

AS and A LEVEL

Delivery Guide

H074/H474

Accredited

ENGLISH LANGUAGE AND LITERATURE (EMC)

Theme: Carol Ann Duffy

August 2015



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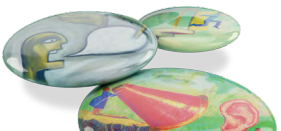
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Introduction

Delivery guides are designed to represent a body of knowledge about teaching a particular topic and contain:

- Content: A clear outline of the content covered by the delivery guide;
- Thinking Conceptually: expert guidance on the key concepts involved, common difficulties students may have, approaches to teaching that can help students understand these concepts and how this topic links conceptually to other areas of the subject;
- Thinking Contextually: A range of suggested teaching activities using a variety of themes so that different activities can be selected that best suit particular classes, learning styles or teaching approaches.

If you have any feedback on this Delivery Guide or suggestions for other resources you would like OCR to develop, please email resources.feedback@ocr.org.uk.

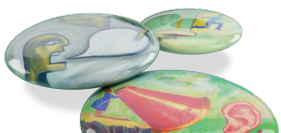
KEY



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Curriculum Content

Poetry – AS: Paper 2, Section B The Language of Literary Texts

A Level: Paper 2, Section A The Language of Poetry and Plays

At both AS and A Level, this examined unit asks students to analyse the use and impact of poetic and stylistic techniques, demonstrating how meaning and effects are created.

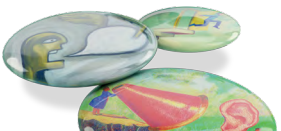
Topic: Carol Ann Duffy, *Rapture*

Key skills:

- Demonstrate knowledge and understanding of a substantial poetry collection.
- Apply relevant methods for text analysis, drawing on linguistic and literary techniques.
- Explore how linguistic and literary approaches can inform interpretations of texts.
- Identify how meanings and effects are created and conveyed in texts.
- Analyse the ways in which a poetry text draws on its literary, cultural and stylistic contexts.

At AS Level the exam asks the students to compare two named poems from the collection they have been studying.

At A Level the exam asks the students to compare the named poem with one or two others of their choice from the collection they have been studying.



Thinking Conceptually

This examined unit requires students to read the following fifteen poems written by Carol Ann Duffy: *You, Hour, Rapture, Elegy, Betrothal, Love, New Year, Wintering, Answer, Write, Grief, Ithaca, Epiphany, The Love Poem, Over*.

In this Language and Literature specification, the students will analyse how meanings are shaped in poetry, exploring how the poet uses poetic and stylistic techniques to present ideas. They will focus on the way in which meaning is created through the use of pattern making and pattern breaking, (deviation) and through repetition.

This analysis will require the students to have an awareness of phonology, lexis and semantics, grammar and morphology, pragmatics and discourse.

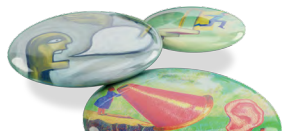
They will also analyse the connections between the poems, and explore the influence of context on the poems. The context may be the literary context (the way in which the poem uses the conventions of a particular genre, for example), or the broader social or historical context.

Conceptual links to other parts of the specification

In common with AS Paper 2, Section A (The Language of Prose), and A Level Paper 3, Section A (Reading as a Writer, Writing as a Reader), this paper requires the students to think about how the texts are constructed, rather than simply analyse the themes, for example. The focus might be on how the choice of first person narrator shapes the meaning of the poem, for instance, rather than on who that narrator actually is.

Students closely analyse the language of poetry through poetic and stylistic techniques, and this is a useful skill that can be applied to other AS and A Level units. The knowledge they gain about the way in which language works, the effects that it creates, and the way in which it can be used, is also an excellent basis for their own written work at A Level, and for any analysis that they do of either spoken or written texts in almost any genre.

