

English Literature - Paper 2.

Love and Relationships Poetry Cluster.

Summer Preparation Booklet.

Seamus-Heaney  
Owen-Sheers  
When-We-Two-Were-Parted  
Climbing-My-Grandfather  
Charles-Causley  
Simon-Armitage  
Winter-Swans  
Walking-Away  
Letters-From-Yorkshire  
Mother-Any-Distance  
Lord-Byron  
Eden-Rock  
Thomas-Sonnet-29  
Charlotte-Mew  
Thomas-Hardy  
Andrew-Waterhouse  
Follower  
Porphyria's-Lover  
Elizabeth-Barrett-Browning  
Percy-Bysshe-Shelley  
The-Farmer's-Bride  
Maura-Dooley  
Before-You-Were-Mine  
Daljit-Nagra  
Singh-Song  
Robert-Browning  
Neutral-Tones  
Cecil-Day-Lewis  
Carol-Ann-Duffy  
Love's-Philosophy

Name:

---

English Teacher:

---

Booklet must be completed and handed by on  
Monday , 12<sup>th</sup> , September.

## How to use this booklet:

Take one poem per day.

1. Read the poem through once.
2. Watch the clip to hear the poem read aloud.
3. Read the poem a second time and write any ideas that occur to you around the poem.
4. Underline or highlight any techniques you can identify (see the techniques sheet for guidance.)
5. Answer the three questions on the poem.

# Poetic Terminology

## Language:

### **Conceit (extended metaphor)**

A far-fetched or **elaborate** metaphor or simile presenting a parallel between two different things or feelings.

### **Theme**

The overall notion or repeated idea throughout a literary work. (E.g. poverty and wealth, light and dark in *A Christmas Carol*).

### **Assonance**

The repetition of the same **vowel** sounds and letters.

### **Alliteration**

The repetition of the same **consonant** sounds and letters, often at the beginning of words.

### **Onomatopoeia**

Words that sound like the thing they are describing (e.g. hiss).

### **Sibilance**

The repetition of 's' or 'sh' sounds.

### **Figurative language**

Language that uses words or expressions with a meaning that is different from the literal interpretation.

### **Metaphor**

A figure of speech, in which two things are compared usually by saying one thing, is another.

## **Simile**

Two things are compared by using the words 'like' or 'as'.

## **Personification**

Inanimate (non-human) things or ideas are given human characteristics (e.g. the tree was crying).

## **Oxymoron**

A figure of speech combining two opposites (e.g. 'feather of lead', 'cold fire' *Romeo and Juliet*)

## **Antithesis**

The opposition of words/phrases or ideas are put against each other in a sentence (e.g. 'More light and light, more dark and dark our woes' Act 3, Scene 5 *Romeo and Juliet*).

## **Emotive language**

Language that appeals to the reader's emotions.

## **Imagery**

The use of descriptive language to evoke pictures, emotions and images in the reader's mind.

## **Pathetic fallacy**

Attributing human emotions and traits to nature or inanimate objects. Weather and light is used to reflect the mood or atmosphere of a text or event.

## **Symbolism**

When something (character, object, colour etc.) is used to represent an abstract idea or concept.

## **Hyperbole**

To emphasise a point by exaggerating.

## **Rhetorical question**

A question that is used for persuasive effect or to make the reader think. It does not require an answer.

## **Connotations**

The thoughts and/or feelings generated by a word or phrase. Further associations that a word or phrase suggests beyond its actual meaning

## **Tone**

Mood or atmosphere of a text.

# Structure:

## **Syntax**

The way in which words and clauses are ordered in a sentence.

## **Anaphora**

The repetition of a word or phrase at the **beginning** of a line, clause or sentence.

## **Juxtaposition**

Two things being seen or placed close together with contrasting effect.

## **Cyclical structure**

A story that ends in the same place it began (e.g. *Blood Brothers*).

## **Accent**

A distinctive way of **pronouncing a language**, especially one associated with a particular country, area, or social class.

## **Dialect**

A **particular form of a language**, specific to a region or social group.

## **Enjambment**

A line ending in which the sense continues, with no punctuation, into the next line or stanza.

## **Refrain**

A phrase, line or group of lines repeated throughout a poem.

## **Caesura**

A strong pause within a line, and is often found alongside enjambment.

