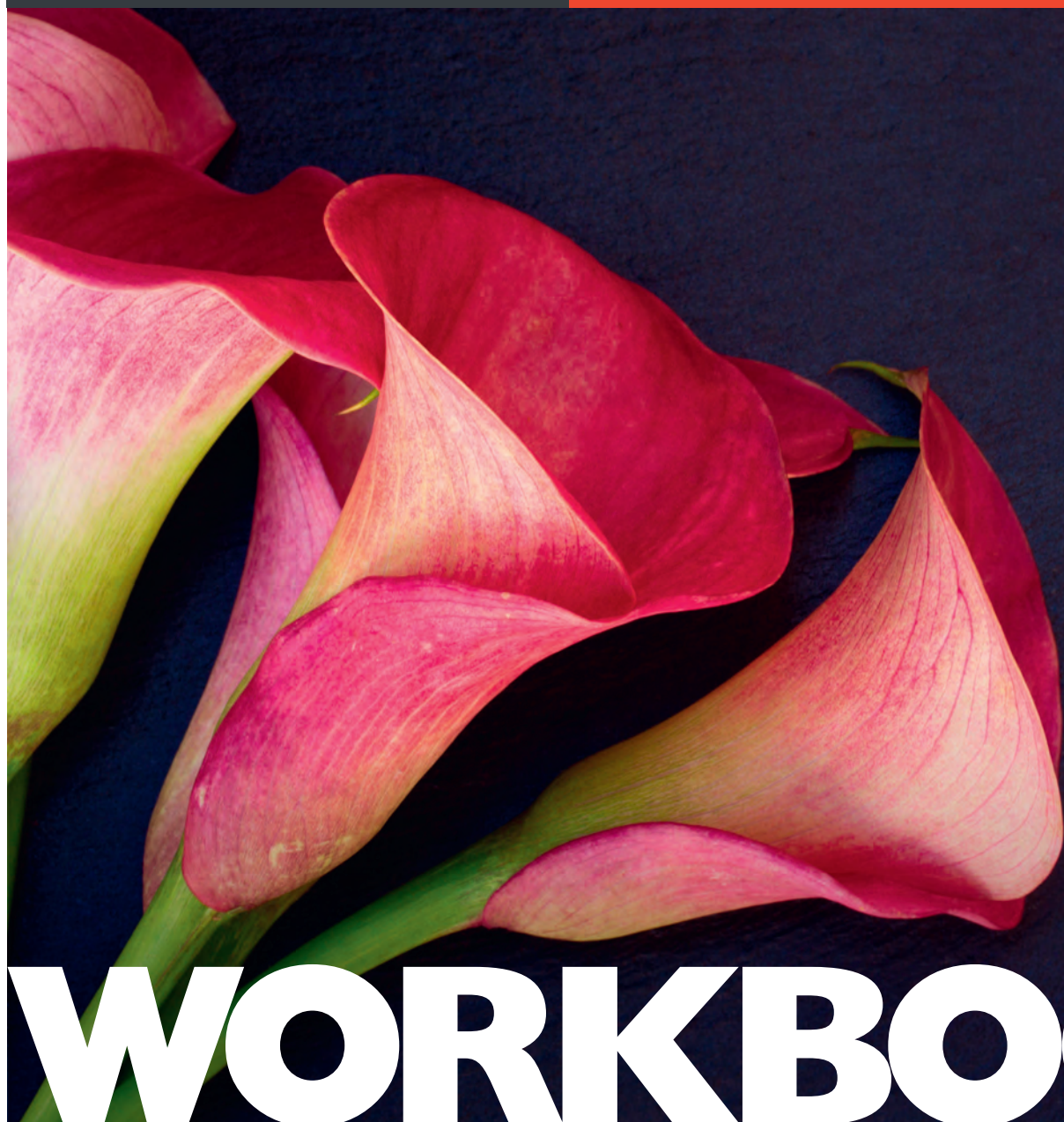


AS/A-LEVEL

ENGLISH LITERATURE



WORKBOOK

AQA Anthology: love poetry through the ages

Improve skills • Reinforce understanding • Achieve success

Jo Gracey-Walker, Marcus Gracey, Helen Mars

Series Editor: Steve Eddy

 **HODDER**
EDUCATION
LEARN MORE

Contents

How to use this workbook	iii	'Meeting Point', Louis MacNeice	50
		'Vergissmeinnicht', Keith Douglas	52
1 Introduction to studying the AQA Anthology	iv	'Wild Oats', Philip Larkin	54
		'Talking in Bed', Philip Larkin	57
2 Pre-1900 poems	1	'One Flesh', Elizabeth Jennings	59
'Who So List to Hount I Knowe Where is an Hynde', Sir Thomas Wyatt	1	'For My Lover, Returning to His Wife', Anne Sexton	62
Sonnet 116, William Shakespeare	5	'Punishment', Seamus Heaney	64
'The Flea', John Donne	9	'Timer', Tony Harrison	67
'To His Coy Mistress', Andrew Marvell	12	'Long Finish', Paul Muldoon	69
'The Scrutiny', Richard Lovelace	15	'After the Lunch', Wendy Cope	71
'A Song (Absent from Thee)', John Wilmot, Earl of Rochester	18	'To John Donne', Michael Symmons Roberts	73
'The Garden of Love', William Blake	21	'The Love Poem', Carol Ann Duffy	75
'Song (Ae Fond Kiss)', Robert Burns	24	4 Boosting your skills	78
'She Walks in Beauty', George Gordon, Lord Byron	27	Understand the Assessment Objectives	78
'La Belle Dame Sans Merci', John Keats	29	Preparing to answer the question	79
'Remember Me', Christina Rossetti	32	Structuring your essay	80
'At an Inn', Thomas Hardy	35	A good beginning	81
'The Ruined Maid', Thomas Hardy	37	Using textual references	83
'Non Sum Qualis Eram Bonae Sub Regno Cynarae', Ernest Dowson	40	Your conclusion	84
		Close analysis of the text (AO2)	84
