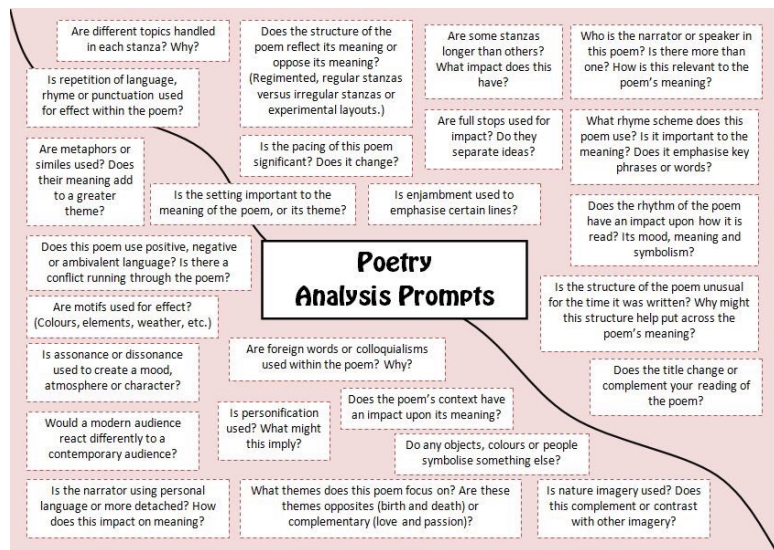


AO1 Read, understand and respond to texts. Students should be able to: • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations **AO2 Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.**

| Level Band | Q1 24 mark question | AO1 Use of comparison and quotations | AO2 Use of terminology and effect of techniques | Q2 8 mark question | AO2 Use of terminology and effect of techniques |
|--------------|------------------------|--|---|-------------------------|---|
| 6 Top | 21-24 | Critical, exploratory, conceptualised; Judicious, precise. | Judicious, analysed | 7-8 Band 4 Top | Exploratory, convincing |
| 5 High | 17-21 | Thoughtful, developed; Apt, integrated | Examined, effective | | |
| 4 Mid | 13-16 | Clear, explained; Effective, supportive | Clear, understanding | 5-6 Band 3 Mid | Thoughtful, comparative |
| 3 Low mid | 9-12 | Some explained; References to support, range | Explained, identified effects | | |
| 2 Low | 5-8 | Supported, relevant; Comments on references | Some references terminology, Identifies methods | 3-4 Band 2 Low | Relevant, some comparison |
| 1 Bottom | 1-4 | Simple, relevant; Reference to relevant detail(s) | Possibly uses terminology, awareness of choices | 1-2 Band 1 Bottom | Some links between text and reader |
| 0 | 0 | No work worthy of any marks | | | |



| | | |
|---|--|--|
| Narrative viewpoint Repeated symbols Sentence structure and punctuation Opening and Closing Semantic field Rhythm Timeframe | How the sentence structures or specific punctuation reflect feelings or emotions within the text. How does it change or develop? | Are there groups of words that belong to a particular semantic field? What difference does this make to the atmosphere of the text? |
| Considering how the <u>narrative choice</u> enhances the meaning of the text overall. WHY do we hear the 'story' from that perspective? | Analysing STRUCTURE could be... | Can you identify a rhythm to the text? Is it written in a particular style or form? |
| Analysing how a repeated symbol (motif), idea of theme runs through a whole text. | Looking at the <u>opening and closing</u> lines to see how they are connected. What impact do they have on the reader? | Is the timeline straightforward, or is there a flash back or flash forward? Does the event occur in the distant past, recent past or does it describe an ongoing event? Why would this matter? |

| | | |
|---|--|---|
| PERSONIFICATION METAPHOR SIMILE ALLITERATED SOUND REPETITION CONTRAST ONOMATOPOEIA ASSONANCE | Look out for words that can have more than one meaning. What further ideas or images could they create? | Which specific emotion are you encouraged to feel as a result of the words used? |
| Identify the specific techniques that have been used in the text. Consider what impact they have upon the tone? | Analysing LANGUAGE could be... | Choose adjectives, adverbs, verbs and nouns to explode- how do these words suggest what the character or setting is like? |
| Consider the language a character uses in his or her speech. Is it timid? Authoritative? Apologetic? Something else? What might this reveal about their character? | Which words help you identify the tone or mood of the character? How do the words imply his or her feelings or attitude? What are the reasons why? | RHETORIC EMOTIVE LANGUAGE MODAL VERBS DIRECT ADDRESS PREPOSITIONS IMPERATIVE VERBS HYPERBOLE |

Analysing Language

| | |
|----------------------------------|-------------------------------------|
| Stop using Empty Phrases! | Start to Explain your Ideas! |
|----------------------------------|-------------------------------------|

~~The writer uses language to emphasise.
 This makes the reader want to read on.
 The language is effective.
 This creates an image in the readers mind.
 The writer uses a technique to have an effect on the reader.
 The writer uses collective nouns.~~

The language creates a sense of...
 This writer uses...to imply/suggest/reinforce
 The tone of the word '...' indicates that...
 The phrase '...' creates the impression of...because...
 The writer's use of '...' emphasises the idea that...
 The repeated collective noun injects a...tone into the...