## **Sonnet**

A poem consisting of 14 rhyming lines of equal length. **Petrarchan/Italian sonnet = 8 line octave (ABBAABBA) and 6 line sestet (CDECDE OR CDCDCD).**

**Shakespearean/English sonnet** = 3 **quatrains** and a **rhyming couplet** (ABABCDCDEFEGG).

### **Elegy**

A poem that laments the death of someone or is simply sad or thoughtful.

### **Octave**

Stanza made up of eight lines written in **iambic pentameter**. Usually found in the first part of **Petrarchan sonnet**.

### **Sestet**

Stanza made up of six lines written in **iambic pentameter**. Usually found in the second part of **Petrarchan sonnet**.

### **Quatrain**

Stanza made up of four lines.

### **Stanza**

Two or more lines of poetry that split the poem up, like paragraphs in prose texts.

### **Volta**

The turn in the argument or mood in a **sonnet**.

### **Rhyming couplet**

Two lines that rhyme, often completing one thought.

### **Rhyme**

The same, or similar, sounds at the ends of verse lines.

### **Omniscient narrator**

A storyteller who knows what all the characters are doing, saying and thinking.

### **Third person narrator**

*Not a figure in the story, but an "observer" who is outside the action being described. A third-person narrator (he/she/it) might be **omniscient** (i.e., able to tell what all the characters are thinking), but that is not always the case.*

*Third-person narration may also be **focalized** through a particular character, meaning that the narrator tells us how that character sees the world, but can't, or at least doesn't, read the mind of all the characters this way.*

### **First person narrator**

Written in "I" (occasionally a "we") who speaks from her/his subject position.

That narrator is usually a character in the story, who interacts with other characters; we see those interactions through the narrator's eyes, and we can't know anything the narrator doesn't know.



# Contents

## Cluster 1: Love and relationships

Lord Byron	<i>When We Two Parted</i>	6
Percy Bysshe Shelley	<i>Love's Philosophy</i>	7
Robert Browning	<i>Porphyria's Lover</i>	8
Elizabeth Barrett Browning	<i>Sonnet 29 - 'I think of thee!'</i>	10
Thomas Hardy	<i>Neutral Tones</i>	11
Maura Dooley	<i>Letters from Yorkshire</i>	12
Charlotte Mew	<i>The Farmer's Bride</i>	13
Cecil Day-Lewis	<i>Walking Away</i>	15
Charles Causley	<i>Eden Rock</i>	16
Seamus Heaney	<i>Follower</i>	17
Simon Armitage	<i>Mother, any distance</i>	18
Carol Ann Duffy	<i>Before You Were Mine</i>	19
Owen Sheers	<i>Winter Swans</i>	20
Daljit Nagra	<i>Singh Song!</i>	21
Andrew Waterhouse	<i>Climbing My Grandfather</i>	23



Lord  
Byron  
(1788-1824)

## *When We Two Parted*

1 When we two parted  
In silence and tears,  
Half broken-hearted  
To sever for years,  
5 Pale grew thy cheek and cold,  
Colder thy kiss;  
Truly that hour foretold  
Sorrow to this.

The dew of the morning  
10 Sunk chill on my brow –  
It felt like the warning  
Of what I feel now.  
Thy vows are all broken,  
And light is thy fame;  
15 I hear thy name spoken,  
And share in its shame.

They name thee before me,  
A knell in mine ear;  
A shudder comes o'er me –  
20 Why wert thou so dear?  
They know not I knew thee,  
Who knew thee too well –  
Long, long shall I rue thee,  
Too deeply to tell.

25 In secret we met –  
In silence I grieve,  
That thy heart could forget,  
Thy spirit deceive.  
If I should meet thee  
30 After long years,  
How should I greet thee? –  
With silence and tears.

**Glossary:**

Sever - separate

Foretold- predicted or foreshadowed

Fame- reputation

Knell- the sound of a bell rung slowly to mark a death

Rue- to feel regret or sorrow over something

**Questions:**

Briefly explain what the poem is about.

---

---

---

---

---

What do you think is the main emotion in the poem? Explain your answer.

---

---

---

---

---

Find a reference to death in the poem. What effect does it have?