3 Post-1900 poems	43	Using context (AO3)	86
'Love and a Question', Robert Frost	43	Exploring connections across texts (AO4)	87
'À Quoi Bon Dire', Charlotte Mew	45	Interpretations (AO5)	88
'I, Being Born a Woman', Edna St Vincent Millay	47		

Pre-1900 poems

‘Who So List to Hount I Knowe Where is an Hynde’, Sir Thomas Wyatt (1503–1542)

STARTING OUT

1 Many readers have suggested that the woman metaphorically represented by the deer is Anne Boleyn, the second wife of Henry VIII, who was beheaded on the accusation of having an affair with several men including Wyatt. What evidence can you find for this interpretation?

-
-

2 Wyatt’s poetry can treat women as cruel in rejecting the advances of their lover. Look at this example, from ‘And Wilt Thou Leave Me Thus?’

And wilt thou leave me thus
And have no more pity
Of him that loveth thee?
Hélas, thy cruelty!

Can you list some ways in which this is similar to or different from ‘Who So List to Hount’?

-
-
-
-

3 Henry VIII’s lyric ‘Pastime in Good Company’ (which you can read and hear sung on the internet) is a useful source of the values held in Henry’s court, such as a high esteem for hunting and singing in social groups, and disdain for idleness. In ‘Who So List to Hount’, how does the speaker’s pursuit of the deer reflect these values and are there any ways in which it prevents him from participating in them?

-
-
-
-
-
-
-
-

Fricative: type of consonant made by the friction of breath in a narrow opening, such as *f* or *th*.

KEY SKILLS

Make sure you blend your points about context into your analysis of the poem, rather than trying to bolt a few sentences about history onto the end of a paragraph.

