English Literature: Component 2, Section C

# Unseen Poetry



DATE OF EXAM:
FRIDAY 25th MAY 2018

1 hour. 40 marks.

Part (a) = 15 marks

Part (b) = 25 marks

Name:

Class:

Teacher:

**You will have to answer two questions about the unseen poems:**

1) Question **1** is worth 15 marks and will ask you to **analyse one poem**. Your answer should cover:
    - What the poem is about-the poem's **message**, **themes** and **ideas**.
    - How the poet uses **form**, **structure** and **language** to communicate these ideas.
2) For Question **2** you'll have to **compare both poems**. This question is worth 25 marks.
3) You should write about **similarities** and **differences** between the two poems. Your answer to this question must focus on the techniques the poets use, such as form, structure, and language.
4) Question 2 is worth a lot more marks than Question 1, so in the exam make sure you spend **20 minutes** on **Question 1** and **40 minutes** on **Question 2**.

Read the two poems, *A Gull by Edwin Morgan* and Considering the Snail by Tom Gunn. In both of these poems the poets write about the effects animals have on people.

(a) Write about the poem *A Gull* by Edwin Morgan, and its effect on you. [15]

*You may wish to consider:*
- *what the poem is about and how it is organised;*
- *the ideas the poet may have wanted us to think about;*
- *the poet's choice of words, phrases and images and the effects they create;*
- *how you respond to the poem.* [15 marks]

**A Gull**

A seagull stood on my window ledge today,
said nothing, but had a good look inside.
That was a cold inspection I can tell you!
North winds, icebergs, flash of salt
crashed through the glass without a sound.
He shifted from leg to leg, swivelled his head.
There was not a fish in the house – only me.
Did he smell my flesh, that white one? Did he think
I would soon open the window and scatter bread?
Calculation in those eyes is quick.
'I tell you, my chick, there is food *everywhere*.'
He eyed my furniture, my plants, an apple.
Perhaps he was a mutation, a supergull.
Perhaps he was, instead, a visitation
which only used that tight firm forward body
to bring the waste and dread of open waters,
foundered voyages, matchless predators,
into a dry room. I knew nothing.
I moved; I moved an arm. When the thing saw
the shadow of that, it suddenly flapped,
scuttered claws along the sill, and was off,
silent still. Who would be next for those eyes,
I wondered, and were they ready, and in order?

*Edwin Morgan*

TASK

Below are two sample answers to part (a). Complete the following activities for each one:

1) Write down the band that you think the answer falls into (Band 3, 4 or 5)
2) Give at least two reasons why you awarded this grade

**Sample Response 1**

*Firstly, "A Gull" is a poem by Edwin Morgan and it is written a from first person point of view. The voice of the poem suggests that we, as humans, underestimate a seagull and that we are not clear of its true intentions. Moreover, in the second line it becomes clear to us that the poem attempts to personify the bird. He does this by stating that the seagull is just standing there on his "window ledge" and he says "nothing" as if the poet expected the gull to talk. Perhaps some kind of explanation as to why the gull is invading his privacy by having a "good look inside" of his window. Furthermore, the poet uses certain words to emphasise a sense of feeling threatened by this gull. Morgan uses words such as "icebergs" and "cold inspection" to emphasise how uncomfortable he feels, knowing that the bird is still there. This is emphasised even further when the poet says that "there was not a fish in the house - only me" as if the narrator was describing himself as prey and almost like the gull was there to hunt him.4 Even more so, this poem becomes even more interesting when the narrator starts talking to the gull, "I tell you my chick" as if the narrator knows the bird and therefore tries to communicate with it. Also, the use of that speech suggests as though the narrator was inside the mind of the gull and could tell that it wanted to eat something. This is ironic as it refers the narrator to being like the bird in the same way that the narrator tries to personify the bird.*

*Nonetheless, we begin to feel as though the narrator admires the gull as the poem progresses. By describing the bird as having a "tight firm forward body" it further emphasises the attempt to personify the bird.*

*Alternatively, towards the end of the poem it would appear as though the narrator becomes somewhat scared of the gull. This is clearly shown when he describes the bird as being a "thing" as though it was no longer a seagull but something else. Therefore, by using the words "scuttered claws" which would create a sense of abnormality especially considering the bird is now being described as a "thing."*

