YEAR 10

REMOTE LEARNING ACTIVITIES

LOVE AND RELATIONSHIPS POETRY

**Name:**

**Class:**

**Teacher:**



*This booklet has been designed to help you learn the poems in the AQA Love and Relationships cluster from your poetry anthology at home. Work your way through the activities in the booklet. You can fill these out on the computer or print the booklet off and hand write your answers. On various pages there will be directions to other resources you can find online to help you with your studies. If you do not have access to a computer, please do not worry! The most important things you need to know have been set out for you here.*

‘LOVE’S PHILOSOPHY’

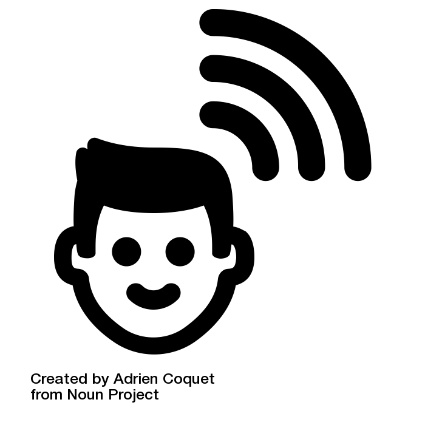
*Some of the activities will require you to make notes in this booklet or on a different piece of paper. When you begin to annotate the poem, you can do this in your copies of the poetry anthology if you wish. We will go through these poems again in class when you return, to address any misconceptions you might have made. If you have any questions, email your teacher who will get back to you as soon as they can.*

*Spend no more than five minutes on this activity. Consider the title of the poem. Predict what big ideas the poem will explore by completing the following activities. Write your answers as annotations around the title:*

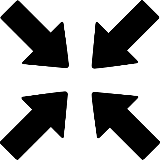
1. What does Shelley use in the title when he says ‘Love’s’?
2. What does Philosophy mean? (look it up and use as part of annotation)
3. What might a poem with this title be about?

MAKE PREDICTIONS

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| Activity #1 – Pre-reading activities |



**Love’s Philosophy**



Percy Bysshe Shelley was born in 1792, into a wealthy Sussex family which eventually attained minor noble rank. The young Shelley entered Eton, a prestigious school for boys, at the age of twelve. Entering Oxford in 1810, Shelley was expelled the following spring for his part in authoring a pamphlet entitled *The Necessity of Atheism*—atheism being an outrageous idea in religiously conservative nineteenth-century England.

At the age of nineteen, Shelley eloped with the sixteen-year-old daughter of a tavern keeper. Not long after, he promptly fell in love with Mary Wollstonecraft, whom he was eventually able to marry, and who is now remembered as the author of *Frankenstein.* In 1816, the Shelleys travelled to Switzerland to meet Lord Byron, the most famous, celebrated, and controversial poet of the era; the two men became close friends. They were both classed as Romantic poets: Romanticism was an artistic and literary movement that used imagery of religion, nature and strong emotion. In 1822, Shelley drowned while sailing in a storm off the Italian coast. He was not yet thirty years old.

SUMMARISE THE INFORMATION

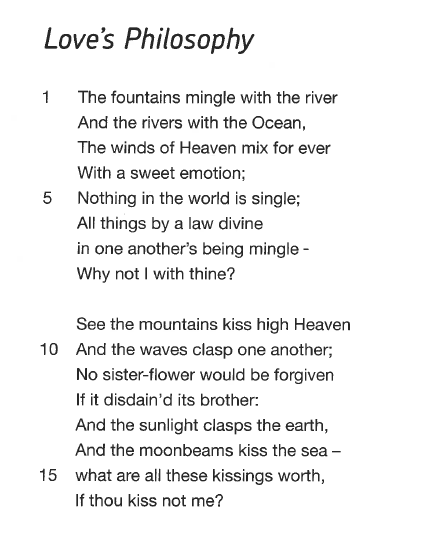
*Spend no more than five minutes on this activity. Read the contextual information below. When you have finished, write down four things you learn about Shelley and the poem from the text in full sentences.*

