'I think of thee!'*' describes how her thoughts "twine" about her lover, suggesting that she is wrapping herself around him in a sexual way. This is reinforced by the description of to her lover's "bare" "trunk", alluding to him being half-dressed. In '*Love's Philosophy*', the speaker describes how the "sunlight clasps the earth". The word "clasps" has connotations of a couple in a passionate embrace, suggesting the speaker's sexual desire.
- In '*Sonnet 29 – 'I think of thee!'*', the speaker is able to break free from her obsessive thoughts. This is signalled by a reversal of the opening line in the final line: "I do not think of thee". This gives the poem a satisfying ending as the speaker overcomes her infatuation. However, in '*Love's Philosophy*', the poem ends with the rhetorical question "What are all these kisses worth, / If thou kiss not me?". This suggests the speaker has been unsuccessful in pursuing his lover, and his lack of progress is unsatisfying for the reader.

AO3 – relate the poems to the context

- Both Barrett Browning and Shelley were Romantic poets, and their poems include typical features of this literary movement. Romantic poets often drew inspiration from the natural world, and focused on the power of extreme emotion. Consequently, both speakers suggest that romantic relationships can be overwhelming and lead to obsession.

This answer should be marked in accordance with the levels-based mark scheme on page 134.



Make sure your answer to this question is in paragraphs and full sentences. Bullet points have been used in this example answer to suggest some information you could include. We've included some quotes from *Love's Philosophy* (page 18) in this sample answer, but direct quotes from the comparison poem aren't essential; you can use paraphrased examples or summaries to demonstrate your understanding.

OVERVIEW OF THEMES

Here's a summary of the themes across the cluster. Use it to help you quickly identify which poems share similar themes.

	Loss and heartbreak	Romantic love	Death	Distance	Religion	Nature	Obsession & control	Family relationships
When We Two Parted	✓	✓	✓	✓				
Love's Philosophy		✓			✓	✓		
Porphyria's Lover		✓	✓		✓		✓	
Sonnet 29 — 'I think of thee!'		✓		✓		✓	✓	
Neutral Tones	✓		✓	✓		✓		
The Farmer's Bride		✓		✓		✓	✓	
Walking Away	✓			✓		✓		✓
Letters From Yorkshire				✓		✓		✓
Eden Rock			✓	✓	✓	✓		✓
Follower						✓		✓
Mother, Any Distance				✓				✓
Before You Were Mine				✓	✓			✓
Winter Swans		✓		✓		✓		
Singh Song!		✓		✓				✓
Climbing My Grandfather						✓		✓



This isn't an exhaustive list of themes. Instead, it's a summary of some of the themes which are shared by two or more poems and are likely to be relevant to the exam question.



EXAMINATION PRACTICE

Instructions and information:

- We have provided three exam-style questions below. In the exam, you will only be given one question.
- For realistic practice, find an unannotated version of the poem specified in the question, either from your anthology or online.
- You should allow around 45 minutes to answer each question.
- Write your answers on a separate sheet of paper using black ink.

1. Compare how poets present ideas about unhappy relationships in *The Farmer's Bride* and **one** other poem from Love and Relationships. [30 marks]

You can choose any poem from the anthology, but the example answer uses *Neutral Tones* for comparison.

2. Compare how poets present ideas about family relationships in *Before You Were Mine* and **one** other poem from Love and Relationships. [30 marks]

You can choose any poem from the anthology, but the example answer uses *Climbing My Grandfather* for comparison.

3. Compare how poets present ideas about separation in *When We Two Parted* and **one** other poem from Love and Relationships. [30 marks]

You can choose any poem from the anthology, but the example answer uses *Walking Away* for comparison.

EXAMINATION PRACTICE ANSWERS

These answers should only be used as a guide. They are not exhaustive, and there are lots of alternative points that could be made. Your answers may also be structured differently. Use the levels-based mark scheme on page 134 to help you self-mark your answers.