An understanding of the relevance of context is essential to any study that requires students to think about the purpose or audience of the text (particularly relevant in the exploration of the texts in the anthology in AS and A Level Paper 1, for example).



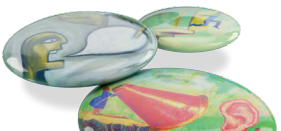
Thinking Contextually

In this unit, the students are required to make connections between two named poems (AS) or between one named poem and one or two poems of their choice (A Level), and this process of finding connections is part of thinking contextually. The students are exploring the poem in the light of at least one other poem in the collection, and are therefore thinking about the patterns that emerge, or the patterns that are broken, in terms of the poet's choice of lexis, syntax etc.

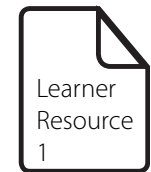

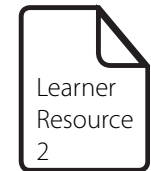

An awareness of the broader context of other genres is also required in order that the students can see how the poet breaks or follows those conventions.

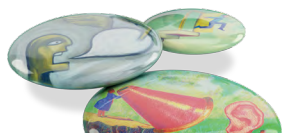
Some knowledge of wider social or historical context may be useful, if that context affects the grammatical or lexical choices made by the poet.

The following activities in this guide are examples of the way in which the context of the poems can be explored.

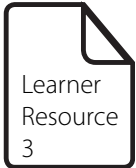
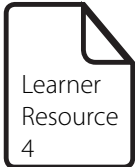


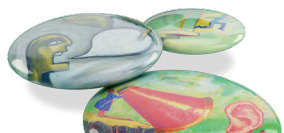
Thinking Contextually

Activities	Resources
<p>1. Introduction and overview (AO2, AO4)</p> <p>This activity encourages the students to begin to think about characteristics of Duffy's poems, as they analyse the titles both in terms of theme and also in terms of narrator, verbs, sentence types etc. They build on these initial responses, as they work on grouping quotes taken from the poems. It would then be possible to represent these ideas in a diagrammatic form for a wall display, to which the students could add as they learn more about Duffy's poetry.</p> <p>For a useful overview of the production and reception to <i>Rapture</i> see: https://glynenglish.wikispaces.com/file/view/Duffy-%20Rapture%20Critics%20responses.pdf/433488564/Duffy-%20Rapture%20Critics%20responses.pdf</p> <p>Please see Learner Resource 1 for all materials related to Activity 1.</p>	<div data-bbox="1727 480 1877 651">  <p>Learner Resource 1</p> </div> <div data-bbox="1727 683 1890 778">  </div>
<p>2. Stylistic analysis: overview, rhyme, rhythm and form with a focus on <i>Hour</i> (AO1, AO2, AO3) – using Shakespeare's Sonnet 116 for comparison</p> <p>In this activity the students think about the aspects of linguistic analysis that could be used to explore a poem. They are provided with scaffolding to guide them, and use their discoveries about verbs, adjectives, nouns in this poem, to feed into their analysis of the rhyme scheme.</p> <p>In a comparison with Shakespeare's Sonnet 116, which is also similar in theme, the students begin to think about how Duffy is using the sonnet form, and how her choice of rhyme affects and shapes the meaning of the poem.</p> <p>This activity could be done early on in the study of Duffy's poetry, as it gives the students an overview of one way to approach a poem, as well as an opportunity to explore the sonnet form.</p> <p>It would naturally lead into Activity 3, which expands on their knowledge about the use of rhyme in Duffy's poetry.</p> <p>For an example of a stylistic analysis of poetry at university level see: www.lancaster.ac.uk/fass/projects/stylistics/sa1/example.htm</p> <p>Please see Learner Resource 2 for all materials related to Activity 2.</p>	<div data-bbox="1727 812 1877 983">  <p>Learner Resource 2</p> </div> <div data-bbox="1727 1015 1890 1110">  </div>

