



'CLIMBING MY GRANDFATHER' BY ANDREW WATERHOUSE AND 'FOLLOWER' BY SEAMUS HEANEY

⚠ YOUR ESSAY MUST MEET ALL THE CRITERIA FOR THE INTRODUCTION, BODY PARAGRAPHS, AS WELL AS CONCLUSION; OTHERWISE, YOUR ESSAY WILL NOT BE MARKED! ⚠



⚠ COMPLETE THE COVER LIST BELOW TO ENSURE YOU HAVE MET ALL THE CRITERIA ⚠

Cover Checklist- ✓ Tick Each Section When Complete.

- ☒ PREP STEP - Make a copy of this document.
- ☒ PREP STEP - Share your essay outline template with your tutor.
- ☒ PREP STEP - Copy and paste the link for your essay outline into your study system.
- ☒ STEP 1 - Outline your 100% essay - **START WITH THE CONCLUSION & WORK BACKWARDS**
- ☒ STEP 2 - Use the TTECEA checklist for details
- ☒ STEP 3 - Revise your essay - check for coherence & cohesion, redundant repetition, clarity, vocabulary, etc.
- ☒ STEP 4 - Edit your essay.
- ☒ STEP 5 - Put your essay together as one complete piece.

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"CLIMBING MY GRANDFATHER" BY ANDREW WATERHOUSE

*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.
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
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,
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
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
watching clouds and birds circle,
feeling his heat, knowing
the slow pulse of his good heart.*





"FOLLOWER" BY SEAMUS HEANEY

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

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
And back into the land. His eye
Narrowed and angled at the ground,
Mapping the furrow exactly.

I stumbled in his hobnailed wake,
Fell sometimes on the polished sod;
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
In his broad shadow round the farm.

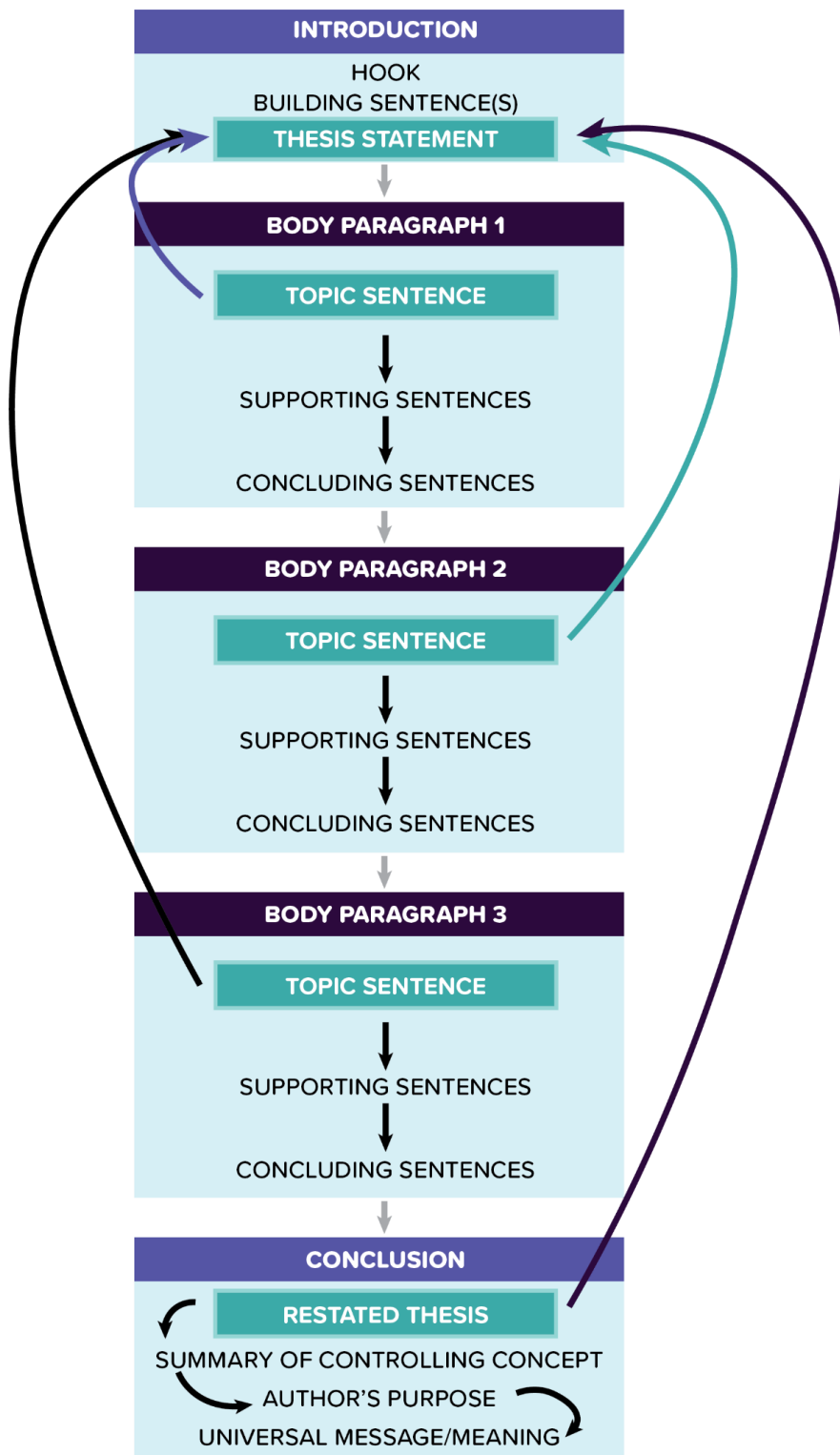
I was a nuisance, tripping, falling,
Yapping always. But today
It is my father who keeps stumbling
Behind me, and will not go away