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| Activity #2 – Recall |

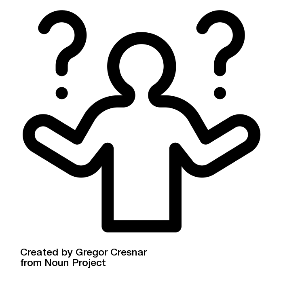
**What is Romanticism?**

**In reference to art and literature of the late 18th century, Romantic works include:**

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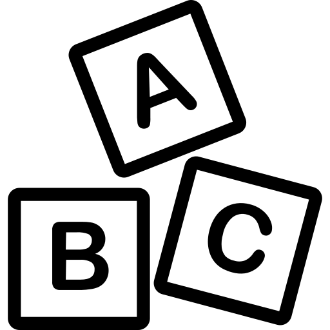
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| Activity #3 – Read the poem |

*Spend no longer than ten minutes on this activity. Read the poem and answer the questions that follow in full sentences. If you need help understanding the poem, try the link. Do your best to answer the questions without extra help first before you look elsewhere for information:* [*https://www.youtube.com/watch?v=UNjaivOShFQ*](https://www.youtube.com/watch?v=UNjaivOShFQ)

HUH?

1. What are the three water images in stanza 1?
2. What is the message the poem gives on line 5?
3. Who does the speaker say is in charge of the world being full of ‘couples’ (line 6) ?
4. What is the speaker asking at the end of stanza 1?
5. What are the mountains doing at the start of stanza 2?
6. What about the waves on line 10?
7. What about the sunlight on line 13?
8. And the moonbeams on line 14?
9. What is the question at the end of the poem? What does the speaker want?

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| Activity #3 – Clarifying tricky vocabulary |



*Spend no longer than five minutes on this activity. A couple of the words from the poem are quite complex as they are written in the 1800s, but they are still words used today. Look up the meaning of these two words and either write the definition or annotate the meaning onto your poem.*

***MINGLE DIVINE DISDAIN***

CLARIFY TRICKY VOCABULARY

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| Activity #4 – Annotate the poem |

*Spend no longer than forty minutes on this activity. You may complete this activity by annotating each part of the poem below OR* ***IN YOUR POETRY ANTHOLOGY if you have it with you****. If you run out of space, feel free to print another copy of the poem off OR write on a different piece of paper. We will go through this again in class so please do not worry about missing anything. I have split the poem up into a certain number of lines. Annotate each section by answering the questions to do with those lines.*

**The poem begins with reference to beautiful things in nature that are ‘coupled’**

*The fountains mingle with the river*

*And the rivers with the ocean,*

1. Highlight all images linked to water. Why do you think he is comparing love to these things?

**Then there is some reference to emotion and religion.**

*The winds of heaven mix for ever*

*With a sweet emotion;*

*Nothing in the world is single;*

*All things by a law divine*

*In one another’s being mingle.*

*Why not I with thine? –*

1. Underline all the words to do with religion. Why do you think that he is referring to religion when this poem is about getting a girl to kiss him?
2. The stanza ends with a rhetorical question. Annotate onto your poem. What is the speaker feeling here?
3. The voice of the speaker comes across as soft. This is portrayed through the soft sounds – ocean / emotion. The calmness of the voice is shown through the long, flowing sentences. Use these notes to annotate.

**The second stanza continues by merging natural imagery and physical actions**

*See the mountains kiss high heaven*

*And the waves clasp one another;*

1. ‘High heaven’ adds a sense of breathiness to the poem. What is the speaker showing they are feeling / trying to do by including this?
2. There is personification here. Identify and annotate. What is the effect?

**The poet continues the personification of nature**

*No sister-flower would be forgiven*

*If it disdained it’s brother;*

*And the sunlight clasps the earth*

*And the moonbeams kiss the sea:*

1. ‘Sister’ and ‘brother’ are used as a metaphor for different types of flowers being respectful of one another in nature and living in harmony– there is no coupling of relatives going on!!!Highlight the writers use of verbs. What do you notice about them?