---

---

---

---

---



Percy  
Bysshe Shelley  
(1792-1822)

## *Love's Philosophy*

1 The fountains mingle with the river  
And the rivers with the Ocean,  
The winds of Heaven mix for ever  
With a sweet emotion;

5 Nothing in the world is single;  
All things by a law divine  
in one another's being mingle -  
Why not I with thine?

See the mountains kiss high Heaven

10 And the waves clasp one another;  
No sister-flower would be forgiven  
If it disdain'd its brother:  
And the sunlight clasps the earth,  
And the moonbeams kiss the sea -

15 what are all these kissings worth,  
If thou kiss not me?

**Glossary:**

Fountains - natural springs

Law divine - a law of God which can't be changed by man

Thine - yours

Disdain'd - looked down on or scorned

**Questions:**

Give a summary of the speaker's arguments in the poem.

---

---

---

---

---

Describe the narrator's feelings towards the woman he's addressing.

---

---

---

---

---

Find an example of physical language in the poem and explain its effect.

---

---

---

---

---



Robert  
Browning  
(1812–1889)

## *Porphyria's Lover*

- 1 The rain set early in to-night,  
The sullen wind was soon awake,  
It tore the elm-tops down for spite,  
And did its worst to vex the lake:
- 5 I listened with heart fit to break.  
When glided in Porphyria; straight  
She shut the cold out and the storm,  
And kneeled and made the cheerless grate  
Blaze up, and all the cottage warm;
- 10 Which done, she rose, and from her form  
Withdrew the dripping cloak and shawl,  
And laid her soiled gloves by, untied  
Her hat and let the damp hair fall,  
And, last, she sat down by my side
- 15 And called me. When no voice replied,  
She put my arm about her waist,  
And made her smooth white shoulder bare,  
And all her yellow hair displaced,  
And, stooping, made my cheek lie there,
- 20 And spread, o'er all, her yellow hair,  
Murmuring how she loved me – she  
Too weak, for all her heart's endeavour,  
To set its struggling passion free  
From pride, and vainer ties dissever,  
25 And give herself to me for ever.  
But passion sometimes would prevail,  
Nor could tonight's gay feast restrain  
A sudden thought of one so pale  
For love of her, and all in vain:
- 30 So, she was come through wind and rain.  
Be sure I looked up at her eyes

Happy and proud; at last I knew  
Porphyria worshipped me: surprise  
Made my heart swell, and still it grew  
35 While I debated what to do.  
That moment she was mine, mine, fair,  
Perfectly pure and good: I found  
A thing to do, and all her hair  
In one long yellow string I wound  
40 Three times her little throat around,  
And strangled her. No pain felt she;  
I am quite sure she felt no pain.  
As a shut bud that holds a bee,  
I warily oped her lids: again  
45 Laughed the blue eyes without a stain.  
And I untightened next the tress  
About her neck; her cheek once more  
Blushed bright beneath my burning kiss:  
I propped her head up as before,  
50 Only, this time my shoulder bore  
Her head, which droops upon it still:  
The smiling rosy little head,  
So glad it has its utmost will,  
That all it scorned at once is fled,  
55 And I, its love, am gained instead!  
Porphyria's love: she guessed not how  
Her darling one wish would be heard.  
And thus we sit together now,  
And all night long we have not stirred,  
60 And yet God has not said a word!

**Glossary:**

Vex- annoy

Dissever - break off

Prevail- win through

Tress- a long lock of hair

**Questions:**

Briefly explain what happens in the poem.

---

---

---

---

---

How do the narrator's emotions change over the course of the poem?

---

---

---

---

---

What is the rhyme scheme of the poem. What effect does it have?

---

---

---

---

---





Elizabeth  
Barrett Browning  
(1806–1861)

## *Sonnet 29 – 'I think of thee!'*

- 1 I think of thee! – my thoughts do twine and bud  
About thee, as wild vines, about a tree,  
Put out broad leaves, and soon there's nought to see  
Except the straggling green which hides the wood.
- 5 Yet, O my palm-tree, be it understood  
I will not have my thoughts instead of thee  
Who art dearer, better! Rather, instantly  
Renew thy presence; as a strong tree should,  
Rustle thy boughs and set thy trunk all bare,
- 10 And let these bands of greenery which insphere thee  
Drop heavily down, – burst, shattered, everywhere!  
Because, in this deep joy to see and hear thee  
And breathe within thy shadow a new air,  
I do not think of thee – I am too near thee.

**Glossary:**

Twine - wind around something

Straggling - not orderly

Insphere - completely enclose

**Questions:**

Briefly explain the extended metaphor that is used in the poem.