1. Both *The Farmer's Bride* and *Neutral Tones* examine unhappy romantic relationships and how this unhappiness can develop into bitterness. In *The Farmer's Bride*, the speaker is miserable and frustrated because his wife ignores him, whereas the speaker in *Neutral Tones* is unhappy following a break-up.

Firstly, both poems are from the perspective of a male speaker, and both speakers seem to blame their romantic partner for the breakdown of the relationship, even though there are hints that the speakers should also take some accountability. In *The Farmer's Bride*, the speaker says he's "hardly heard" his wife speak, and seems to blame her lack of communication for the difficulties in their marriage. However, the farmer prioritised his work over developing a relationship with his wife-to-be, stating "more's to do / At harvest-time than bide and woo". This suggests that the farmer had a practical, rather than romantic, approach to marriage and didn't attempt to get to know her. Similarly, the speaker in *Neutral Tones* seems to blame his partner for the breakdown in their relationship, claiming that he has learnt "keen lessons that love deceives". The word "keen" suggests that these lessons were painful for the speaker, and the generalisation that "love deceives" suggests he feels betrayed by her. However, the speaker also compares himself to "tedious riddles" suggesting that his former lover grew tired of his complicated personality.

Secondly, both poems use cold, lifeless imagery to present the speaker's negativity towards romantic relationships. In *The Farmer's Bride*, it is "Christmas-time", and the "black earth" is covered with "rime". The word "black" has negative connotations, suggesting the ground is lifeless, and the coldness of the "rime" prevents anything from growing. This reinforces how there is no affection in their relationship. Similarly, the memory presented in *Neutral Tones* happens on a "winter day" and the ground is described as "starving". Personifying the ground as suffering reflects the couple's dying relationship.

Finally, both poems have a miserable ending which suggest that the speakers cannot escape the unhappiness caused by their relationships. In *The Farmer's Bride*, the speaker is frustrated by his lack of intimacy with his wife. He repeats the word "her" five times in the final two lines, suggesting that he cannot stop thinking about her and he is consumed by thoughts of their unhappy relationship. Ending the poem in this way suggests that the speaker will struggle to put the difficulties in their marriage behind him. Furthermore, in *Neutral Tones*, the speaker uses a cyclical structure, recalling the memory of the "pond" in both the first and final stanzas of the poem. This structure suggests that the speaker won't be able to move on from the relationship, and the unhappy memories will continue to haunt him.

2. Both *Before You Were Mine* and *Climbing My Grandfather* explore close family relationships, and the importance of getting to know older relatives. *Before You Were Mine* is told from the perspective of a daughter reflecting on her mother's life before and after parenthood. *Climbing My Grandfather* is told from the perspective of a grandchild, as he metaphorically climbs his grandfather.

Firstly, both speakers admire their relatives. In *Before You Were Mine*, the speaker creates a vivid picture of her mother as a vibrant, joyful woman. She is described laughing with her friends in the first stanza, and dancing in the second. This presents her as energetic and full of life. The speaker in *Climbing My Grandfather* concentrates on his grandfather's kind, compassionate nature. He describes the "slow pulse of his good heart", and this monosyllabic phrase reflects the grandfather's heartbeat. The phrase "good heart" presents the grandfather as a compassionate, kind person.

Secondly, both speakers use poetic forms to establish an informal, conversational tone which reflects the relaxed relationship between the family members. *Before You Were Mine* and *Climbing My Grandfather* are both written in free verse and use enjambment to mimic the natural flow of speech. This conversational style makes the emotions expressed in the poems seem more heartfelt.

Finally, although both poems explore close family relationships, the speakers have different outlooks on their relationships which are reflected in the endings. In *Before You Were Mine*, the speaker criticises herself for ending her mother's freedom when she became a parent. In the second stanza, the speaker suggests her mother has the world at her feet before she became a parent, and "the right walk home" could bring "fizzy, movie tomorrows", suggesting that her mother's life is full of excitement, potential and the chance for a 'happily ever after'. However, in the final stanza, the speaker's mother walks on the "wrong pavement", suggesting her decision to become a parent was a poor decision, which altered the course of her life for the worse. On the other hand, *Climbing My Grandfather* ends on a positive note. The speaker reaches the "summit", which suggests that he has succeeded in getting to know his grandfather. This is a satisfying ending for the reader.