*Furthermore, it is evident that a sense of danger is brought to mind at the end of the poem considering the narrator asks "who would be next" as if he was not the only victim of this "thing." He then goes on to asking whether or not the next victim would be "ready" for this encounter. Moreover, it is as if the reader feels as though the bird is purposely trying to bring fear upon him by glaring into the window. Also, the way the poet describes the bird as a "supergull" it seems that Morgan was trying to promote the idea of there being more than meets the eye and although it would seem as though the gull is inferior to humans, the poem suggests that animals in general should not be underestimated.*

**Sample Answer 2**

The first poem, 'A Gull', is about a man who is visited by a seagull which "stood on my window ledge today." Just from this first line, we can see that the narrator in the poem is speaking in the first person, evident from the word "my." Along with "my", the word "today" creates a sense of immediacy and makes it easier for us, the readers, to visualise the situation.

As the poem continues, we could say that the narrator becomes paranoid about the seagull which is sitting on his window ledge. There is hints of this in the words, "that was a cold inspection, I can tell you" and "there was not a fish in the house – only me." By describing the seagull as judgemental, it appears that the narrator is becoming increasingly worried by the seagull's actions. It is as though the narrator sees himself as prey to the seagull.

From the way the narrator speaks about the seagull, it becomes increasingly clear that he is unnerved by the presence of the bird. This is clear when he says, "That was a cold inspection I can tell you." The narrator is obviously worried about the bird and in an attempt to protect himself, he aggrandises the seagull, by calling it "that white one." This name gives the seagull an image of power over the narrator. Just this reference alone shows how much the narrator is worried by the creature, and it is as if he is bigging up the bird to make it leave him alone, when in all reality, it is just a seagull.

b) Now compare *A Gull* by Edwin Morgan and *Considering the Snail* by Tom Gunn. [25]

You should compare:
- what the poems are about and how they are organised;
- the ideas the poets may have wanted us to think about;
- the poets' choice of words, phrases and images and the effects they create;
- how you respond to the poems.

**Considering the Snail**

The snail pushes through a green
night, for the grass is heavy
with water and meets over
the bright path he makes, where rain
has darkened the earth's dark. He
moves in a wood of desire,

pale antlers barely stirring
as he hunts. I cannot tell
what power is at work, drenched there
with purpose, knowing nothing.
What is a snail's fury? All
I think is that if later

I parted the blades above
the tunnel and saw the thin
trail of broken white across
litter, I would never have
imagined the slow passion
to that deliberate progress.

*Thom Gunn*

TASK

Below are two sample answers to part (b). Complete the following activities for each one:

1) Write down the band that you think the answer falls into (Band 3, 4, or 5)
2) Give at least two reasons why you awarded this grade

CHALLENGE: Add a paragraph making one more comparison between the poems.

**Sample Response 1**

*The poem called "Considering the Snail" by Thom Gunn is also similar to "A Gull" in the way that both poems seem to suggest that animals should not be underestimated. This is evident when the snail is described as being a hunter, "as he hunts", which of course is ironic as they are not seen as being harmful and considering they are herbivores and they do not eat meat, then surely they are not hunters. However, this just further emphasises how snails are underestimated perhaps because of their size or their speed of movement. Furthermore, a sense of irony is once again created when the slime a snail leaves behind is described in the poem as being a "bright path" which relates to a point that was made about "a gull" known as the expression, there is more than meets the eye. Similarly, the narrator questions "what power is at work" which relates to the snail being more than just a snail in the same way the gull was described as a "supergull." Also, both narrators of the poems speak of their animals in a way that would suggest that they are both fascinated by them.*

*Even more so, both animals in both of the poems seem to be searching for food as the snail is travelling through a "green night" and the gull is told that there is "food everywhere:" which would suggest this. Also, both poems speak of the animals in first person.*

*To conclude, both poems create an essence that animals should be appreciated for what they are and that they should not be underestimated. "Considering the Snail" is about appreciating the snail instead of the usual idea of seeing it as being disgusting. "A Gull" is about how the gull should not be underestimated and that there is more to an animal than what would first seem to appear.*

**Sample Answer 2**

The second poem, "Considering the Snail" by Thom Gunn, is similar to "A Gull" in the fact that both poems are clearly describing an animal, and have no clear subtext. This is evident in the fact that both poems start with the name of the animal, "The Snail" and "A Seagull" respectively. By naming the subject in the very first line of each of the poems, the authors have made it very clear what the subject of the poems are, and there can be no confusion as to what the poems are about.