---

---

---

---

---

What is the main mood of the poem? Does this change at any point?

---

---

---

---

---

What effect does the use of exclamation marks have?

---

---

---

---

---



Thomas  
Hardy  
(1840–1928)

## *Neutral Tones*

1 We stood by a pond that winter day,  
And the sun was white, as though chidden of God,  
And a few leaves lay on the starving sod;  
– They had fallen from an ash, and were grey.

5 Your eyes on me were as eyes that rove  
Over tedious riddles of years ago;  
And some words played between us to and fro  
On which lost the more by our love.

The smile on your mouth was the deadest thing  
10 Alive enough to have strength to die;  
And a grin of bitterness swept thereby  
Like an ominous bird a-wing...

Since then, keen lessons that love deceives,  
And wrings with wrong, have shaped to me  
15 Your face, and the God-curst sun, and a tree,  
And a pond edged with greyish leaves.

**Glossary:**

Chidden - scolded/ told off

Sod - grass-covered earth

Rove - wander

Thereby- by

a-wing - flying

wrings - squeezes or twists forcefully

curst - cursed

**Questions:**

What do you think Hardy is saying about the nature of love?

---

---

---

---

---

How does the narrator convey a sense of lifelessness and pessimism?.

---

---

---

---

---

What does it mean to say the poem's structure is 'cyclical'? What is the effect of this structure?

---

---

---

---

---



Maura  
Dooley

(b.1957)

## *Letters from Yorkshire*

1 In February, digging his garden, planting potatoes,  
he saw the first lapwings return and came  
indoors to write to me, his knuckles singing

as they reddened in the warmth.

5 It's not romance, simply how things are.  
You out there, in the cold, seeing the seasons

turning, me with my heartfelt of headlines  
feeding words onto a blank screen.

Is your life more real because you dig and sow?

10 You wouldn't say so, breaking ice on a waterbutt,  
clearing a path through snow. Still, it's you  
who sends me word of that other world

pouring air and light into an envelope. So that  
at night, watching the same news in different houses,

15 our souls tap out messages across the icy miles.

**Glossary:**

Lapwings - a type of bird found on farmland

Waterbutt - an outdoor barrel which collects and stores rainwater

**Questions:**

Briefly explain what the poem is about.

---

---

---

---

---

Why do you think communication with the letter writer is so important to the narrator?

---

---

---

---

---

Find an example of a caesura (pause) in the poem and explain why it has been used.

---

---

---

---

---



Charlotte  
Mew  
(1869–1928)

## *The Farmer's Bride*

- 1 Three Summers since I chose a maid,  
Too young maybe – but more's to do  
At harvest-time than bide and woo.  
    When us was wed she turned afraid
- 5 Of love and me and all things human;  
Like the shut of a winter's day  
Her smile went out, and 'twasn't a woman –  
    More like a little frightened fay.  
    One night, in the Fall, she runned away.
- 10 'Out 'mong the sheep, her be,' they said,  
Should properly have been abed;  
But sure enough she wasn't there  
Lying awake with her wide brown stare.  
    So over seven-acre field and up-along across  
the down
- 15 We chased her, flying like a hare  
Before our lanterns. To Church-Town  
    All in a shiver and a scare  
We caught her, fetched her home at last  
    And turned the key upon her, fast.
- 20 She does the work about the house  
As well as most, but like a mouse:  
    Happy enough to chat and play  
    With birds and rabbits and such as they,  
    So long as men-folk keep away.
- 25 'Not near, not near!' her eyes beseech  
When one of us comes within reach.  
    The women say that beasts in stall  
    Look round like children at her call.  
    I've hardly heard her speak at all.

30 Shy as a leveret, swift as he,  
Straight and slight as a young larch tree,  
Sweet as the first wild violets, she,  
To her wild self. But what to me?

The short days shorten and the oaks are brown,  
35 The blue smoke rises to the low grey sky,  
One leaf in the still air falls slowly down,  
A magpie's spotted feathers lie  
On the black earth spread white with rime,  
The berries redden up to Christmas-time.

40 What's Christmas-time without there be  
Some other in the house than we!

She sleeps up in the attic there  
Alone, poor maid. 'Tis but a stair  
Betwixt us. Oh! my God! the down,  
45 The soft young down of her, the brown,  
The brown of her – her eyes, her hair, her hair!