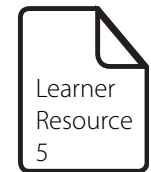



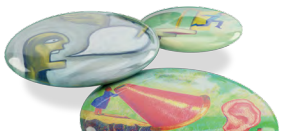
Thinking Contextually

Activities	Resources
<p>3. Figurative language and rhyme, with a focus on <i>Rapture</i> (AO1, AO2)</p> <p>Here, the students are asked to complete <i>Rapture</i>, making informed decisions about the characteristic lexis of Duffy's poetry, and (expanding on the work they have done in Activity 2) deciding on the rhyme scheme that they would expect in this poem. As a class, they then return to the original poem, and evaluate the qualities of the words in the original compared with the words of their own versions. This activity culminates with the students writing a paragraph (either individually or as a group effort) that focuses on one aspect of the poem, and one particular interpretation.</p> <p>This activity could be done mid-way through the study of Duffy's poetry, as it requires a knowledge of the sonnet form, and there is limited guidance for the completion of the paragraph task.</p> <p>It leads onto Activity 4 in the sense that the students can then see how another writer might write about Duffy's poetry, applying the knowledge that they have gained in their own study.</p> <p>Please see Learner Resource 3 for all materials related to Activity 3.</p>	 <p>Learner Resource 3</p>
<p>4. Critical analysis, with a focus on <i>Wintering</i> (AO1, AO2, AO3)</p> <p>Students are offered readings of <i>Wintering</i> that they first summarise, and then apply to the text of the poem. In the process of reading the extracts, the students will evaluate them, and build on them, before working in a group in order to look at one specific aspect of the poem. With this level of scaffolding, the students are shown one view of the poem before they begin their own close reading. There is the opportunity for the students to work entirely independently, or to use the guidance provided.</p> <p>This is a natural precursor to Activity 5, where all the skills are applied to a comparison of two poems.</p> <p>There are several examples of analysis of <i>Wintering</i> available on the Internet. Students could be asked to watch/read one each, and feed back to the class, selecting those aspects with which they most strongly disagree or agree, for example.</p> <p>Please see Learner Resource 4 for all materials related to Activity 4.</p>	 <p>Learner Resource 4</p>



Thinking Contextually

Activities	Resources
<p>5. Bringing it all together, with a focus on <i>You</i> and <i>Over</i> (AO1, AO2, AO3, AO4)</p> <p>In addition to the activity offered in the Student Resource, these two tables could be used in many ways in the classroom. They could be used after the students have done their own analysis, who could then annotate the tables to add in their own ideas. Students could use them to help to think about the structure of their essay, numbering the boxes and discussing whether they agree as a class. Students could work in groups, taking the notes as a starting point in order to produce a presentation on one of the poems, or on a comparison of the poems, to the rest of the class.</p> <p>This activity is designed to be done later on in the study of Duffy, as it presumes that the students have an understanding of the terminology and of Duffy's characteristic use of language.</p> <p>Students could be encouraged to prepare for this lesson by researching these two poems. For an analysis of <i>You</i>, for example, see: http://www.tusitala.org.uk/rapture-you/</p> <p>Please see Learner Resource 5 for all materials related to Activity 5.</p>	<div data-bbox="1727 480 1877 651"><p>Learner Resource 5</p></div> <div data-bbox="1727 683 1890 778"></div>



Learner Resource 1 Introduction and overview (AO2, AO4)



In pairs, read the quotes below. Clearly, they all focus on love, and your task is to identify what type of love is represented.

1. "love spins gold, gold, gold from straw." (*Hour*)
2. "falling in love//is glamorous hell; the crouched, parched heart//like a tiger ready to kill, a flame's fierce licks under the skin." (*You*)
3. "Then love comes, like a sudden flight of birds//from earth to heaven after rain." (*Rapture*)
4. "Love loved you best; lit you//with a flame, like talent, under your skin;" (*Elegy*)
5. "Love is talent, the world love's metaphor." (*Love*)
6. "This love we have, grief in reverse," (*New Year*)

You might start, for example, by identifying the comparison for love in each quote, and thinking of three connotations that the comparison offers. In *Hour*, for example: 1) spinning gold from straw might have the connotation of fairy tales (something based in fiction rather than reality); 2) gold: enduring value and wealth; 3) spinning: the activity of love personified as the manipulative, mischievous imp, in control and creating.