ALLUSION:
WHEN THE TEXT
REFERS TO
A FAMOUS BOOK,
FILM, SONG
OR OTHER TEXT.

Shaking his
Samson hair
loose, he
stared down.

She poured her
martini,
neither
shaken nor
stirred, but
simply plonked
in the glass.

Giving a Scrooge like
stare, she emptied
her purse on the
counter.

SIMILE:
A COMPARISON BETWEEN
TWO IDEAS,
STATING THAT ONE IS
LIKE THE
OTHER. IT IS A PART
OF FIGURATIVE
SPEECH, SPEAKING
SYMBOLICALLY.

He smiled
warmly, as if with
just a look he
was enveloping
me into a tight
embrace.

The house was a cold
foreboding place, as
imposing as a throne
amongst a room of stools

The sun beat down like the
relentless whip of a slave
driver.

METAPHOR:
A COMPARISON BETWEEN
TWO IDEAS,
STATING THAT ONE IS
THE SAME AS THE
OTHER. IT IS A PART
OF FIGURATIVE
SPEECH, SPEAKING
SYMBOLICALLY.

*His blood
turned into
molten lava.*

Her hair hung
down in wet
limp rope coils.

The shout was an exploding
bomb.

PARADOX:
AN IDEA THAT AT FIRST
SEEMS
IMPOSSIBLE OR CONTRADICTORY,
THAT ON FURTHER INSPECTION
IS IN FACT TRUE, OR CONTAINS
SOME
ELEMENTS OF TRUTH.

*We are all
unique.*

There is a thin,
blurred line
between love
and hate.

Only great people can be
humble.

OXYMORON:
A DESCRIPTION WITH
TWO OPPOSING IDEAS THAT
APPEARS IMPOSSIBLE,
BUT IN FACT GIVES US A DEEPER
UNDERSTANDING OF ITS APPEARANCE
OR QUALITIES.

*His face was
beautiful in its
repulsiveness.*

People
rushed about
in a pointless
importance.

HYPERBOLE:
AN EXAGGERATED
CLAIM OR
STATEMENT, USED
TO SHOCK,
AMUSE OR TO ELICIT
SYMPATHY.

*His shout
exploded in her
ear.*

There are a
million
reasons to
vote no.

I have given up on life
completely.

EMOTIVE LANGUAGE:
PHRASES THAT HAVE BEEN USED
TO DELIBERATELY UPSET OR MOVE
THE READER, OR APPEAL TO THEIR
SYMPATHY.

*Her eyes were
wild and angry.*

Nothing
could stop
his helpless
sobs.

Alone and abandoned-
everyone had forgotten
him.

**HARD
CONSONANTS:**
TWO OR MORE WORDS
THAT BEGIN
WITH THE SAME 'HARD'
CONSONANT
SOUND
FOR EXAMPLE,
C, K, T OR Q.

*Nothing but cold
clicking could be
heard.*

Taking the
tira between
his teeth he
bit.

The cruel crippling wind
whipped his face.

ALLITERATION:
A DESCRIPTION WITH
TWO OR MORE WORDS THAT
BEGIN WITH THE SAME
SOUND,
EMPHASISING THIS PHRASE
ABOVE THE OTHERS.

*In the lingering
light she waits.*

Nothing hits
harder than
his words.

Tied up in whimsical
wonderings, she smiled.

**IMPERATIVE
VERBS:
COMMANDS AND
DIRECTIONS
GIVING A DIRECT
ORDER.**

I need a
drink. Pass
my bottle.

Leave now.

Now think back to
the night in
question.

**INTERTEXTUALITY:
TAKING A FAMOUS
PHRASE
OR SAYING AND
REFERENCING
IT IN ANOTHER
TEXT.**

(Death by chocolate)
Death by PowerPoint.

(It is elementary, my
dear Watson)
It is elementary, my
dear reader.

(Brexit means Brexit)
Breaktime means breaktime.

**PERSONIFICATION:
WHEN AN INANIMATE
OBJECT
IS GIVEN HUMAN OR
ANIMAL
FEATURES. A TYPE OF
METAPHOR
AND A PART OF
FIGURATIVE SPEECH.**

His eyebrows sat as
two cross caterpillars
jumping about above
his eyes.

The clock
scowled down on
the class,
impatient as
they were to
hear the bell
ring.

Everything in the room was electrified
and alert: the furniture, the carpets, and
the walls all buzzed with anticipation.

**NARRATIVE
PERSPECTIVE:
FIRST PERSON
SECOND
PERSON
THIRD
PERSON**

First person is from the view of
the reader and uses "I" and
"my"

Second person uses
"you" to speak about or
to the reader.

Third person is detached and
sees all points of view. No "I"
or "me"

**CONNOTATION:
THE ASSOCIATIONS
MADE WITH
A PARTICULAR
WORD. THE WORD
HAS BEEN USED
FOR ITS
SPECIFIC ASSOCIATIONS.**

He jabbed his eye.
He stabbed his eye.
He poked his eye.

Home
My abode
My address

**Sitting daydreaming.
Sitting thinking.
Sitting pondering.**

**SUPERLATIVES:
WHEN CONJUGATING
A WORD
IT IS THE MOST
EXTREME FORM
THAT IS USED
OFTEN ENDING
IN 'EST'**

Cruel
Crueller
Cruellest

High/higher/highest

**Hot · Hotter ·
Hottest**

He shoots a
shocked
glance at her.