**Glossary:**

Bide - wait

Woo- try to win someone's love

Fay - a fairy

Leveret - a young hare

Rime- frost

**Questions:**

Describe briefly what happens in the poem.

---

---

---

---

---

How does the poet convey the farmer's increasing sense of frustration?

---

---

---

---

---

Find two examples of similes in the poem. Describe the effect of each one.

---

---

---

---

---



Cecil  
Day-Lewis  
(1904 - 1972)

## *Walking Away*

- 1 It is eighteen years ago, almost to the day –  
A sunny day with leaves just turning,  
The touch-lines new-ruled – since I watched you play  
Your first game of football, then, like a satellite  
5 Wrenched from its orbit, go drifting away

- Behind a scatter of boys. I can see  
You walking away from me towards the school  
With the pathos of a half-fledged thing set free  
Into a wilderness, the gait of one  
10 Who finds no path where the path should be.

- That hesitant figure, eddying away  
Like a winged seed loosened from its parent stem,  
Has something I never quite grasp to convey  
About nature's give-and-take – the small, the scorching  
15 Ordeals which fire one's irresolute clay.

- I have had worse partings, but none that so  
Gnaws at my mind still. Perhaps it is roughly  
Saying what God alone could perfectly show –  
How selfhood begins with a walking away,  
20 And love is proved in the letting go.

**Glossary:**

Pathos - something that creates feelings of pity

Half-fledged - describes a young bird that doesn't have all its adult feathers. A bird that isn't fully fledges is unable to fly.

Gait - the way someone walks

Eddying - air or water moving in a circular motion

Irresolute - uncertain

**Questions:**

What do you think the overall message of the poem is?

---

---

---

---

---

Find an example of a simile in the poem. What effect does it have?

---

---

---

---

---

How does the metaphor comparing the son to a 'half-fledged thing' show the narrator's feelings?

---

---

---

---

---



Charles  
Causley  
(1917 – 2003)

## *Eden Rock*

1 They are waiting for me somewhere beyond Eden Rock:  
My father, twenty-five, in the same suit  
Of Genuine Irish Tweed, his terrier Jack  
Still two years old and trembling at his feet.

5 My mother, twenty-three, in a sprigged dress  
Drawn at the waist, ribbon in her straw hat,  
Has spread the stiff white cloth over the grass.  
Her hair, the colour of wheat, takes on the light.

She pours tea from a Thermos, the milk straight  
10 From an old H.P. sauce bottle, a screw  
Of paper for a cork; slowly sets out  
The same three plates, the tin cups painted blue.

The sky whitens as if lit by three suns.  
My mother shades her eyes and looks my way  
15 Over the drifted stream. My father spins  
A stone along the water. Leisurely,

They beckon to me from the other bank,  
I hear them call, 'See where the stream-path is!  
Crossing is not as hard as you might think.'

20 I had not thought that it would be like this.

## Glossary:

Eden - the perfect garden in the Bible where Adam and Eve were said to have lived

Tweed - a woollen fabric, often with a checked pattern

Sprigged - patterned with small bunches of flowers

Thermos - a brand of flask

## Questions:

Briefly describe the scene presented in the poem.

---

---

---

---

---

How does the narrator emphasise the strength of the family bonds in the poem?

---

---

---

---

---

Why do you think the narrator describes his parents in such vivid detail? What is the effect of this?

---

---

---

---

---



Seamus  
Heaney  
(1939–2013)

## *Follower*

1 My father worked with a horse-plough,  
His shoulders globed like a full sail strung  
Between the shafts and the furrow.  
The horse strained at his clicking tongue.

5 An expert. He would set the wing  
And fit the bright steel-pointed sock.  
The sod rolled over without breaking,  
At the headrig, with a single pluck

Of reins, the sweating team turned round  
10 And back into the land. His eye  
Narrowed and angled at the ground,  
Mapping the furrow exactly.

I stumbled in his hob-nailed wake,  
Fell sometimes on the polished sod;  
15 Sometimes he rode me on his back  
Dipping and rising to his plod.

I wanted to grow up and plough,  
To close one eye, stiffen my arm.  
All I ever did was follow  
20 In his broad shadow round the farm.

I was a nuisance, tripping, falling,  
Yapping always. But today  
It is my father who keeps stumbling  
Behind me, and will not go away.

