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AQA GCSE English Literature

Unseen Poetry

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Clear**Revise**[®]

AQA GCSE **English Literature**

Illustrated revision and practice

Unseen Poetry

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PREFACE

Absolute clarity! That's the aim.

This is everything you need to ace the Unseen exam questions and beam with pride.

The content is laid out in a beautifully illustrated format that is clear, approachable and as concise and simple as possible.

The checklist on the contents pages will help you keep track of what you have already worked through and what's left before the big day.

We have included worked exam-style questions with answers. There are also two sets of exam-style questions for you to practise writing answers for. You can check your answers against those given at the end of the book.

LEVELS OF LEARNING

Based on the degree to which you are able to truly understand a new topic, we recommend that you work in stages. Start by reading a short explanation of something, then try to recall what you've just read. This will have limited effect if you stop there but it aids the next stage. Question everything. Write down your own summary and then complete and mark a related exam-style question. Cover up the answers if necessary but learn from them once you've seen them. Lastly, teach someone else. Explain the topic in a way that they can understand. Have a go at the different practice questions – they offer an insight into how and where marks are awarded.

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THE SCIENCE OF REVISION

Illustrations and words

Research has shown that revising with words and pictures doubles the quality of responses by students.¹ This is known as ‘dual-coding’ because it provides two ways of fetching the information from our brain. The improvement in responses is particularly apparent in students when they are asked to apply their knowledge to different problems. Recall, application and judgement are all specifically and carefully assessed in public examination questions.

Retrieval of information

Retrieval practice encourages students to come up with answers to questions.² The closer the question is to one you might see in a real examination, the better. Also, the closer the environment in which a student revises is to the ‘examination environment’, the better. Students who had a test 2–7 days away did 30% better using retrieval practice than students who simply read, or repeatedly reread material. Students who were expected to teach the content to someone else after their revision period did better still.³ What was found to be most interesting in other studies is that students using retrieval methods and testing for revision were also more resilient to the introduction of stress.⁴

Ebbinghaus’ forgetting curve and spaced learning

Ebbinghaus’ 140-year-old study examined the rate at which we forget things over time. The findings still hold true. However, the act of forgetting facts and techniques and relearning them is what cements them into the brain.⁵ Spacing out revision is more effective than cramming – we know that, but students should also know that the space between revisiting material should vary depending on how far away the examination is. A cyclical approach is required. An examination 12 months away necessitates revisiting covered material about once a month. A test in 30 days should have topics revisited every 3 days – intervals of roughly a tenth of the time available.⁶

Summary

Students: the more tests and past questions you do, in an environment as close to examination conditions as possible, the better you are likely to perform on the day. If you prefer to listen to music while you revise, tunes without lyrics will be far less detrimental to your memory and retention. Silence is most effective.⁵ If you choose to study with friends, choose carefully – effort is contagious.⁷

1. Mayer, R. E., & Anderson, R. B. (1991). Animations need narrations: An experimental test of dual-coding hypothesis. *Journal of Educational Psychology*, (83)4, 484–490.
2. Roediger III, H. L., & Karpicke, J.D. (2006). Test-enhanced learning: Taking memory tests improves long-term retention. *Psychological Science*, 17(3), 249–255.
3. Nestojko, J., Bui, D., Kornell, N. & Bjork, E. (2014). Expecting to teach enhances learning and organisation of knowledge in free recall of text passages. *Memory and Cognition*, 42(7), 1038–1048.
4. Smith, A. M., Floerke, V. A., & Thomas, A. K. (2016) Retrieval practice protects memory against acute stress. *Science*, 354(6315), 1046–1048.
5. Perham, N., & Currie, H. (2014). Does listening to preferred music improve comprehension performance? *Applied Cognitive Psychology*, 28(2), 279–284.
6. Cepeda, N. J., Vul, E., Rohrer, D., Wixted, J. T. & Pashler, H. (2008). Spacing effects in learning a temporal ridge line of optimal retention. *Psychological Science*, 19(11), 1095–1102.
7. Busch, B. & Watson, E. (2019), *The Science of Learning*, 1st ed. Routledge.

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MARK ALLOCATIONS

All the questions in this book require extended responses. These answers should be marked as a whole in accordance with the levels of response guidance on **pages 54-55**. The answers provided are examples only. There are many more points to make than there are marks available, so the answers are not exhaustive.

Quotes



Throughout the book, we've used quotes from real poems to show you poetic techniques in context. We've highlighted these quotes with this icon.

ASSESSMENT OBJECTIVES

In the exam, your answers will be marked against assessment objectives (AOs). It's important you understand which skills each AO tests.

AO1

- Show the ability to read, understand and respond to texts.
- Answers should maintain a critical style and develop an informed personal response.
- Use examples from the text, including quotes, to support and illustrate points.

AO2

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



Unlike the other exam questions in Paper 2 (and Paper 1), there are no marks available for AO3 (Context) for the unseen poems.

The AOs on this page have been written in simple language. See the AQA website for the official wording.



PAPER 2

Modern texts and poetry

Information about Paper 2

Written exam: 2 hours 15 minutes (this includes the questions on modern texts and the poetry anthology)

96 marks (30 marks for modern texts plus 4 marks for SPaG, 30 marks for the poetry anthology and 32 marks for unseen poetry)

60% of the qualification grade (20% for modern texts, 20% for the poetry anthology and 20% for unseen poetry)

This guide covers the questions on the unseen poems.

Questions

One extended-writing question on a modern text (you will be given a choice of two questions, but you should only answer one), one extended-writing question on the poetry anthology you have studied and two questions on the unseen poems.