They scanned,
scowling
angrily and
sceptically.

There were
slightly sloppy
slips of the pen
on the paper

CESURAE:
A SENTENCE THAT IS
BROKEN BY FULL
STOPS.
OFTEN USED TO
SIGNIFY HESITATION.

What can I do? Go.
Stay. Wait.
Decide. Nothing

**IRONY:
WHEN THE OPPOSITE
OF WHAT
YOU COULD
REASONABLY EXPECT
HAPPENS.**

From my
window I
see you all.
None. Of.
You. See.
Me.

The
burning
down of a
fireman's
house.

**SIBILANCE:
TWO OR MORE WORDS
THAT
BEGIN WITH THE
SAME
SOUND**
SE SH SC SO SA etc

First Frost by Andrei Vosnesensky

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

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

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

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

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

Hard Frost by Andrew J Young

Frost called to the water Halt
And crusted the moist snow with sparkling salt;
Brooks, their one bridges, stop,
And icicles in long stalactites drop.
And tench in water-holes
Lurk under gluey glass like fish in bowls.

In the hard-rutted lane
At every footstep breaks a brittle pane,
And tinkling trees ice-bound,
Changed into weeping willows, sweep the ground;
Dead boughs take root in ponds
And ferns on windows shoot their ghostly fronds.

But vainly the fierce frost
Interns poor fish, ranks trees in an armed host,
Hangs daggers from house-eaves
And on the windows ferny ambush weaves;
In the long war grown warmer
The sun will strike him dead and strip his armour.

1. In 'First Frost' how does the poet present the speaker's feelings towards love?

24 marks

2. In both 'First Frost' and 'Hard Frost' the speakers describe the weather. What are the similarities and/or differences between the ways the poets present those feelings?

8 marks

Last Lesson of the Afternoon by D H Lawrence

When will the bell ring, and end this weariness?
How long have they tugged the leash, and strained apart,
My pack of unruly hounds! I cannot start
Them again on a quarry of knowledge they hate to hunt,
I can haul them and urge them no more.

No longer now can I endure the brunt
Of the books that lie out on the desks; a full threescore
Of several insults of blotted pages, and scrawl
Of slovenly work that they have offered me.
I am sick, and what on earth is the good of it all?
What good to them or me, I cannot see!

So, shall I take
My last dear fuel of life to heap on my soul
And kindle my will to a flame that shall consume
Their dross of indifference; and take the toll
Of their insults in punishment? — I will not! -

I will not waste my soul and my strength for this.
What do I care for all that they do amiss!
What is the point of this teaching of mine, and of this
Learning of theirs? It all goes down the same abyss.

What does it matter to me, if they can write
A description of a dog, or if they can't?
What is the point? To us both, it is all my aunt!
And yet I'm supposed to care, with all my might.

I do not, and will not; they won't and they don't; and that's all!
I shall keep my strength for myself; they can keep theirs as well.
Why should we beat our heads against the wall
Of each other? I shall sit and wait for the bell.

Mrs Tilscher's Class by Carol Ann Duffy

In Mrs Tilscher's class
You could travel up the Blue Nile
with your finger, tracing the route
while Mrs Tilscher chanted the scenery.
"Tana. Ethiopia. Khartoum. Aswan."
That for an hour,
then a skittle of milk
and the chalky Pyramids rubbed into dust.
A window opened with a long pole.
The laugh of a bell swung by a running child.

This was better than home. Enthralling books.
The classroom glowed like a sweetshop.
Sugar paper. Coloured shapes. Brady and Hindley
faded, like the faint, uneasy smudge of a mistake.
Mrs Tilscher loved you. Some mornings, you found
she'd left a gold star by your name.
The scent of a pencil slowly, carefully, shaved.
A xylophone's nonsense heard from another form.

Over the Easter term the inky tadpoles changed
from commas into exclamation marks. Three frogs
hopped in the playground, freed by a dunce
followed by a line of kids, jumping and croaking
away from the lunch queue. A rough boy
told you how you were born. You kicked him, but stared
at your parents, appalled, when you got back
home

That feverish July, the air tasted of electricity.
A tangible alarm made you always untidy, hot,
fractious under the heavy, sexy sky. You asked her
how you were born and Mrs Tilscher smiled
then turned away. Reports were handed out.
You ran through the gates, impatient to be grown
the sky split open into a thunderstorm.

1. In 'Mrs Tilcher's Class' how does the poet present the speakers feelings towards school?

24 marks

2. In both 'Last Lesson' and 'Mrs Tilcher's Class' the speakers describe their time at school. What are the similarities and/or differences between the ways the poets present those feelings?

8 marks

Ex-miner by Adrian Burke

The man next door to me was a miner
Until the dust filled his lungs like coal-sacks;
Now he's good for nothing so he says.

Now he walks in slippers and leans on walls,
And eats the clean air while his eyes fix on
Reaching the bottom of his garden.

His wife hides the Woodbines* 'for his own good',
The pub's half-a-day's walk away for him
And it's cruel crawling to the privy**.

