

JOG

Unseen



Revision Workbook

What does the Unseen Poetry exam look like?

There are two unseen poetry questions and all candidates must answer both of them.

- The first question is an analysis of a single unseen poem. This question is worth 24 marks.
- The second question introduces an additional unseen poem. You must then compare the two poems. Curiously, this second question is only awarded 8 marks, so you can see that you must not spend much time on this.
- Ideally you should spend about 30/35 minutes on part 1 and about 10/12 minutes on part 2.

The response to unseen poetry as a whole assesses AO1 and AO2.

AO1 -

- maintain a critical style and **develop an informed personal response**
- **use textual references**, including quotations, to support and illustrate interpretations.

AO2 -

- **Analyse the language, form and structure** used by a writer to create meanings and effects, using relevant subject terminology where appropriate.

Typical Question

Q1) **How** does the poet **convey** nature in Mametz wood? 24 marks

This means methods - Look for language AND structural techniques used.

This means you need to compare the methods used and the views expressed in the two poems.

Q2) In both Mametz Wood and Futility the speakers describe their experiences of war. What are the **similarities and/or differences** between **the ways** the poets **present** these experiences 8 marks

A02 – What methods can I look out for?

<ul style="list-style-type: none"> • Personification • Simile • Metaphor • Alliteration • Onomatopoeia • Assonance 	Look out for words that can have more than one meaning. What further ideas of images could they create?	Which specific emotion are you encouraged to feel as a result of the words used?
Identify the specific techniques that have been used in the text Consider what impact they have upon the tone?	Analysing LANGUAGE could involve...	Choose adjectives, adverbs, verbs, nouns to explode - how do these suggest what the poem is about?
Consider the language used and what it represents about the speaker? Is it timid? Apologetic? What does it reveal about them?	Which words help you identify the tone or mood? How do the words imply the speaker's feelings of attitude?	<ul style="list-style-type: none"> • Emotive Language • Direct Address • Hyperbole • Rhetorical Question • Semantic Field

<ul style="list-style-type: none"> • Stanzas • Punctuation Use • Rhythm • Narrative viewpoint • Iambic Pentameter • Enjambment 	How do the line lengths change or develop? What effective does this have?	Are stanzas of equal lengths? If not how does this effect the poem or link to the overall ideas expressed?
How does the rhythm of the poem impact on the poem? What is the significance of the words that rhyme?	Analysing STRUCTURE could involve...	What does each stanza focus on? How does the poem progress? Why is this important?
Is there a specific type of meter in the poem? Does this represent anything significant?	Is there a deviation between stanza structures?	Whose point of view is the poem expressed from? What is the significance of this?

How to plan and structure your answer

Q1) How does the poet convey nature in Mametz wood?

24 marks

Remember that for this question you are being assessed on A01 and A02

How to approach the question:

- **Step One** - Always read the title and question (circle key words in the question).
- **Step Two** - Answer the question in three words
 - Nature is...
 - Nature is...
 - Nature is...
- **Step Three** - Find evidence to support your three ideas
 - 2 x language and 1 x structure (if you can)
- **Step Four** - Write up your ideas

How to structure an answer:

P1: Intro that answers the question / has an argument

P2 & 3 analytical paragraph analysing language x 2

P4: analytical paragraph analysing structure.

P5: Conclusion restating ideas / mood / themes

Q2) In both Mametz Wood and Futility the speakers describe their experiences of war. What are the similarities and/or differences between the ways the poets present these experiences?

8 marks

Remember, for this question you are only being marked on A02.

How to approach the question

As you have such a little amount of allocated time for this short question, a brief plan (if any) will suffice, but start writing as soon as possible.

- Step 1: circle the key words in the question
- Step 2: Re-read both poem and identify the similarities and differences in the views expressed.
- Step 3: Find evidence and identify the similarities/differences in the METHODS used.

How to structure your answer:

- You do not need an intro or a conclusion.
- Aim to write 1-2 detailed comparative paragraphs comparing the methods used and how they help to get the message across to the reader.
 - PEELEE (point, evidence, explain, link (comparison), evidence explain X2(if you have time))
- Try to include a reference to structure in one of the paragraphs

Q1 – Model Answer

Mametz Wood (2005)

Owen Sheers

For years afterwards the farmers found them -
the wasted young, turning up under their plough blades
as they tended the land back into itself.