## **Glossary:**

Globed - rounded (like a globe)

Shafts- wooden poles which harness the animal to the plough

Furrow - a long narrow trench in the soil made by the plough

Wing - part of the frame of the plough

Sock - the end of the plough that cuts the soil

Sod - grass-covered earth

Headrig - the end of the ploughed part of the field where the horse has to turn around

Team - the horses pulling the plough

Hob-nailed- boots with nails hammered through the soles for grip

Wake - the path left by a ship as it moves through the water

## **Questions:**

Briefly explain what happens in the poem.

---

---

---

---

---

Explain the narrator's emotions in the first five stanzas.

---

---

---

---

---

What is the effect of the sudden change to present tense in the final stanza?

---

---

---

---

---



Simon  
Armitage  
(b.1963)

## *Mother, any distance*

From *Books of Matches*

- 1 Mother, any distance greater than a single span  
requires a second pair of hands.  
You come to help me measure windows, pelmets, doors,  
the acres of the walls, the prairies of the floors.
- 5 You at the zero-end, me with the spool of tape, recording  
length, reporting metres, centimetres back to base, then leaving  
up the stairs, the line still feeding out, unreeling  
years between us. Anchor. Kite.
- I space-walk through the empty bedrooms, climb  
10 the ladder to the loft, to breaking point, where something  
has to give;  
two floors below your fingertips still pinch  
the last one-hundredth of an inch ... I reach  
towards a hatch that opens on an endless sky  
15 to fall or fly.



**Glossary:**

Pelmets- board or material above a window which hide the curtain rail

**Questions:**

Briefly describe what you think the poet is saying about parent/child relationships.

---

---

---

---

---

Based on evidence in the poem, what emotions do you think the narrator's mother is feeling?

---

---

---

---

---

Why do you think the poem has an irregular rhyme scheme?

---

---

---

---

---



Carol  
Ann Duffy  
(b.1955)

## *Before You Were Mine*

- 1 I'm ten years away from the corner you laugh on  
with your pals, Maggie McGeeney and Jean Duff.  
The three of you bend from the waist, holding  
each other, or your knees, and shriek at the pavement.  
5 Your polka-dot dress blows round your legs. Marilyn.

I'm not here yet. The thought of me doesn't occur  
in the ballroom with the thousand eyes, the fizzy, movie tomorrows  
the right walk home could bring. I knew you would dance  
like that. Before you were mine, your Ma stands at the close  
10 with a hiding for the late one. You reckon it's worth it.

The decade ahead of my loud, possessive yell was the best one, eh?  
I remember my hands in those high-heeled red shoes, relics,  
and now your ghost clatters toward me over George Square  
till I see you, clear as scent, under the tree,  
15 with its lights, and whose small bites on your neck, sweetheart?

*Cha cha cha!* You'd teach me the steps on the way home from Mass,  
stamping stars from the wrong pavement. Even then  
I wanted the bold girl winking in Portobello, somewhere  
in Scotland, before I was born. That glamorous love lasts  
20 where you sparkle and waltz and laugh before you were mine.

**Glossary:**

Mass - Catholic religious service

**Questions:**

Briefly explain what the poem is about.

---

---

---

---

---

Find an example of possessive language in the poem. What does it tell you about the relationship?

---

---

---

---

---

How is language used to show the closeness between the narrator and her mother?

---

---

---

---

---



Owen  
Sheers  
(b. 1974)

## *Winter Swans*

- 1 The clouds had given their all -  
two days of rain and then a break  
in which we walked,  
  
the waterlogged earth  
5 gulping for breath at our feet  
as we skirted the lake, silent and apart,  
  
until the swans came and stopped us  
with a show of tipping in unison.  
As if rolling weights down their bodies to their heads  
  
10 they halved themselves in the dark water,  
icebergs of white feather, paused before returning again  
like boats righting in rough weather.  
  
'They mate for life' you said as they left,  
porcelain over the stilling water. I didn't reply  
15 but as we moved on through the afternoon light,  
  
slow-stepping in the lake's shingle and sand,  
I noticed our hands, that had, somehow,  
swum the distance between us  
  
and folded, one over the other,  
20 like a pair of wings settling after flight.

**Glossary:**

Skirted - walked around or avoided

Righting - returning to a normal or upright position

**Questions:**

Briefly summarise what happens in the poem.

---

---

---

---

---

How does the mood change as the poem progresses?