Furthermore, in Gunn's poem we can see how the conditions in the poem are making life hard for the snail. This can be seen when the narrator says, "the grass is heavy" and "darkened the earth's dark." From these short phrases, the author could be trying to emphasise how hard the life of a snail is, or he could be describing the difficulties of this particular journey for the snail. This is a contrast to the life of the seagull in 'A Gull', where the author makes it sound as though the bird has an easy life of power and intimidation over others.

The two poems are also different in the way that they describe the animals' positions of power. For example, we are told that the snail has "pale antlers", whereas the seagull could be "a supergull" with "scuttered claws." The fact that the snail has antlers suggests that it is prey to others, in contrast to the seagull's description, which tells us that the bird is fierce and powerful, the opposite to how the snail is portrayed.

Read the two poems, *Eating Poetry by Mark Strand and Volumes by Joe Shapcott*. In both of these poems the poets write about their strong feelings towards reading.

(a) Write about the poem *Eating Poetry* by Mark Strand, and its effect on you. [15]

*You may wish to consider:*
- *what the poem is about and how it is organised;*
- *the ideas the poet may have wanted us to think about;*
- *the poet's choice of words, phrases and images and the effects they create;*
- *how you respond to the poem.*

***Eating Poetry***

Ink runs from the corners of my mouth.
There is no happiness like mine.
I have been eating poetry.

The librarian does not believe what she sees.
Her eyes are sad
and she walks with her hands in her dress.

The poems are gone.
The light is dim.
The dogs are on the basement stairs and coming up.

Their eyeballs roll,
their blond legs burn like brush.
The poor librarian begins to stamp her feet and weep.

She does not understand.
When I get on my knees and lick her hand,
she screams.

I am a new man.
I snarl at her and bark.
I romp with joy in the bookish dark.

Mark Strand

b) Now compare *Eating Poetry by Mark Strand and Volumes by Joe Shapcott*. [25]

You should compare:
- what the poems are about and how they are organised;
- the ideas the poets may have wanted us to think about;
- the poets' choice of words, phrases and images and the effects they create;
- how you respond to the poems.

## Volumes

They put me in a fever. It's not enough
to look. I want to hold them all
and stuff them in the gaps in my head.
I gallop past Health towards Travel
where I break into a muck sweat
as I lift and sniff a book about Verona.
The odour makes me stagger and long
to be a book mite, to live right inside
and gulp holes through the picture maps.
I don't trust myself in Fiction. The thought
of those thousands and thousands of stories-
the crush and babble of other minds-
makes the whites of my eyes show and roll.
Last time I sauntered by those shelves
I slammed into the New Titles display
and crashed right through a pyramid of books
on to my back among the toppled photos
of authors winking at the carry on.
I got a cuppa and a pat on the rump
from the kid saleslady who has the bubble
of book hysteria herself, I'd guess.
If she could, she'd wear print on her skin.
There are words written for everything,
I think, and it's only a matter of time
before I find a new 'How To' book:
how to stand upright, how not to fall
and how not to cry out when you do.

Jo Shapcott

Read the two poems, *Woman Work* by Maya Angelou and *I Had Rather Be A Woman* by Daphne Schille. In both of these poems the poets write about their lives and daily routines.

(a) Write about the poem *Woman Work* by Maya Angelou, and its effect on you. [15]

*You may wish to consider:*
- *what the poem is about and how it is organised;*
- *the ideas the poet may have wanted us to think about;*
- *the poet's choice of words, phrases and images and the effects they create;*
- *how you respond to the poem.* [15 marks]

***Woman Work***

I've got the children to tend
The clothes to mend
The floor to mop
The food to shop
Then the chicken to fry
The baby to dry
I got company to feed
The garden to weed
I've got the shirts to press
The tots to dress
The cane to be cut
I gotta clean up this hut
Then see about the sick
And the cotton to pick.

Shine on me, sunshine
Rain on me, rain
Fall softly, dewdrops
And cool my brow again.

Storm, blow me from here
With your fiercest wind
Let me float across the sky
'Til I can rest again

Fall gently, snowflakes
Cover me with white
Cold icy kisses and
Let me rest tonight.

Sun, rain, curving sky
Mountain, oceans, leaf and stone

Star shine, moon glow
You're all that I can call my own.

