

Literature, Paper 2: Macbeth and Unseen Poetry
Mock Date: Monday 28th February 2022
GCSE Dates: Wednesday 25th May & Wednesday 8th June 2022



Introduction

This pack has been together to help and guide you through Literature Paper 2 so you perform to the best of your ability.

You should use this guide:

- **During revision in lessons**
- **During period 6**
- **At home revision**

This pack has key quotes, plot summaries, exam techniques, helpful vocabulary, past papers, sample answers and more. It is very important that you practice exam questions as this is the best way to revise for English.

Allow yourself 45 minutes to complete one exam question. Please email any of your teachers to ask for help.

Exam Overview

Exam length: 1 hour and 45 mins

Exam marks: 66 (30+4 24+8)

Exam Sections: Macbeth and Unseen Poetry

Grade Boundaries

These are the most recent grade boundaries available. Grade boundaries change each year so use this as a guide but not as a certainty.

YEAR	Total	9	8	7	6	5	4	3	2	1
2020	160	138	123	109	93	77	61	43	26	9
%	100	86.3	76.8	68.1	58.1	48.1	38.1	26.9	16.3	5.6

Assessment Objectives and Mark Schemes

AO1 12 MARKS	Read, understand and respond to texts. Students should be able to: <ul style="list-style-type: none">• maintain a critical style and develop an informed personal response• use textual references, including quotations, to support and illustrate interpretations.
AO2 12 MARKS	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO3 6 MARKS	Show understanding of the relationships between texts and the contexts in which they were written.
AO4 4 MARKS Only for Macbeth & AIC	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

***Macbeth* by William Shakespeare**

Level 6 (26-30) Convincing, critical analysis and exploration:

AO1: Critical, exploratory conceptualised response to task and text.

- Judicious use of precise references to support interpretation(s).

AO2

- Analysis of writer's methods with subject terminology used judiciously.
- Exploration of effects of writer's methods to create meanings.

AO3: Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task.

Level 5 (21-25) Thoughtful, developed consideration:

AO1 - Thoughtful, developed response to task and text.

- Apt references integrated into interpretation(s).

AO2 • 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.

AO3 - Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task.

Level 4 (16-20) Clear understanding:

AO1 - Clear, explained response to task and text. • Effective use of references to support explanation.

AO2 - • Clear explanation of writer's methods with appropriate use of relevant subject terminology.

- Understanding of effects of writer's method to create meanings.

AO3 - Clear understanding of ideas/perspectives/ contextual factors shown by specific links between context/text/task.

Level 3 (11-15) Explained, structured comments

AO1 - Some explained response to task and text. • References used to support a range of relevant comments.

AO2 - • Explained/relevant comments on writer's methods with some relevant use of subject terminology. • Identification of effects of writer's methods to create meanings.

AO3 - Some understanding of implicit ideas/ perspectives/contextual factors shown by links between context/text/task.

Level 2 (6-10) Supported, relevant comments:

AO1 - Supported response to task and text.

- Comments on references.

AO2 - Identification of writers' methods.

- Some reference to subject terminology.

AO3 - Some awareness of implicit ideas/contextual factors.

Level 1 (1 – 5) Simple, explicit comments:

AO1 - • Simple comments relevant to task and text.

• Reference to relevant details.

AO2 - Awareness of writer making choices. • Possible reference to subject terminology

AO3 - Simple comment on explicit ideas/contextual factors

To structure a response, think about WHAT? HOW? WHY?

AQA have stated that the use of sentence starters do not help students, so you have freedom with how you order your ideas, as long as you include the key parts of the AOs. However, you should:

WHAT?

- Begin with a thesis. This is a brief introduction that outlines the key arguments that you will make in your essay. This will show the examiner that you have planned and structured your answer, as well as keep you on track as you write.

- Start with a topic sentence. This will connect directly to the question and outline the key point/argument for your paragraph. Examples of topic sentences include:

Shakespeare conveys Lady Macbeth's masculinity through her emasculation of Macbeth.

Shakespeare explores the supernatural through the villainy of the 'weird sisters'.

The theme of evil is presented through the Porter's acknowledgement of its prevalence.

- Follow with a textual reference or quotation that proves that your point is accurate. Embed quotations where possible.

HOW?