As a class, discuss your findings, then decide whether the love that is depicted in these six quotes is positive, or negative, or both.

Returning to your pairs, look at the quotes below. What links can you find between them? To make this task easier, you could cut them out so that you can move them around. To begin with, you might focus on the links in terms of:

- the imagery (fire, for example)
- the voice (the first person narrator, for example)
- lexis (choice of word: "thy", "thee", "you", for example).

1. Now I can break my fast, dine, sup, and sleep//Upon the very naked name of Love
2. Uninvited, the thought of you stayed too late in my head
3. Love's time's beggar, but even a single hour,//bright as a dropped coin makes love rich
4. Then love comes, like a sudden flight of birds
5. Love loved you best; lit you//with a flame, like talent, under your skin
6. I will be yours, be yours//I'll walk on the moors//with my spade
7. When morning comes, the sun, ardent,//covers the trees in gold, you walk//towards me,//out of the season, out of the light love reasons
8. This love we have, grief in reverse, full rhyme, wrong place
9. We've done again//that trick we have of turning love to pain
10. Dawn mocks me with a gibberish of birds,//I hear your words,//they play inside my head like broken chords
11. If you were fire, if you were made of fire, yes, yes
12. Write your name on my lips//when I entered the dark church of the wood like a bride...
13. Grief, your gift, unwrapped//my empty hands made heavy ...
14. ...all hurt zeroed now//by the harm you could do with a word
15. Not close my eyes to the light...//or live, when days, nights,//sightless of you, sightless of thee,//are hours with the dead
16. Look in thy heart//and write -//love's light fading, darkening//black as ink on a page...
17. That's the wise thrush; he sings each song twice over//Lest you should think he never could recapture//The first fine careless rapture!
18. What do I have//to help me, without spells or prayer//endure this hour, endless, heartless, anonymous,//the death of love?



Learner Resource 1

These quotes are in the order in which they appear in *Rapture*. In your pairs, decide whether you can see any progression in terms of the love that is portrayed. Is the love that appears in the first few quotes similar to the love that appears in the last few quotes, for example? If not, in what way does the love seem to change?

Having compared your ideas as a class, each pair take one quote and annotate it for a wall display that shows an overview of this collection of Duffy's poems, making sure that you include at least three annotations relating to your own observations, or to something that someone else has said in the class.

You may have noticed that two of these quotes are not written by Duffy. As a class, identify which ones they are. How can you tell that they are not written by Duffy? Do the clues lie in the lexis? The imagery? The grammar? The portrayal of love? Or something else?

Extension activity:

Ask students to look up two different covers for this collection of poems on the web.

Discuss how the covers might change your expectations of what the poems might be about.



Learner Resource 2 Stylistic analysis: overview, rhyme, rhythm and form with a focus on *Hour* (AO1, AO2, AO3)

See
page 8

Divide into four groups. Each group is responsible for looking at one aspect of *Hour*.

Group One: Verbs

Looking at this list of verbs out of context of the poem, can you see any links between them? As a group, discuss what this poem might be about.

Makes, find, spend, kiss, turning, slows, backhanding, will end, hold, hung, see, lit, hates, wants, spins.

Group Two: Nouns and noun phrases

Looking at this list of nouns and noun phrases out of context of the poem, can you see any links between them? As a group, discuss what this poem might be about.

Love's time's beggar, hour, coin, love, hour, flowers, wine, sky, ditch, secrets, hair, treasure, ground, light, limbs, gold, Time, millionaires, night, hour, jewel, candles, cuckoo spit, blade of grass, ear, chandelier, spotlight, Time, love (x3), gold (x3), straw.