*Maya Angelou*

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b) Now compare *Woman Work* by Maya Angelou and *I Had Rather Be A Woman* by Daphne Schille. [25]

You should compare:
- what the poems are about and how they are organised;
- the ideas the poets may have wanted us to think about;
- the poets' choice of words, phrases and images and the effects they create;
- how you respond to the poems.

***I Had Rather Be A Woman***

I had rather be a woman
Than an earwig
But there's not much in it sometimes.
We both crawl out of bed
But there the likeness ends.
Earwigs don't have to
Feed their children,
Feed the cat.
Feed the rabbits.
Feed the dishwasher.
They don't need
Clean sheets.
Clean clothes.
Clean carpets.
A clean bill of health.
They just rummage about
In chrysanthemums[1]
No one expects them
To have their
Teetotal[2], vegetarian
Mothers-in-law
To stay for Christmas.
Or to feel a secret thrill
At the thought of extending the kitchen.
Earwigs can snap their pincers at life
And scurry about being quite irresponsible.
They enjoy an undeserved reputation
Which frightens the boldest child.
Next time I feel hysterical
I'll bite a hole in dahlia.[3]

*Daphne Schiller*

[1] chrysanthemums: a flower
[2] Teetotal: someone who never drinks alcohol
[3] dahlia: a flower

Read the two poems, *Handbag by Ruth Fainlight* and *Jumper by Tony Harrison*. In both of these poems the poets write about their feelings towards their mother.

(a) Write about the poem *Handbag* by Ruth Fainlight, and its effect on you. [15]

*You may wish to consider:*
- *what the poem is about and how it is organised;*
- *the ideas the poet may have wanted us to think about;*
- *the poet's choice of words, phrases and images and the effects they create;*
- *how you respond to the poem.* [15 marks]

Handbag

My mother's old leather handbag,
Crowded with letters she carried
all through the war. The smell
of my mother's handbag: mints
and lipstick and Coty powder.
The look of those letters, softened
And worn at the edges, opened,
read, and refolded so often.
Letters from my father. Odour
of leather and powder, which ever
since then has meant womanliness,
and love, and anguish, and war.

Ruth Fainlight

b) Now compare *Handbag by Ruth Fainlight* and *Jumper by Tony Harrison*. [25]

You should compare:
- what the poems are about and how they are organised;
- the ideas the poets may have wanted us to think about;
- the poets' choice of words, phrases and images and the effects they create;
- how you respond to the poems.

Jumper

When I want some sort of human metronome
to beat calm celebration out of fear
like that when German bombs fell around our home
it's my mother's needles, knitting, that I hear,
the click of needles steady, though the walls shake,
The stitches, plain or purl, were never dropped.
Bombs fell that night until daybreak
but, not for a moment, did the knitting stop.
Though we were shivered in the cellar-shelter's cold
and the whistling bombs sent shivers through the walls
I know now why she made her scared child hold
the skeins she wound so calmly into balls.

We open presents wrapped before she died.
With that same composure shown in that attack
she'd known the time to lay her wools aside-

the jumper I open's shop-bought, and is black!

Tony Harrison

Read the two poems, *Kissing by Fleur Adcock* and *Rubbish at Adultry by Sophie Hannah*. In both of these poems the poets write about intimate relationships.

(a) Write about the poem *Kissing by Fleur Adcock*, and its effect on you. [15]

*You may wish to consider:*
- *what the poem is about and how it is organised;*
- *the ideas the poet may have wanted us to think about;*
- *the poet's choice of words, phrases and images and the effects they create;*
- *how you respond to the poem.* [15 marks]

## Kissing

The young are walking on the riverbank,
arms around each other's waists and shoulders,
pretending to be looking at the waterlilies
and what might be a nest of some kind, over
there, which two who are clamped together
mouth to mouth have forgotten about.
The others, making courteous detours
around them, talk, stop talking, kiss.
They can see no one older than themselves.
It's their river. They've got all day.

Seeing's not everything. At this very
moment the middle-aged are kissing
in the back of taxis, on the way
to airports and stations. Their mouths and tongues
are soft and powerful and as moist as ever.
Their hands are not inside each other's clothes
(because of the driver) but locked so tightly
together that it hurts: it may leave marks
on their not of course youthful skin, which they won't
notice. They too may have futures.

*Fleur Adcock*

b) Now compare *Kissing by Fleur Adcock* and *Rubbish at Adultry by Sophie Hannah*. [25]

You should compare:
- what the poems are about and how they are organised;
- the ideas the poets may have wanted us to think about;
- the poets' choice of words, phrases and images and the effects they create;
- how you respond to the poems.