A chit of bone, the china plate of a shoulder blade,
the relic of a finger, the blown
and broken bird's egg of a skull,

all mimicked now in flint, breaking blue in white
across this field where they were told to walk, not run,
towards the wood and its nesting machine guns.

And even now the earth stands sentinel,
reaching back into itself for reminders of what happened
like a wound working a foreign body to the surface of the skin.

This morning, twenty men buried in one long grave,
a broken mosaic of bone linked arm in arm,
their skeletons paused mid dance-macabre

in boots that outlasted them,
their socketed heads tilted back at an angle
and their jaws, those that have them, dropped open.

As if the notes they had sung
have only now, with this unearthing,
slipped from their absent tongues.

Q1) How does the poet convey nature in Mametz wood?

24 marks

Model answer:

In 'Mametz Wood', Sheers highlights the wartorn beauty of nature. Using **imagery** of both past and present, he shows the wood's transition from a battlefield to the eventual unearthing of the soldiers' remains and their intermingling with the natural beauty of the woods.

The **title**, 'Mametz Wood', evokes a peaceful, pastoral **setting**. This tranquil **atmosphere** is destroyed in **first stanza** when the **speaker** describes the farmers digging up the bones of the soldiers: a head is described as being a 'blown / and broken bird's egg of a skull.' The **adjective** 'blown' describes an egg with all the insides removed, leaving only the fragile shell; this gives us a sense of the fragility of the skull, which is continued with the adjective 'broken.' The **alliterative consonants** in the phrase make us pause over each word, emphasising the senseless destruction. Finally, the **image** of an 'egg', which is associated with birth and the potential for new life, is juxtaposed with the image of a 'skull', which is universally **symbolic** of death. Sheers may be drawing a comparison between the youth of the soldiers and the constant birth in nature; however, he also may be showing how nature keeps renewing itself, and is creating new life out of and around the destruction of the young soldiers.

The **last 3 lines of the stanza** give us an impression of nature's feelings and actions in the face of such tragedy: 'earth stands sentinel', the **personification** suggesting that earth is watching over the bodies, an idea that is continued in the next line with earth 'reaching back into itself for reminders of what happened.' It seems here that while people have forgotten what happened, nature cannot. Nature's feelings about the deaths are described more explicitly with a **simile**: 'like a wound working a foreign body to the surface of the skin.' The **noun** 'wound' suggests that nature itself was hurt by the battle, but the phrase 'foreign body' further suggests that the boys themselves do not belong in this earth. Nature is rejecting them like an infection.

The poem is divided up into **two stanzas**: the first allows the poet to use **circumlocution** to describe what happened over a span of many years, as indicated by the opening phrase 'for years afterward'. This allows Sheers to work between past and present events, describing how the bodies changed. The second stanza opens with a specific time and **statistic**, to emphasise the horror of the event: 'This morning, twenty men buried in one long grave'. By waiting until the **end of the poem** for the most horrific discovery, Sheers is able to highlight the role of nature in the gradual unearthing of the soldiers: we see that this was not a single day's discovery, but a process of uncovering that took place over many years. At the end, Sheers describes this discovery with the **verb** 'unearthing'; it is suggested that nature played the main role in ensuring that the soldiers' story was not forgotten. This is also implied by the description of how the men's mouths were open, 'As if the notes they had sung...slipped from their absent tongues.' The **sound imagery** of the open mouths and the notes harkens back to the earlier image of the egg; it is as if nature is giving the forgotten soldiers a voice.

In conclusion, nature is presented as a force for justice in this poem, giving the soldiers' remains beauty and forcing their painful story to the surface.