- Include reference to language AND structural terminology. The exam board want to see that you understand HOW an author presents their points. Avoid vague terms such as 'The noun 'scorpions' shows that Macbeth is going crazy.' Whilst you are including a term, you aren't considering how Shakespeare is using different devices to present his idea. Instead, you could write; 'Shakespeare constructs the metaphor of 'scorpions' in Macbeth's 'mind' to convey the mental torment that he is experiencing as a consequence of his guilt. Furthermore, the animal imagery here has connotations of poison and discomfort suggesting that Macbeth is infected by his regret.' Here, the response uses subject terminology in order to further analysis, rather than 'featuring spotting'.

WHY?

- Include alternative interpretations. Use tentative language such as: alternatively, possibly, maybe, might, on the other hand, potentially etc. This will allow you to expand on your thoughts and explore key ideas further.

- Refer to the writer's intentions. Shakespeare wrote his play to convey a range of messages to his audience. Some of his intentions are: To teach women not to take control of their

marriages: to stay at home and be good 'wives' – patriarchal society. To show that the monarchy is decided by God (Divine right of kings) and not worldly beings. To show that people should not trust and work with witches/supernatural – Christian society. To show that people should be religious and that sinful people will suffer. To please James I (the King of the time) as the King's family retain the reign. You should not just 'bolt on' extra context at the end of your answer. Instead, include it when writing about Shakespeare's intentions.

Exam questions from past exams:

Macbeth

Starting with this speech, explore how far Shakespeare presents Macbeth as a violent character.

Extract: Act 1 – Captain's Speech – 'For brave Macbeth...'

Starting with this moment in the play, explore how Shakespeare presents the attitudes of Macbeth and Banquo towards the supernatural.

Extract from Act 1: 'supernatural soliciting'.

Starting with this speech, explore how Shakespeare presents ambition in Macbeth.

Extract: 'Glamis thou art' speech from Lady Macbeth

Macbeth Overview

Act 1	Macbeth and Banquo are two Scottish noblemen who encounter three witches on a heath. The witches give both men predictions and then vanish. One of the predictions given to Macbeth comes true almost immediately. Macbeth writes a letter to his wife. She is excited by the news and summons evil spirits to give her the courage to commit murder. Macbeth arrives to announce that King Duncan is coming to spend the night at their castle.
Act 2	Having agreed to kill King Duncan, Macbeth sees a dagger and wonders if it is a "dagger of the mind", because he is having second thoughts. However, he resolves to kill King Duncan, who is found dead at dawn by Macduff. The king's sons flee, fearing for their lives. In their absence, Macbeth is chosen to be king.

Act 3	Banquo suspects that Macbeth was involved in Duncan's murder. Macbeth fears Banquo and so plans to have Banquo and his son, Fleance, murdered away from the castle. Banquo is killed but Fleance escapes. The ghost of Banquo appears at a feast to haunt Macbeth. The guests become suspicious of Macbeth because of his violent reactions to a ghost that only he can see.
Act 4	Macbeth, filled with insecurity, returns to the witches and is given three more predictions: <ul style="list-style-type: none"> •Beware Macduff, beware the Thane of Fife •None of woman born can harm Macbeth •Macbeth shall never be beaten until Birnam Woods moves towards his castle Macbeth learns that Macduff has fled Scotland. He orders the execution of Macduff's wife and children.
Act 5	<i>Lady Macbeth appears on stage sleepwalking. Her mental health has deteriorated terribly. She is burdened by feelings of guilt, which she sees as blood on her hands that she is unable wash away. Duncan's son Malcolm, backed by the English army and Macduff, approach Macbeth's castle. They chop down branches from the trees at Birnam Wood to disguise how big their army is. Birnam Wood appears to move. Macbeth says he fears no man as all men are born by women. Macduff announces he was not born naturally but was "ripp'd" prematurely from his mother's womb. Macduff kills Macbeth and Malcolm becomes the next King of Scotland</i>

Key Vocab for Themes

Jacobean: contextual era	Soliloquy
Ambition	Supernatural
Determination	Regicide
Valour	Guilt
Power	Masculinity
Stereotype	Tyrannical

Macbeth Key Quotes

Captain: 'For brave Macbeth--well he deserves that name'

Witches: 'All hail Macbeth Thane of Cawdor! All hail Macbeth, that shalt be king hereafter.(To Banquo) 'Thou shalt get kings, though thou shouldst be none'

Witches: 'Fair is foul and foul is fair'

Witches: Beware Macduff! None of woman born shall harm Macbeth.