So few pleasures remain to him
That he takes a grim-sour joy in rudeness
To neighbours: he savours the honorary title

Of old misery-guts like a vintage wine.
His other treat's to stand upright each day
And not to bang his head against the sky.

*Woodbines = brand of cigarettes

**privy = outside toilet

Abandoned Farmhouse By Ted Kooser

He was a big man, says the size of his shoes
on a pile of broken dishes by the house;
a tall man too, says the length of the bed
in an upstairs room; and a good, God-fearing man,
says the Bible with a broken back
on the floor below the window, dusty with sun;
but not a man for farming, say the fields
cluttered with boulders and the leaky barn.

A woman lived with him, says the bedroom wall
papered with lilacs and the kitchen shelves
covered with oilcloth, and they had a child,
says the sandbox made from a tractor tire.
Money was scarce, say the jars of plum preserves
and canned tomatoes sealed in the cellar hole.
And the winters cold, say the rags in the window frames.
It was lonely here, says the narrow country road.

Something went wrong, says the empty house
in the weed-choked yard. Stones in the fields
say he was not a farmer; the still-sealed jars
in the cellar say she left in a nervous haste.
And the child? Its toys are strewn in the yard
like branches after a storm—a rubber cow,
a rusty tractor with a broken plow,
a doll in overalls. Something went wrong, they say.

1. In 'Ex-miner' how does the poet present the speaker's feelings towards identity?

24 marks

2. In both 'Ex-miner' and 'Abandoned Farmhouse' the speakers describe people who are not well known to them. What are the similarities and/or differences between the ways the poets present those feelings about the people they describe?

8 marks

The Explosion By Philip Larkin

On the day of the explosion
Shadows pointed towards the pithead:
In the sun the slagheap slept.

Down the lane came men in pitboots
Coughing oath-edged talk and pipe-smoke
Shouldering off the freshened silence.

One chased after rabbits; lost them;
Came back with a nest of lark's eggs;
Showed them; lodged them in the grasses.

So they passed in beards and moleskins
Fathers brothers nicknames laughter
Through the tall gates standing open.

At noon there came a tremor; cows
Stopped chewing for a second; sun
Scarfed as in a heat-haze dimmed.

The dead go on before us they
Are sitting in God's house in comfort
We shall see them face to face—

plain as lettering in the chapels
It was said and for a second
Wives saw men of the explosion

Larger than in life they managed—
Gold as on a coin or walking
Somehow from the sun towards them

One showing the eggs unbroken.

Belfast Confetti by Ciaran Carson

Suddenly as the riot squad moved in, it was raining exclamation
marks,
Nuts, bolts, nails, car keys. A fount of broken type.
And the explosion
Itself – an asterisk on the map. This hyphenated line, a burst of
rapid fire ...

I was trying to complete a sentence in my head, but it kept
stuttering,
All the alleyways and side-streets blocked with stops and colons.

I know this labyrinth so well – Balaclava, Raglan, Inkerman,
Odessa Street –

Why can't I escape? Every move is punctuated.
Crimea Street. Dead end again.

A Saracen, Kremlin-2 mesh. Makrolon face-shields.

Walkie-talkies. What is

My name? Where am I coming from? Where am I
going? A fusillade of question-marks.

Makrolon = toughened plastic

Fusillade = a series of shots fired rapidly one after another

1. In 'Belfast Confetti' how does the poet present the speaker's feelings towards the explosion?

24 marks

2. In both 'Belfast Confetti' and 'The Explosion' the speakers describe the impact an explosion has upon the community it happens to. What are the similarities and/or differences between the ways the poets present those feelings about their impact?

8 marks

Love is a Losing Game by A Winehouse

For you I was the flame
Love is a losing game
Five story fire as you came
Love is losing game

One I wished, I never played
Oh, what a mess we made
And now the final frame
Love is a losing game

Played out by the band
Love is a losing hand
More than I could stand
Love is a losing hand

Self-professed profound
Till the chips were down
Know you're a gambling man
Love is a losing hand

Though I battled blind
Love is a fate resigned
Memories mar my mind
Love is a fate resigned

Over futile odds
And laughed at by the gods
And now the final frame
Love is a losing game

A Vow by Wendy Cope.

I cannot promise never to be angry;
I cannot promise always to be kind.
You know what you are taking on, my darling –
It's only at the start that love is blind.
And yet I'm still the one you want to be with
And you're the one for me – of that I'm sure.
You are my closest friend, my favorite person,
The lover and the home I've waited for.
I cannot promise that I will deserve you
From this day on. I hope to pass that test.
I love you and I want to make you happy.
I promise I will do my very best.

1. In 'Love is a Losing Game' how does the poet present the speaker's feelings towards love?

24 marks

2. In both 'Love is a Losing Game' and 'A Vow' the speakers describe the conflicted feelings that come with love. What are the similarities and/or differences between the ways the poets present those feelings about their impact?