100% ESSAY STRUCTURE OVERVIEW







ESSAY PLAN

I. Introduction

- A. Introduce historical context of both poems
- B. Mention the poets' relationships with their elders
- C. State the main focus: exploring form, imagery, and structure to evoke emotional responses and emphasise the complexities and contrasts of the relationships

II. Form

- A. Discuss free verse in both poems
 - 1. Waterhouse's "Climbing my Grandfather"
 - a. Mirrors the precarious nature of climbing
 - b. Elicits vulnerability and determination
 - 2. Heaney's "Follower"
 - a. Organised into quatrains
 - b. Reflects admiration for father's skill
 - c. Conveys distance and formality

III. Imagery and Sensory Language

- A. Examine vivid imagery and sensory language in both poems
 - 1. Waterhouse's "Climbing my Grandfather"
 - a. Tactile imagery
 - b. Emotional response of warmth and closeness
 - 2. Heaney's "Follower"
 - a. Visual and auditory imagery
 - b. Nostalgia and admiration for father's mastery
 - c. Feelings of distance and awe

IV. Structure

- A. Analyse the structure of both poems and their impact on themes and emotions
 - 1. Waterhouse's "Climbing my Grandfather"
 - a. Continuous stanza
 - b. Emphasises determined effort and perseverance
 - 2. Heaney's "Follower"
 - a. Divided into quatrains
 - b. Order and stability
 - c. Cyclical nature of life and passage of time

V. Conclusion

- A. Recap the use of form, imagery, and structure to elicit emotional responses
- B. Emphasise the complexities and contrasts in the relationships with elders
- C. Discuss how authors' purposes intertwine with historical context
- D. Highlight insights on intergenerational bonds during times of upheaval