Group Three: Adjectives

Looking at this list of adjectives out of context of the poem, can you see any links between them? As a group, discuss what this poem might be about.

Single, bright, rich, dropped, summer, grass, Midas, dark, shining.

Group Four: Pronouns

Looking at this list of personal and possessive pronouns, what type of poem would you expect this to be? What does the repetition of the first person plural pronoun, in particular, suggest, for example?

We, we, your, your, we, our, your, you.

As a class, compare your predictions. Do you agree what this poem is about?

Now read *Hour*. Discuss the accuracy of your predictions. Are there any examples where the meaning of the word is altered in the context of the poem?

In pairs, or individually, study the two lists of nouns and noun phrases below. Mark the links between them (starting with the most obvious, perhaps: love).

Marriage, minds, impediments, love (x2), alteration, remover, mark, tempest, star, bark, height, Love's, Time's fool, lips, cheeks, sickle's compass, Love, hours, weeks, doom, error, man.

Love's time's beggar, hour, coin, love, hour, flower, wine, sky, ditch, seconds, hair, treasure, ground, light, limbs, gold, Time, millionaires, night, hour, jewel, candles, cuckoo spit, blade of grass, ear, chandelier, spotlight, Time, love (x3), gold (x3) straw.

Now look at these two poems side by side:



Learner Resource 2

Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove:
O, no! It is an ever-fixed mark,
That looks on tempests, and is never shaken
It is the star to every wandering bark,
Whose worth's unknown, although his height be
taken
Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come;
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
If this be error, and upon me prov'd,
I never writ, nor no man ever lov'd.

Shakespeare's Sonnet 116

Love's time's beggar, but even a single hour,
bright as a dropped coin, makes love rich.
We find an hour together, spend it not on flowers
or wine, but the whole of the summer sky and a grass
ditch.

For thousands of seconds we kiss; your hair
like treasure on the ground; the Midas light
turning your limbs to gold. Time slows, for here
we are millionaires, backhanding the night

so nothing dark will end our shining hour,
no jewel hold a candle to the cuckoo spit
hung from the blade of grass at your ear,
no chandelier or spotlight see you better lit

than here. Now. Time hates love, wants love poor,
but love spins gold, gold, gold from straw.

Divide the class into two groups: half the class is responsible for analysing the rhyme scheme of the first sonnet and half is responsible for analysing the rhyme scheme of the second sonnet.

- Mark in full rhymes (also called perfect or true rhymes) in yellow, half rhymes or slant rhymes (also called near or off rhymes: rhymes that are almost but not exact rhymes, such as "love" and "live") in red, eye rhymes (based on words that look the same rather than sound the same; sometimes indicating the change in pronunciation, such as "love" and "remove") and internal rhymes (within a line) in blue.

Having compared your analysis of the two sonnets, it will be clear that they share a rhyme scheme, but it is your task as a class to decide just how closely Duffy follows the structure and form of a Shakespearean sonnet.

You might use the following questions to help start your discussion:

- Does Duffy's use of rhyme differ in any way? If so, how and why? How does her use of rhyme reflect or shape the meaning of the poem?
- What about the metre of each poem? Does Duffy use ten syllables in each line?
- Does she use iambic pentameter? If not, why not? Are there particular lines or verses that do have a regular iambic pentameter? If so, why might Duffy have chosen to use this metre?
- The last two lines of *Hour* are composed of seventeen monosyllabic words; how does this shape the meaning of the poem?

Divide into two teams. One team is responsible for arguing that Duffy adheres to the sonnet form, providing at least three reasons to support your argument. The second team should make the case that Duffy echoes the sonnet form, but makes it her own.



