



Chestnut Grove Academy

Poetry Anthology
& Unseen Poetry
Revision Booklet

Name: _____

Tutor Group: _____

Class Teacher: _____

The Exam

- On Paper 2 of English Literature GCSE – 25% of Literature mark.
- 2 hour 15 minute exam for both Great Expectations (Section A) and Poetry Anthology and Unseen Poetry (Section B).
- Section B, Part 1: Poetry Anthology – spend 35 minutes on this section (20 marks).
- Section B, Part 2: Unseen Poetry – spend 45 minutes on this section (20 marks).
- Closed book exam.

Part 1: Poetry Anthology

Answer ONE question from this section on the Conflict collection of poems we have studied.

You will be given one poem from the anthology. COMPARE how the poet of the given poem and one other poem present a theme related to conflict.

You will be assessed on:

(AO2): How language, structure and form create meaning.

(AO3): The context in which the poems were written.

As well as your ability to compare the poems.

Part 2: Unseen Poetry

Answer the ONE question in this section comparing two unseen contemporary poems.

You will be given two poems linked by a theme.

COMPARE how the two poets present the theme through language, structure and form (AO2).

Part 1:

Poetry

Anthology

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Conflict

Part 1 Poetry Anthology Mark Scheme:

Level	Mark (20 marks)	Descriptor Bullet 1 (Comparison), Bullets 2, 3 and 4 (15 marks) – AO2, Bullet 5 – AO3 (5 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • There is little or no comparison of the two poems. • Identification of form and structure is minimal. • There is little awareness of the language used by the poets. • Little evidence of relevant subject terminology. • There is little awareness of context and little comment on the relationship between poems and context.
Level 2	5–8	<ul style="list-style-type: none"> • There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences, supported with some ideas from the poems. • There is some comment on the form and structure of the poems. • Some awareness of the poets' use of language is shown, but without development. • Limited use of relevant subject terminology to support examples given. • There is some awareness of relevant context and some comment on the relationship between poems and context. <p>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.</p>
Level 3	9–12	<ul style="list-style-type: none"> • The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. • The response shows a sound understanding of form and structure and links them to their effect. • There is clear awareness, with sound examples, of the poets' use of language and of its effect on the reader. • Relevant subject terminology is used to support examples given. • There is sound comment on relevant context and sound relevant comment on the relationship between poems and context.
Level 4	13–16	<ul style="list-style-type: none"> • The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences, and ideas are supported throughout with relevant examples from both poems. • Analysis of form and structure and their effect is sustained. • The candidate comments effectively on the poets' use of language and its effect on the reader. • Relevant subject terminology is used accurately and appropriately to develop ideas. • There is sustained comment on relevant context and detailed awareness of the relationship between poems and context.
Level 5	17–20	<ul style="list-style-type: none"> • The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and/or differences between the poems considered. • There is perceptive grasp of form and structure and their effect. • The response offers a cohesive evaluation of the poets' language and its effect on the reader. • Relevant subject terminology is integrated and precise. • There is excellent understanding of context, and convincing understanding of the relationship between poems and context is integrated into the response.

The mark scheme in our own words:

- You MUST comment on LANGUAGE, STRUCTURE and FORM
- You MUST quote from BOTH poems and name language and structure devices
- You MUST refer to the context in which the poems were written and how the poet explores that context
- You MUST compare the ideas presented in both poems, exploring similarities and differences.

To get Level 3:

Level 3	9-12	<ul style="list-style-type: none">• The response compares and contrasts a range of points and considers some similarities and/or differences between the poems.• The response shows a sound understanding of form and structure and links them to their effect.• There is clear awareness, with sound examples, of the poets' use of language and of its effect on the reader.• Relevant subject terminology is used to support examples given.• There is sound comment on relevant context and sound relevant comment on the relationship between poems and context.
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Find 3 or 4 similarities and differences between the two poems

Link the ideas you explore to the context in which the poem was written

Comment on language structure AND form for each poem and how they present the poet's message and have an effect on the reader. Make sure you name devices.

You need 3 quotations from each poem for a range

Example answer:

Both 'Catrin' and 'Poppies' explore a difficult relationship between a mother and their child. Clarke writes about the birth of her own daughter and describes the umbilical cord through a metaphor: "The tight / red rope of love which we both / fought over". It is like they are playing tug of war and fighting, but the word 'love' suggests she cares for her daughter. Red could suggest love but also a warning of difficulties. Weir talks about a mother whose son is going off to war, as the Iraq war was happening when the poem was written. Similarly to Clarke, Weir shows love and difficulties in the line: "I resisted the impulse / to run my fingers through the gelled / blackthorns of your hair." This shows she wants to care for her son and stroke his hair, but the metaphor of 'gelled blackthorns' suggests the son is hard and doesn't want to be looked after.

