



# COMPARING UNSEEN POEMS KNOWLEDGE ORGANISER



## The Exam













<p><b>English Literature – Paper 2</b> You will answer the unseen poetry question as part of English Literature, Paper 2. On this paper you will also answer questions on <i>A Christmas Carol</i> &amp; <i>Conflict Poetry</i>. This exam lasts for two hours and fifteen minutes. You should spend 45 minutes on the unseen poetry question</p>	<p><b>Assessment Objectives:</b> <b>AO1</b> - 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 <b>AO2</b> - Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate</p>
<p><b>The question:</b> You will answer one question that requires you to compare two unseen poems. The poems will be linked by a theme and you will have to compare how the poets portray this theme through their use of language, form and structure. <b>AO1 = 8 marks</b> <b>AO2 = 12 marks</b> <b>Total = 20 marks</b></p>	<p><b>Useful acronyms and writing frames</b> Acronyms are useful guides to help you remember what key skills are being assessed for each question, as well as handy writing frames if necessary. For the unseen poetry question you could use the following acronyms as a guide:  SMILE – structure, meaning, imagery, language and effect. <i>Use SMILE to help you focus your comparative points.</i>  PETER – point, evidence, technique, explanation and reader. <i>Use PETER to help you construct your comparative paragraphs – don't forget to use a comparative connective!</i></p>

## Form and Structure – the style of the poem, its rhyme, rhythm, and meter, and how it is set out on the page

<p><b>Form</b> – The form of a poem is its physical structure. A poem's form is dictated by its stanza structure, line lengths, and rhyme scheme, amongst other features. Here are some common forms of poetry:</p> <p><b>Sonnet</b> – A short rhyming poem with 14 lines. Sonnets use iambic meter in each line, and use line-ending rhymes.</p> <p><b>Elegy</b> – A poem of serious reflection, normally about the dead.</p> <p><b>Narrative</b> – Narrative poems tell the story of events through poetry. There are clear narration, characters and plot.</p> <p><b>Epic</b> – A lengthy poem celebrating adventures &amp; accomplishments.</p> <p><b>Free Verse</b> – Free verse poems do not follow any rules.</p> <p><b>Ballad</b> – A long poem in short stanzas – normally quatrains (4 lines) – that tells a story. They often use repetition.</p>	<p><b>Rhyme</b> - Rhyme is the 'correspondence of sound between words or the endings of words, especially when these are used at the ends of lines of poetry.' <b>Poets use rhyme for a number of reasons:</b> -To make a poem more musical and give it a 'beat' or 'rhythm, or to show creativity and sophistication in language' -To emphasise particular words/sounds that hold value or add meaning to the poem/ its messages; - Aid the memory for recitation purposes; <b>Poets organise the rhyme in their poems using Rhyme Schemes:</b> This can help to establish the form – for example, the English sonnet traditionally holds an ABAB-CD-DEFE-GG rhyme scheme.</p>
<p><b>Stanzas</b> A stanza is a grouped set of lines in a poem, set apart from other lines by a blank line of indentation. Stanzas are often used to group related ideas, or show content related to a particular time or place. Poets manipulate the number, type, and length of stanzas to aid meaning. Names of stanzas of different lengths are shown on the right.</p>	<p><b>Metre/Rhythm</b> The metre of a poem is the measured pattern of rhythm created by <u>stressed</u> and <u>unstressed</u> syllables. <b>Rhythm</b> refers to the overall tempo, or pace, at which the poem unfolds. Poets who write free verse often tend to ignore meter and focus instead on the content and tone of their poem. However, many poems follow a clear metre throughout. Common metres are below:  <b>Iambic:</b> Metre which starts with an unstressed and then a stressed syllable. <b>Trochaic:</b> Metre which starts with a stressed and then an unstressed syllable. <b>Dactylic:</b> Metre which starts with a stressed and then 2 unstressed syllables. <b>Anapestic:</b> Metre which has 2 unstressed and then a stressed syllable.</p>
<p><b>Key Questions Regarding Structure –</b> -What is the form of the poem? How do you know? -Does the poem have a regular or irregular structure? Why? -How many stanzas does it have? What can be read from this? -Does the poem rhyme? What rhyme scheme does it use? What is the effect of this? Is the rhyme regular or irregular? -What can be noted about the line length/ metre? -What rhythm (if any) runs through the poem? Why did the poet include this line length/ metre/ rhythm in the poem?</p>	<p><b>Line Type/Length</b> <u>Lines of poetry</u> can end in two ways – <b>enjambment</b> (the sentence runs over two lines) or <b>end-stopped</b>. Unlike prose, writers of poetry can end lines where they choose, meaning that the line type and length is often employed to support meaning. The use of long lines, containing enjambment, for example, can reflect complex or even confusing ideas, whilst short, end-stopped lines may be used for dramatic effect, or to allow the reader to dwell on ideas.</p>

<p><b>Adding Connectives</b> – Add to what has already been stated.</p>	<p><b>In addition also and similarly moreover furthermore as well as additionally indeed let alone not only too another equally</b></p>
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## Language – vocabulary, phrases, techniques and devices used by the poet.