STEP 1: OUTLINING - Complete Your 100% Essay Outline

Criteria	Status	INTRODUCTION - Do not make this too detailed.
<u>Hook AO1</u> fact/statistic ▾	Complete ▾ (only mark complete when steps 1-5 are ALL complete)	Set against the backdrop of Britain's post-World War II social transformation and the Troubles in Northern Ireland during the 1960s, the poems "Climbing my Grandfather" by Andrew Waterhouse and "Follower" by Seamus Heaney reflect the poets' relationships with their elders while encapsulating the broader historical context.
<u>Building sentence(s) AO3</u> <input type="checkbox"/> counter-argument OR <input checked="" type="checkbox"/> some contextual info	Complete ▾ (only mark complete when steps 1-5 are ALL complete)	Waterhouse's poem, written in the 1990s, grapples with the lasting impact of WWII on family structures, while Heaney's 1966 work sheds light on the disappearing traditional agrarian way of life amidst the sectarian conflict.
<u>Thesis statement AO1</u> <input checked="" type="checkbox"/> key idea 1 <input checked="" type="checkbox"/> key idea 2 <input type="checkbox"/> key idea 3	Complete ▾ (only mark complete when steps 1-5 are ALL complete)	In this essay, we will explore how Waterhouse's "Climbing my Grandfather" and Heaney's "Follower" use form, imagery, and structure to evoke a range of emotional responses in readers, emphasising the complexities and contrasts of the poets' relationships with their elders.
Criteria	Status	BODY PARAGRAPH 1 - only focus on KEY IDEA #1
<u>WHAT? Topic sentence AO1</u> <input checked="" type="checkbox"/> key idea 1	Complete ▾ (only mark complete when steps 1-5 are ALL complete)	Waterhouse and Heaney both employ free verse in their poems, deliberately foregoing rhyme and traditional meter to foster a conversational, intimate tone that resonates with readers on an emotional level, evoking distinct feelings of connection, vulnerability, and empathy as they explore the nuances of the poets' relationships with their respective elders.
<u>HOW? Supporting sentences AO2</u> <input checked="" type="checkbox"/> terminology <input checked="" type="checkbox"/> evidence <input checked="" type="checkbox"/> close analysis <input checked="" type="checkbox"/> effects*	Complete ▾ (only mark complete when steps 1-5 are ALL complete)	Specifically, in "Climbing my Grandfather," Waterhouse's free verse mirrors the precarious nature of climbing and the poet's desire to forge a personal connection with his grandfather. As a result, this form elicits feelings of vulnerability and determination, allowing the reader to empathise with the poet's efforts. Furthermore, the poem's form is complemented by enjambment, as seen in the lines "the nails / splintered, edges / like the finger" (Waterhouse, 11-13), which reflects the uneven terrain of a mountain and the challenge of navigating the poet's emotions. Consequently, the enjambment reinforces the sense of struggle and persistence, deepening the reader's emotional engagement





		with the poem. In contrast, Heaney's "Follower" is organised into neat quatrains, each line containing roughly equal syllables. The more structured form reflects the poet's admiration for his father's skill and precision, as seen in the lines "His eye / Narrowed and angled at the ground, / Mapping the furrow exactly" (Heaney, 5-7).
<p>WHY? Concluding sentence(s) AO2/AO3</p> <p><input type="checkbox"/> author's purpose</p> <p><input checked="" type="checkbox"/> (final thought / context about the key idea)</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	Therefore, this structure creates an emotional response in the reader of respect and awe for the father's expertise, while simultaneously conveying a sense of distance and formality between the poet and his father.
Criteria	Status	BODY PARAGRAPH 2 - only focus on KEY IDEA #2
<p>WHAT? Topic sentence AO1</p> <p><input checked="" type="checkbox"/> key idea 2</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	Expanding on the poets' formal choices, both Waterhouse and Heaney skillfully employ vivid imagery and sensory language to draw readers into their experiences, evoking a range of emotional responses that underscore the unique aspects of their relationships.
<p>HOW? Supporting sentences AO2</p> <p><input checked="" type="checkbox"/> terminology</p> <p><input checked="" type="checkbox"/> evidence</p> <p><input checked="" type="checkbox"/> close analysis</p> <p><input checked="" type="checkbox"/> effects*</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	For instance, in "Climbing my Grandfather," Waterhouse employs tactile imagery such as "the nails / splintered, edges" (11-12) and "the skin / smooth and thick" (20-21) to convey the physical connection the poet seeks with his grandfather. Consequently, this language elicits an emotional response of warmth and closeness from the reader, fostering a sense of empathy for the poet's desire to understand and bond with his grandfather on a deeper level. In a similar vein, Heaney's "Follower" utilises visual imagery like "his shoulders globed like a full sail strung" and auditory imagery in "the horses strained at his clicking tongue" (11), immersing the reader in the poem's rural setting. These vivid details effectively bring the reader closer to the poet's experience, creating a sense of nostalgia and admiration for the father's mastery of his craft. However, Heaney's imagery also conveys a sense of distance and awe, highlighting the poet's feelings of inadequacy and inability to follow in his father's footsteps. This contrast in emotional responses, transitioning from admiration to feelings of insufficiency, deepens the reader's understanding of the complex emotions the poet grapples with in relation to his father.