To get Level 4

Level 4	13-16	<ul style="list-style-type: none"> • The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences, and ideas are supported throughout with relevant examples from both poems. • Analysis of form and structure and their effect is sustained. • The candidate comments effectively on the poets' use of language and its effect on the reader. • Relevant subject terminology is used accurately and appropriately to develop ideas. • There is sustained comment on relevant context and detailed awareness of the relationship between poems and context.
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The comparisons of similarities and differences is specific and varied.

4-5 quotations from each poem
 – with some points being supported by more than one quotation or identifying more than one device

There is a close focus on language, form and structure throughout with good examples for each point made

Each point is supported by context with clear links to how that context is explored or expressed

Example answer:

Both 'Catrin' and 'Poppies' explore a difficult relationship between a mother and their child. In Catrin, Clarke write about the birth of her daughter, using first person to show it is her personal experience. She uses a metaphor to show the difficult relationship: "The tight / red rope of love which we both / fought over". The contrast between love and fighting shows Clarke has mixed feelings and experiences both love and conflict in her relationship with her

daughter. The enjambment suggests a tug of war between mother and daughter as the fight over the 'red rope'. 'Poppies' was written at the time of the Iraq war and Weir reflects on the feelings of mothers whose sons went off to war. She uses contrasting images to show the mother's confused emotions. This is shown in the line: "I resisted the impulse / to run my fingers through the gelled / blackthorns of your hair." While running fingers through his hair is caring, the metaphor of 'gelled blackthorns' suggests the son is tough and hard, not a little boy. Weir also uses enjambment, like Clarke, to show the mother is struggling to contain her emotions. The difference is, in Catrin both mother and daughter are fighting, but in Poppies the son is the one pulling away.

To get Level 5:

Level 5	17-20	<ul style="list-style-type: none"> • The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and/or differences between the poems considered. • There is perceptive grasp of form and structure and their effect. • The response offers a cohesive evaluation of the poets' language and its effect on the reader. • Relevant subject terminology is integrated and precise. • There is excellent understanding of context, and convincing understanding of the relationship between poems and context is integrated into the response.
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Detailed analysis of both similarities and differences at the same time.

The effect of language, structure and form are considered simultaneously

Context is woven into your analysis, and explored alongside the themes and ideas presented

Example answer:

Both 'Catrin' and 'Poppies' explore a difficult relationship between a mother and their child. While the source of that difficulty differs, both mothers express a struggle in having to let go of their children as they grow up. In Clarke's autobiographical poem 'Catrin', she expresses the confusing emotions she has at the birth of her daughter. The poem is written in first person to show it is a personal account, though she refers to her daughter in the poem as 'child' to show it is a universal experience of being a mother. The metaphor: "The tight / red rope of love which we both / fought over" literally represents the umbilical cord during the birth of Catrin, but also metaphorically represents the bond between mother and daughter. The juxtaposition of 'love' and 'fought over' implies the mixed feelings of struggle and love Clarke has for her daughter. This is further emphasised by the enjambment, reflecting the struggle as it is as if the lines are being pushed and pulled, just like Clarke's emotions. The tough sounds created in the alliteration and assonance in the line 'red rope of love' emphasises the struggle and closeness of their relationship. Similarly, in 'Poppies' Weir uses contrasting imagery, but instead to show the mother longing to protect her son, who is no longer an innocent child. The poem, again in first person like Catrin, to show a personal

experience, explores the worries of a mother as her son goes to war, it also remains universal to allow the reader to reflect on the experience of all mothers during the time of the Iraq war which was happening when the poem was published. The mother's struggle is shown in the line: "I resisted the impulse / to run my fingers through the gelled / blackthorns of your hair." Here we have a juxtaposition between the caring, maternal act of 'run[ning] my fingers' through his hair and the metaphorical description of his hair as 'gelled blackthorns', which suggests a hardened toughness, implying her son is not the fragile innocent boy he once was. Like, Clarke, Weir uses enjambment to show the mother struggling to contain her emotions as her son joins the army. There are differences in the relationships between each mother and their child, as while Clarke is exploring a mutual struggle for separation and independence in which they "both fought", the mother in Weir's poem is having to "resist" mothering her son when she pulls away from him and leaves.