THE UNSEEN EXAM QUESTIONS

The unseen questions are in the final section of the exam paper. There will be two poems and two questions: one worth 24 marks and one worth 8 marks.

24-mark example question

You will be given a poem printed out in full which you won't have seen before. You will be asked a question about this poem. Here's an example question:

In the poem, how does the poet present the speaker's feelings about national pride? [24 marks]

How to approach the 24-mark question

- This question tests AO1 and AO2 (see **page vi** for the AOs) and is worth 24 marks.
- The question will specify a theme. In the example above, the theme is 'national pride', but the theme changes every year.
- You need to write an essay-style answer.
- You should spend about 33 minutes on this question. This includes reading, annotating, planning and checking time.

The example question above asks about the poet's 'feelings', but you may also be asked about the poet's 'ideas'.

8-mark example question

There will be a second poem printed out in full. It will be thematically linked to the first poem. As before, you won't have studied it in class. Here's an example question:

In both poems, the poets describe their feelings towards national pride. What are the similarities **and/or** differences between the methods the poets use to present these feelings? [8 marks]

Sometimes, the 8-mark question may ask you to comment on a different angle than the 24-mark question. For example, '**the importance of** national pride' rather than '**feelings towards** national pride', so make sure you read both questions carefully before you begin writing your answer.

How to approach the 8-mark question

- This question only tests AO2 (see **page vi** for the AOs) and is worth 8 marks.
- The question will specify a theme which is linked to the first poem. In the example above, the theme is 'national pride', but this theme changes every year.
- You should write a short essay-style response to the question comparing both poems.
- You should spend about 12 minutes on this question. This includes reading, annotating and checking time.

ANNOTATING THE POEMS

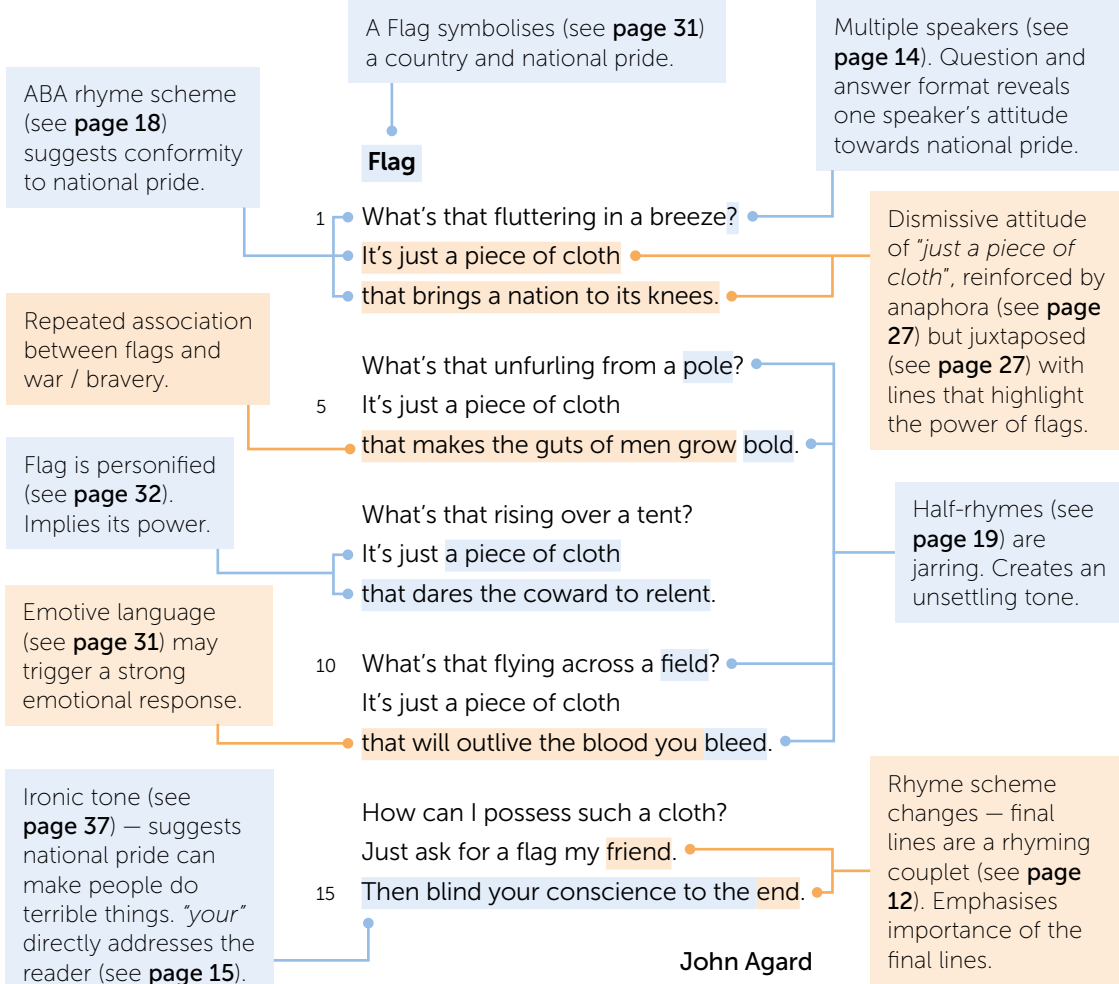
Here's an example of how you might annotate the poems.

Annotations for the 24-mark question

You should spend about 5 minutes reading and annotating the first poem. When annotating, don't highlight every technique you can spot: this will take too long and you won't have time to write about everything. Concentrate on the techniques which directly relate to answering the question. In the example below, the annotations relate to the speaker's feelings about national pride.

Note

These annotations are more detailed than the ones you would make in the exam because we want to make sure they are clear. You won't need all this information to answer the question.