Learner Resource 2

In addition to the work you have already done on the comparison of rhyme schemes, you might begin by thinking about:

- Time as enemy of love (and life) being a common theme in Shakespeare's sonnets.
- Regular structure reflecting the inevitable progression of time.
- Sonnet form as a traditional form of love poetry.
- 18 out of the 52 poems being *Rapture* are 14-line poems.
- A sonnet traditionally sets up the question, proposition or problem in the first two stanzas, and in the ninth line the turn (or 'volta') is a dramatic change in theme or imagery. The volta marks the move from proposition to resolution, with the final couplet summarising the theme or introducing a new way of looking at the theme.

If you have time, read Andrew Marvell's *To His Coy Mistress*.



Learner Resource 3 Figurative language and rhyme, with a focus on *Rapture* (AO1, AO2)

See
page 9

In the following version of *Rapture* much of the figurative language has been removed as have some of the end rhymes.

Thought of by you all day, I think of you.
The birds sing in the shelter of a tree.
Above the ____ of rain, unacted ____,
not paradise, goes nowhere endlessly.
How does it happen that our lives can drift
far from our selves, while we stay ____ in time
____ for death? It seems nothing will ____
the pattern of our days, alter the ____
we make with loss to assonance with bliss.
Then love comes, like a sudden flight of ____
from earth to heaven after rain. Your ____,
recalled, unstrings, like ____, this chain of words.
Huge skies connect us, joining here to there.
Desire and passion on the thinking air.

Your task is to complete the poem, adding in the missing words. In order to do this, you need to:

- think carefully about the lexical patterns that are evident within this poem (paradise, death, heaven, for example)
- aim for ten syllables in each line
- aim for an A,B,A,B,C,D,C,D,E,F,E,F,G,G rhyming scheme.

As a class, compare your choices, then return to the original poem and decide what qualities the words chosen by Duffy have.

For example:

- Why “prayer” of rain?
- Why “trapped” in time?
- Why “queuing” for death?
- The verbs “trapped” and “queuing” are followed by “shift”, “alter” and “make”, then “comes”, “recalled”, “connect”, “joining”. What does this indicate about the progression within the poem?
- The memory of the kiss is a catalyst for the poem: it prompts the speaker to compose the poem, but it is the words that are compared to pearls, rather than the kiss. Why?

Now take one of the following statements, and use it as a starting point for an introductory paragraph.

1. This poem focuses on the absence of the lover, and the way in which memory is reinvented and captured in words. The use of verbs is interesting, because they reveal...
2. This poem clearly shows a self-conscious awareness of the heritage of English poetry in the choice of subject (time as an enemy of love) and the choice of form (the sonnet). The use of rhyme and structure reveals that...
3. In the Browning epigraph to *Over* (the final poem in *Rapture*), the song thrush “sings each song twice over”, and many of Duffy’s poems are about the way that language succeeds or fails in capturing an experience. In writing about *Rapture* (itself an ecstatic, transformative emotional state), the poet uses figurative language retrospectively to approximate the emotion. The lexical groups evident in this poem reveal...
4. Duffy has talked about the way in which the “you” in her poems could be anyone. The love represented in this poem is an elemental love, set in a pastoral idyll that could be of any time. The choice of voice and narrative position illustrates....



Learner Resource 4 Critical analysis, with a focus on *Wintering* (A01, A02, A03)

See
page 9

Read the following extracts taken from an essay written about *Wintering*. First, decide on the word from each that most neatly summarises it.

1. Wintering is a measurable period of time, and it is just one part of a larger cycle. It is a process whereby you prepare for the winter ahead by storing something up (food for animals, perhaps emotions and memories for poets).
2. The metaphorical funerals, cutting through the rain create an impression of the pain the speaker feels, but the verb used suggests regrowth. The fields are transformed from harvested crops, to earth and so to new growth.
3. It is something that has happened before and it is a sleight of hand and an illusion; it only lasts until it is questioned.
4. Colour seeps away as the speaker yearns for her lover and withdraws into the isolation of grief.
5. The symbols traditionally associated with romance and beauty are undermined.
6. Time passes and the asterisk marks an alteration in tone. When we re-join the poem, the change is clear.
7. There is a sense of estrangement and lack of connection with life, and language is an inadequate way of dealing with it.
8. There is a muffled world of childlike secrecy, full of sibilance, that contrasts with the noise in the previous verse.
9. After this time of stillness and introspection, words start to connect with sense.
10. This is a powerful, cyclical process, the poem suggests: like the seasons, love dismantles itself, strips itself bare and resurrects itself.