## Rubbish at Adultery

Must I give up another night
To hear you whinge and whine
About how terribly grim you feel
And what a dreadful swine
You are? You say you'll never leave
Your wife and children. Fine;

When have I ever asked you to?
I'd settle for a kiss.
Couldn't you, for an hour or so,
Just leave them out of *this*?
A rare ten minutes off from guilty
Diatribes – what bliss.

Yes, I'm aware you're sensitive:
A tortured, wounded soul.
I'm after passion, thrills and fun.
You say fun takes its toll,
So what are we doing here? I fear
We've lost our common goal.

You're rubbish at adultery.
I think you ought to quit.
Trouble is, though, fidelity?
You're just as crap at it.
Choose one and do it properly,
You stupid, stupid git.

*Sophie Hannah*

Read the two poems, *The Family by Jenny Fromer* and 'Sunday Afternoon…' *by Robert Brush*. In both of these poems the poets write about attitudes to the older generation.

(a) Write about the poem *The Family by Jenny Fromer*, and its effect on you. [15]

*You may wish to consider:*
- *what the poem is about and how it is organised;*
- *the ideas the poet may have wanted us to think about;*
- *the poet's choice of words, phrases and images and the effects they create;*
- *how you respond to the poem.* [15 marks]

The Family

She arrives home with a problem,
Needing time to think.
Mother and father, grey and old,
Kiss her.
She walks in,
Expensive clothes
Strong odour of French perfume
Whilst the parents cling to their drab grey world
And tired apartment.
The parents, grateful for the time she's given them,
Forget when all their time was hers,
No appreciation for their used-up bodies
Given away for her.
She may realise there is no reason to feel guilty,
But she just doesn't have the time.
The people who gave her all their time and energy
Have become a butt for her jokes.
She meant to phone, but…
Or write, only…
But anyhow, she's home now,
So what's the difference?
They're only her parents
But she outgrew them long ago;
She outgrew them,
So why does she need to make excuses?
Because she loves them,
and after all, they are her parents…

Jenny Fromer

b) Now compare *The Family by Jenny Fromer* and 'Sunday Afternoon…' *by Robert Brush*. [25]

You should compare:
- what the poems are about and how they are organised;
- the ideas the poets may have wanted us to think about;
- the poets' choice of words, phrases and images and the effects they create;
- how you respond to the poems.

**Sunday Afternoon in the Lounge of**

**an Old People's Home and**

**Monday Morning in Class with 4X**

Alf and Stanley,
Charlie and Flo,
Maud and Eliza,
Betty and Joe
Sit in a circle
Smelling of age
Muttering, mumbling,
Chewing on rage.

Exploding bubble gum
Hooking out bogeys,
Don't give a toss
For yesterday's fogeys.
But Jason, Gary,
Tracey and Dawn,
It's for you they're keeping
Those lounge seats warm.

**Robert Bush**

Read the two poems, *The Closed School by Raymond Wilson* and 'After Lessons' *by Steven Knight.* In both of these poems the poets write about being inside an empty school.

(a) Write about the poem *The Closed School by Raymond Wilson*, and its effect on you. [15]

*You may wish to consider:*
- *what the poem is about and how it is organised;*
- *the ideas the poet may have wanted us to think about;*
- *the poet's choice of words, phrases and images and the effects they create;*
- *how you respond to the poem.* [15 marks]

**The Closed School**

Under the silvering light of the cold, tall sky,
Where the stars are like glimmering ice and the moon rides high,
Bolted and locked since the war by long-dead hands,
Next to the shadowy church, the closed school stands.

A village school, in the grip of frost and the past,
Its classrooms airless as tombs, its corridors waste;
Behind boarded windows barely an insect crawls
On the spreading atlas that is staining ceiling and walls.

Here is the stillness of death. Listen hard as you can,
There's not one sound to be heard that is noisier than
The creeping of mould, or the crumbling of masonry
Into a fine floor-dust, soft and powdery.

Only deeper than the silence, at the far end of listening,
Come the feet in the corridors, silver voices that ring
In the raftered hall, and outside, where the frost freezes hard,
Brittle laughter of children, snowballing in the yard.