<p><u>WHY? Concluding sentence(s) AO2/AO3</u></p> <p><input type="checkbox"/> author's purpose</p> <p><input checked="" type="checkbox"/> (final thought / context about the key idea)</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>By employing rich sensory language, both Waterhouse and Heaney effectively shape the readers' emotional reactions to the poems, emphasising the contrasting aspects of the relationships portrayed.</p>
<p>Criteria</p>	<p>Status</p>	<p>BODY PARAGRAPH 3 - only focus on KEY IDEA #3</p>
<p><u>WHAT? Topic sentence AO1</u></p> <p><input checked="" type="checkbox"/> key-idea-3</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>Moreover, in addition to form and language, the structure of Waterhouse's "Climbing my Grandfather" and Heaney's "Follower" plays a crucial role in reinforcing the themes and emotions explored in each poem.</p>
<p><u>HOW? Supporting sentences AO2</u></p> <p><input checked="" type="checkbox"/> terminology</p> <p><input checked="" type="checkbox"/> evidence</p> <p><input checked="" type="checkbox"/> close-analysis</p> <p><input checked="" type="checkbox"/> effects*</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>For instance, Waterhouse's poem is presented as one continuous stanza, effectively mimicking the unbroken ascent up his grandfather's body and the poet's journey to understand him. Consequently, the continuous structure emphasises the determined effort required to establish a connection with the grandfather, as well as the perseverance needed to overcome emotional barriers. On the other hand, Heaney's "Follower" is divided into quatrains, generating a sense of order and stability that reflects the poet's father's expertise and the structured life of a farmer. Notably, the final quatrain, where the roles reverse and the father now follows the son, underscores the cyclical nature of life and the passage of time.</p>
<p><u>WHY? Concluding sentence(s) AO2/AO3</u></p> <p><input type="checkbox"/> author's purpose</p> <p><input checked="" type="checkbox"/> (final thought / context about the key idea)</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>Thus, both poems skillfully utilise structure to shape readers' thoughts and elicit emotional responses, highlighting the complexities of the intergenerational bond.</p>
<p>Criteria</p>	<p>Status</p>	<p>CONCLUSION - <u>CRUCIAL!</u></p>
<p><u>Restated thesis AO1</u></p> <p>(Re-write your thesis statement in different words.)</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>In conclusion, this analysis has demonstrated how Waterhouse's "Climbing my Grandfather" and Heaney's "Follower" effectively employ form, imagery, and structure to elicit a variety of emotional responses in readers, thereby emphasising the</p>





		complexities and contrasts inherent in the poets' relationships with their elders.
<p>Summary of controlling concept AO1</p> <p>How does your thesis link to the central theme of the text?</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	
<p>Summary of author's central purpose AO1/AO3</p> <p>How does the controlling concept reflect the MAIN reason that the author wrote the text?</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>Through his metaphorical ascent of his grandfather's body, Waterhouse aims to understand and connect with an older generation shaped by the war's far-reaching consequences, including fractured family structures and the emotional barriers that often accompanied them. On the other hand, Heaney, with his 1966 poem "Follower," captures the essence of rural life in Ireland during the Troubles, a period marked by sectarian conflict and a rapidly changing society. Heaney's purpose lies in preserving the memory of his father's traditional agrarian lifestyle, which was gradually fading as modernity encroached. By illustrating his father's mastery of the craft and the poet's own feelings of inadequacy, Heaney not only pays homage to the disappearing way of life but also explores the complex emotions surrounding the generational shift. In both poems, the authors' purposes intertwine with the historical context, as they navigate their personal relationships with their elders and seek to comprehend the broader social changes that have shaped these connections.</p>
<p>Universal message AO1</p> <p>(What is the MAIN message of the text? Focus on the end.)</p>	<p>Complete ▾</p> <p>(only mark complete when steps 1-5 are ALL complete)</p>	<p>Through their works, Waterhouse and Heaney create vivid snapshots of their respective time periods and offer valuable insights into the intricacies of intergenerational bonds during times of great upheaval.</p>