Now as a class, take it in turns to justify your choice of word. Be prepared to change it, or to underline others if you hear a good alternative to the one you have chosen.

Read *Wintering*, and take your ten words, using them to annotate the poem. It might help you to look at the list below and select the lines to which the essay refers.

In no particular order:

"Grey fades to black"
"The Latin names of plants blur like belief"
"...the smuggling in of snow"
"Wintering"
"slow funerals have ploughed the rain"
"that trick we have of turning love to pain"
"the stars... //the moon... //birds"
"* //The garden tenses"
"what has been//translates to what will be"
"winter thaws and melts, cannot resist."

Work in six groups to prepare to give feedback to the rest of the class on one particular aspect of this poem. You may choose to use the guidance provided here for each group, or to work independently.

Guidance

Group One: Voice

First person, addressed to the loved one "you" – typical of love poetry. Monologue. Duffy has said that she likes to have room in a poem for the reader, and that the poet should not be in the way. Personal. Lyrical.

Group Two: Figurative language

Use of metaphor, simile – music, cold, entrapment, death. Personification of garden etc. – more character than the anonymous lover.



Learner Resource 4

Group Three: Rhyme and rhythm and structure

Repeated half-rhymed sound in first verse (“ou”/“ow”) suggesting suffering. Regular rhyme full and slant. Regular verse length – inescapable progression of time – one verse for every month of the year. Asterisk – self-consciously drawing attention to time passing.

Group Four: Lexis

Pronoun “I” is used five times, and possessive pronoun “my” is used four times, whereas “you” is used once, as is “we” – indicating the focus on the speaker. Rare moment of shared experience. Repetition of “turning” and “turn” in first and last verse – the cyclical nature of the love. Pastoral landscape of garden, ice, trees, cloud, wind, sky.

Group Five: Grammar and morphology

Generally present tense, as the speaker plays out moments from the present - past tense in “have ploughed”, “has wept”, and a move into the future in the penultimate verse – indicating a sense of progression and hope. Complex sentence of final two verses – suggesting a slow change: melting and thawing.

Group Six: Context

Poem positioned half-way through this collection, where the relationship is breaking down. Characteristic images from Duffy’s other poems of moon, birds, stone, tree, words and language. Comparison could be made with *You*, where the destructive, obsessive nature of love is apparent. Conventional symbols (moon etc) and clichés of love poetry are undercut. Addressed to the lover in the tradition of love poetry.



Learner Resource 5 Bringing it all together, with a focus on *You* and *Over* (AO1, AO2, AO3, AO4)

See
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In the exam you are asked to compare two poems. This activity poses the following exam-type question:

- Explore how Carol Ann Duffy presents ideas and feelings about relationships in *You* and *Over*.

You should consider her use of stylistic techniques, as well as any other relevant contexts.

Below are two tables to help you to find ideas for your essay. Divide the class in two groups: one group is responsible for completing Table one and the other for completing Table two.

Once you have completed your half of the table, you can either take it in turns to give feedback to the class, or swap one of your completed tables with another pair, so that you have the two halves to refer to when you write your essay.