Key Terminology

Language	Structure	Form
Simile	Caesura	Ballad
Metaphor	Enjambment	Dramatic monologue
Extended metaphor	Repetition	First person
Personification	Refrain	Quatrains
Oxymoron	Meter	Rhyming couplets
Juxtaposition	Listing	Rhyme scheme
Rhetorical question	Rhyme	Poetic persona
Symbolise	Rhythm	Blank verse
Imagery		Epic poem
Alliteration		
Plosive alliteration		
Fricative alliteration		
Sibilance		
Assonance		
Repetition		

Direct address		
Dialect		
Tone		

INSERT POEMS HERE

Practice exam questions

1.

Half-caste

Excuse me standing on one leg I'm half-caste		wid a white key is a half-caste symphony/	30
Explain yusef wha yu mean	5	Explain yusef wha yu mean	
when you say half-caste yu mean when picasso mix red an green is a half-caste canvas/ explain yusef	10	Ah listening to yu wid de keen half of mih ear Ah lookin at yu wid de keen half of mih eye and when I'm introduced to yu I'm sure you'll understand why I offer yu half-a-hand	35
when yu say half-caste yu mean when light an shadow mix in de sky is a half-caste weather/ well in dat case england weather nearly always half-caste in fact some o dem cloud half-caste till dem overcast	15	an when I sleep at night I close half-a-eye consequently when I dream I dream half-a-dream an when moon begin to glow I half-caste human being cast half-a-shadow but yu must come back tomorrow wid de whole of yu eye an de whole of yu ear an de whole of yu mind	40
so spiteful dem dont want de sun pass ah rass/ explain yusef wha yu mean when you say half-caste yu mean tchaikovsky sit down at dah piano an mix a black key	20		45
	25	an I will tell yu de other half of my story	50

John Agard (1996)

Re-read Half-caste. Choose one other poem from the Conflict anthology.

Compare how different ideas about identity are presented in the two poems.

In your answer, you should consider the:

- poets' use of language, form and structure
- influence of the contexts in which the poems were written.

2.

What Were They Like?

- 1) Did the people of Viet Nam
use lanterns of stone?
 - 2) Did they hold ceremonies
to reverence the opening of buds?
 - 3) Were they inclined to quiet laughter? 5
 - 4) Did they use bone and ivory,
jade and silver, for ornament?
 - 5) Had they an epic poem?
 - 6) Did they distinguish between speech and singing?
-
- 1) Sir, their light hearts turned to stone. 10
It is not remembered whether in gardens
stone lanterns illumined pleasant ways.
 - 2) Perhaps they gathered once to delight in blossom,
but after their children were killed
there were no more buds) 15
 - 3) Sir, laughter is bitter to the burned mouth.
 - 4) A dream ago, perhaps. Ornament is for joy.
All the bones were charred.
 - 5) It is not remembered. Remember, 20
most were peasants; their life
was in rice and bamboo.
When peaceful clouds were reflected in the paddies
and the water buffalo stepped surely along terraces,
maybe fathers told their sons old tales.
When bombs smashed those mirrors 25
there was only time to scream.
 - 6) There is an echo yet
of their speech which was like a song.
It was reported that their singing resembled
the flight of moths in moonlight. 30
Who can say? It is silent now.

Denise Levertov (1967)

Re-read *What Were They Like?* Choose one other poem from the Conflict anthology.

Compare how memories are presented in the two poems.

In your answer, you should consider the:

- poets' use of language, form and structure
- influence of the contexts in which the poems were written.

3.

Cousin Kate

I was a cottage-maiden
Hardened by sun and air,
Contented with my cottage-mates,
Not mindful I was fair.
5 Why did a great lord find me out
And praise my flaxen hair?
Why did a great lord find me out
To fill my heart with care?

He lured me to his palace-home –
10 Woe's me for joy thereof –
To lead a shameless shameful life,
His plaything and his love.
He wore me like a golden knot,
He changed me like a glove:
15 So now I moan an unclean thing
Who might have been a dove.

O Lady Kate, my Cousin Kate,
You grow more fair than I:
He saw you at your father's gate,
20 Chose you and cast me by.
He watched your steps along the lane,
Your sport among the rye:
He lifted you from mean estate
To sit with him on high.

25 Because you were so good and pure
He bound you with his ring:
The neighbours call you good and pure,
Call me an outcast thing.
Even so I sit and howl in dust
30 You sit in gold and sing:
Now which of us has tenderer heart?
You had the stronger wing.