8 marks

Kid by Simon Armitage

Batman, big shot, when you gave the order
to grow up, then let me loose to wander
leeward, freely through the wild blue yonder
as you liked to say, or ditched me, rather,
in the gutter ... well, I turned the corner.
Now I've scotched that 'he was like a father
to me' rumour, sacked it, blown the cover
on that 'he was like an elder brother'
story, let the cat out on that caper
with the married woman, how you took her
downtown on expenses in the motor.
Holy robin-redbreast-nest-egg-shocker!
Holy roll-me-over-in the-clover,
I'm not playing ball boy any longer
Batman, now I've doffed that off-the-shoulder
Sherwood-Forest-green and scarlet number
for a pair of jeans and crew-neck jumper;
now I'm taller, harder, stronger, older.
Batman, it makes a marvellous picture:
you without a shadow, stewing over
chicken giblets in the pressure cooker,
next to nothing in the walk-in larder,
punching the palm of your hand all winter,
you baby, now I'm the real boy wonder.

Stanley by Lorraine Mariner

Yesterday evening I finished
with my imaginary boyfriend.
He knew what I was going to say
before I said it which was top of my list
of reasons why we should end it.

My other reasons were as follows:
he always does exactly what I tell him;
nothing in our relationship has ever surprised
me;
he has no second name.

He took it very well
all things considered.
He told me I was to think of him
as a friend and if I ever need him
I know where he is.

1. In 'Kid' how does the poet present the speaker's feelings towards being let down by his father?

24 marks

2. In both 'Kid' and 'Stanley' the speakers describe the way our expectations are not met in reality. What are the similarities and/or differences between the ways the poets present those feelings about the people who don't live up to their expectations?

8 marks

Names
By Wendy Cope

She was Eliza for a few weeks
when she was a baby –
Eliza Lily. Soon it changed to Lil.

Later she was Miss Steward in the baker's shop
And then 'my love', 'my darling', Mother.

Widowed at thirty, she went back to work
As Mrs Hand. Her daughter grew up,
Married and gave birth.

Now she was Nanna. 'Everybody
Calls me Nanna,' she would say to visitors.
And so they did – friends, tradesmen, the doctor.

In the geriatric ward
They used the patients' Christian names.
'Lil,' we said, 'or Nanna,'
But it wasn't in her file
And for those last bewildered weeks
She was Eliza once again.

What I Regret
By Nina Cassian

. . . never having heard the voice of the Dodo bird . . .
. . . never having smelled the Japanese cherry trees . . .
. . . never having punished the lovers and friends that
deserted me . . .
. . . never having asked for honours that I deserved . . .
. . . never having composed a Mozart sonata . . .
. . . never having realised that I'd live long enough to
regret all the above . . .
. . . and much, much more . . .

1. In 'Names' how does the poet present the speaker's feelings towards Eliza?

24 marks

2. In both 'Names' and 'What I Regret' the speakers describe feelings about growing old. What are the similarities and/or differences between the ways the poets present those feelings?

8 marks

| Band Four | Band Five | Band Six |
|---|--|---|
| <p>In the poem, 'Names' the poet keeps quite an informal tone when describing Eliza, which could suggest she feels quite fond of her. "was a baby- / Eliza Lily" the dash makes it sound as if she is correcting herself, or chatting to someone. This implies a closeness between the persona and Eliza, as if she is speaking about someone special to her.</p> | <p>Throughout the entire poem, the poet gives the persona a level of detachment from the story, the entire poem is almost devoid of emotion, apart from the final stanza where the persona describes Eliza's final time alive as "final bewildered weeks".</p> <p>In the poem, 'Names' the poet keeps quite an informal tone when describing Eliza, which could suggest she feels quite fond of her. "was a baby- / Eliza Lily" the dash makes it sound as if she is correcting herself, or chatting to someone. This implies a closeness between the persona and Eliza, as if she is speaking about someone special to her.</p> | <p>In the opening stanzas, the tone adopted by the persona is one of detachment. At no point does the persona explicitly state the relationship between them. There are no adjectives or adverbs used, with one exception in the final stanza. The use of the pronoun "she" creates a distance between the persona and Eliza, and by using this as the first word of the entire poem, it emphasise the way in which it is almost devoid of emotion- most particularly noticeable when describing the death of her husband, "widowed at thirty" is quite abrupt and factual for something so tragic. This absence of sentimentality amplifies the shift in the final stanza, where the persona describes Eliza's final time alive as "final bewildered weeks". The use of the adjective "bewildered" creates a sense of sadness and tragedy, expressing the way the persona is mourning Eliza, and the awfulness that the confusion of being called the 'wrong' name would create.</p> |
| <p>AO1 Read, understand and respond to texts. Students should be able to:</p> <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 <p>AO2 Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.</p> | | |

Read this answer and consider how well the response demonstrates: an understanding of the poem; selective use of quotations; an understanding of symbolism and deeper meaning. Highlight and annotate.

The poem *Eliza* explores the complicated tie between given names, chosen names, and the names we are called by others. Using the shifting naming of Eliza, the poet highlights how important names are, and the significance of whether you choose the name that is used for you. The persona's feelings towards Eliza is evident in the tone, language and structure of the poem.

Until the final stanza, the persona adopts a factual and detached tone to describe 'Eliza'. In the opening stanzas, the tone adopted by the persona is one of detachment. At no point does the persona explicitly state the relationship between them. There are no adjectives or adverbs used, with the one exception in the final stanza. The repeated use of the pronoun "she" creates a distance between the persona and Eliza, and by using this as the first word of the entire poem, it emphasises the way in which it is almost devoid of emotion- most particularly noticeable when describing the death of her husband, "widowed at thirty" is quite abrupt and factual for something so tragic. This absence of sentimentality amplifies the shift in the final stanza, where the persona describes Eliza's final time alive as "final bewildered weeks". The use of the adjective "bewildered" creates a sense of sadness and tragedy, expressing the way the persona is mourning Eliza, and the awfulness that the confusion of being called the 'wrong' name would create. By not expressing distress at the death of Eliza's husband, but at the incorrect use of her forename, implies that this was a very distressing thing to happen to her.