Table one:

<i>You</i>	<i>Over</i>
Voice: First person singular – addressing the loved one (“you”) – but “I” used three times, and “you” appears six times – indicating the preoccupation of the speaker.	
Form: a fourteen-line poem, with an irregular rhyming scheme – suggesting a relationship with a sonnet (a traditional form for love poetry) but with a modern take on it. The final couplets echo the resolution of the sonnet, with a shift into the present tense and to the physical presence of the loved one.	
Lexical groups: Dreams, nature, magic – capturing the idea of love as overpowering and uncontrollable. Contrast with “ordinary”, “routine”, “rooms”.	
Context: First poem in a collection that traces the progression of love from infatuation to break up. Adaptation of sonnet form. Echoes of literary lovers (echoes from <i>Wuthering Heights</i> , for example).	

Learner Resource 5

You	Over
<p>Syntax: Long sentences of verses 1, 2 and 3, contrast with the short, simple sentence “The curtains stir” – foregrounding the shift in the poem. Past tense throughout, also shifts in the final verse.</p> <p>Verbs associated with the loved one are dominating and casual (“stayed too late”, “sprawled”, “staring”, “strolled”) – contrasting with those verbs attached to the speaker (“I went”, “I hid”, “I open”) reflecting the obsessive, controlling nature of the love.</p>	
<p>Rhyme/rhythm: Irregular rhyming scheme (“skin”, “in” and half rhyme of “routine”, for example), and internal half rhymes (“gaze” and “face”) and internal full rhymes (“shapes” and “gapes”) – creating a sense of the confusion between internal and external worlds. The repeated “ll” drawing attention to the connections between “spell”, “kill”, “hell” etc – the destructive nature of love. Sibilance of “soft salt sound” etc echoing the muffled nature of half-wakening.</p>	
<p>Figurative Language: language of spells, fire and tiger – indicating a vulnerability of the speaker in the face of this powerful love. The imagery of the “long grass” provides a link between imagination and reality – linking back to the tiger. Finally, the loved one is a touchable dream – the melding of imagination and reality.</p>	

Table two:

You	Over
	<p>Voice: First person singular – addressing the loved one (“you”) – but “I” used five times, and “you” appears twice, “us” appears once – indicating the fading out of the relationship; the speaker is left alone and is responsible for the verbs.</p>
	<p>Form: An irregular form, with an irregular rhyming scheme – suggesting, perhaps the desperation of the speaker – the loss of love and the rejection of any traditional form of love poetry.</p>



Learner Resource 5

You	Over
	<p>Lexical groups: Nature, spells – memory as destructive and controlling. Hour (x4) hours (x1) – the interminable passing of slow time, without her loved one. Window, open grave, hinge, key, unlocking – images of escape. Name (x2) – the name is the catalyst for the speaker’s pain. The “flush” of light in the memory is repeated in the “blush” of memory in the final verse in an otherwise colourless poem (“black sky”).</p>
	<p>Context: Last poem in a collection that traces the progression of love from infatuation to break up of a relationship. Wider relationship to literary context of the epigraph from Browning – implication of hope, recapturing the experience through the poem itself.</p>
	<p>Syntax: Parallel syntax of “no stars...no moon...no name or number...no skelf of light” – indicating the absence of all romantic symbols. “I let in air” – simple sentence – transition between mental entrapment and awareness of the outside world (the garden).</p> <p>Use of rhetorical question – lack of answer, with the stanza break drawing attention to that absence.</p> <p>Simple sentences mark transitions from internal to external (“I let in air”) from past to present (“I say your name”).</p>
	<p>Rhyme/rhythm: Suggestion of release from torment in the sibilance of “the garden’s sudden scents”. Irregular rhyming scheme with occasional half (“anonymous” and “hours”) and full rhymes (“prayer” and “air”) and eye rhymes (“grave” and “have”) – becoming increasingly sparse in the final verse, creating a sense of progression, possibly from desperation to hope. Development also evident in the three stanzas of five, six and seven lines respectively – sense of growth.</p>
	<p>Figurative language: Language of spells and prayers – characteristic of Duffy’s love that enchants the speaker – here, there is no spell or prayer. “open grave” – the landscape is a reflection of her state of mind. Death as a “door” representing escape. “blush” in the final line – introduction of colour suggesting hope.</p>





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