PLANNING AN ANSWER TO THE 24-MARK QUESTION

You should spend about 5 minutes on a plan for the 24-mark question, but make sure you're happy with your plan before you start writing.

Plan for the 24-mark question

It's helpful to jot down a plan before you start writing. This will make sure you have enough to write about, and that your answer stays on-track. Pick between two and four of your strongest points to form the main body of your answer. Each point should have its own PEEDL paragraph (see [page 7](#)).



Your plan could be a spider diagram, a table or just some notes. Use whichever technique you prefer.

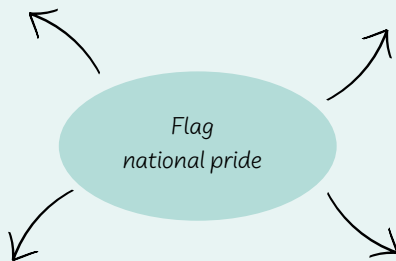
In *Flag*, how does the poet present the speaker's feelings about national pride? [24 marks]

Para 1: National pride is symbolised by flags.

- Poem examines the power of flags using multiple speakers in a question and answer structure.

Para 2: National pride can inspire bravery.

- Makes men "bold" — suggests that national pride is worth fighting for.



Para 4: National pride can be exploited.

- "blind your conscience" — 2nd person directly addresses the reader.
- Rhyming couplet in final lines emphasises this message.

Para 3: National pride can be dangerous.

- Semantic field of slaughter: "blood", "bleed", "guts".
- Imagery linked to war and battlefields.



LAYOUT

Most poems follow a standard layout. However, if the poet has used a non-standard layout, they might be using the visual appearance of the poem to tell you something or make the reader feel a certain way.

Standard layout



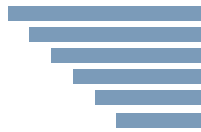
Most poems will be **left-aligned** and printed in a consistent font and font size.



If a poem uses a non-standard layout, use its tone (see **page 37**) and language (**pages 29–36**) to help you identify why you think the poet has chosen this layout.

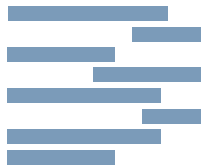
Non-standard layout

Occasionally, poets may lay out their poems in a non-standard format. Here are some examples:



This poem has been **right-aligned**.

This layout could suggest rebellion or freedom.



This poem uses a mixture of left and right alignment.

This could suggest chaos or confusion.



This poem uses **italics** in the first and third stanzas.

Italicising the text could highlight these stanzas as significant, or could show a different speaker.



POETIC FORMS

Some poems follow an established form which has strict rules. Other poems don't follow any rules at all. The decision is always deliberate.

Poetic forms

Most poems can be categorised into three types:

1 Formal verse

Formal verse describes poems that have a strict rhyme scheme and strict **metre** (see page 20). For example, sonnets (see page 17).

2 Blank verse

Blank verse is an unrhymed poem that is written in metred lines, usually **iambic pentameter** (see page 20). In this example, the stressed syllables are in bold.

Five **years** have **past**; five **summers**, **with** the **length**
Of **five** long **winters!** **and** **again** I **hear**
These **waters**, **rolling** **from** their **mountain-springs**
With **a** soft **inland** **murmur**.—**Once** **again**
Do I **behold** these **steep** and **lofty** **cliffs**,

”

This extract is an example of blank verse: it doesn't rhyme but is written in iambic pentameter. Iambic pentameter matches the rhythm of natural speech, which makes the speaker's voice clearer.

3 Free verse

Free verse doesn't follow any regular patterns of rhyme or metre. This form gives poets creative freedom to explore their ideas.

A touch of cold in the Autumn night—
I walked abroad,
And saw the ruddy moon lean over a hedge
Like a red-faced farmer.
I did not stop to speak, but nodded,
And round about were the wistful stars
With white faces like town children.

”

This poem is written in free verse: it doesn't rhyme or use a regular rhythm. This reinforces how the speaker casually wanders on his nighttime stroll, and it helps create a calm, reflective tone.

STRUCTURE

Structure focuses on the order that information is revealed to the reader.

In media res

In media res (Latin for 'in the midst of things') is a technique where poems start by throwing the reader into the middle of the action.

That night your great guns, unawares,
Shook all our coffins as we lay,

”

In this example, the poem begins with the firing of guns which wakes the dead who are buried in coffins. This dramatic opening makes the reader wonder what is happening.

The effect of in media res

- In media res can make the reader feel confused or disorientated, as they try to work out what is happening.
- It can create a sense of excitement and increase the pace of the poem.

Chronological structure

A poem with a **chronological structure** reveals events in time order. This structure is often used in poems which tell a story, such as **narrative poems** (see [page 17](#)).

Non-chronological structure

A poem with a **non-chronological** structure may use **flashbacks** and **flashforwards** to structure content in a non-linear way. Poems structured in a non-chronological order can be confusing or jarring for the reader. A time jump may also encourage the reader to consider whether the speaker's feelings towards something have changed.

Cyclical structure

Some poems begin and end with the same line, which can indicate a **cyclical structure**. Poems which use a cyclical structure may suggest that nothing has changed, a situation is hopeless or the speaker is trapped in some way.



LANGUAGE TECHNIQUES

Poems cram a lot of meaning into a small space, so poets deliberately use language which will have the biggest impact on readers.

Sensory language

Sensory language describes words and phrases which appeal to one or more of the reader's senses, e.g. sight, sound, taste, touch and smell.