Each name signifies a different stage in Eliza's life, when she is addressed as "my love," and "my darling" the poet uses speech marks to show this is reported speech, but puts "Mother." on its own. This could suggest that the persona is speaking about her own mother, or it could be that the persona feels this was the most important one, it wasn't what people called her, it was what she was. The repetition of "my" implies that these people attempted to take ownership of Eliza, putting her existence in relation to their own perspective. Both "love" and "darling" are used as diminutives, and contrast to "mother" which simultaneously implies respectability and femininity. From this we can infer that to the persona, Eliza's motherhood defined her above all else.

When the persona lists the people who call Eliza "Nana", she says "doctor" last. The list becomes progressively more specific- "friends, tradesman, the Doctor", this suggests that it she is becoming more reliant upon other people as she is getting older. Additionally, the use of the definitive "the doctor" conveys a sense of formality, and that it is serious that she has to see a doctor. The name Nana is one that you would typically expect to just be used by grandchildren, the fact that Eliza requested that everyone called her Nana implies that she was almost an ultra feminine person, who treated everyone she met as if they were in her care. This creates an extra layer of tragedy that it is now she who needs the care from others.

The use of circular narrative to begin and end the poem with Eliza being born and then dying using her original name could be seen as symbolic to the universal truth that we start and end our lives with nothing. It also draws a parallel between the helplessness of a baby, to the helplessness of an old person who is unable to even correct the people caring for her in their misuse of her name. By making this link, the persona is conveys her disappointment in the care the elderly receive, and the manner in which they are treated.

Overall, the persona feels sympathy for Eliza, and depicts her as a woman who cared for others, and yet was unable to have the care dignity of the correct name in the weeks leading up to her death. Eliza could be seen as a symbol for all elderly people, and the use of the incorrect name a metaphor for the way that in old age, the elderly are treated without the respect they deserve or have opted for.