Lady Macbeth: 'Look like the innocent flower, but be the serpent under't.'

Lady Macbeth: 'Out damned spot! Out I say! Here's the smell of blood still'

Lady Macbeth: 'It is too full o' the milk of human kindness'

Lady Macbeth (soliloquy) : 'That I may pour my spirits in thine ear; And chastise with the valour of my tongue'

Lady Macbeth (soliloquy): 'Come, you spirits that tend on mortal thoughts, unsex me here'

Lady Macbeth: 'And fill me from the crown to the toe top-full of direst cruelty!

Lady Macbeth: 'My hands are of your colour; but I shame to wear a heart so white.'

Lady Macbeth: 'What's done cannot be undone.'

Macbeth: 'O, full of scorpions is my mind, dear wife.'

Macbeth: 'I have no spur to prick the sides of my intent'

Macbeth: 'She should have died hereafter. There would have been a time for such a word.'

Macbeth: 'Never shake thy gory locks at me.'

Macbeth: 'I'll fight till from my bones my flesh be hack'd'

Macduff: 'Turn, hell-hound, turn. Macduff was from his mother's womb untimely ripped.'

Banquo (soliloquy): 'I fear thou played'st most foully for 't.'

Macbeth Sample Questions

A) Read the following extract from Act 1 Scene 5 of Macbeth and then answer the question that follows.

At this point in the play Lady Macbeth is speaking. She has just received the news that King Duncan will be spending the night at her castle.

The raven himself is hoarse That croaks the fatal entrance of Duncan Under my battlements. Come, you spirits That tend on mortal thoughts, unsex me here, And fill me from the crown to the toe top-full Of direst cruelty! make thick my blood; Stop up the access and passage to remorse, That no compunctious visitings of nature Shake my fell purpose, nor keep peace between The effect and it! Come to my woman's breasts, And take my milk for gall, you murdering ministers, Wherever in your sightless substances You wait on nature's mischief! Come, thick night, And pall thee in the dunnest smoke of hell, That my keen knife see not the wound it makes, Nor heaven peep through the blanket of the dark, To cry 'Hold, hold!'	5 10 15
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Q1: Starting with this speech, explain how far you think Shakespeare presents Lady Macbeth as a **powerful woman**.

Write about:

- how Shakespeare presents Lady Macbeth in this speech
- how Shakespeare presents Lady Macbeth in the play as a whole. [30 marks]

SPAG [4 marks]

Section A: Shakespeare

Answer **one** question from this section on your chosen text.

Read the following extract from Act 2 Scene 3 of *Macbeth* and then answer the question that follows.

At this point in the play Duncan's sons are considering what they should do to be safe after the death of their father, the king..

Exeunt all but Malcolm and Donalbain.

MALCOLM

What will you do? Let's not consort with them:
To show an unfelt sorrow is an office
Which the false man does easy. I'll to England.

DONALBAIN

To Ireland, I; our separated fortune
Shall keep us both the safer: where we are,
There's daggers in men's smiles: the near in blood,
The nearer bloody.

MALCOLM

This murderous shaft that's shot
Hath not yet lighted, and our safest way
Is to avoid the aim. Therefore, to horse;
And let us not be dainty of leave-taking,
But shift away: there's warrant in that theft
Which steals itself, when there's no mercy left.

Exeunt

Starting with this extract, explain how far you think Shakespeare presents fear.

Write about:

- how Shakespeare presents fear in this extract
- how Shakespeare presents fear in the play as a whole.

[30 marks] AO4 [4 marks]

Section A: Shakespeare

Answer **one** question from this section on your chosen text.

Read the following extract from the end of *Macbeth* and then answer the question that follows.
At this point in the play Macbeth is about to be killed by Macduff.

MACDUFF

Despair thy charm;
And let the angel whom thou still hast served
Tell thee, Macduff was from his mother's womb
Untimely ripp'd.

MACBETH

Accursed be that tongue that tells me so,
For it hath cow'd my better part of man!
And be these juggling fiends no more believed,
That palter with us in a double sense;
That keep the word of promise to our ear,
And break it to our hope. I'll not fight with thee.

MACDUFF

Then yield thee, coward,
And live to be the show and gaze o' the time:
We'll have thee, as our rarer monsters are,
Painted on a pole, and underwrit,
'Here may you see the tyrant.'