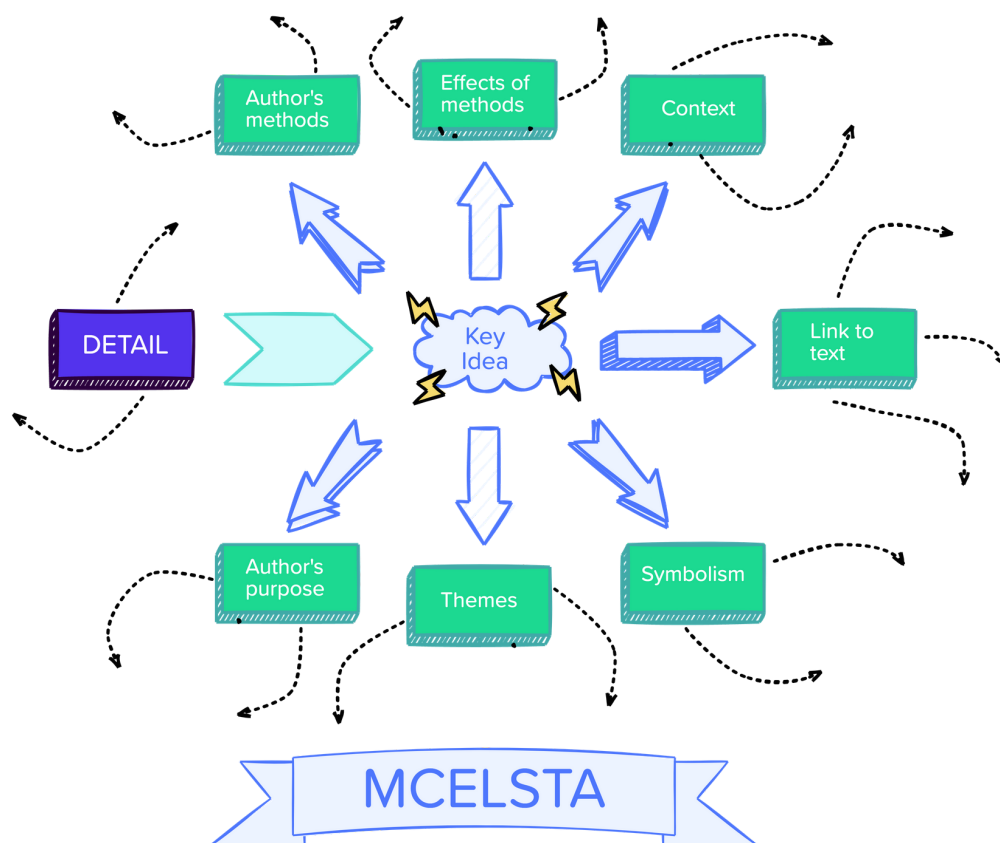




STEP 2: ADDING DETAIL-Complete the *TTECEA* Checklist for Detail

1. To achieve a grade 9 level of detail, ensure that you link your key idea in each of your body paragraphs to as many of the elements of the *TTECEA* mnemonic as possible (aim to write about 650-950 words maximum for the entire essay)
2. You do not need to have each of the *TTECEA* elements in each paragraph, but make sure you have all of them in the entirety of your essay.
3. Each item on the checklist should only have 2 main purposes:
 - a. **to link to your key idea in each paragraph**
 - b. **and support your argument.**

- ✓ **TOPIC SENTENCE:** Introduce the key idea of your body paragraph.
- ✓ **TECHNIQUE:** Select a key technique the author uses (one you can explore in detail, eg, metaphor, simile, etc).
- ✓ **EVIDENCE:** EMBED a quote to back up your ideas.
- ✓ **CLOSE ANALYSIS:** Break the technique into smaller pieces, zoom in and analyse them PERCEPTIVELY.
- ✓ **EFFECTS ON THE READER*:** Explore what the author's method makes us focus on, feel (emotionally) or think.
- ✓ **AUTHOR'S PURPOSE:** Explore why the might want to make us feel a certain way about certain ideas.