O Cousin Kate, my love was true,
Your love was writ in sand:
35 If he had fooled not me but you,
If you stood where I stand,
He had not won me with his love
Nor bought me with his land:
I would have spit into his face
40 And not have taken his hand.

Yet I've a gift you have not got
And seem not like to get:
For all your clothes and wedding-ring
I've little doubt you fret.
45 My fair-haired son, my shame, my pride,
Cling closer, closer yet:
Your sire would give broad lands for one
To wear his coronet.

Christina Rossetti

Re-read Cousin Kate. Choose one other poem from the Conflict anthology.

Compare how difficult relationships are presented in the two poems.

In your answer, you should consider the:

- poets' use of language, form and structure
- influence of the contexts in which the poems were written.

4.

Exposure

Our brains ache, in the merciless iced east winds that knive us
Wearied we keep awake because the night is silent...
Low, drooping flares confuse our memories of the salient...
Worried by silence, sentries whisper, curious, nervous,
5 But nothing happens.

Watching, we hear the mad gusts tugging on the wire,
Like twitching agonies of men among its brambles.
Northward, incessantly, the flickering gunnery rumbles,
Far off, like a dull rumour of some other war.
10 What are we doing here?

The poignant misery of dawn begins to grow...
We only know war lasts, rain soaks, and clouds sag stormy.
Dawn massing in the east her melancholy army
Attacks once more in ranks on shivering ranks of grey,
15 But nothing happens.

Sudden successive flights of bullets streak the silence.
Less deadly than the air that shudders black with snow,
With sidelong flowing flakes that flock, pause, and renew,
We watch them wandering up and down the wind's nonchalance,
20 But nothing happens.

Pale flakes with fingering stealth come feeling for our faces –
We cringe in holes, back on forgotten dreams, and stare, snow-
dazed,
Deep into grassier ditches. So we drowse, sun-dozed,
Littered with blossoms trickling where the blackbird fusses.
25 Is it that we are dying?

Slowly our ghosts drag home: glimpsing the sunk fires, glozed
With crusted dark-red jewels; crickets jingle there;
For hours the innocent mice rejoice: The house is theirs;
Shutters and doors, all closed: on us the doors are closed, –
30 We turn back to our dying.

Since we believe not otherwise can kind fires burn;
Nor ever suns smile true on child, or field, or fruit.
For God's invincible spring our love is made afraid;
Therefore, not loath, we lie out here; therefore were born,
35 For love of God seems dying.

Tonight, His frost will fasten on this mud and us,
Shrivelling many hands, puckering foreheads crisp.
The burying party, picks and shovels in the shaking grasp,
Pause over half-known faces. All their eyes are ice,
40 But nothing happens.

Wilfred Owen

Re-read Exposure. Choose one other poem from the Conflict anthology.

Compare how the impact of war is presented in the two poems.

In your answer, you should consider the:

- poets' use of language, form and structure
- influence of the contexts in which the poems were written.

5.

The Charge of the Light Brigade

Half a league, half a league,
Half a league onward,
All in the valley of Death
Rode the six hundred.
5 'Forward, the Light Brigade!
Charge for the guns!' he said:
Into the valley of Death
Rode the six hundred.

'Forward, the Light Brigade!'
10 Was there a man dismay'd?
Not tho' the soldier knew
Some one had blunder'd:
Their's not to make reply,
Their's not to reason why,
15 Their's but to do and die:
Into the valley of Death
Rode the six hundred.

Cannon to right of them,
Cannon to left of them,
20 Cannon in front of them
Volley'd and thunder'd;
Storm'd at with shot and shell,
Boldly they rode and well,
Into the jaws of Death,
25 Into the mouth of Hell
Rode the six hundred.

Flash'd all their sabres bare,
Flash'd as they turn'd in air
Sabring the gunners there,

30 Charging an army, while
All the world wonder'd:
Plunged in the battery smoke
Right thro' the line they broke;
Cossack and Russian
35 Reel'd from the sabre-stroke
Shatter'd and sunder'd
Then they rode back, but not
Not the six hundred.

Cannon to right of them,
40 Cannon to left of them,
Cannon behind them
Volley'd and thunder'd;
Storm'd at with shot and shell,
While horse and hero fell,
45 They that had fought so well
Came thro' the jaws of Death,
Back from the mouth of Hell,
All that was left of them,
Left of six hundred.