Sight:

With every leaf a miracle—and from this bush in the dooryard,
With delicate-colour'd blossoms and heart-shaped leaves of rich green,



Sound:

Their laugh is swallowed in the deafening roar
Of captive wind that moans for fields and seas;



Taste:

Also, when he would taste the spicy wreaths
Of incense, breath'd aloft from sacred hills,



Touch:

On the clock's dull dial a foggy finger,
Moving to set the minutes right
With tentative touches that lift and linger
In the wont of a moth on a summer night

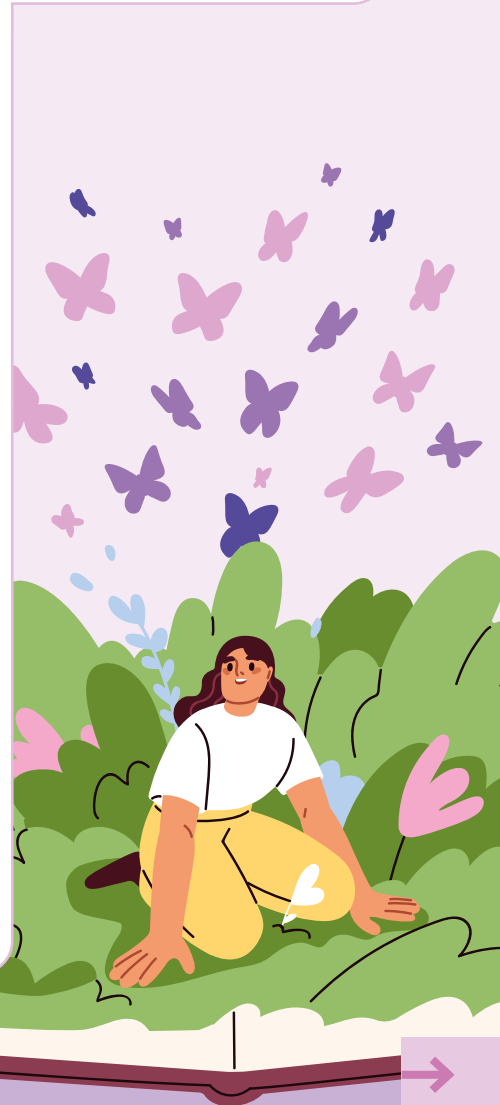


Smell:

London, just before dawn – immense and dark—
Smell of wet earth and growth from the empty Park

The effect of sensory language

Sensory language helps the reader to use their own experiences to clearly picture what the writer is describing. Language which creates a vivid image in the reader's mind is known as **imagery**.



OTHER LANGUAGE TECHNIQUES

Oxymorons

Oxymorons are two contradictory words put together.

Of **melancholy merriment**, to quote
Too much of one sort would be soporific; –

Here, the poet has contrasted the ideas of “*melancholy merriment*” (sad happiness). This describes the contradictory nature of humankind, which can be both sad and happy.

The effect of oxymorons

Because oxymorons put two contrasting ideas together, they are surprising and the reader must think carefully to understand their meaning. This makes oxymorons memorable.

Hyperbole

Hyperbole (hy-per-bo-lee) is when a poet exaggerates something for effect.

When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

**Continuous as the stars that shine
And twinkle on the milky way**
They stretch in **never-ending** line
Along the margin of a bay:
Ten thousand saw I at a glance

In this extract, the speaker uses several examples of hyperbole to describe the number of daffodils he can see. It's unlikely that the speaker can see “*Ten thousand*” daffodils, but this helps convey how impressed and overwhelmed the speaker feels by the sight.

Imperatives

Imperatives are verbs used without a subject that give an instruction.

Come forth into the light of things,
Let Nature be your teacher.

Here, the speaker uses imperatives “*Come*” and “*Let*” to urge the reader to spend more time in nature. This makes the message more persuasive, as the speaker commands the reader directly.

The effect of imperatives

Imperatives command the reader to do something, which can make the speaker sound forceful or assertive. Imperatives can be used to persuade the reader to do something.

The effect of hyperbole

- Hyperbole can be used to make to something seem more dramatic.
- It can make something funnier.
- It can convey the intensity of a speaker's feelings.

TONE

Tone is the feeling behind the words in a poem.



Identifying the poem's tone and feelings are essential for answering the exam questions.

Tone

Poems often have a **tone**. This is the mood or atmosphere that the poet is trying to create, e.g. hopeless, sad, upbeat. The tone can change throughout the poem, depending on how the poet wants the reader to feel. Poets can achieve different tones by using language, form and structure.

Hear the calling of the moon,
And the whispering scents that stray
About the idle warm lagoon.
Hasten, hand in human hand,
Down the dark, the flowered way,
Along the whiteness of the sand,
And in the water's soft caress,
Wash the mind of foolishness,



This example has a serene, magical tone. The speaker uses sensory language to capture the beauty of their surroundings. The moon is personified as "calling", suggesting that it is enticing. The lagoon is "warm" and the water has a "soft caress" which makes it seem inviting. The "whiteness" of the sand suggests it is glowing. The colour white has connotations of purity and heaven, which makes the scene feel like paradise.

Irony describes when a speaker says something, but means the exact opposite. Poets may use an ironic tone to create humour, sympathy or criticise something.

Water, water every where,
Nor any drop to drink.



In this example, a thirsty sailor notes the irony that he's surrounded by water but can't drink it because sea water is salty, and would make him even more thirsty. This reinforces how hopeless the sailor feels.