*Raymond Wilson*

b) Now compare *The Closed School by Raymond Wilson* and 'After Lessons' *by Steven Knight.* [25]

You should compare:
- what the poems are about and how they are organised;
- the ideas the poets may have wanted us to think about;
- the poets' choice of words, phrases and images and the effects they create;
- how you respond to the poems.

**After Lessons**

The classrooms are as dead as winter trees.
You hold your breath along the corridor –
Your plimsolls* creak. There is no other noise.

A single light ices the polished floor.
You turn and, somehow, end up in The Boys,
A row of basins level with your knees.

You shouldn't be inside this place so late.
I wonder what you thought you might achieve
By squinting at the blackboard. What, and
how?

In the dark, you wipe your nose across your
sleeve.
It's much too late to put your hand up now.
There's someone outside, waiting at the gate.

*Stephen Knight*

* *plimsolls – a type of shoe*

Read the two poems, *Winter by Gareth Owen* and Frost by Robert Hull. In both of these poems the poets write about cold weather in different ways.

(a) Write about the poem *Winter by Gareth Owen*, and its effect on you. [15]

*You may wish to consider:*
- *what the poem is about and how it is organised;*
- *the ideas the poet may have wanted us to think about;*
- *the poet's choice of words, phrases and images and the effects they create;*
- *how you respond to the poem.* [15 marks]

**Winter**

On Winter mornings in the playground
The boys stand huddled,
Their cold hands doubled
Into trouser pockets.
The air hangs frozen
About the buildings
And the cold is an ache in the blood
And a pain on the tender skin
Beneath finger nails.
The odd shouts
Sound off like struck iron
And the sun
Balances white
Above the boundary wall.
I fumble my bus ticket
Between numb fingers
Into a fag,
Take a drag
And blow white smoke
Into the December air.

*Gareth Owen*

b) Now compare *Winter by Gareth Owen* and Frost by Robert Hull. [25]

You should compare:
- what the poems are about and how they are organised;
- the ideas the poets may have wanted us to think about;
- the poets' choice of words, phrases and images and the effects they create;
- how you respond to the poems.

## Frost

Frost the jailer
locks each ditch
and pool and pond
and slams the door
on moving water.

Frost the jeweller
fingers each gem
at the leaf's tip
keen to account
for every drip.

Frost the miser
hoards the silver
leaves of winter
in dark hollows
under beech and poplar.

Frost the odd-job man
does up the garden
renewing each post
and leaning fence
at minimum cost.

Frost the magician
binds the day
in a silver spell
draping in white
fold and fell.

Frost the old man
who might not see April
taps with his white
stick in the garden
not feeling right.

*Robert Hull*

| | |
|---|---|
| **Enjambment** | The continuation of a sentence or clause over a line-break.<br>In other words the sentence **runs on** over two lines. |
| **Metre** | The metre of a poem is the underlying structure (can relate to the number/duration of syllables) |
| **Stanza** | A grouped set of lines within a poem. |
| **Refrain** | A line or stanza in a poem that is repeated. |
| **Rhyming Couplet** | A pair of lines of metre in poetry. They usually comprise two lines that rhyme and have the same metre. |
| **Blank verse** | A poem with no rhyme scheme but which often uses iambic pentameter. |
| **Free verse** | An open form of poetry with no rhyme scheme or meter patterns. |
| **Elegy** | A mournful, melancholic poem. Usually a funeral song or a lament (passionate expression of grief) for the dead. |
| **Metaphor** | A figure of comparing to unlike things without using like or as.<br>Something **IS** something else. |
| **Simile** | Making a comparison using the words 'like' or 'as' |
| **Juxtaposition** | When a poet puts two ideas, events, characters or descriptions **close to each other** to encourage the reader to contrast them. E.g. the excited narrator and the terrified librarian in *Eating Poetry* |
| **Oxymoron** | A figure of speech in which apparently contradictory terms appear in conjunction (e.g. same difference) |
| **Personification** | Giving an object human qualities. |
| **Onomatopoeia** | Sound words (e.g. Bang!) |
| **Semantic/lexical field** | A set of words grouped by meaning referring to a specific subject (e.g. red, black, green, yellow are all colour words) |
| **Anaphora** | The repetition of words or phrases at the beginning of lines in poetry. |
| **Sibilance** | The repetition of a 'hissing' sound in lines of poetry. '**Sh**e du**sts** the hou**se**, I **s**weep' |
| **Imagery** | The formation of mental images, figures or likenesses of things. It includes metaphors, similes and personification. |

