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| **Eden Rock** | **Follower** | **Mother, any distance** | **Before You Were Mine** |  |
| **Context**  He may be talking about his own parents. His father died when Causley was 7 and was will most of his life. TB after war.  **Language**  ‘They’ – ambiguous  ‘waiting’ – he’s important, cared for. Young mother – ‘drawn at the waist’. ‘beckon’ – how pleasant is this? Biblical  **Form**  6 stanzas, or 5 with one extra thought at the end. On its own. Like the boy. Statement stands out. First person  **Structure**  Mostly half rhyme – flat tone? Suggests not quite right. Instability in structure reflects boy’s instability. Final line – entirely monosyllables – draws attention. He’s reflecting on the fact he’s not with parents. | **Context**  Northern Irish. Farming family. Father cattle and arable farmer. Also a commentary on writing poetry. Heaney led a relatively simple life. Ploughing – physical labour – before mechanisation.  **Language**  Ambiguity at the end – how much of a nuisance is the father? ‘an expert’ – admiration. Metaphor of sailing ‘rolled over’, ‘wake’, ‘dipping and rising’  **Form and Structure**  Regular structure. Mostly iambic tetrameter – quick pace. Neat and steady – mimics action of ploughing. Regular ABAB rhyme scheme – some only half rhyme – boy falls short of father. Enjambment mimics action of ploughing – beginning a new line is both literal and metaphorical. | **Context**  In ‘Books of Matches’ it has no title.  **Language**  Literal level – speaker is moving house and measuring – reaches the end of the tape in the loft. Childish imagery – ‘acres’, ‘prairie’, ‘span’. Bird imagery – ‘hatch’, ‘fall of fly’ – it could go wrong. Risk. Umbilical cord – ‘tape’. Space-walk imagery.  **Form**  Loosely based on the form of a sonnet – 15th line an extra thought. Ends in rhyming couplet. Challenges the sonnet form – unstable like relationship with mother  **Structure**  No fixed rhyme scheme; various lengths of lines. Everything is uncontrolled and unpredictable – reflects relationship. New stage – no formulaic pattern – new. | **Context**  Duffy raised Roman Catholic. Born in Glasgow. Expectations of women in 1950s – once you had a child your ‘going out’ days were over. Religious expectations too  **Language**  ‘sweetheart’ – reversal of roles – narrator is questioning the mother – child like a parent; possessive. ‘relics’ – museum object – but also valuable. ‘clear as scent’ – only simile – synaesthesia – linked with memory  **Form**  Some features of dramatic monologue but writer’s own experiences  **Structure**  Tightly controlled – 4 stanzas of 5 lines. Repetitive structure mirrors inevitability of future life. Starts and ends on a pavement. Cyclical – fated role of women |
| **POETRY CLUSTER – LOVE AND RELATIONSHIPS (part 2)** |
| **Winter Swans** | **Singh Song!** | **Climbing My Grandfather** | **Poetry Terminology** |
| **Context**  Comes from ‘Skirrid Hill’ – meaning ‘separation’ in Welsh  **Language**  Pathetic fallacy at opening ‘the clouds had given their all – two days of rain’; speaker in negative mood. Personification – ‘waterlogged earth gulping for breath’; filled with hatred for each other. Sight of swans changes things ‘show’; a performance for them. Simile ‘returning again like boats in rough weather’ gives hope. Ambiguous ending: ‘settling after flight’ – settling for someone imperfect?  **Form and Structure**  Tercets – imbalance – something wrong – also seen in the uneven line length. Couplet at the end reflects two people coming together – also a feature in love poetry. Goes from half rhyme (all...walked) to full rhyme (sand…hands) | **Context**  Reflects experience of Indian immigrants in Britain. ‘Singh’ means ‘lion’ in Sanskrit – essential part of any Sikh male  **Language**  **‘**yoo shoppers’ – speaking to the customers. ‘daddy’ reflects love, affection, childlike, or a criticism of how the father still treats him like a child  **Form**  Song. Dramatic monologue. Depends on rhyme and rhythm. Strong lyrical voice  **Structure**  Repetition creates refrain/chorus. Highly repetitive – repetitive nature of life? More likely, highlights the closeness between two speakers. Begins with stanzas alternating between work and marriage; later stanzas are all about marriage – forgetting about shop. Obsessed with love and wife | **Context**  Waterhouse was an environmentalist, with an interest in the natural world. This poem part of a series on the theme of family.  **Language**  Extended metaphor introduced from title. Individual metaphors – glassy ridge. Comparisons to natural features of a mountains – finds remembering him enjoyable and challenging  **Form**  Narrative verse; present tense and first person – childish?  **Structure**  Enjambment could suggest difficulty and challenge – both the journey and the memory – fuzzy. One stanza – one person. Looks like a mountain. One continual journey. No set rhythmical pattern – speaker’s mind wandering | * Caesura – punctuation used mid line to slow down or stop the reader * (Rhyming) couplet – a (rhyming) pair of lines * Tercet –stanza of three line * Quintet – stanza of five lines * Sestet – the last 6 lines in a sonnet * Octave – the first 8 lines in a sonnet * Volta – the turning point in a sonnet, at line 9 in a Petrarchan sonnet * Free verse – no line at the end of each line, no regular rhythm * Accentual verse – fixed number of stressed syllables per line * Dramatic monologue * Enjambment – no punctuation at the end of a line * End stopped – punctuation used at the end of a line * Dialect – language specific to region or social group |