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| <p>How many stanzas? Rhyme? Regular/irregular? Patterns Motifs Symbols</p> | <p>Six O'Clock News' by Tom Leonard</p> <p>this is thi six a clock news thi man said n thi reason a talk wia BBC accent iz coz yi widny wahnt mi ti talk about thi trooth wia voice lik wanna yoo scruff. if a toktaboot thi trooth lik wanna yoo scruff yi widny think it wuz troo. jist wanna yoo scruff tokn. thirza right way ti spell ana right way to tok it. this is me tokn yir right way a spellin. this is ma trooth. yooz doant no thi trooth yirsellz cawz yi canny talk right. this is the six a clock nyooz. belt up.</p> | <p>Listen Mr Oxford don</p> <p>Me not no Oxford don me a simple immigrant from Clapham Common I didn't graduate I immigrate</p> <p>But listen Mr Oxford don I'm a man on de run and a man on de run is a dangerous one</p> <p>I ent have no gun I ent have no knife but mugging de Queen's English is the story of my life</p> <p>I dont need no axe to split/ up yu syntax I dont need no hammer to mash/ up yu grammar</p> <p>I warning you Mr Oxford don I'm a wanted man and a wanted man is a dangerous one</p> <p>Dem accuse me of assault on de Oxford dictionary/ imagine a concise peaceful man like me/ dem want me serve time for inciting rhyme to riot but I rekking it quiet down here in Clapham Common</p> <p>I'm not a violent man Mr Oxford don I only armed wit mih human breath but human breath is a dangerous weapon</p> <p>So mek dem send one big word after me I ent serving no jail sentence I slashing suffix in self defence I bashing future wit present tense and if necessary</p> <p>I making de Queen's English accessory/ to my offence</p> | <p>Techniques used: Simile Metaphor Triple Alliteration Anaphora Assonance Allusion Sensory description Oxymoron</p> |
| <p>Techniques used: Simile Metaphor Triple Alliteration Anaphora Assonance Allusion Sensory description Oxymoron</p> | <p>At the beginning the persona/reader feels...</p> <p>At the end the persona/reader feels...</p> <p>The change has happened because...</p> | | <p>How many stanzas? Rhyme? Regular/irregular? Patterns Motifs Symbols</p> |
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| <p>How many stanzas? Rhyme? Regular/irregular? Patterns Motifs Symbols</p> | <p>Dress Sense by David Kitchen</p> <p>You're not going out in that, are you? I've never seen anything More ridiculous in my whole life. You look like you've been dragged Through a hedge backwards And lost half your dress along the way.</p> <p>What's wrong with it? You're asking me what's wrong with that? Everything: that's what. It's loud, it's common, It reveals far too much of your ... Your ... well your 'what you shouldn't be revealing'.</p> | <p>I've had this shirt by Michael Rosen</p> <p>I've had this shirt That's covered in dirt For years and years and years</p> <p>It used to be red but I wore it in bed And it went grey Cos I wore it all day For years and years and years</p> | <p>Techniques used: Simile Metaphor Triple Alliteration Anaphora Assonance Allusion Sensory description Oxymoron</p> |
| <p>Techniques used: Simile Metaphor Triple Alliteration Anaphora Assonance Allusion Sensory description Oxymoron</p> | <p>No, I'm not going to explain; You know very well what I mean, young lady But you choose to ignore Every single piece of reasonable helpful advice That you are offered.</p> <p>It's not just the neckline I'm talking about - And you can hardly describe it as a neckline, More like a navel-line If you bother to observe the way it plunges. Have you taken a look at the back? (What little there is of it.) Have you?</p> <p>Boys are only going to think One thing When they see you in that outfit. Where on earth did you get it? And don't tell me that my money paid for it Whatever you do.</p> <p>You found it where?</p> <p>Well, it probably looked different on her And, anyway, you shouldn't be going through Your mother's old clothes.</p> | <p>The arms fell off In the Monday wash And you can see my vest Through the holes in my chest For years and years and years</p> <p>As my shirt falls apart I'll keep the bits In a biscuit tin On the mantelpiece For years and years and years</p> | <p>How many stanzas? Rhyme? Regular/irregular? Patterns Motifs Symbols</p> |
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| <p>How many stanzas? Rhyme? Regular/irregular? Patterns Motifs Symbols</p> | <p><u>The Learn'd Astronomer by Walt Whitman</u> When I heard the learn'd astronomer, When the proofs, the figures, were ranged in columns before me, When I was shown the charts and diagrams, to add, divide, and measure them, When I sitting heard the astronomer where he lectured with much applause in the lecture-room, How soon unaccountable I became tired and sick, Till rising and gliding out I wander'd off by myself, In the mystical moist night-air, and from time to time, Look'd up in perfect silence at the stars.</p> | <p><u>The Mower by Philip Larkin</u> The mower stalled, twice; kneeling, I found A hedgehog jammed up against the blades, Killed. It had been in the long grass.</p> <p>I had seen it before, and even fed it, once. Now I had mauled its unobtrusive world Unmendably. Burial was no help:</p> <p>Next morning I got up and it did not. The first day after a death, the new absence Is always the same; we should be careful</p> <p>Of each other, we should be kind While there is still time.</p> | <p>Techniques used: Simile Metaphor Triple Alliteration Anaphora Assonance Allusion Sensory description Oxymoron</p> |
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| <p>How many stanzas?</p> <p>Rhyme?</p> <p>Regular/irregular? Patterns</p> <p>Motifs</p> <p>Symbols</p> | <p>Text By Carol Ann Duffy</p> <p>I tend the mobile now like an injured bird</p> <p>We text, text, text our significant words.</p> <p>I re-read your first, your second, your third,</p> <p>look for your small xx, feeling absurd.</p> <p>The codes we send arrive with a broken chord.</p> <p>I try to picture your hands, their image is blurred.</p> <p>Nothing my thumbs press will ever be heard.</p> | <p>Hygge if true by Brian Bilston</p> <p>These are the hyggelige days we live for, dark afternoons brightened by simple things; pumpkin soup bubbling on the hob, logs crackl – sorry, my phone just pinged.</p> <p>Today we crochet socks. We swap knitting patterns and tales of meandering pine forest walks and the frail beauty of a nightingale’s</p> <p>song, as the scent of fresh rosemary clings – I think the wi-fi has just gone down – to our fingers. We shall bathe ourselves in hygge’s warmth; it cosies, it surrounds,</p> <p>and wraps our friendships like a blanket. The soup is ready upon the aga. I hope to heaven they will all leave soon. I hear the call of Candy Crush Saga.</p> | <p>Techniques used:</p> <p>Simile Metaphor Triple Alliteration Anaphora Assonance Allusion Sensory description Oxymoron</p> |
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| <p>How many stanzas? Rhyme? Regular/irregular? Patterns Motifs Symbols</p> | <p>The Man He Killed By Thomas Hardy "Had he and I but met By some old ancient inn, We should have sat us down to wet Right many a nipperkin!</p> <p>"But ranged as infantry, And staring face to face, I shot at him as he at me, And killed him in his place.</p> | <p>America is a Gun by Brian Bilston</p> <p>England is a cup of tea. France, a wheel of ripened brie. Greece, a short, squat olive tree. America is a gun.</p> <p>Brazil is football on the sand. Argentina, Maradona's hand. Germany, an oompah band. America is a gun.</p> | <p>Techniques used: Simile Metaphor Triple Alliteration Anaphora Assonance Allusion Sensory description Oxymoron</p> |
| <p>Techniques used: Simile Metaphor Triple Alliteration Anaphora Assonance Allusion Sensory description Oxymoron</p> | <p>"I shot him dead because — Because he was my foe, Just so: my foe of course he was; That's clear enough; although</p> <p>"He thought he'd 'list, perhaps, Off-hand like — just as I — Was out of work — had sold his traps — No other reason why.</p> <p>"Yes; quaint and curious war is! You shoot a fellow down You'd treat if met where any bar is, Or help to half-a-crown."</p> | <p>Holland is a wooden shoe. Hungary, a goulash stew. Australia, a kangaroo. America is a gun.</p> <p>Japan is a thermal spring. Scotland is a highland fling. Oh, better to be anything than America as a gun.</p> | <p>How many stanzas? Rhyme? Regular/irregular? Patterns Motifs Symbols</p> |
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Find contrasting/complementing links in the feelings, images or experiences.