---

---

---

---

---

What is the effect of the small piece of direct speech in the poem?

---

---

---

---

---



Daljit  
Nagra  
(b. 1966)

## *Singh Song!*

- 1 I run just one ov my daddy's shops  
from 9 o'clock to 9 o'clock  
and he vunt me not to hav a break  
but ven nobody in, I do di lock –
- 5 cos up di stairs is my newly bride  
vee share in chapatti  
vee share in di chutney  
after vee hav made luv  
like vee rowing through Putney –
- 10 Ven I return vid my pinnie untied  
di shoppers always point and cry:  
*Hey Singh, ver yoo bin?*  
*Yor lemons are limes*  
*yor bananas are plantain,*
- 15 *dis dirty little floor need a little bit of mop*  
*in di worst Indian shop*  
*on di whole Indian road –*
- Above my head high heel tap di ground  
as my vife on di web is playing wid di mouse
- 20 ven she netting two cat on her Sikh lover site  
she book dem for di meat at di cheese ov her price –
- my bride  
she effing at my mum  
in all di colours of Punjabi
- 25 den stumble like a drunk  
making fun at my daddy

my bride

tiny eyes ov a gun  
and di tummy ov a teddy

30 my bride

she hav a red crew cut  
and she wear a Tartan sari  
a donkey jacket and some pumps  
on di squeak ov di girls dat are pinching my sweeties –

35 Ven I return from di tickle ov my bride

di shoppers always point and cry:

*Hey Singh, ver yoo bin?*

*Di milk is out ov date*

*and di bread is always stale,*

40 *di tings yoo hav on offer yoo hav never got in stock*

*in di worst Indian shop*

*on di whole Indian road –*

Late in di midnight hour

ven yoo shoppers are wrap up quiet

45 ven di precinct is concrete-cool

vee cum down whispering stairs

and sit on my silver stool,

from behind di chocolate bars

vee stare past di half-price window signs

50 at di beaches ov di UK in di brightey moon –

from di stool each night she say,

*How much do yoo charge for dat moon baby?*

from di stool each night I say,

*Is half di cost ov yoo baby,*

55 from di stool each night she say,

*How much does dat come to baby?*

from di stool each night I say,

*Is priceless baby –*

**Glossary:**

Singh- a name taken on by all Sikh men

Chapatti - an Indian flatbread

Plantain - a kind of banana

Sari - an Indian dress made up of a long length of material wrapped round the body

Donkey jacket - a type of short coat, often worn by workmen

**Questions:**

Briefly explain what the poem is about.

---

---

---

---

---

How would you describe the tone of the poem? Does the tone change at any point?

---

---

---

---

---

Find a humorous image in the poem. What effect does this have?

---

---

---

---

---





Andrew  
Waterhouse

(1958–2001)

## *Climbing My Grandfather*

- 1 I decide to do it free, without a rope or net.  
First, the old brogues, dusty and cracked;  
an easy scramble onto his trousers,  
pushing into the weave, trying to get a grip.
- 5 By the overhanging shirt I change  
direction, traverse along his belt  
to an earth-stained hand. The nails  
are splintered and give good purchase,  
the skin of his finger is smooth and thick
- 10 like warm ice. On his arm I discover  
the glassy ridge of a scar, place my feet  
gently in the old stitches and move on.  
At his still firm shoulder, I rest for a while  
in the shade, not looking down,
- 15 for climbing has its dangers, then pull  
myself up the loose skin of his neck  
to a smiling mouth to drink among teeth.  
Refreshed, I cross the screed cheek,  
to stare into his brown eyes, watch a pupil
- 20 slowly open and close. Then up over  
the forehead, the wrinkles well-spaced  
and easy, to his thick hair (soft and white  
at this altitude), reaching for the summit,  
where gasping for breath I can only lie
- 25 watching clouds and birds circle,  
feeling his heat, knowing  
the slow pulse of his good heart.

**Glossary:**

Brogues - strong leather shoes

Traverse- travel across something

Purchase - firm foothold

Screed- a mountain slope covered with loose stones

**Questions:**

What do you think the poem is about? Explain your answer.

---

---

---

---

---

How do you think the grandson feels about his grandfather? Explain your answer.

---

---

---

---

---

What is the effect of the use of enjambment (when sentence run over into new lines/ stanzas?)

---

---

---

---

---