The effect of tone

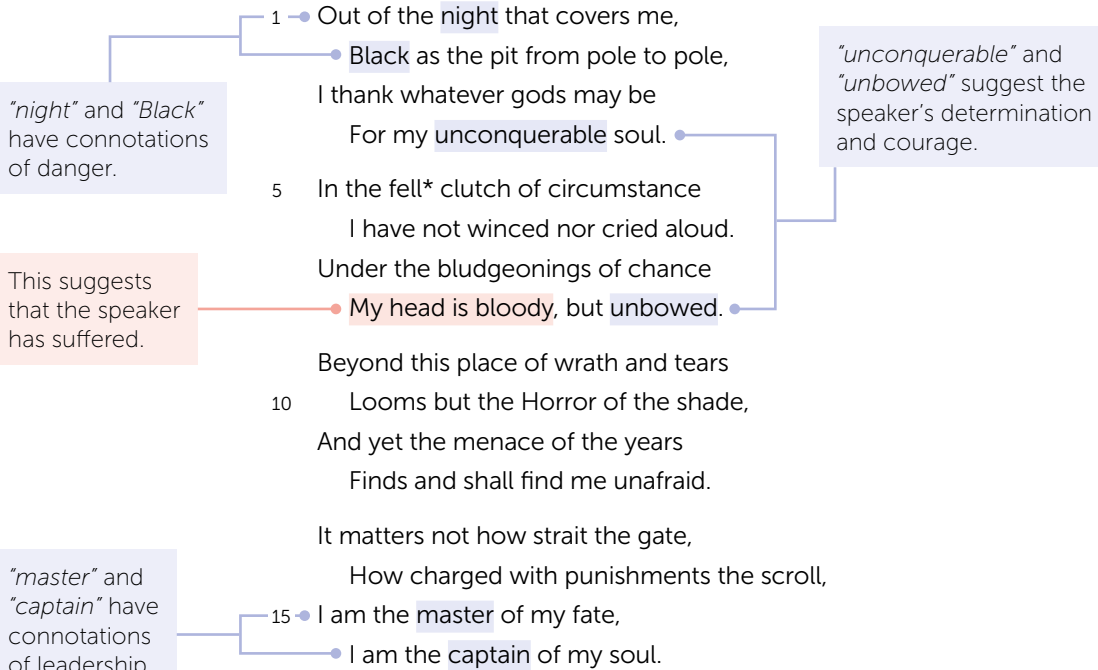
- Tone can reveal what a speaker (or a poet) feels about a particular topic. For example, an ironic tone may suggest that a speaker feels negatively towards something.
- Poets try to create a tone which will make a reader feel a certain way and influence their feelings towards a particular topic. For example, a poem about war may have a mournful tone, to remind the reader about the unnecessary loss of life during conflict.

MESSAGES

Some poets may want to convey a certain message to their reader. Analysing the content and language can help you identify what the poet is trying to tell the reader.

Example

Invictus



William Ernest Henley

- * fell – deadly
- * strait – narrow

In this poem, the speaker's message is that he intends to face adversity with courage and dignity, even though he has experienced difficult circumstances. This message could be inspirational to readers who are also facing difficulties in their own lives.

Comment: Not all poems have a message. Instead, some poems are written to entertain, inspire or provoke the reader.

The effect of messages

Poets may include a message to influence or persuade a reader to think or behave in a certain way. For example, a message about forgiveness might encourage readers to be more compassionate.

Arms and the Boy

- 1 Let the boy try along this bayonet*-blade
How cold steel is, and keen with hunger of blood;
Blue with all malice, like a madman's flash;
And thinly drawn with famishing for flesh.
- 5 Lend him to stroke these blind, blunt bullet-leads,
Which long to nuzzle in the hearts of lads,
Or give him cartridges of fine zinc teeth
Sharp with the sharpness of grief and death.
- For his teeth seem for laughing round an apple.
- 10 There lurk no claws behind his fingers supple;
And God will grow no talons at his heels,
Nor antlers through the thickness of his curls.

Wilfred Owen

* bayonet — a blade at the end of a rifle

In *Arms and the Boy*, how does the poet present the speaker's feelings about guns?

In 'Arms and the Boy', the speaker uses poetic techniques to present his negative feelings towards guns, and emphasise their monstrous nature, presenting them as a source of evil which brings "grief and death". The speaker juxtaposes this with the innocence of the boy, implying that guns can cause people to do terrible things, suggesting that they are a corrupting influence on those who use them.

In the first stanza, the speaker personifies the bayonet as having a "hunger for blood". This suggests that the blade is murderous, and actively wants to kill people. This is reinforced by the alliterative phrase "famishing for flesh". The repetition of the letter 'f' is aggressive, and highlights the deadly nature of the weapon. This suggests that weapons are powerful and have a mind of their own, and can overpower and corrupt those who touch them.

This contrasts with the way the boy is presented. He is "laughing", suggesting that he is happy and content. The speaker implies that the boy isn't evil: he doesn't have "claws", "talons" or "antlers", all animalistic body parts that could be associated with the devil or a demonic creature. This suggests that evil doesn't lie within the boy, but the gun will infect the boy with evil when he picks it up.

This answer should be marked in accordance with the levels-based mark scheme on page 54.



This extract from an answer focuses on language. Your answer in the exam will be longer, and may include points about form (see **pages 13–20**) and structure (see **pages 25–27**).

MODEL ANSWERS: 'TIME' AND 'THE OCEAN'

Here's another set of model answers, starting with the 24-mark question.

Time

- 1 Unfathomable Sea! whose waves are years,
Ocean of Time, whose waters of deep woe
Are brackish* with the salt of human tears!
Thou shoreless flood, which in thy ebb and flow
- 5 Claspest the limits of mortality!
- And sick of prey, yet howling on for more,
Vomitest thy* wrecks on its inhospitable shore;
Traucherous in calm, and terrible in storm,
Who shall put forth on thee,
- 10 Unfathomable Sea?