Structure: perspective, organisation of stanzas, rhyme, shift in focus from beginning to end, tense, enjambment etc

Language: simile, metaphor, alliteration, image, allusions, imagery, use of definitive,

Love Is a Losing Game by Amy Winehouse

For you I was the flame
Love is a losing game
Five story fire as you came
Love is losing game

One I wished, I never played
Oh, what a mess we made
And now the final frame
Love is a losing game

Played out by the band
Love is a losing hand
More than I could stand
Love is a losing hand

Self-professed profound
Till the chips were down
Know you're a gambling man
Love is a losing hand

Though I battled blind
Love is a fate resigned
Memories mar my mind
Love is a fate resigned

Over futile odds
And laughed at by the gods
And now the final frame
Love is a losing game

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.

Consider how feelings of love are presented in this poem.

1. Highlight all references to gambling: what does this suggest about her feelings towards love?
2. Think about the use of alliteration and plosives: what tone does this create, and what feeling does it convey?
3. Search for a pattern in the rhyme scheme: how does the rhyme scheme mirror the complexity of the persona's feelings?

Love Is a Losing Game by Amy
Winehouse

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Five story fire as you came
Love is losing game

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Oh, what a mess we made
And now the final frame
Love is a losing game

Played out by the band
Love is a losing hand
More than I could stand
Love is a losing hand

Self-professed profound
Till the chips were down
Know you're a gambling man
Love is a losing hand

Though I battled blind
Love is a fate resigned
Memories mar my mind
Love is a fate resigned

Over futile odds
And laughed at by the gods
And now the final frame
Love is a losing game

1. Find three examples of figurative language

2. Decode the writer's meaning

3. What does the figurative language tell us about how the persona of the song feel about the subject they're talking about?

Love Is a Losing Game by Amy Winehouse

For you I was the flame
Love is a losing game
Five story fire as you came
Love is losing game

One I wished, I never played
Oh, what a mess we made
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Love is a fate resigned
Memories mar my mind
Love is a fate resigned

Over futile odds
And laughed at by the gods
And now the final frame
Love is a losing game

1. "Love is a losing hand" "futile odds" "laughed at by the gods"

2. That love always 'loses' and you'll be hurt by the ones you love. 'Futile' implies you never had a chance to be happy. Destiny is never in your favour- star crossed lovers, the blame for the failure of your love isn't within yourselves, but from a higher power (like Romeo and Juliet and other tragic lovers).

3. That love is a painful thing that only ever ends in unhappiness, that it is a game you will always lose, all the gambling imagery suggests that it is risky and foolish, and that people in love will always be hurt by the ones they love. That your destiny is not decided by you, everything is a matter of luck and is 'foretold' and we merely suffer at the hands of fate.

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| <p>How many stanzas?</p> <p>Rhyme?</p> <p>Regular/irregular?</p> <p>Patterns</p> <p>Motifs</p> <p>Symbols</p> | <p>Slow Reader by VICKI FEAVER</p> <p>He can make sculptures and fabulous machines, invent games, tell jokes, give solemn, adult advice – but he is slow to read.</p> <p>When I take him on my knee with his Ladybird book he gazes into the air, sighing and shaking his head like an old man</p> | <p>I - am - in - the - slow read-ers -group - my -broth - er - is - in - the -foot ball - team - my - sis -ter is - a - ser - ver - my lit - tle- brother - er - was a - wise - man - in - the in-fants - chirst - mas - play I - am - in - the - slow read - ers - group - that is all - I - am - in - I hate - it.</p> | <p>Techniques used: Simile Metaphor Triple Alliteration Anaphora Assonance Allusion Sensory description Oxymoron</p> |
| <p>Techniques used: Simile Metaphor Triple Alliteration Anaphora Assonance Allusion Sensory description Oxymoron</p> | <p>who knows the mountains are impassable. He toys with words, letting them go cold as gristly meat, until I relent and let him wriggle free: a fish returning to its element, or a white-eyed colt – shying from the bit *– who sees that if he takes it in his mouth he'll never run quite free again.</p> | | <p>How many stanzas?</p> <p>Rhyme?</p> <p>Regular/irregular?</p> <p>Patterns</p> <p>Motifs</p> <p>Symbols</p> |
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Power Up



Your Analysis

It makes
you want
to read
on...

What
do you
mean?

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| You've been shocked by what you've read? | <u>Re-evaluate who has your sympathy</u> | <u>Doubt the reliability of the narrator</u> | <u>Question the motives of the characters</u> |
| The language is particularly clever or beautiful? | <u>Illustrates the feelings of the characters/the characters feelings towards an object/place/person</u> | <u>Language to create motif or pattern</u> | <u>Allows a better understanding of the atmosphere the writer is attempting to create.</u> |
| The organisation or context is interesting? | <u>Draws a parallel between this small event and larger issues</u> | <u>Consider the event from the historical context it was written in</u> | <u>Consider the event from the social status of the character who is narrating/speaking.</u> |