50 When can their glory fade?
O the wild charge they made!
All the world wonder'd.
Honour the charge they made!
Honour the Light Brigade,
55 Noble six hundred!

Alfred, Lord Tennyson

Re-read The Charge of the Light Brigade. Choose one other poem from the Conflict anthology.

Compare how conflict in battle is presented in the two poems.

In your answer, you should consider the:

- poets' use of language, form and structure
- influence of the contexts in which the poems were written.

6.

Poppies

Three days before Armistice Sunday
and poppies had already been placed
on individual war graves. Before you left,
I pinned one onto your lapel, crimped petals,
5 spasms of paper red, disrupting a blockade
of yellow bias binding around your blazer.

Sellotape bandaged around my hand,
I rounded up as many white cat hairs
as I could, smoothed down your shirt's
10 upturned collar, steeled the softening
of my face. I wanted to graze my nose
across the tip of your nose, play at
being Eskimos like we did when
you were little. I resisted the impulse
15 to run my fingers through the gelled
blackthorns of your hair. All my words
flattened, rolled, turned into felt,



slowly melting. I was brave, as I walked
with you, to the front door, threw
20 it open, the world overflowing
like a treasure chest. A split second
and you were away, intoxicated.
After you'd gone I went into your bedroom,
released a song bird from its cage.
25 Later a single dove flew from the pear tree,
and this is where it has led me,
skirting the church yard walls, my stomach busy
making tucks, darts, pleats, hat-less, without
a winter coat or reinforcements of scarf, gloves.
30 On reaching the top of the hill I traced
the inscriptions on the war memorial,
leaned against it like a wishbone.
The dove pulled freely against the sky,
an ornamental stitch. I listened, hoping to hear
35 your playground voice catching on the wind.

Jane Weir

Re-read Poppies. Choose one other poem from the Conflict anthology.

Compare how family relationships are presented in the two poems.

In your answer, you should consider the:

- poets' use of language, form and structure
- influence of the contexts in which the poems were written.

7.

War Photographer

The reassurance of the frame is flexible

– you can think that just outside it

people eat, sleep, love normally

while I seek out the tragic, the absurd,

5 to make a subject.

Or if the picture's such as lifts the heart

the firmness of the edges can convince you

this is how things are

– as when at Ascot once

10 I took a pair of peach, sun-gilded girls

rolling, silk-crumpled, on the grass

in champagne giggles

– as last week, when I followed a small girl

staggering down some devastated street,

15 hip thrust out under a baby's weight.

She saw me seeing her; my finger pressed.

At the corner, the first bomb of the morning

shattered the stones.

Instinct prevailing, she dropped her burden

20 and, mouth too small for her dark scream,

began to run...

The picture showed the little mother

the almost-smile. Their caption read

'Even in hell the human spirit

25 triumphs over all.'

But hell, like heaven, is untidy,

its boundaries

arbitrary as a blood stain on a wall.

Carole Satyamurti

Re-read War Photographer. Choose one other poem from the Conflict anthology.

Compare how the effects of conflict are presented in the two poems.

In your answer, you should consider the:

- poets' use of language, form and structure
- influence of the contexts in which the poems were written.

8.

Extract from The Prelude

One summer evening (led by her) I found
A little boat tied to a willow tree
Within a rocky cove, its usual home.
Straight I unloosed her chain, and stepping in
5 Pushed from the shore. It was an act of stealth
And troubled pleasure, nor without the voice
Of mountain-echoes did my boat move on;
Leaving behind her still, on either side,
Small circles glittering idly in the moon,
10 Until they melted all into one track
Of sparkling light. But now, like one who rows,
Proud of his skill, to reach a chosen point
With an unswerving line, I fixed my view
Upon the summit of a craggy ridge,
15 The horizon's utmost boundary; far above
Was nothing but the stars and the grey sky.
She was an elfin pinnace; lustily
I dipped my oars into the silent lake,
And, as I rose upon the stroke, my boat
20 Went heaving through the water like a swan;
When, from behind that craggy steep till then
The horizon's bound, a huge peak, black and huge,
As if with voluntary power instinct,
Upreared its head. I struck and struck again,
25 And growing still in stature the grim shape
Towered up between me and the stars, and still,
For so it seemed, with purpose of its own
And measured motion like a living thing,
Strode after me. With trembling oars I turned,
30 And through the silent water stole my way
Back to the covert of the willow tree;
There in her mooring-place I left my bark, –
And through the meadows homeward went, in grave
And serious mood; but after I had seen
35 That spectacle, for many days, my brain
Worked with a dim and undetermined sense
Of unknown modes of being; o'er my thoughts
There hung a darkness, call it solitude
Or blank desertion. No familiar shapes
40 Remained, no pleasant images of trees,
Of sea or sky, no colours of green fields;
But huge and mighty forms, that do not live
Like living men, moved slowly through the mind
By day, and were a trouble to my dreams.