MACBETH

I will not yield,
To kiss the ground before young Malcolm's feet,
And to be baited with the rabble's curse.
Though Birnam wood be come to Dunsinane,
And thou opposed, being of no woman born,
Yet I will try the last. Before my body
I throw my warlike shield. Lay on, Macduff,
And damn'd be him that first cries, 'Hold, enough!'

Starting with this extract, explain how bravery is presented

Write about:

- how Shakespeare presents Macbeth and Macduff in this extract
- how Shakespeare presents bravery/ brave characters in the play as a whole.

[30 marks] AO4 [4 marks]

B) At this point in the play, Macbeth has decided he will **not** kill King Duncan. He is just about to share this news with his wife, Lady Macbeth.

<p>MACBETH We will proceed no further in this business: He hath honour'd me of late; and I have bought Golden opinions from all sorts of people, Which would be worn now in their newest gloss, Not cast aside so soon.</p>	5
<p>LADY MACBETH Was the hope drunk Wherein you dress'd yourself? hath it slept since? And wakes it now, to look so green and pale At what it did so freely? From this time Such I account thy love. Art thou afeard To be the same in thine own act and valour As thou art in desire? Wouldst thou have that Which thou esteem'st the ornament of life, And live a coward in thine own esteem, Letting 'I dare not' wait upon 'I would,' Like the poor cat i' the adage?</p>	10
<p>MACBETH Prithee, peace: I dare do all that may become a man; Who dares do more is none.</p>	15
<p>LADY MACBETH What beast was't, then, That made you break this enterprise to me? When you durst do it, then you were a man; And, to be more than what you were, you would Be so much more the man.</p>	20

Starting with this conversation, explain how far you think Shakespeare presents Lady Macbeth as the **dominant partner** in this relationship.

Write about:

- how Shakespeare presents Lady Macbeth in this speech
- how Shakespeare presents Lady Macbeth elsewhere in the play. [30 marks]

SPAG [4 marks]

Grade 9 Model Answer to B

Shakespeare cleverly takes the audience on a journey with the two characters development to reinforce the **Jacobean beliefs** concerning distinctions of male and female within society, specifically Lady Macbeth's dominance.

Thrilled by the thought of power and authority, Lady Macbeth's personality is immediately established as dominant. She is cunning and manipulative in her actions by encouraging Macbeth to believe that the murder of Duncan was indeed his own plan. The use of the **rhetorical question 'What beast was't then that made you break the enterprise to me?'** strengthens her courage and fearlessness to challenge her husband. Due to the rhetorical nature of the question, it silences Macbeth, and pushes him into a lower status to his wife, as he believes she is correct. It could even be interpreted as a subtle way for Lady Macbeth to mock him, Shakespeare does this to contrast the **Jacobean culture**, as the confrontation would have been seen as improper, and against the feminine etiquette- which would have been believed that even noblewomen like Lady Macbeth would have been thought to have upheld at all times.

Oblivious to emotion of guilt, Lady Macbeth doesn't show any signs of remorse towards the death of Duncan. This is apparent in **Act Two Scene Two** when she acts as the barrier between Macbeth and his conscience, as she explains '**infirm of purpose give me the daggers**' the **adjective** 'infirm' connotes ideas of weakness, which reveals Lady Macbeth's opinion of Macbeth. She is clearly insulting and belittling her husband's inability to return the daggers to the chambers. Coupled with the **imperative verb** 'give', this exchange heightens her superiority within the relationship, as it portrays her as forceful and decisive- attributes typically associated with men in the **Jacobean era**. It could perhaps be argued that Shakespeare has depicted Lady Macbeth as increasingly masculine and authoritative following her appeal to the spirits in Act One Scene Five where she demands for them to '**unsex me here**'. Her decision to meddle with the spirits directly links to the only character at this point in the play who are linked to the supernatural: the witches. Shakespeare places Lady Macbeth in the same group as the witches, conveying the idea that she is too evil and malicious- a belief attributed to witches and the supernatural in **Jacobean times**. Her refusal to conform to gender norms would have disturbed the audience, possibly leading them to fear her as everyone, including King James, was scared of witches- a figure Shakespeare wished to flatter and impress.