Percy Bysshe Shelley

* *brackish* – salty

* *Vomitest thy* – vomit your



In *Time*, how does the poet present the speaker's ideas about the sea?

[24 marks]

Your answer may include:

AO1 – show understanding of the poem

- Throughout the poem, the speaker conveys a complicated relationship with the sea.
- They seem in awe of its limitless size, as the speaker describes the sea as “Unfathomable”. This word has a dual meaning as it can mean both ‘boundless’ and ‘incomprehensible’. Both meanings accurately reflect the size and mysterious nature of the sea. The speaker extends the idea of immeasurability by comparing the waves to years, implying that the sea is as just as endless as time.
- The speaker also presents the sea as something which causes suffering. The water is described as “deep woe”, with the word ‘deep’ again having a dual meaning of both ‘measure of depth’ and ‘intensity of feeling’, suggesting that the sheer scale of the sea can cause misery. This is compounded by the description of the sea as being “brackish with the salt of human tears”, perhaps alluding to the people who have lost their lives by drowning.
- The speaker acknowledges the deadly nature of the sea by comparing it to a wild animal that is “howling on for more” and how it “Vomitest” shipwrecks on the shore. This suggests that the sea has an almost insatiable appetite for death.

AO2 – show understanding of the poet's language choices

- In the first stanza, the speaker uses personification to describe the sea as “Unfathomable”. By giving the sea human characteristics, this makes it seem as though the sea has decided to deliberately claim human lives, making it seem murderous.
- The speaker uses exclamation marks to show their disbelief at the power of the sea.
- The speaker uses a metaphor to describe how the “waves are years”. Comparing the sea to time presents the sea as something immortal and everlasting, reminding the reader of the infinite power of the sea.
- The writer uses language from the semantic field of animals in the second stanza: “prey” and “howling”. This makes the sea seem like a savage animal.
- The poem has a ABABC AABBC rhyme scheme. This irregular rhyme scheme mirrors the turbulent and unpredictable nature of the sea.
- The speaker ends the poem with a rhetorical question addressed to the sea. This suggests that only the sea knows the answer to the question, hinting that it is powerful and all-knowing.

This answer should be marked in accordance with the levels-based mark scheme on page 54.



Make sure your answer to this question is in paragraphs and full sentences. Bullet points have been used in this example answer to suggest some information you could include.



EXAMINATION PRACTICE — SET 1

[Sonnets are full of love, and this my tome]

- 1 Sonnets are full of love, and this my tome*
Has many sonnets: so here now shall be
One sonnet more, a love sonnet, from me
To her whose heart is my heart's quiet home,
- 5 To my first Love, my Mother, on whose knee
I learnt love-lore that is not troublesome;
Whose service is my special dignity,
And she my loadstar* while I go and come.
And so because you love me, and because
- 10 I love you, Mother, I have woven a wreath
Of rhymes wherewith to crown your honoured name:
In you not fourscore years can dim the flame
Of love, whose blessed glow transcends the laws
Of time and change and mortal life and death.

Christina Rossetti

* *tome* — a largely, scholarly book

* *loadstar* — the North Star, a star used by travellers to help them navigate

1. (a) In *[Sonnets are full of love, and this my tome]*, how does the poet present the speaker's feelings about their mother? [24 marks]

EXAMINATION PRACTICE ANSWERS

1. (a) In *[Sonnets are full of love, and this is my tome]* the speaker dedicates the poem to their mother, expressing their love and devotion, while also honouring their mother's guidance and "service" to the family. It is a sentimental and heartfelt poem which builds to a hyperbolic climax, and encourages the reader to reflect on their own love for their mother.

The poem is a Petrarchan sonnet with a *ABBABACDEECD* rhyme scheme. Sonnets are often used for love poetry, so it is fitting that the speaker has chosen this form to express their love for their mother. As with most sonnets, the speaker uses iambic pentameter which creates a steady and predictable rhythm, which closely mimics natural speech and establishes a calm tone throughout. This calm tone may reflect the soothing presence of their mother.

The speaker uses the first person to describe their relationship with their mother. This gives the poem a personal tone, and creates an intimacy between the speaker and the reader. This makes the poem seem more genuine and heartfelt, as the speaker is drawing on their own memories and feelings.

The speaker is grateful for their mother's "service" to the family, and shows their respect by capitalising "Mother" on line 10, and uses commas to emphasise the word. The speaker also shows their admiration for their mother by implying that she is a queen who deserves to have a "crown" made from rhymes. By suggesting her mother is a queen, the speaker demonstrates her mother's importance within the family, and implies that she is dignified, gracious and worthy of reverence.

The speaker uses a metaphor to describe her mother as "my loadstar", suggesting that the mother has offered the speaker guidance throughout their life, particularly in times of darkness, since stars are only visible at night. This imagery associating her mother with light is repeated elsewhere in the poem, as the mother's love is described as a "flame" which emits a "blessed glow". These words have connotations of light and warmth, which suggest the loving nature of the speaker's mother.

The speaker builds to a hyperbolic climax, by implying that their mother's love "transcends the laws / Of time". This suggests that the speaker thinks their mother's love is so powerful that it can overcome "mortal life and death". This presents the mother's love as something almost supernatural or godly. This effectively conveys the speaker's strength of feeling towards her mother, and implies that their love will endure even after death. This presents her love as something everlasting that can never be destroyed.

1. (b) Both speakers use light imagery to describe their mothers. In *Mother*, the speaker uses similes to compare their mother's love to "moonlight", as well as being reminded of their mother in "gleams" and "star-light". This is similar to the speaker in *[Sonnets are full of love, and this my tome]* as they compare their mother to a "loadstar" and describe her "flame" and "blessed glow". Using light imagery suggests that the speakers see their mothers as a brightness in an otherwise dark world, showing the power of their mother's love.