Mark scheme

Q1 – 24 marks

Mark	AO	Typical features	How to arrive at a mark
Level 6 <i>Convincing, critical analysis and exploration</i> 21–24 marks	AO1	<ul style="list-style-type: none"> Critical, exploratory conceptualised response to task and text Judicious use of precise references to support interpretation(s) 	<p>At the top of the level, a candidate's response is likely to be a critical, exploratory, well-structured argument. It takes a conceptualised approach to the task supported by a range of judicious references. There will be a fine-grained and insightful analysis of language and form and structure supported by judicious use of subject terminology.</p> <p>At the bottom of the level, a candidate will have level 5 and be starting to demonstrate elements of exploratory thought and / or analysis of writers' methods.</p>
	AO2	<ul style="list-style-type: none"> Analysis of writer's methods with subject terminology used judiciously Exploration of effects of writer's methods -to create meanings 	
Level 5 <i>Thoughtful, developed consideration</i> 17–20 marks	AO1	<ul style="list-style-type: none"> Thoughtful, developed response to task and text Apt references integrated into interpretation(s) 	<p>At the top of the level, a candidate's response is likely to include be thoughtful, detailed and developed. It takes a considered approach to the task with references integrated into interpretation; there will be a detailed examination of the effects of language and/or structure and/or form supported by apt use of subject terminology.</p> <p>At the bottom of the level, a candidate will have level 4 and be starting to demonstrate elements of thoughtful consideration and / or examination of writers' methods.</p>
	AO2	<ul style="list-style-type: none"> Examination of writer's methods with subject terminology used effectively to support consideration of methods Examination of effects of writer's methods -to create meanings 	
Level 4 <i>Clear understanding</i> 13–16 marks	AO1	<ul style="list-style-type: none"> Clear, explained response to task and text Effective use of references to support explanation 	<p>At the top of the level, a candidate's response is likely to be clear, sustained and consistent. It takes a focused response to the task which demonstrates clear understanding. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects of a range of writer's methods supported by appropriate use of subject terminology.</p> <p>At the bottom of the level, a candidate will have level 3 and be starting to demonstrate elements of understanding and / or explanation of writer's methods.</p>
	AO2	<ul style="list-style-type: none"> Clear explanation of writer's methods with appropriate use of relevant subject terminology Understanding of effects of writer's method to create meanings 	
Level 3 <i>Explained, structured comments</i> 9–12 marks	AO1	<ul style="list-style-type: none"> Some explained response to task and text References used to support a range of relevant comments 	<p>At the top of the level, a candidate's response is likely to be explanatory in parts. It focuses on the task with a range of points exemplified by relevant references from the text; there will be identification of effects of a range of writer's methods supported by relevant use of subject terminology.</p> <p>At the bottom of the level, a candidate will level 2 and be starting to explain and / or make relevant comments on writer's methods.</p>
	AO2	<ul style="list-style-type: none"> Explained/relevant comments on writer's methods with some relevant use of subject terminology Identification of effects of writer's methods to create meanings 	

Q2 – 8 marks

Mark	AO	Typical features of response
Level 4 7–8 marks	AO2	<ul style="list-style-type: none"> Exploratory comparison of writers' use of language, structure and form with subject terminology used judiciously Convincing comparison of effects of writers' methods to create meanings
Level 3 5–6 marks	AO2	<ul style="list-style-type: none"> Thoughtful comparison of writers' use of language and/or structure and/or form with subject terminology used effectively to support consideration of methods Comparative examination of effects of writers' methods to create meanings
Level 2 3–4 marks	AO2	<ul style="list-style-type: none"> Relevant comparison of writers' use of language and/or structure and/or form with some relevant use of subject terminology Some comparison of effects of writers' methods to create meanings
Level 1 1–2 marks	AO2	<ul style="list-style-type: none"> Some links between writers' use of language or structure or form Some links between effects of writers' methods to create meanings
0 marks		Nothing worthy of credit/nothing written

Practise Questions: Set 1

First Love


Falling in love was like falling down the stairs
Each stair had her name on it
And he went bouncing down each one like a tongue-tied
lunatic
One day of loving her was an ordinary year
He transformed her into what he wanted
And the scent from her
Was the best scent in the world
Fifteen he was fifteen
Each night he dreamed of her
Each day he telephoned her
Each day was unfamiliar
Scary even
And the fear of her going weighed on him like a stone
And when he could not see her for two nights running
It seemed a century had passed
And meeting her and staring at her face
He knew he would feel as he did forever
Hopelessly in love
Sick with it
And not even knowing her second name yet
It was the first time
The best time
A time that would last forever
Because it was new
Because he was ignorant it could ever end
It was endless

Brian Patten


Q1) In *First Love*, how does the poet present the speaker's feelings about falling in Love?