William Wordsworth

Re-read Extract from The Prelude. Choose one other poem from the Conflict anthology.

Compare how troubling encounters are presented in the two poems.

In your answer, you should consider the:

- poets' use of language, form and structure
- influence of the contexts in which the poems were written.

Part 2:

Unseen Poetry

You will be asked to compare two unseen contemporary poems

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graph TD; A[You will be asked to compare two unseen contemporary poems] --> B[Find and discuss similarities and differences]; A --> C[Not from the poetry anthology]; A --> D[Written after 1945];
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Find and discuss similarities and differences

Not from the poetry anthology

Written after 1945

Part 2 Unseen Poetry Mark Scheme:

Level	Mark (20 marks)	Descriptor
	0	No rewardable material.
Level 1	1-4	<ul style="list-style-type: none"> • There is little or no comparison of the two poems. • The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Identification of form and structure is minimal. • There is little awareness of the language used by the poets. • Little evidence of relevant subject terminology.
Level 2	5-8	<ul style="list-style-type: none"> • There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences, supported with some ideas from the poems. • The response may be largely narrative but has some elements of a personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • There is some comment on the form and structure of the poems. • Some awareness of the poets' use of language is shown, but without development. • Limited use of relevant subject terminology to support examples given. <p>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE text has been considered.</p>
Level 3	9-12	<ul style="list-style-type: none"> • The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. • The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • The response shows a sound understanding of form and structure and links them to their effect. • There is clear awareness, with sound examples, of how the poets use language and of its effect on the reader. • Relevant subject terminology is used to support examples given.

Level 4	13–16	<ul style="list-style-type: none"> ● The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences, and ideas are supported throughout with relevant examples from both poems and contrasting a wide range of points. ● The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. ● The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. ● Analysis of form and structure and their effect is sustained. ● The candidate comments effectively on the poets' use of language and its effect on the reader. ● Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	<ul style="list-style-type: none"> ● The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and/or differences between the poems considered. ● There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. ● A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. ● There is perceptive grasp of form and structure and their effect. ● The response offers a cohesive evaluation of the poets' language and its effects on the reader. ● Relevant subject terminology is integrated and precise.

In our own words:

It is most important for this section that you identify the *meaning* of each poem and explain the similarities and differences in the *ideas* presented.

Once you have identified the meaning you can then start to look for language and structure devices and explain the form.

The mark scheme is asking you to explain what ideas you take from the poems, backed up by examples.

Key Terminology

Language	Structure	Form
Simile	Caesura	Ballad
Metaphor	Enjambment	Dramatic monologue
Extended metaphor	Repetition	First person
Personification	Refrain	Quatrains
Oxymoron	Meter	Rhyming couplets
Juxtaposition	Listing	Rhyme scheme
Rhetorical question	Rhyme	Poetic persona
Symbolise	Rhythm	Blank verse
Imagery		Epic poem
Alliteration		Sonnet
Plosive alliteration		
Fricative alliteration		
Sibilance		
Assonance		
Repetition		
Direct address		
Dialect		
Tone		

Comparing unseen poems – a step-by-step guide

1. Identify the theme or idea the question is asking you to compare
2. Read through the two poems – **summarise** the poet's thoughts and feelings about the theme – start with the **title**, does it give you a clue about what message the poem will have?
3. Look at your summaries:

- what is **similar** about their thoughts and feelings?
- What is **different** about their thoughts and feelings?

Make this your **introduction** to your answer

4. Identify the form of each poem

- Is it regular? Can you name the type of poem it is?
- Is it irregular?
- Is there a pattern?
- Is there a rhyme scheme? Is it regular/irregular?
- Are any stanzas shorter than the others?
- Is it one long stanza?

5. How does the form of each poem add to the poet's message about the theme? Do the forms convey a **similar** message in each poem or a **different** message? **THIS IS ONE OF YOUR PQEs.**

6. For each **similarity** you have found in point 3, find a language or structure devices to support it from each poem. **THIS IS ONE OF YOUR PQEs**

7. For each **difference** you have found in point 3, find a language or structure device to support it from each poem. **THIS IS ONE OF YOUR PQEs**

Similarities and differences you could consider:

- Do they use repetition to convey a point?
- What images do they use to present the theme – similes and metaphors, are they positive or negative?
- Is there a lexical field (words that all link to a similar idea) that conveys a certain tone or mood?
- Is it in first or third person? How do you, the reader, feel towards the speaker?