DEVELOPING YOUR IDEAS

- 4 Look at the sentence which runs from lines 5 to 7. Use the grid to help you find examples of linguistic and structural techniques.

TECHNIQUE	EXAMPLES
Consonance, including alliteration	
Enjambment	
Caesura	
Trochaic substitution within the metre of iambic pentameter	

Sonnet: a poem consisting of 14 lines, usually in iambic pentameter.

Consonance: repetition of the same consonant sound in close proximity.

Alliteration: repetition of the same consonant sound at the start of words in close proximity.

Iambic pentameter: a poem is written in iambic pentameter when there are five iambs to each line.

Iamb: a metrical unit consisting of one unstressed syllable followed by one stressed syllable.

Trochee: a metrical unit of one stressed syllable followed by an unstressed one.

Trochaic substitution: the use of a trochee in a poem which otherwise has a different metre, such as iambic pentameter.

Caesura: a break mid-line, which is usually (though not necessarily) indicated by punctuation.

- 5 Use your answer to Question 4 to help you describe how Wyatt uses the language and structure to convey the effect of the hunt on the speaker.

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

7 (a) To whom does the speaker address his poem? Tick your choice:

POTENTIAL ADDRESSEE	YOUR CHOICE
The deer	
The woman metaphorically represented by the deer	
Himself	
His fellow courtiers, who are all male	

(b) To what extent is this a poem not about a relationship between a man and a woman, but about rivalry between men to see which of them will win the woman?

.....

.....

.....

.....

8 Are the words on the deer’s collar her own? If not, whose would they be?

.....

.....

9 Using your answers to Questions 7 and 8, do you think that the deer/ woman has the opportunity to use words to express herself? Alternatively do men choose the language through which she is presented and therefore how she is seen? Write your answer on a separate piece of paper.

You could consider within your answer whether the deer is free or a possession. You might like to relate your thinking to the comment by David Mikics that in the sestet *'The deer now changes shape, from a wild animal to one of the protected creatures of the king’s private lands, or deer park'* (Burt and Mikics 2010, p. 28).

Challenge yourself

In a traditional **Petrarchan sonnet**, the octet sets out a problem, with the solution offered in the sestet. The move from the **octet** to the **sestet** is signalled by a **volta**, which is a turn in the thought direction at the start of the sestet. How does the near repetition of the first line’s *'Who so list to hount'* in the ninth line’s *'Who list her hunt'* function as a volta? Does the sestet offer a resolution to issues generated in the octet? Is it a denial of satisfaction? Or does it create further tension?

Petrarchan sonnet: a sonnet form, named after the Italian poet Petrarch, which has an **octet** (a unit of eight lines) followed by a **sestet** (a unit of six lines), with a **volta** (sudden change) between the octet and the sestet.

In the octet Wyatt uses the traditional Petrarchan rhyme scheme. Regarding the sestet Carol Rumens writes: *'Wyatt invariably changes Petrarch’s cde cde rhymes to cdd cee. Here, the innovation creates an emphasis perfect for his tight-lipped tone'* (Rumens weblink).

Consider how the tone of the final **couplet** affects your reading of the poem.

Couplet: a stanza or unit of two lines.

Sonnet 116 (1609), William Shakespeare (1564–1616)

STARTING OUT

- 1 Use the following grid to consider how imagery contributes to the idea of love in the poem. Choose the interpretations that you agree with and write a short explanation for each. (More than one possible interpretation can be valid for each quote.)

IMAGE	POSSIBLE INTERPRETATION	EXPLANATION
'It is the star to every wandering barke'	The lover may wander or be uncertain.	
	The lover is like a tree.	
	Love is a ship.	
	Love is a constant guide.	
'Lov's not Times foole'	Love is unchanging.	
	Love cannot be defeated by Time.	
	Love does not play games.	
	Love cannot be manipulated by Time.	
	Time is full of love.	