[24 Marks]


Paragraph 1 intro and 'Title': What does the title of the poem suggest? Evidence and analysis (what/how/why)




Paragraph 2 'Language': Identify a language feature. Detailed analysis of the evidence. Zoom in on a key word. Identify the word class. Explore at least 2/3 connotations. What/how/why.



Paragraph 3 'Language': Identify a 2nd language feature. Detailed analysis of the evidence. Zoom in on a key word. Identify the word class. Explore at least 2/3 connotations. What/how/why.



Paragraph 4 'Structure': Identify a structural feature (1. opening and ending lines/ stanzas- juxtaposition or cyclical structure OR a form of repetition- words, lines, ideas). Detailed analysis of the evidence. What/how/why



Comparison question

First Frost

A girl is freezing in a telephone booth,
huddled in her flimsy coat,
her face stained by tears
and smeared with lipstick.

She breathes on her thin little fingers.
Fingers like ice. Glass beads in her ears.

She has to beat her way back alone
down the icy street.

First frost. A beginning of losses.
The first frost of telephone phrases.

It is the start of winter glittering on her cheek,
the first frost of having been hurt.

Andrei Voznesensky

Q2) In both 'First Love' and 'First Frost' the speakers describe feelings about significant, first experiences.

What are the similarities and/or differences between the ways the poets present those feelings?

[8 marks]

Point 1 'Poem 1': What is the poet presenting? Evidence which supports this. **Identify a writer's method.** Detailed analysis. What/how/why



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Point 2 'Poem 2': Comparative word What is the poet presenting? Evidence which supports this. **Identify a writer's method.** Detailed analysis. What/how/why



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Practise questions - Set 2

Composed upon Westminster Bridge

Earth has not anything to show more fair:
Dull would he be of soul who could pass by
A sight so touching in its majesty:
This City now doth, like a garment¹, wear
The beauty of the morning; silent, bare,
Ships, towers, domes, theatres, and temples lie
Open unto the fields, and to the sky;
All bright and glittering in the smokeless air.
Never did sun more beautifully steep
In his first splendour, valley, rock, or hill;
Ne'er saw I, never felt, a calm so deep!
The river glideth² at his own sweet will³:
Dear God! the very houses seem asleep;
And all that mighty heart is lying still!

¹ Garment: Item of clothing

² Glideth: To glide


³ Will: In this sense, will means 'intent' or desire, as if the river has its own intentions

William Wordsworth


Q1) In 'Composed upon Westminster Bridge,' how does the poet present ideas about London?

24 marks


Paragraph 1 intro and 'Title': What does the title of the poem suggest? Evidence and analysis (what/how/why)



Paragraph 2 'Language': Identify a language feature. Detailed analysis of the evidence. Zoom in on a key word. Identify the word class. Explore at least 2/3 connotations. What/how/why.



Paragraph 3 'Language': Identify a 2nd language feature. Detailed analysis of the evidence. Zoom in on a key word. Identify the word class. Explore at least 2/3 connotations. What/how/why.



Paragraph 4 'Structure': Identify a structural feature (1. opening and ending lines/ stanzas- juxtaposition or cyclical structure OR a form of repetition- words, lines, ideas). Detailed analysis of the evidence. What/how/why

Comparison question

Symphony in Yellow

An omnibus¹ across the bridge
Crawls like a yellow butterfly,
And, here and there, a passer-by
Shows like a little restless midge¹.

Big barges¹ full of yellow hay
Are moored against the shadowy wharf¹,
And, like a yellow silken scarf,
The thick fog hangs along the quay¹.

The yellow leaves begin to fade
And flutter from the Temple elms¹,
And at my feet the pale green Thames
Lies like a rod of rippled jade¹.

¹ Omnibus: Bus

² Midge: Small Insect

³ Barge: Flat boat used to carry goods

⁴ Wharf: Area where ships and boats are moored

⁵ Quay: Platform where ships can be unloaded or loaded

⁶ Elm: Type of tree

⁷ Jade: Type of precious stone

Q2) In both 'Composed upon Westminster Bridge' and 'Symphony in Yellow' the poets present ideas about London

What are the similarities and/or differences between the ways the poets present those ideas?
[8 marks]

Point 1 'Poem 1': What is the poet presenting? Evidence which supports this. **Identify a writer's method.** Detailed analysis. What/how/why



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Point 2 'Poem 2': Comparative word What is the poet presenting? Evidence which supports this. **Identify a writer's method.** Detailed analysis. What/how/why



A large, empty rounded rectangular box with a black border, intended for the student's response to Point 2.