Both poems are written in the first person, which suggests the speakers are drawing on personal experiences in their poems, making them seem more intimate and heartfelt. However, in *[Sonnets are full of love, and this my tome]*, the speaker only focuses on their relationship with their mother. This presents their love for each other as something personal and private, that cannot be experienced by anyone else. However, in *Mother*, the speaker explores how her mother's love has affected others too ("little wry souls"), suggesting that her mother's love extends beyond the speaker. This presents her mother's love as more far-reaching and inclusive, than the insular love expressed in *[Sonnets are full of love, and this my tome]*.

The speaker in *Mother* uses free verse, whereas the speaker in *[Sonnets are full of love, and this my tome]* uses the sonnet form. The sonnet form is more rigid and structured, suggesting that the relationship between the mother and the speaker is more formal, and the emotions in the poem are more performative. However, the free verse in *Mother* makes the emotions seem more spontaneous and unrestricted, suggesting that the relationship between the speaker and their mother is more relaxed and authentic.

2. (a) The poem *Dawn in New York* describes the awe and excitement felt by the speaker as they watch a beautiful sunrise over New York. Although the speaker seems excited by the beauty of the dawn, they juxtapose this with unpleasant imagery of the city, suggesting that New York can be sinister and threatening, especially before daybreak.

Dawn in New York shares some similarities with Shakespearean sonnets. It is a single stanza made up of 14 lines, with three quatrains with an alternating rhyme scheme ending with a rhyming couplet. Sonnets were traditionally used as a form of love poetry, so the poet may have chosen this form to acknowledge his affection for New York. However, some of the rhymes are half rhymes, including "comes" and "domes", and "York" and "work". Using half-rhymes has a jarring effect, possibly reflecting that the speaker doesn't feel entirely comfortable in New York.

The speaker describes the city as "mighty". This word has connotations of strength and power, and implies the city has a dynamic energy. Although this could be interpreted positively, it could also suggest that the speaker feels intimidated by New York, and that they acknowledge that the city can be overwhelming.

The speaker describes New York's residents as "Grotesques" and "ghostly burdens": language which has eerie connotations

LEVELS-BASED MARK SCHEMES FOR EXTENDED RESPONSE QUESTIONS

The unseen exam questions require extended writing and use levels. The whole answer will be marked together to determine which level it fits into, and which mark should be awarded within the level.

The descriptors below have been written in simple language to give an indication of the expectations of each level. See the AQA website for the official mark schemes used.

24-mark question

Level	Students' answers tend to include the following...
6 (21–24 marks)	<ul style="list-style-type: none">• Critical, exploratory response to the task supported with thoughtful and precise references.• Analysis of writer's methods with subject terminology used skilfully. Exploration of effects of writer's methods to create meanings.
5 (17–20 marks)	<ul style="list-style-type: none">• Thoughtful, developed response to the task supported with apt references.• Examination of writer's methods with subject terminology used effectively. Examination of effects of writer's methods to create meanings.
4 (13–16 marks)	<ul style="list-style-type: none">• Clear, explained response to the task supported with effective use of references.• Clear explanation of writer's methods with appropriate use of relevant subject terminology. Understanding of effects of writer's methods to create meanings.
3 (9–12 marks)	<ul style="list-style-type: none">• Some explained response to the task. References used to support a range of relevant comments.• Explained/relevant comments on writer's methods with some relevant use of subject terminology. Identification of effects of writer's methods to create meanings.
2 (5–8 marks)	<ul style="list-style-type: none">• Supported response to the task with some comments on references.• Identification of writer's methods, and some reference to subject terminology.
1 (1–4 marks)	<ul style="list-style-type: none">• Simple comments relevant to the task, with some reference to relevant details.• Awareness of the poet making choices, and possible reference to subject terminology.
0 marks	Nothing worthy of credit / nothing written.

8-mark question

Level	Students' answers tend to include the following...
4 (7–8 marks)	<ul style="list-style-type: none">• Critical, insightful comparison of poems.• Analytical comparison of the effects of writers' methods to create meanings.
3 (5–6 marks)	<ul style="list-style-type: none">• Thoughtful comparison of poems.• Clear comparison of the effects of writers' methods to create meaning.
2 (3–4 marks)	<ul style="list-style-type: none">• Clear comparison of poems.• Comments on the similarities/differences between the effects of methods used to create meanings.
1 (1–2 marks)	<ul style="list-style-type: none">• Simple comment on one or both poems and/or simple connection between poems.• Identification of method(s).
0 marks	Nothing worthy of credit / nothing written.

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EXAMINATION TIPS

With your examination practice, use a boundary approximation using the following table. Be aware that the grade boundaries can vary from year to year, so they should only be used as a guide.

Grade	9	8	7	6	5	4	3	2	1
Boundary	88%	79%	71%	61%	52%	43%	31%	21%	10%

1. Read the questions carefully. Don't give answers to questions that you *think* are appearing (or wish were appearing!) rather than the actual questions.
2. It's worth jotting down a quick plan for the 24-mark question to make sure your answer includes sufficient detail and stays focused.
3. Start your answer to the 24-mark question with a brief introduction where you summarise the main points of your response. This can help your answer stay on-track.
4. Your answers can include the poets' language choices, but also structural choices (such as the ordering of stanzas) and form (sonnet, dramatic monologue, narrative poem etc).
5. Include details from the poems to support your answer. These details might be quotes, or they can be references to the poems.
6. Examiners tend to award more marks to answers that focus on a smaller number of details in more depth, than a wider variety of points in limited detail. So don't feel pressured to comment on everything in the poems, in fact, concentrating on a few key points can often be more worthwhile.
7. Make sure your handwriting is legible. The examiner can't award you marks if they're unable to read what you've written.
8. The examiner will be impressed if you can correctly use technical terms such as 'quatrains', 'metaphor', 'allegory', 'personification' etc, but to get the best marks you need to explore the effect of these techniques.
9. Use linking words and phrases to show you are developing your points or comparing information, for example, "this reinforces", "this shows that" and "on the other hand". This helps to give your answer structure, and makes it easier for the examiner to award you marks.
10. If you need extra paper, make sure you clearly signal that your answer is continued elsewhere. Remember that longer answers don't necessarily score more highly than shorter, more concise answers.