Always looking forward to total power and domination, Macbeth pushes anything deemed useless away from him in order to focus on the future he desires to have, even if this includes separating himself from his wife. **Act Three Scene Two** emphasises Lady Macbeth's

unawareness of Macbeth's plan to kill Banquo, rejected any information she is told to **'be innocent of the knowledge dearest chuck'**. This establishes the pivotal for the couple, and the reestablishing of gender roles. The **superlative** 'dearer' followed by the pronoun 'chuck' could represent Macbeth's patronising affection towards Lady Macbeth, and his newly acquired coherence to express this. Alternatively, it could be seen as a way to infantilise as terms such as these were often used for children. The fact she is denied details exemplifies this attitude Macbeth has adopted- that Lady Macbeth is too 'weak' to handle the plan, or that he deems it pointless to share with her. Interestingly, Macbeth's added confidence ties in just in time for the second murder. In the first, it was Lady Macbeth who proved to be more devious of the two, yet in the second it is Macbeth who displays his masculinity and status. Shakespeare presents this reversal of gender roles within the couple to symbolise how much Macbeth has been corrupted by the taste of power following Duncan's murder. The patriarchal society deemed women to be unable to discuss major issues with, due to the fear that they would be unable to grasp the depth of importance. To the **contemporary Jacobean audience**, this is how women should be treated, and how men should act.

Haunted, and in apparent agony, Lady Macbeth is seen to be mentally suffering. Shakespeare presents Lady Macbeth as exhibiting strange behaviour in her speech in Act Five Scene One, by uttering **'out damned spot! Out I say!'** The use of the **adjective** 'damned' to describe the spot refers to the blood only she can see. This blood is **symbolic** of the guilt Lady Macbeth is unable to 'wash away' following the murder of Duncan. However, the 'damned' **alludes** to religious beliefs regarding the mortality of men, and their inevitable judgement by God. Shakespeare choice to have Lady Macbeth sleep walking during this scene, as opposed to depicting her as conscious, along with the idea of being 'damned' implies that her fate will be hell, and eternal damnation. In the state of hell you cannot sleep due to the suffering, and her inability to sleep (as a mortal) suggests that she is already on the path to hell. Shakespeare dwells on the consequences of regicide to **flatter the governance of James I**, and it also reflects the attempted murder of King James I in the gun powder plot, as it reassures the King, and warns the audience of what could happen in the case of another rebellion.

To conclude, Shakespeare presents gender roles through Macbeth and Lady Macbeth by reflecting the developments seen side by side. Lady Macbeth is depicted as the initial dominant figure, a relationship that would have been questioned in Jacobean times. Lady Macbeth guides Macbeth towards a path of regicide and tyrannical murder, in the hopes of obtaining the status she longed for. Despite her initial dominance, it doesn't last, as presented in Act Three, as Shakespeare's pivotal moment reveals a reassignment of the gender roles, and they are re-branded to remain that way until the end of the play. Lady Macbeth's mental health spirals out

of control to the point of insanity, and indicates that she died in madness. This emphasises her weakness in contrast to Macbeth- who has asserted his masculinity for once and for all. Shakespeare's decision to depict Lady Macbeth and Macbeth in the final acts in more traditional roles signifies his own beliefs on what gender roles should be.

UNSEEN POETRY

Mark Scheme for Question 1 of Unseen Poetry (24 marks)

Level 6 (21-24) Convincing, critical analysis and exploration:

Critical, exploratory conceptualised response to task and text.

AO1

- Judicious use of precise references to support interpretation(s).

AO2

- Analysis of writer's methods with subject terminology used judiciously.
- Exploration of effects of writer's methods to create meanings.

Level 5 (17-20) Thoughtful, developed consideration:

Thoughtful, developed response to task and text.

AO1 • Apt references integrated into interpretation(s).

AO2 • 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 (13-16) Clear understanding:

AO1 - Clear, explained response to task and text. • Effective use of references to support explanation.

AO2 - • 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 (9-12) Explained, structured comments

AO1 - Some explained response to task and text. • References used to support a range of relevant comments.

AO2 - • Explained/relevant comments on writer's methods with some relevant use of subject terminology. • Identification of effects of writer's methods to create meanings.

Level 2 (5-8) Supported, relevant comments:

AO1 - Supported response to task and text.

- Comments on references.

AO2 - Identification of writers' methods.

- Some reference to subject terminology.

Level 1 (1 – 4) Simple, explicit comments:

AO1 - • Simple comments relevant to task and text.