Practise questions - set 3

Nettles


My son aged three fell in the nettle bed.
'Bed' seemed a curious name for those green spears,
That regiment of spite behind the shed:
It was no place for rest. With sobs and tears
5 The boy came seeking comfort and I saw
White blisters beaded on his tender skin.
We soothed him till his pain was not so raw.
At last he offered us a watery grin,
And then I took my hook and honed the blade
10 And went outside and slashed in fury with it
Till not a nettle in that fierce parade
Stood upright any more. Next task: I lit
funeral pyre to burn the fallen dead.
But in two weeks the busy sun and rain
15 Had called up tall recruits behind the shed:
My son would often feel sharp wounds again.

Vernon Scannell


Q1) In *Nettles*, how does the poet present the speaker's feelings about his son?

[24 Marks]


Paragraph 1 intro and 'Title': What does the title of the poem suggest? Evidence and analysis (what/how/why)



Paragraph 2 'Language': Identify a language feature. Detailed analysis of the evidence. Zoom in on a key word. Identify the word class. Explore at least 2/3 connotations. What/how/why.



Paragraph 3 'Language': Identify a 2nd language feature. Detailed analysis of the evidence. Zoom in on a key word. Identify the word class. Explore at least 2/3 connotations. What/how/why.



Paragraph 4 'Structure': Identify a structural feature (1. opening and ending lines/ stanzas- juxtaposition or cyclical structure OR a form of repetition- words, lines, ideas). Detailed analysis of the evidence. What/how/why

Comparison Question

A Child's Sleep

I stood at the edge of my child's sleep
hearing her breathe;
although I could not enter there,
I could not leave.

Her sleep was a small wood,
perfumed with flowers;
dark, peaceful, sacred,
acred in hours.

And she was the spirit that lives
in the heart of such woods;
without time, without history,
wordlessly good.

I spoke her name, a pebble dropped
in the still night,
and saw her stir, both open palms
cupping their soft light;

then went to the window. The greater dark
outside the room
gazed back, maternal, wise,
with its face of moon.

Carol Ann Duffy

Q2) In both 'Nettles' and 'A Child's Sleep' the speakers describe feelings about their children. What are the similarities and/or differences between the ways the poets present those feelings?

[8 marks]

Point 1 'Poem 1': What is the poet presenting? Evidence which supports this. **Identify a writer's method.** Detailed analysis. What/how/why



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Point 2 'Poem 2': Comparative word What is the poet presenting? Evidence which supports this. **Identify a writer's method.** Detailed analysis. What/how/why



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Practise Questions - Set 4

Dulce et Decorum Est

Bent double, like old beggars under sacks,
Knock-kneed, coughing like hags, we cursed through sludge,
Till on the haunting flares we turned our backs,
And towards our distant rest began to trudge.
Men marched asleep. Many had lost their boots,
But limped on, blood-shod. All went lame; all blind;
Drunk with fatigue; deaf even to the hoots
Of gas-shells dropping softly behind.

Gas! GAS! Quick, boys!—An ecstasy of fumbling
Fitting the clumsy helmets just in time,
But someone still was yelling out and stumbling
And flound'ring like a man in fire or lime.—
Dim through the misty panes and thick green light,
As under a green sea, I saw him drowning.


In all my dreams before my helpless sight,
He plunges at me, guttering, choking, drowning.

If in some smothering dreams, you too could pace
Behind the wagon that we flung him in,
And watch the white eyes writhing in his face,
His hanging face, like a devil's sick of sin;
If you could hear, at every jolt, the blood
Come gargling from the froth-corrupted lungs,
Obscene as cancer, bitter as the cud
Of vile, incurable sores on innocent tongues,—
My friend, you would not tell with such high zest
To children ardent for some desperate glory,
The old Lie: Dulce et decorum est
Pro patria mori.


-Wilfred Owen

Q1) In 'Dulce et Decorum Est' how does the poet present the speaker's experience of war? [24 Marks]


Paragraph 1 intro and 'Title': What does the title of the poem suggest? Evidence and analysis (what/how/why)



Paragraph 2 'Language': Identify a language feature. Detailed analysis of the evidence. Zoom in on a key word. Identify the word class. Explore at least 2/3 connotations. What/how/why.