Good luck!

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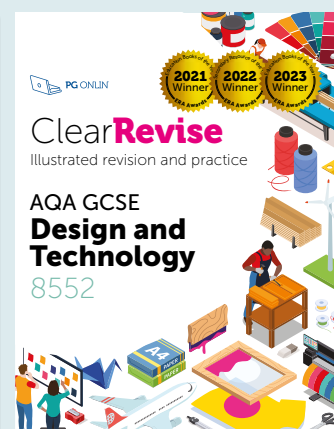
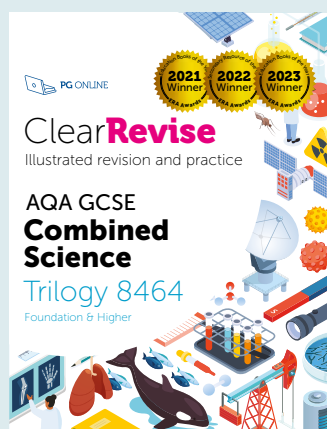
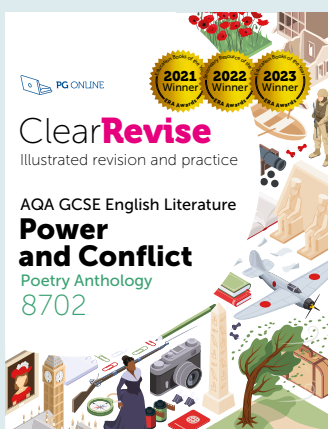
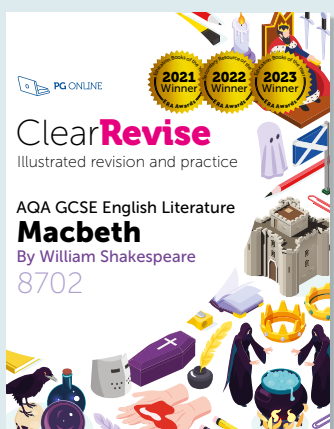
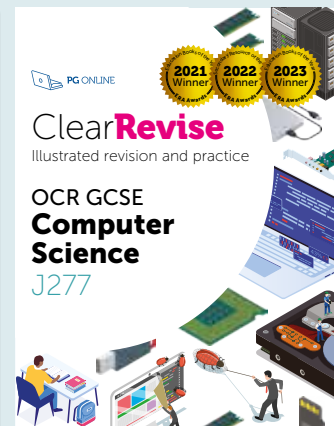
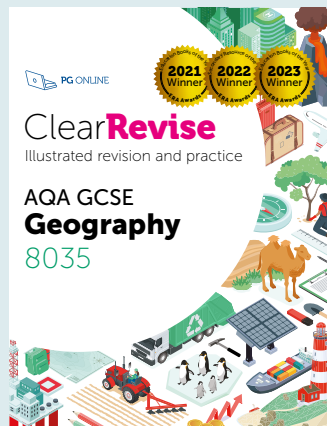
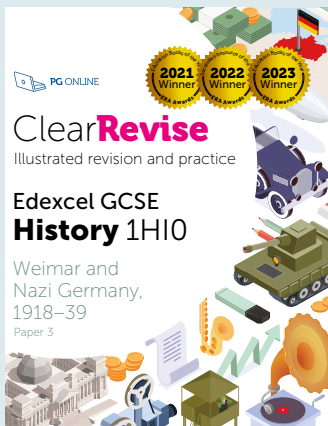
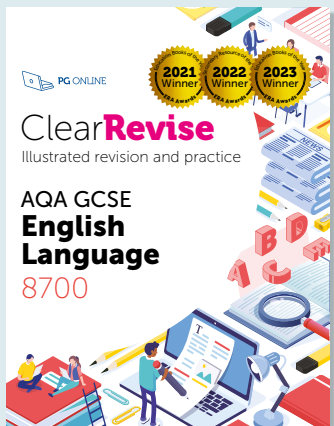
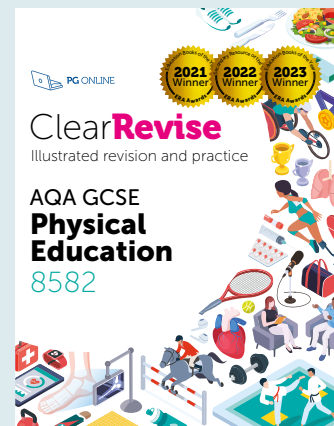
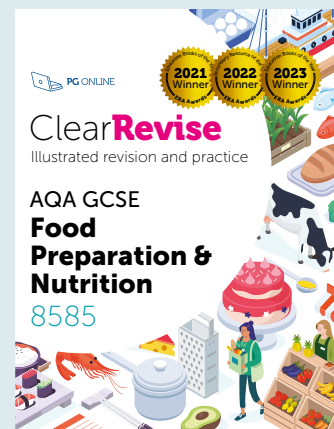
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