- Reference to relevant details.

AO2 - Awareness of writer making choices. • Possible reference to subject terminology

Mark Scheme for Question 2 of Unseen Poetry ((8 marks)

Level 4 (7-8)

Critical, insightful comparison of poems. • Analytical comparison of the effects of writers' methods to create meanings.

Level 3 (5-6)

Thoughtful comparison of poems. • Clear comparison of the effects of writers' methods to create meanings.

Level 2 (3-4)

• Clear comparison of poems. • Comments on the similarities/differences between the effects of methods used to create meanings.

Level 1 (1-2)

Simple comment on one or both poems and/or simple connection between poems. • Identification of method(s)

Question 1 – 24 marks

For this question, you will be asked to focus on one poem. Usually, the question will be based around a theme. For this, follow the exact same essay structure as any other Literature essay, except you will not be expected to refer to context as you have not studied the poem in advance. See the guidance for *An Inspector Calls* at the beginning of this guide.

Question 2 – 8 marks

This is a short comparison looking at similarities and differences. You should not spend more than 10 minutes on this question. Aim for two paragraphs. Start with a point of comparison. Then, write a quote from Poem A, a method, the effect of the method. Use a connective (Alternatively, Similarly, On the other hand etc.), and do the same for Poem B. Do this twice to complete your response.

Exam Papers from past exams

Question 1:

In 'The Richest Poor Man in the Valley', how does the poet present ideas about living a happy and contented life?

Question 2

In both 'Nobody' and 'The Richest Poor Man in the Valley' the poets describe ideas about how to live your life.

What are the similarities and/or differences between the methods the poets use to present these ideas?

Question 1:

In 'On-Aging' how does the poet present the speaker's attitudes to growing old?

Question 2:

In both 'Jesse Emily Schofield' and 'On Aging' the speakers describe their attitudes to the effects of growing old.

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

Question 1:

In 'Autumn' how does the poet present the effects of the season of autumn?

Question 2:

In both 'Today' and 'Autumn' the speakers describe attitudes towards the seasons.

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

Glossary of poetic devices

Alliteration – Words beginning with same letter sounds to create a notably emphasis on words
“dark dreary dreams”

Assonance - Like alliteration, the sound of assonance come from within the word rather than the start “Fearful tears of misery”
(emphasis on the e-a-s sounds)

Consonance – Consonant sounds at the end of words “wet set of regrets”

Cacophony – Harsh sounds in order to make a discordant sound. “dark knuckles wrapping across bricks” (often Ks, Ts, Cks)

Onomatopoeia – Words that sound like the effect they describe “splash, slap, crack”

Repetition – Repeating words over a verse, stanza or poem to draw focus and add emphasis.

Rhyme – Words with similar ending sounds creating a music like effect or flow
“theme/stream/dream”

Rhythm – Organisation of words to create a noticeable sound or pace, not necessarily musical but with a clear ‘beat’. Can include the structure of the work and is often measured in syllables.

Allegory – Something symbolic, an allegory can often be a story that represents larger things, like the tortoise and the hare.

Allusion – Referring to something well known, nowadays that could be a celebrity but it could be anything that fits the context of the poem (Shakespeare will make very old allusions we don’t understand).

Ambiguity/Ambiguous – A word or idea meaning more than one thing to provoke thought.

Analogy – Compare something unfamiliar with something familiar to help people understand.

Cliché – Something which is used a great amount and becomes expected or even cheesy, “raining cats and dogs”.

Connotation/Connote – The associations with a word e.g. Rose – Love and Passion.

Contrast – Closely placed ideas which are opposites or very different. ‘He had cold eyes but a warm heart’

Verse – A line or poem, need not be a complete sentence.

Stanza – A collection of verses similar to a paragraph, separated from other stanzas.

Rhetorical Question – A question intended to provoke thought without expecting an answer.

Rhyme Scheme – Regular or irregular (does it follow a pattern or not) popular examples are alternate rhymes abab, cross rhyme abba, or couplets aabb.

Enjambment – A sentence or on-going piece of text carried over verses or stanzas to continue the spoken effect without pause.

Form – Open (no real pattern or rhyme or length), closed (follows a specific form or pattern), couplets (pairs of rhyming lines), quatrains (stanza of 4 lines, often rhyming), blank verse (iambic pentameter with not consistent rhyme).

