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| **When We Two Parted** | **Love’s Philosophy** | **Porphyria’s Lover** | **Sonnet 29: I Think of Thee** |  |
| **Context**Written about married woman he was having an affair withByron known for lots of affairsTried to present himself as perfect man, and women broke his heart**Language**Silence and secrecy – ‘share…shame’Senses – ‘cheek…Colder…kiss’; ‘chill’; ‘shudder’Negative descriptionsPhysical intimacy Ambiguity – ‘half broken-hearted’**Form** Sonnet – love poetry – mostly follows the rhyme scheme of a sonnet – breaks at lines 13 and 14. Accentual verse. **Structure** Sudden break ‘of what I feel now.’ – full stop mid stanza – first time in the poem | **Context**Artistic and literary movement in C18 and C19 – dislike of urban life; embrace of natural – trend to use nature to link with human experiencesUse of ordinary, everyday language**Language**Nature – ‘fountains mingle’; ‘ocean’Religious – ‘law divine’; ‘would be forgiven’Repetition – ‘mingle’; ‘and’; ‘clasps…kiss’Physical – ‘kiss…clasp’; ‘mingle’**Form** Short and apparently simple – simple truthRegular ABAB rhyme scheme except last two lines**Structure** Half rhymes – ‘river’, ‘ever’; ‘heaven’, ‘forgiven’ – couple aren’t unitedStructured to be persuasive – use of evidence. Final line stands out | **Context**Role of religion in C19Written before disease first labelled porphyria in 1841Porphyria – colour purple – rich, high class**Language**Pathetic fallacy – ‘sullen’, ‘awake’, ‘spite’Mentally unstable? – ‘heart fit to break’Porphyria presented as magical – ‘glided’She is active; he is passivePossessive pronouns – ‘mine, mine’She becomes an object ‘it’**Form** Dramatic monologueUnreliable narrator; one-way conversation**Structure** ‘Only, this tie my shoulder bore’ – changed – she below him – women’s role in Victorian EnglandCaesura emphasises sudden death ‘And strangled her.’ | **Context**Women generally presented in Victorian literature as weak and feebleWritten for her future husband, RobertCould be seen as female empowerment**Language**Extended metaphor of nature; vines‘Twine’ – to twist together; ‘bud’ – sexual imagery; ‘wild’ – uncontrollable passionBiblical imagery‘Thee’ – wasn’t used in C19 – archaic – could show sacred nature of the love **Form** Petrarchan sonnet – old form – shows genuine love or idea that love is timeless**Structure** Octave poses a problem; Sestet solves the problemVolta at line 8/9 – unusual to have it split over two lines – she can’t write perfect poem because she’s missing the person she loves |
| Image result for st bartholomew's school logo**POETRY CLUSTER – LOVE AND RELATIONSHIPS (part 1)** |
| **Neutral Tones** | **Letters from Yorkshire** | **The Farmer’s Bride** | **Walking Away** |
| **Context**Hardy’s work often pessimistic and bleakRejected religionUnhappy, loveless marriage Romanticism was over but writes as if he is a romantic poet – historical form**Language**Dull colours – ‘winter’, ‘white’, ‘grey’Game imagery – ‘riddles’, ‘played’, ‘lost’Oxymoron – ‘smile…deadest thing/Alive’**Form** From the point of view of a man addressing past love**Structure** Cyclical – begins and ends by a pond – can’t escape the day – also rhyme scheme ABBA – no escape3 stanzas centre on specific memory‘Grey…greyish’; ‘chidden…God curst’ | **Context**Written in a world where continuing a relationship was harder – phone, letter etc onlyDooley praised for lyrical beauty **Language**Close to nature – ‘digging’, ‘planting’Monosyllabic words reflect simple way of life‘feeding words’ – figurative language creates contrast **Form** Written in free verse – like natural speech**Structure** ‘seasons/turning – enjambment reflects the changing seasons‘snow. Still. Caesura introduces perspective on his lifestyle.Tercets make poem look disjointed. Speaker disconnected from the man | **Context**Female poet in a male world. Lived through WW1 and women’s suffrage.Father died – leaving mother very poorThought to have been homosexual. Presents man very negatively in the poem.**Language**‘chose’ – system of patriarchy ‘runned away’ – farmer’s dialectwoman compared to natural imagery to show her fear – ‘scare’ rhymed with ‘hare’‘Black earth’ – winter is used to suggest death and decay of his hopes**Form** Dramatic monologue. Mostly iambic tetrameter – gives poem a strong rhythm. Unpredictable. Wife has no voice. **Structure** Marriage fails in first two stanzas. Ends with sadness and desire.  | **Context**Dedicated to first son, Sean. About a memory of watching son play football on first day of school**Language**‘like a satellite, go drifting’ – negative simile‘wrenched’ – sounds sudden ad painful‘half-fledged’ – bird metaphor – the father is concerned his son isn’t ready‘eddying’ – natural imagery – son’s uncertainty and lack of control**Form** First-person narrator. Regular ABACA rhyme scheme reflects the steadiness of the father’s parental love – repetition of A rhyme reflects how memory still affect him**Structure** ‘away/Behind’ – enjambment shows how the boy turns from father to follow the other boys‘boys.’ – caesura where challenges the control the father wants to have over his son |