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|---|---|
| **Alliteration** | The repetition of the same sounds at the beginning of words in a sentence. |
| **Analogy** | Making a comparison to show similarities. |
| **Assonance** | Rhyming vowel sounds, repetition of vowel sounds. |
| **Hyperbole** | Extravagant exaggeration. |
| **Tone** | The general atmosphere of a poem or story and the effect that it has on readers. |
| **Symbolism** | A device in literature where an object represents an idea. |
| **Caesura** | A pause in a line, e.g. after the word 'dropped' in 'He dropped – more sullenly than wearily.' |
| **Consonance** | Repetition of a consonant sound in nearby words, e.g. 'si**l**ent, to vi**ll**age we**ll**s' |
| **End-stopping** | Finishing a line of poetry with the end of a phrase or sentence. |
| **Half-rhymes** | Words that have a similar, but not identical, end sound. E.g. 'shade' and 'said' |
| **Iambic pentameter** | Poetry with a metre of ten syllables – five of them stressed, and five unstressed. E.g. 'when you are old and grey and full of sleep' |
| **Iambic tetrameter** | Like iambic pentameter but with a metre of eight syllables, four stressed and four unstressed. E.g. 'I know that I shall meet my fate' |
| **Internal rhyme** | When two words in the same line rhyme, e.g. 'it is underneath the coppice on the heath' |
| **Irony** | When words are used in a sarcastic or comic way to imply the opposite of what they normally mean. It can also mean when there is a difference between what people expect and what actually happens. |
| **Petrarchan Sonnet** | A form of sonnet in which the first eight lines have a regular ABBA rhyme scheme and introduce a problem, while the final six lines have a different rhyme scheme and solve the problem. |
| **Plosive** | A short burst of sound made when you say a word containing the letters, b,d,g,k,p,t. |
| **Sonnet** | A form of poem with fourteen lines that usually follows a clear rhyme scheme. Sonnets are often used for love poetry. |
| **Syntax** | The **arrangement** of words in a sentence or phrase so that they make sense. |
| **Volta** | A turning point in the poem, when the argument or tone changes dramatically. |

## Mark Schemes

Part (a)

| BAND | AO1: 1a+b, AO1:2 | AO2 |
|---|---|---|
| 5<br>13–15 marks | Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the extract and wider text critically; show a perceptive understanding of the extract and wider text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the extract and wider text, including quotations. | Candidates: analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context. |
| 4<br>10–12 marks | Candidates: sustain focus on the task, convey ideas with considerable coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the extract and wider text, with considerable engagement; support and justify their responses by well-chosen direct reference to the extract and wider text, including quotations. | Candidates: discuss and increasingly analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology. |
| 3<br>7–9 marks | Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the extract and wider text, with engagement; support and justify their responses by appropriate direct reference to the extract and wider text, including quotations. | Candidates: comment on and begin to analyse writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology. |
| 2<br>4–6 marks | Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the extract and wider text, with some engagement; support and justify their responses by some direct reference to the extract and wider text, including some quotations. | Candidates: recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology. |

Part (b)

| BAND | AO1: 1a+b, AO1:2 | AO2 |
|---|---|---|
| 5<br>21–25 marks | Comparison is critical, illuminating and sustained across AO1 and AO2. There will be a wide ranging discussion of the similarities and/or differences between the poems. | |
| | Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the texts critically; show a perceptive understanding of the texts, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the texts, including quotations. | Candidates: analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context. |
| 4<br>16–20 marks | Comparison is focussed, coherent and sustained across AO1 and AO2. There will be a clear discussion of the similarities and/or differences between the poems. | |
| | Candidates: sustain focus on the task, convey ideas with coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the texts, with considerable engagement; support and justify their responses by well-chosen direct reference to the texts, including quotations. | Candidates: discuss and increasingly analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology. |
| 3<br>11–15 marks | Comparison is focussed across AO1 and AO2 with some valid discussion of the similarities and/or differences between the poems. | |
| | Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the texts, with engagement; support and justify their responses by appropriate direct reference to the texts, including quotations. | Candidates: comment on and begin to evaluate writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology. |
| 2<br>6–10 marks | Comparison is general with some discussion of the obvious similarities and/or differences between the poems. | |
| | Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the extract and wider text, with some engagement; support and justify their responses by some direct reference to the extract and wider text, including some quotations. | Candidates: recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology. |