Paragraph 3 'Language': Identify a 2nd language feature. Detailed analysis of the evidence. Zoom in on a key word. Identify the word class. Explore at least 2/3 connotations. What/how/why.



Paragraph 4 'Structure': Identify a structural feature (1. opening and ending lines/ stanzas- juxtaposition or cyclical structure OR a form of repetition- words, lines, ideas). Detailed analysis of the evidence. What/how/why

Comparison Question

Attack

At dawn the ridge emerges massed and dun
In the wild purple of the glow'ring sun,
Smouldering through spouts of drifting smoke that
shroud

The menacing scarred slope; and, one by one,
Tanks creep and topple forward to the wire.
The barrage roars and lifts. Then, clumsily bowed
With bombs and guns and shovels and battle-gear,
Men jostle and climb to meet the bristling fire.
Lines of grey, muttering faces, masked with fear,
They leave their trenches, going over the top,
While time ticks blank and busy on their wrists,
And hope, with furtive eyes and grappling fists,
Flounders in mud. O Jesus, make it stop!

-Siegfried Sassoon

Q2 In both 'Dulce et Decorum Est' and 'Attack' the speakers describe their experiences of war.

What are the similarities and/or differences between the ways the poets present these experiences?

[8 marks]

Point 1 'Poem 1': What is the poet presenting? Evidence which supports this. **Identify a writer's method.** Detailed analysis. What/how/why



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Point 2 'Poem 2': Comparative word What is the poet presenting? Evidence which supports this. **Identify a writer's method.** Detailed analysis. What/how/why



A large, empty, rounded rectangular box with a black border, intended for writing the analysis for Point 2.

Practise questions - set 5

One Art

The art of losing isn't hard to master;
so many things seem filled with the intent
to be lost that their loss is no disaster.

Lose something every day. Accept the fluster
of lost door keys, the hour badly spent.
The art of losing isn't hard to master.

Then practise losing farther, losing faster:
places, and names, and where it was you meant
to travel. None of these will bring disaster.

I lost my mother's watch. And look! my last, or
next-to-last, of three loved houses went.
The art of losing isn't hard to master.

I lost two cities, lovely ones. And, vaster,
some realms I owned, two rivers, a continent.
I miss them, but it wasn't a disaster.


– Even losing you (the joking voice, a gesture
I love) I shan't have lied. It's evident
the art of losing's not too hard to master
though it may look like (Write it!) like disaster.

Elizabeth Bishop


Q1 In 'One Art', how does the speaker convey their feelings about the subject of loss?

[24 Marks]


Paragraph 1 intro and 'Title': What does the title of the poem suggest? Evidence and analysis (what/how/why)



Paragraph 2 'Language': Identify a language feature. Detailed analysis of the evidence. Zoom in on a key word. Identify the word class. Explore at least 2/3 connotations. What/how/why.



Paragraph 3 'Language': Identify a 2nd language feature. Detailed analysis of the evidence. Zoom in on a key word. Identify the word class. Explore at least 2/3 connotations. What/how/why.



Paragraph 4 'Structure': Identify a structural feature (1. opening and ending lines/ stanzas- juxtaposition or cyclical structure OR a form of repetition- words, lines, ideas). Detailed analysis of the evidence. What/how/why

Comparison Question

Grief

Trying to remember you
is like carrying water
in my hands a long distance
across sand. Somewhere people are waiting.
They have drunk nothing for days.

Your name was the food I lived on;
now my mouth is full of dirt and ash.
To say your name was to be surrounded
by feathers and silk; now, reaching out,
I touch glass and barbed wire.
Your name was the thread connecting my life;
now I am fragments on a tailor's floor.

I was dancing when I
learned of your death; may
my feet be severed from my body.

Stephen Dobyns

Q2) In both 'One Art' and 'Grief', the speakers describe the death of a loved one. What are the similarities and/or differences between the ways the poets present these feelings?

8 marks

Point 1 'Poem 1': What is the poet presenting? Evidence which supports this. **Identify a writer's method.** Detailed analysis. What/how/why



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Point 2 'Poem 2': **Comparative word** What is the poet presenting? Evidence which supports this. **Identify a writer's method.** Detailed analysis. What/how/why



A large, empty, rounded rectangular box with a black border, intended for writing the analysis for Point 2.