8. **Repeat** until you have covered all the similarities and differences. You **MUST** make sure you have covered both language and structures in the PQEs you have written.

9. Conclude – over all, how are the two poems similar in their presentation of the theme? How are they different? Does one end with a positive view while the other is negative? Are their over all tones different? How does each poem make the reader feel?

Practice questions:

Poem 1:

1st Date – She

I said I liked classical music.
It wasn't exactly a lie.
I hoped he would get the impression
That my brow was acceptably high.

5 I said I liked classical music.
I mentioned Vivaldi and Bach.
And he asked me along to this concert.
Here we are, sitting in the half-dark.

I was thrilled to be asked to the concert.
10 I couldn't care less what they play
But I'm trying my hardest to listen
So I'll have something clever to say.

When I glance at his face it's a picture
Of rapt concentration. I see
15 He is totally into this music
And quite undistracted by me.

1st Date – He

She said she liked classical music.
I implied I was keen on it too.
Though I don't often go to a concert,
It wasn't entirely untrue.

5 I looked for a suitable concert
And here we are, on our first date.
The traffic was dreadful this evening
And I arrived ten minutes late.

So we haven't had much time for talking
10 And I'm a bit nervous. I see
She is totally lost in the music
And quite undistracted by me.

In that dress she is very attractive –
The neckline can't fail to intrigue.
15 I mustn't appear too besotted.
Perhaps she is out of my league.

Where are we? I glance at the programme
But I've put my glasses away.
I'd better start paying attention
20 Or else I'll have nothing to say.

Wendy Cope

Poem 2:

Postcard from a Travel Snob

I do not wish that anyone were here.
This place is not a holiday resort
with karaoke nights and pints of beer
for drunken tourist types – perish the thought.

5 This is a peaceful place, untouched by man –
not like your seaside-town-consumer-hell.
I'm sleeping in a local farmer's van –
it's great. There's not a guest house or hotel

within a hundred miles. Nobody speaks
10 English (apart from me, and rest assured,
I'm not your sun-and-sangria-two-weeks-
small-minded-package-philistine-abroad).

When you're as multi-cultural as me,
your friends become wine connoisseurs, not drunks.

15 I'm not a British tourist in the sea;
I am an anthropologist in trunks.

Sophie Hannah

Compare the ways in which the poets present snobbery in *1st Date – She & 1st Date – He* and *Postcard from a Travel Snob*. In your answer you should compare:

- the ideas in the poems
- the poets' use of language
- the poets' use of form and structure.

Use evidence from the poems to support your comparison.

2.

Poem 1: Valentine by Carol Ann Duffy

Not a red rose or a satin heart.

I give you an onion.
It is a moon wrapped in brown paper.
It promises light
like the careful undressing of love.

Here.
It will blind you with tears
like a lover.
It will make your reflection
a wobbling photo of grief.

I am trying to be truthful.

Not a cute card or a kissogram.

I give you an onion.
Its fierce kiss will stay on your lips,
possessive and faithful
as we are,
for as long as we are.

Take it.
Its platinum loops shrink to a wedding-ring,
if you like.

Lethal.
Its scent will cling to your fingers,
cling to your knife.

Poem 2:

Stewart Island

'But look at all this beauty'
said the hotel manager's wife
when asked how she could bear to
live there. True: there was a fine bay,
5 all hills and atmosphere; white
sand, and bush down to the sea's edge;
oyster-boats, too, and Maori
fishermen with Scottish names (she
ran off with one that autumn).
10 As for me, I walked on the beach;
it was too cold to swim. My
seven-year-old collected shells
and was bitten by sandflies;
my four-year-old paddled, until
15 a mad seagull jetted down
to jab its claws and beak into
his head. I had already
decided to leave the country.

Fleur Adcock

Compare the ways the writers challenge assumptions in *Valentine* and *Stewart Island*. In your answer, you should compare:

- the ideas in the poems
- the poets' use of language
- the poets' use of form and structure. Use **evidence** from the poems to support your **comparison**.

3.