LEVELS-BASED MARK SCHEMES FOR EXTENDED RESPONSE QUESTIONS

Questions that require extended writing use levels. The whole answer will be marked together to determine which level it fits into, and which mark should be awarded within the level.

The descriptors below have been written in simple language to give an indication of the expectations of each level. See the AQA website for the official mark schemes used.

Level	Students' answers tend to include the following...
6 (26–30 marks)	<ul style="list-style-type: none"> • Critical, exploratory comparison supported with thoughtful and precise references. • Analysis of writer's methods with subject terminology used skilfully. Exploration of effects of writer's methods to create meanings. • Exploration of ideas / perspectives / contextual factors shown by specific, detailed links between context / text / task.
5 (21–25 marks)	<ul style="list-style-type: none"> • Thoughtful, developed comparison supported with apt references. • Examination of writer's methods with subject terminology used effectively. Examination of effects of writer's methods to create meanings. • Thoughtful consideration of ideas / perspectives / contextual factors shown by examination of detailed links between context / text / task.
4 (16–20 marks)	<ul style="list-style-type: none"> • Clear comparison supported with effective use of references. • Clear explanation of writer's methods with appropriate use of relevant subject terminology. Understanding of effects of writer's methods to create meanings. • Clear understanding of ideas / perspectives / contextual factors shown by specific links between context / text / task.
3 (11–15 marks)	<ul style="list-style-type: none"> • Some explained comparison. References used to support a range of relevant comments. • Explained / relevant comments on writer's methods with some relevant use of subject terminology. Identification of effects of writer's methods to create meanings. • Some understanding of implicit ideas / perspectives / contextual factors shown by links between context / text / task.
2 (6–10 marks)	<ul style="list-style-type: none"> • Supported comparison with some comments on references. • Identification of writer's methods, and some reference to subject terminology. • Some awareness of implicit ideas and contextual factors.
1 (1–5 marks)	<ul style="list-style-type: none"> • Simple comments relevant to comparison, with some reference to relevant details. • Awareness of the poet making choices, and possible reference to subject terminology. • Simple comment on ideas and contextual factors.
0 marks	Nothing worthy of credit / nothing written.

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EXAMINATION TIPS

With your examination practice, use a boundary approximation using the following table. Be aware that the grade boundaries can vary from year to year, so they should be used as a guide only.

Grade	9	8	7	6	5	4	3	2	1
Boundary	88%	79%	71%	61%	52%	43%	31%	21%	10%

1. Read the question carefully. Don't give an answer to a question that you *think* is appearing (or wish was appearing!) rather than the actual question.
2. It's worth jotting down a quick plan to make sure your answer includes sufficient detail and is focused on the question.
3. Start your answer with a brief introduction where you summarise the main points of your response. This can help your answer to stay on-track.
4. Your answer can include the poets' language choices, but also structural choices (such as the ordering of stanzas), themes, and tone.
5. Include details from the poems to support your answer. These details might be quotes, or they can be references to the poems.
6. Examiners tend to award more marks to answers that focus on a smaller number of details in more depth, than a wider variety of points in limited detail. So don't feel pressured to comment on everything in the poems, in fact, concentrating on a few key points can often be more worthwhile.
7. Make sure your handwriting is legible. The examiner can't award you marks if they are unable to read what you've written.
8. The examiner will be impressed if you can correctly use technical terms like 'quatrains', 'metaphor', 'allegory', 'personification' etc, but to get the best marks you need to explore the effect of these techniques.
9. Use linking words and phrases to show you are developing your points or comparing information, for example, "this reinforces", "this shows that" and "on the other hand". This helps to give your answer structure, and makes it easier for the examiner to award you marks.
10. If you need extra paper, make sure you clearly signal that your answer is continued elsewhere. Remember that longer answers don't necessarily score more highly than shorter, more concise answers.