Fixed Forms – Some examples include **Sonnets** (3 quatrains and a couplet), **Ballads** (large poems in quatrains often telling a

story)

Pathetic Fallacy – Using weather or environment to reflect the themes and contexts of the poem, e.g. a horror genre may involve a dark stormy night, joyful poems may use a sunny meadow.

Foreshadowing – Content in the poem which gives an indication of the direction the poem will take, allows people to guess what will happen or the poet to prepare the reader.

Tone/Mood – The way a poem or speaker is intended to sound, often suggested by the topic, content and structure. This can be very subjective and is often determined by looking at the poem in its entirety.

Denotation/Denote- The literal definition of something without reading too deeply into it.

Euphemism – Where something distasteful is said in a more acceptable way 'she is at peace' – she is dead

Hyperbole – An over the top exaggeration for effect.

Metaphor – Direct comparison of two things. States one thing is or acts as another **without** using words 'like' or 'as'

Oxymoron – Two words placed together with differing meanings to create a new meaning 'bitter sweet'

Paradox – A situation or statement which contradicts itself. 'the taller I get the shorter I become'.

Personification – Describing an inanimate object or animal with human qualities.

Pun – using words with multiple meanings while intending both, often used for comic effect.

Simile – Comparing two or more objects with words 'like' or 'as'

Unseen Poetry Sample Questions

Answer **both** questions in this section

Solitude

Laugh, and the world laughs with you;
Weep, and you weep alone;
For the sad old earth must borrow its mirth,
But has trouble enough of its own.
Sing, and the hills will answer;
Sigh, it is lost on the air;
The echoes bound to a joyful sound,
But shrink from voicing care.

Rejoice, and men will seek you;
Grieve, and they turn and go;
They want full measure of all your pleasure,
But they do not need your woe.
Be glad, and your friends are many;
Be sad, and you lose them all,—
There are none to decline your nectared wine,
But alone you must drink life's gall.

Feast, and your halls are crowded;
Fast, and the world goes by.
Succeed and give, and it helps you live,
But no man can help you die.
There is room in the halls of pleasure
For a large and lordly train,
But one by one we must all file on
Through the narrow aisles of pain.

Ella Wheeler Wilcox

1 In '*Solitude*,' how does the poet present the speaker's feelings about loneliness and companionship?

[24 marks]

Ode on Solitude

Happy the man, whose wish and care
A few paternal acres bound,
Content to breathe his native air,
In his own ground.

Whose herds with milk, whose fields with bread,
Whose flocks supply him with attire,
Whose trees in summer yield him shade,
In winter fire.

Blest, who can unconcernedly find
Hours, days, and years slide soft away,
In health of body, peace of mind,
Quiet by day,

Sound sleep by night; study and ease,
Together mixed; sweet recreation;
And innocence, which most does please,
With meditation.

Thus let me live, unseen, unknown;
Thus unlamented let me die;
Steal from the world, and not a stone
Tell where I lie.

Alexander Pope

2. In '*Solitude*' and '*Ode to Solitude*', the poets describe their feelings about loneliness and solitude. What are the similarities and/or differences between the ways the poets describe these feelings? [8 marks]

Children's Song

We live in our own world,
A world that is too small
For you to stoop and enter
Even on hands and knees,
The adult subterfuge*.
And though you probe and pry
With analytic eye,
And eavesdrop all our talk
With an amused look,
You cannot find the centre
Where we dance, where we play,
Where life is still asleep
Under the closed flower,
Under the smooth shell
Of eggs in the cupped nest
That mock the faded blue
Of your remoter heaven.

RS Thomas

***subterfuge – deception**

1. In 'Children's Song' how does the poet present the ways children see their own secret world?
[24 marks]

Lullaby

Sleep little baby, clean as a nut,
Your fingers uncurl and your eyes are shut.
Your life was ours, which is with you.
Go on your journey. We go too.
The bat is flying round the house
Like an umbrella turned into a mouse.
The moon is astonished and so are the sheep.
Their bells have come to send you to sleep.
Oh be our rest, our hopeful start.
Turn your head to my beating heart.
Sleep little baby, clean as a nut,
Your fingers uncurl and your eyes are shut.

John Fuller

2. In both 'Lullaby' and 'Children's Song' the speakers describe attitudes towards childhood. What are the similarities and/or differences between the ways the poets present these attitudes? [8 marks]