Poem 1: Hurricane Hits England by Grace Nichols

It took a hurricane, to bring her closer
To the landscape
Half the night she lay awake,
The howling ship of the wind
Its gathering rage,
Like some dark ancestral spectre,
Fearful and reassuring:

Talk to me Huracan
Talk to me Oya
Talk to me Shango
And Hattie,
My sweeping, back-home cousin.

Tell me why you visit.
An English coast?
What is the meaning
Of old tongues
Reaping havoc
In new places?

The blinding illumination,

Even as you short-
Circuit us
Into further darkness?

What is the meaning of trees
Falling heavy as whales
Their crusted roots
Their cratered graves?

O Why is my heart unchained?

Tropical Oya of the Weather,
I am aligning myself to you,
I am following the movement of your
winds,
I am riding the mystery of your storm.

Ah, sweet mystery;
Come to break the frozen lake in me,
Shaking the foundations of the very trees
within me,
That the earth is the earth is the earth.

Poem 2:

One Flesh

Lying apart now, each in a separate bed,
He with a book, keeping the light on late,
She like a girl dreaming of childhood,
All men elsewhere – it is as if they wait
5 Some new event: the book he holds unread,
Her eyes fixed on the shadows overhead.

Tossed up like flotsam from a former passion,
How cool they lie. They hardly ever touch,
Or if they do it is like a confession
10 Of having little feeling – or too much.
Chastity faces them, a destination
For which their whole lives were a preparation.

Strangely apart, yet strangely close together,
Silence between them like a thread to hold
15 And not wind in. And time itself's a feather
Touching them gently. Do they know they're old,
These two who are my father and my mother
Whose fire from which I came, has now grown cold?

Elizabeth Jennings

Compare the ways in which past and present are represented in *One Flesh* and *Hurricane Hits England*. In your answer you should compare:

- the ideas in the poems
- the poets' use of language
- the poets' use of form and structure.

Use evidence from the poems to support your comparison.

4.

Poem 1: If by Rudyard Kipling

If you can keep your head when all about you
Are losing theirs and blaming it on you,
If you can trust yourself when all men doubt you,
But make allowance for their doubting too;
If you can wait and not be tired by waiting,
Or being lied about, don't deal in lies,
Or being hated, don't give way to hating,
And yet don't look too good, nor talk too wise:

If you can dream—and not make dreams your master;
If you can think—and not make thoughts your aim;
If you can meet with Triumph and Disaster
And treat those two impostors just the same;
If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
And stoop and build 'em up with worn-out tools:

If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings
And never breathe a word about your loss;
If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: 'Hold on!'

If you can talk with crowds and keep your virtue,
Or walk with Kings—nor lose the common touch,
If neither foes nor loving friends can hurt you,
If all men count with you, but none too much;
If you can fill the unforgiving minute
With sixty seconds' worth of distance run,
Yours is the Earth and everything that's in it,
And—which is more—you'll be a Man, my son!

Poem 2: Prayer Before Birth by Louis Macniece

I am not yet born; O hear me.
Let not the bloodsucking bat or the rat or the stoat or the
club-footed ghoul come near me.

I am not yet born, console me.
I fear that the human race may with tall walls wall me,
with strong drugs dope me, with wise lies lure me,
on black racks rack me, in blood-baths roll me.

I am not yet born; provide me
With water to dandle me, grass to grow for me, trees to talk
to me, sky to sing to me, birds and a white light
in the back of my mind to guide me.

I am not yet born; forgive me
For the sins that in me the world shall commit, my words
when they speak me, my thoughts when they think me,
my treason engendered by traitors beyond me,
my life when they murder by means of my
hands, my death when they live me.

I am not yet born; rehearse me
In the parts I must play and the cues I must take when
old men lecture me, bureaucrats hector me, mountains
frown at me, lovers laugh at me, the white
waves call me to folly and the desert calls
me to doom and the beggar refuses
my gift and my children curse me.

I am not yet born; O hear me,
Let not the man who is beast or who thinks he is God
come near me.

I am not yet born; O fill me
With strength against those who would freeze my
humanity, would dragoon me into a lethal automaton,
would make me a cog in a machine, a thing with
one face, a thing, and against all those
who would dissipate my entirety, would
blow me like thistledown hither and
thither or hither and thither
like water held in the
hands would spill me.

Let them not make me a stone and let them not spill me.
Otherwise kill me.

Compare the ways in which hopes/fears for the future are represented in *If* and *Prayer Before Birth*. In your answer you should compare:

- the ideas in the poems
- the poets' use of language
- the poets' use of form and structure.

Use evidence from the poems to support your comparison.