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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
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