<p><b>Interesting Adjectives</b></p>	<p>Describing words that are specific or beyond the most obvious, creating a clear effect.</p>		<p>"Parting with his poison – Flash of diabolic tail in the dark room – he risked the rain again."</p>	<p>Consider these questions: -Why is the technique used? -What did the writer intend? -How does the reader react?</p>
<p><b>Interesting Verbs</b></p>	<p>Doing words that are specific or beyond the most obvious, creating a clear effect.</p>		<p>"Stumbling across a field of clods towards a green hedge That dazzled with rifle fire, hearing Bullets smacking the belly out of the air"</p>	<p>Consider these questions: -Why is the technique used? -What did the writer intend? -How does the reader react?</p>
<p><b>Imagery</b></p>	<p>Words or phrases that appeal to any sense or any combination of senses.</p>		<p>"Yellow, and black, and pale, and hectic red, Pestilence-stricken multitudes: O thou, Who chariotest to their dark wintry bed"</p>	<p>Consider these questions: -Why is the technique used? -What did the writer intend? -How does the reader react?</p>
<p><b>Similes</b></p>	<p>A comparison between two objects using "like" or "as"</p>		<p>"O my Luve is like a red, red rose That's newly sprung in June O my Luve is like the melody That's sweetly played in tune."</p>	<p>Consider these questions: -Why is the technique used? -What did the writer intend? -How does the reader react?</p>
<p><b>Metaphors</b></p>	<p>A comparison between two things in order to give clearer meaning to one of them.</p>		<p>"'Hope' is the thing with feathers – / That perches in the soul And sings the tune without the words/ And never stops – at all"</p>	<p>Consider these questions: -Why is the technique used? -What did the writer intend? -How does the reader react?</p>
<p><b>Alliteration</b></p>	<p>The repetition of initial consonant sounds</p>		<p>"With swift, slow; sweet, sour; adazzle, dim; He fathers-forth whose beauty is past change."</p>	<p>Consider these questions: -Why is the technique used? -What did the writer intend? -How does the reader react?</p>
<p><b>Assonance</b></p>	<p>The repetition of vowel sounds</p>		<p>"With its leaping, and deep, cool murmur... ..White and shining in the silver-flecked water."</p>	<p>Consider these questions: -Why is the technique used? -What did the writer intend? -How does the reader react?</p>
<p><b>Repetition</b></p>	<p>The repeating words, phrases, lines, or stanzas</p>		<p>Keeping time, time, time, In a sort of Runic rhyme, To the tintinnabulation that so musically wells From the bells, bells, bells, bells,</p>	<p>Consider these questions: -Why is the technique used? -What did the writer intend? -How does the reader react?</p>
<p><b>Onomatopoeia</b></p>	<p>The use of words which imitate sound</p>		<p>"A child sitting under the piano, in the boom of the tingling strings And pressing the small, poised feet of a mother who smiles as she sings."</p>	<p>Consider these questions: -Why is the technique used? -What did the writer intend? -How does the reader react?</p>
<p><b>Oxymoron</b></p>	<p>A figure of speech in which apparently contradictory terms appear together.</p>		<p>"Down the close, darkening lanes they sang their way To the siding-shed, And lined the train with faces grimly gay."</p>	<p>Consider these questions: -Why is the technique used? -What did the writer intend? -How does the reader react?</p>
<p><b>Personification</b></p>	<p>A figure of speech which gives animals, ideas, or inanimate objects human traits or abilities</p>		<p>"Death, be not proud, though some have called thee Mighty and dreadful, for thou art not so;"</p>	<p>Consider these questions: -Why is the technique used? -What did the writer intend? -How does the reader react?</p>
<p><b>Hyperbole</b></p>	<p>Exaggerated statements or claims not meant to be taken literally.</p>		<p>"The sea him lent those bitter tears Which at his eyes he always wears/ And from the winds the sighs he bore, Which through his surging breast do roar."</p>	<p>Consider these questions: -Why is the technique used? -What did the writer intend? -How does the reader react?</p>

<p><b>Contrasting Connectives</b> – Go against what has already been stated.</p>	<p><b>but however in contrast on the other hand conversely in spite of this actually in fact yet nevertheless nonetheless unlike alternatively</b></p>
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