**The end of the poem leaves the reader (and intended audience – the lover) with a question**

*What are all these kissings worth*

*If thou kiss not me?*

Highlight the repetition. hat is the effect of the question at the end?

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| Activity #5 – Quotations and imagery |

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| Activity #6 – Discussion |

**Spend as much time as you like on this activity! Read the poem with a friend / family member and discuss what you think about it.**

**If you struggle to get started, here are some discussion stems to help you:**

* Have you ever had an unrequited love (fancied someone who didn’t fancy you in return)? What did that feel like?
* Have you ever had to persuade someone to do something? How did you do it?
* Do you think it is right to use persuasive methods to get someone to kiss you?
* Do you think that imagery like moonlight and flowers is still romantic today or are those things now outdated?

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| Activity #7 –Vocabulary |

*Spend no longer than ten minutes on this section. Complete the following activity on vocabulary that will come in useful when writing about ‘Love’s Philosophy’ in an essay.*

**The poem is centred around a character who is in love with someone and uses traditionally romantic imagery to try to seduce them into feeling the same.**

**Use the term correctly in a sentence:**

**Write a new definition in your own words:**

**persuasive**

*getting someone to believe you through reason and/or temptation*

**Think of other words that mean the same thing (synonyms) and make a list below:**

**Write a question where the word is the answer:**

**Draw an icon/symbol to illustrate the key word:**

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| Activity #8 – YouTube Analysis |

*This activity is optional but if you are aiming for a grade 6 or above, you should complete it if you have access to the internet. Follow this link:* <https://www.youtube.com/watch?v=Wcl9mAxtnfo>

*It will take you to a video by ‘Mr. Bruff’ on YouTube. Make notes in the grid below on each section of the video. To achieve those higher grades, you MUST push yourself!*

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| **Comments about Shelley’s life** | **Comments about the poem content** |
| **Comments about methods (language and structure)** | **Other notes** |

*Summarise your notes from the video into five key points:*

**1.**

**2.**

**3.**

**4.**

**5.**

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| Activity #9 – Themes |

*Spend no longer than ten minutes on this section.*

**Themes:**

Consider the ‘big ideas’ explored in Nagra’s ‘Singh Song!’. Tick which you think apply. Challenge: Write an explanation of your choices.

**Powerful relationships**

**Negative Emotions - Love**

**Family**

**Negative Emotions - Anger**

**Identity**

**Power of Nature**

**Romantic love**

**Loss**

Briefly explain your choices in full sentences:

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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| Activity #10 – Key quotations |

In the shapes below, copy out what you consider to be the three most important quotations in the poem. Explode each quotation with meaning, methods, interpretations, comments, etc.

**Creative writing link**

Think about this image carefully. You can use any part of it to help you come up with a creative response.



**Either:** Write a description suggested by this image

**Or:** Write the opening to a story about unrequited love

Spend 45 minutes on this task. Complete in your English Language book/ on paper.

**Plan, write and check your response.**

*Tips: Vary sentence starters (-ly, -ing, -ed, simile, adverbial phrase)*

*Focus on vocabulary*

*Use similes, metaphors, personification, adverbs etc.*

Planning ideas

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| **BIG PICTURE: Description of setting and atmosphere** |  |
| **ZOOM IN: Zoom in to one object / person** |  |
| **ZOOM IN: Zoom in again, give an extreme close up on the object/person** |  |
| **CHANGE: Move onto another object / include some dialogue / flashback** |  |
| **RETURN TO START: Come back to a key line or image from the opening to give a sense of closure** |  |

**VOCAB.**

Yearning pining shy

Reserved desperate

Tender temptation

**LANGUAGE DEVICES**

ALLITERATION ADJECTIVES ADVERBS METAPHORS ONOMATOPOEIA PERSONIFICATION SIMILIES SIBILANCE SENSES