Good luck!

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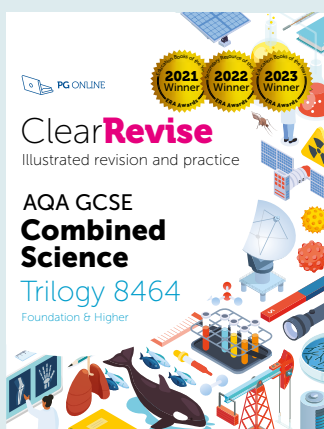
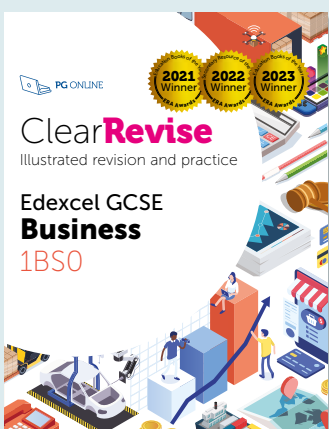
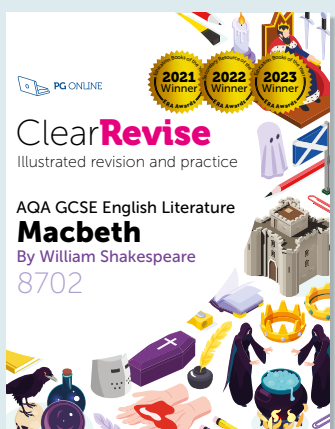
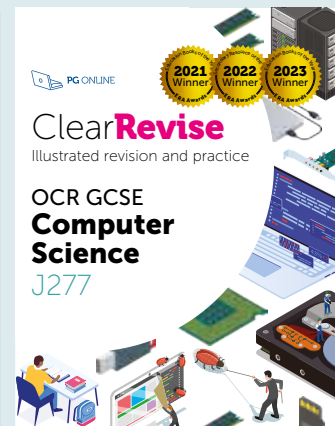
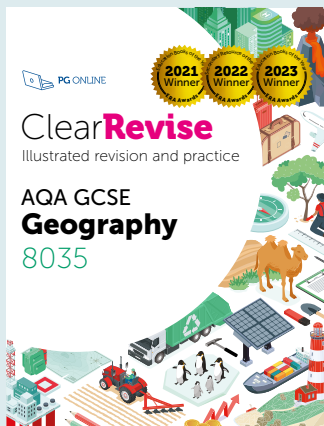
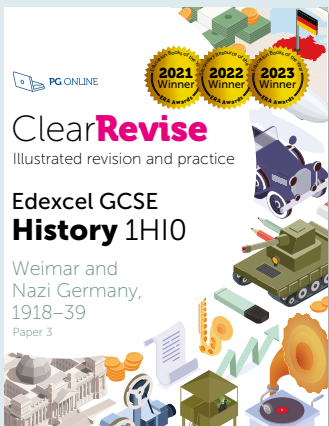
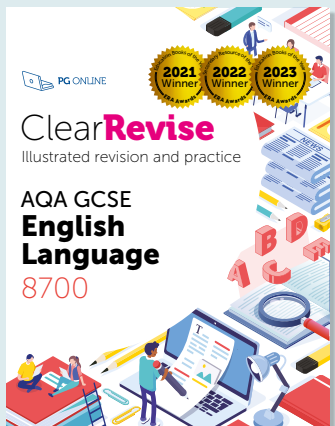
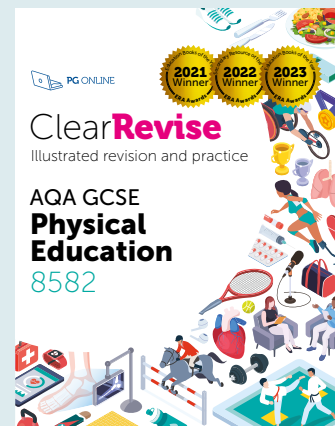
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