CONTINUED 

2 In each of the phrases in the following table Shakespeare either repeats a key word or uses **figura etymologica**. Identify whether he uses repetition or figura etymologica and briefly describe the effect.

QUOTATION	DOES IT USE REPETITION OR FIGURA ETYMOLOGICA?	EFFECT
'love is not love'		
'alters when it alteration finds'		
'bends with the remover to remove'		

Shakespearean (or English) sonnet: a sonnet form consisting of three quatrains followed by a couplet.

Figura etymologica: the technique of using words which derive from the same root word, such as using both 'courage' and 'courageous'.

Challenge yourself

The Ancient Greek philosopher Plato thought that there were Ideal Forms of everything, so that, for example, there is a Form of Love. Actual love in the real world is only an inferior copy, which is subject to deterioration and failure, while the Form of Love can never be compromised. To what extent do you find that Shakespeare reflects these ideas here?

DEVELOPING YOUR IDEAS

- 3 What aural effect can you find in 'sickle's compass come', and what impression does this give of both the personified Time and Love?

.....

.....

.....

.....

- 4 Hilton Landry (Landry 1967) has suggested that Sonnet 116 must be understood within the context of its place within the sequence of Shakespeare's sonnets. Sonnet 116 appears within a sequence expressing love for a young man, known as the Fair Youth. It is immediately preceded by sonnets such as Sonnet 114, which consider how love can be deceptive, and followed by four sonnets which explore infidelity in the relationship between the poet and the Fair Youth. Tick which of the following statements best describes your own interpretation and write a paragraph explaining your choice. (If you prefer, you should feel free to formulate your own statement which builds on and goes beyond these ideas.)

POSSIBLE INTERPRETATION	DO YOU AGREE?
Sonnet 116 is about ideal, platonic love. It relates to all forms of love, not merely romantic and sexual. This lifts it outside of the context of the sequence of sonnets that relate to a specific relationship.	
The context renders Sonnet 116 ironic, showing that such a perfect love is impossible in the real world. It can make actual relationships appear weaker because of their failure to match this ideal.	
Sonnet 116 does not offer such a pure and straightforward view of love as first appears. Both the context and the sonnet itself offer evidence that love in the real world cannot match up to the perfect idea set out in the sonnet. At the same time, Shakespeare praises the ideal – and portrays it as something to aspire to: the closer we move to that ideal, the stronger the love and the relationship.	

.....

.....

.....

.....

Plosive: consonant that is formed by the sudden release of air from the mouth. The main plosive sounds in English are *p, b, t, d, k* and *g*.

TAKING IT FURTHER

- 5 Shakespeare uses **enjambment** and caesura effectively in the first three lines. He also changes the usual rhythm of iambic pentameter in the second line.

(a) Underline the stressed syllables in the second line:

Admit impediments, love is not love

(b) Where do you find a change in the rhythm?

.....

(c) Comment on the combined effect of these techniques.

.....

.....

.....

.....

.....

Enjambment: the sentence or phrase continues beyond the end of the line (or stanza) into the next.

KEY SKILLS

Make sure you talk about how different techniques work together to achieve a combined effect.

6 The final couplet offers a paradoxical conceit, whereby the truth of the sonnet's content is taken to be proven by the sheer fact of its existence. Explain how convincing you find this as 'evidence' and why.

.....

.....

.....

.....

.....

.....

.....

Challenge yourself

Shakespeare is writing within the context of a different **horizon of expectations** from that of Wyatt's time. The sonnet is often used to discuss abstract concepts in Shakespeare's day. It has become, moreover, a style in which rival poets vie to outperform each other, and this is reflected in the self-referential nature of the concluding couplet's comments on the process of composition. How does this affect what Shakespeare is able to achieve with it, and its impact?

Horizon of expectations: a term coined by Hans-Robert Jauss (Jauss 1982) to denote the cultural, literary and historical values and expectations of a particular audience.