STEP 3: REVISING - Revise Your Essay

Ensure you have revised the following aspects of your essay:





- ☒ Removed/replaced ALL redundant repetition.
- ☒ Replaced ALL instances of the word 'shows' with more accurate and specific verbs for inferring effects of the author's methods (check toolkit).
- ☒ Revised essay for coherence: are the ideas in each of the paragraphs clearly connected to each other?
- ☒ Revised essay for cohesion: check the toolkit for help.
- ☒ Removed all instances of the following words and replace them with specific details of the topics you are exploring:
 - How
 - Shows
 - Some
 - Something
 - Thing
 - This
 - Way
 - What
- ☒ Your vocabulary is academic – no informal language unless quoting directly.
- ☒ Revised essay for clarity – is your essay easy to read? Ask a peer to read it and give you feedback.





STEP 4: EDITING - Edit Your Essay

Ensure you have edited the following aspects of spelling, punctuation, and grammar:

- ☒ All words are spelt correctly.
- ☒ All sentences and names begin with a capital see guidelines below 
- ☒ All sentences end with a full stop.
- ☒  No sentences are separated with a comma  
- ☒ I used a comma before and after the following words or phrases:
 - for example,
 - however
- ☒ I have used ellipses to indicate missing words in quotes.
- ☒ I have used at least one semi-colon to separate or join closely related sentences.
 - The language paper focuses on various forms of writing; the literature paper focuses primarily on academic essay writing.
 - There are five keys to a grade 9 essay: structure, conceptualisation, context, detail, and convincing evidence.
- ☒ I have used a colon to introduce a quote, phrase, word, etc.

HOW TO REMEMBER CAPITALS - **ABLE PRINTS**:

- **Abbreviations: U.K., USA, UAE**
- **Beginnings of sentences: Nobody** saw it coming.
- **Languages: French, Spanish, Italian, Arabic,**
- **Emphasis - I LOVE CHEESE!** (avoid this)

- **Places: Africa, Mecca, London, Zimbabwe**
- **Religions and words related to them: Islam/Muslim, Christianity/Christian, Judaism/Jewish, Hinduism/Hindu**
- **I, as in me**
- **Names (specific) of people, places, businesses, e.g., Shakespeare, Apple, London.**
- **Titles of books, movies, or programmes, e.g., The Lion King, Macbeth,**
- **Special days: Eid, Christmas, Diwali**

SPAG RULES

<https://www.grammarly.com/blog/category/handbook/>





STEP 5: COMPLETE - "CLIMBING MY GRANDFATHER" BY ANDREW WATERHOUSE AND "FOLLOWER" BY SEAMUS HEANEY

Set against the backdrop of Britain's post-World War II social transformation and the Troubles in Northern Ireland during the 1960s, the poems "Climbing my Grandfather" by Andrew Waterhouse and "Follower" by Seamus Heaney reflect the poets' relationships with their elders while encapsulating the broader historical context. Waterhouse's poem, written in the 1990s, grapples with the lasting impact of WWII on family structures, while Heaney's 1966 work sheds light on the disappearing traditional agrarian way of life amidst the sectarian conflict. In this essay, we will explore how Waterhouse's "Climbing my Grandfather" and Heaney's "Follower" use form, imagery, and structure to evoke a range of emotional responses in readers, emphasising the complexities and contrasts of the poets' relationships with their elders.

Waterhouse and Heaney both employ free verse in their poems, deliberately foregoing rhyme and traditional meter to foster a conversational, intimate tone that resonates with readers on an emotional level, evoking distinct feelings of connection, vulnerability, and empathy as they explore the nuances of the poets' relationships with their respective elders. Specifically, in "Climbing my Grandfather," Waterhouse's free verse mirrors the precarious nature of climbing and the poet's desire to forge a personal connection with his grandfather. As a result, this form elicits feelings of vulnerability and determination, allowing the reader to empathise with the poet's efforts. Furthermore, the poem's form is complemented by enjambment, as seen in the lines "the nails / splintered, edges / like the finger" (Waterhouse, 11-13), which reflects the uneven terrain of a mountain and the challenge of navigating the poet's emotions. Consequently, the enjambment reinforces the sense of struggle and persistence, deepening the reader's emotional engagement with the poem. In contrast, Heaney's "Follower" is organised into neat quatrains, each line containing roughly equal syllables. The more structured form reflects the poet's admiration for his father's skill and precision, as seen in the lines "His eye / Narrowed and angled at the ground, / Mapping the furrow exactly" (Heaney, 5-7). Therefore, this structure creates an emotional response in the reader of respect and awe for the father's expertise, while simultaneously conveying a sense of distance and formality between the poet and his father.