Practise questions - set 6

Alpine Letter

Love? If you'd asked me yesterday, I'd say
love is a saw that amputates the heart.
I'd call it my disease, I'd call it plague.
But yesterday, I hadn't heard from you.

So call it the weight of light that holds one soul
connected to another. Or a tear
that falls in all gratitude, becoming sea.
Call it the only word that comforts me.

The sight of your writing has me on the floor,
the curve of each letter looped about my heart.
And in this ink, the tenor of your voice.
And in this ink the movement of your hand.


The Alps, now, cut their teeth upon the sky,
and pressing on to set these granite jaws
between us, not a mile will do me harm.
Your letter, in my coat, will keep me warm.

Ros Barber


Q1) In 'Alpine Letter,' how does the poet present ideas about love?

[24 Marks]


Paragraph 1 intro and 'Title': What does the title of the poem suggest? Evidence and analysis (what/how/why)



Paragraph 2 'Language': Identify a language feature. Detailed analysis of the evidence. Zoom in on a key word. Identify the word class. Explore at least 2/3 connotations. What/how/why.



Paragraph 3 'Language': Identify a 2nd language feature. Detailed analysis of the evidence. Zoom in on a key word. Identify the word class. Explore at least 2/3 connotations. What/how/why.



Paragraph 4 'Structure': Identify a structural feature (1. opening and ending lines/ stanzas- juxtaposition or cyclical structure OR a form of repetition- words, lines, ideas). Detailed analysis of the evidence. What/how/why

Comparison question

Miles Away

I want you and you are not here. I pause
in this garden, breathing the colour thought is
before language into still air. Even your name
is a pale ghost and, though I exhale it again
and again, it will not stay with me. Tonight
I make you up, imagine you, your movements clearer
than the words I have you say you said before.

Wherever you are now, inside my head you fix me
with a look, standing here whilst cool late light
dissolves into the earth. I have got your mouth wrong,
but still it smiles. I hold you closer, miles away,
inventing love, until the calls of nightjars
interrupt and turn what was to come, was certain,
into memory. The stars are filming us for no one.

Carol Ann Duffy

Q2 In both 'Alpine Letter' and 'Miles Away,' the poets discuss romantic love. What are the similarities and/or differences between the ways the poets present their ideas about love?

[8 marks]

Point 1 'Poem 1': What is the poet presenting? Evidence which supports this. **Identify a writer's method.** Detailed analysis. What/how/why



A large, empty rounded rectangular box with a black border, intended for the detailed analysis of the first poem.

Point 2 'Poem 2': Comparative word What is the poet presenting? Evidence which supports this. **Identify a writer's method.** Detailed analysis. What/how/why



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Glossary

There is space for you to add your own key terms and definitions

Language techniques

Poetic Technique	Definition
Adjective	Describing words
Alliteration	Repetition of consonant sounds at the start of two or more words
Assonance	Repetition of vowel sounds within two or more words
Imagery	Visual pictures in the reader's mind
Metaphor	Saying something is something else
Onomatopoeia	The use of words which imitate a sound
Oxymoron	Two words of opposite meaning placed next to each other
Personification	Giving human qualities to inanimate objects
Sibilance	Repetition of the letter 's'
Simile	Comparison between two things using 'like' or 'as'
Verbs	'Doing' words
Symbol	Writers use something unrelated (possibly an every-day object), to represent a deeper thought or feeling.
Semantic field	A collection of words, symbols, ideas relating to the same category.

Structure techniques

Poetic Technique	Definition
Ballad	A poem that tells a story
Caesura	The use of punctuation within a line of poetry
Enjambment	When a sentence in a poem runs onto the next line
Form	The type of poem it is
Free verse	A poem with no rhyme scheme
Dramatic Monologue	A type of poem written as a speech from an individual or character
Repetition	The duplication of words or phrases throughout a poem
Rhyme Scheme	The structure of rhymes within a poem
Rhythm	The beat, pace or flow of a poem
Speaker/poetic voice	The person speaking in the poem - may be different from the poet
Stanza	A verse or paragraph of a poem
Tone	The feeling of the poem
Juxtaposition	Two ideas, words, events, or characters next to each other which encourages the reader to contrast/compare them for a specific purpose.