Expanding on the poets' formal choices, both Waterhouse and Heaney skillfully employ vivid imagery and sensory language to draw readers into their experiences, evoking a range of emotional responses that underscore the unique aspects of their relationships. For instance, in "Climbing my Grandfather," Waterhouse employs tactile imagery such as "the nails / splintered, edges" (11-12) and "the skin / smooth and thick" (20-21) to convey the physical connection the poet seeks with his grandfather. Consequently, this language elicits an emotional response of warmth and closeness from the reader, fostering a sense of empathy for the poet's desire to understand and bond with his grandfather on a deeper level. In a similar vein, Heaney's "Follower" utilises visual imagery like "his shoulders globed like a full sail strung" and auditory imagery in "the horses strained at his clicking tongue" (11), immersing the reader in the poem's rural setting. These vivid details effectively bring the reader closer to the poet's experience, creating a sense of nostalgia and admiration for the father's mastery of his craft. However, Heaney's imagery also conveys a sense of distance and awe, highlighting the poet's feelings of inadequacy and inability to follow in his father's footsteps. This contrast in emotional responses, transitioning from admiration to feelings of insufficiency, deepens the reader's understanding of the complex emotions the poet grapples with in relation to his father. By employing rich sensory language, both Waterhouse and Heaney effectively shape the readers' emotional reactions to the poems, emphasising the contrasting aspects of the relationships portrayed.

Moreover, in addition to form and language, the structure of Waterhouse's "Climbing my Grandfather" and Heaney's "Follower" plays a crucial role in reinforcing the themes and emotions explored in each poem. For instance,





Waterhouse's poem is presented as one continuous stanza, effectively mimicking the unbroken ascent up his grandfather's body and the poet's journey to understand him. Consequently, the continuous structure emphasises the determined effort required to establish a connection with the grandfather, as well as the perseverance needed to overcome emotional barriers. On the other hand, Heaney's "Follower" is divided into quatrains, generating a sense of order and stability that reflects the poet's father's expertise and the structured life of a farmer. Notably, the final quatrain, where the roles reverse and the father now follows the son, underscores the cyclical nature of life and the passage of time. Thus, both poems skillfully utilise structure to shape readers' thoughts and elicit emotional responses, highlighting the complexities of the intergenerational bond.

In conclusion, this analysis has demonstrated how Waterhouse's "Climbing my Grandfather" and Heaney's "Follower" effectively employ form, imagery, and structure to elicit a variety of emotional responses in readers, thereby emphasising the complexities and contrasts inherent in the poets' relationships with their elders. Through his metaphorical ascent of his grandfather's body, Waterhouse aims to understand and connect with an older generation shaped by the war's far-reaching consequences, including fractured family structures and the emotional barriers that often accompanied them. On the other hand, Heaney, with his 1966 poem "Follower," captures the essence of rural life in Ireland during the Troubles, a period marked by sectarian conflict and a rapidly changing society. Heaney's purpose lies in preserving the memory of his father's traditional agrarian lifestyle, which was gradually fading as modernity encroached. By illustrating his father's mastery of the craft and the poet's own feelings of inadequacy, Heaney not only pays homage to the disappearing way of life but also explores the complex emotions surrounding the generational shift. In both poems, the authors' purposes intertwine with the historical context, as they navigate their personal relationships with their elders and seek to comprehend the broader social changes that have shaped these connections. Through their works, Waterhouse and Heaney create vivid snapshots of their respective time periods and offer valuable insights into the intricacies of intergenerational bonds during times of great upheaval.

