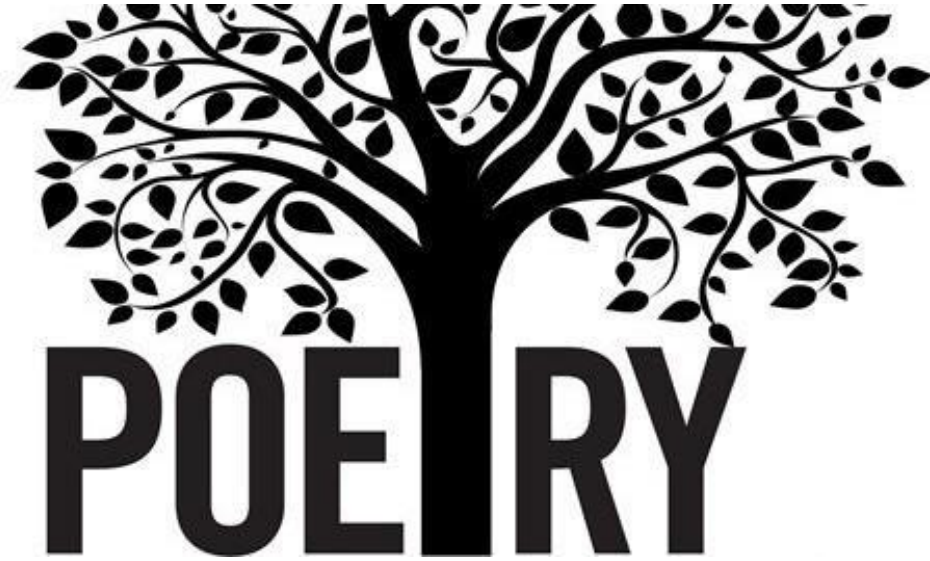


# **Anthology & Unseen Poetry**



## **PRACTICE QUESTIONS: REVISION BOOKLET**

**Name:** \_\_\_\_\_

## Section B: Power & Conflict Poetry Mark Scheme

Mark	AO	Typical features of response
Level 6  <i>Convincing, critical analysis and exploration</i>  <b>26–30 marks</b>	AO1	<ul style="list-style-type: none"> <li>• Critical, exploratory comparison</li> <li>• Judicious use of precise references to support interpretation(s)</li> </ul>
	AO2	<ul style="list-style-type: none"> <li>• Analysis of writer's methods with subject terminology used judiciously</li> <li>• Exploration of effects of writer's methods on reader</li> </ul>
	AO3	<ul style="list-style-type: none"> <li>• Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task</li> </ul>
Level 5  <i>Thoughtful, developed consideration</i>  <b>21–25 marks</b>	AO1	<ul style="list-style-type: none"> <li>• Thoughtful, developed comparison</li> <li>• Apt references integrated into interpretation(s)</li> </ul>
	AO2	<ul style="list-style-type: none"> <li>• Examination of writer's methods with subject terminology used effectively to support consideration of methods</li> <li>• Examination of effects of writer's methods on reader</li> </ul>
	AO3	<ul style="list-style-type: none"> <li>• Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task</li> </ul>

### Throughout the entire essay you should:

- Compare the poems in relation to the question (similarities and/or differences)
- Use quotes from both poems
- Link analysis to key themes and ideas
- Comment on effect of reader
- Link analysis to key context and ideas
- Analyse language, form and structure of the poems
- Zoom into key words and analyse meaning
- Explore alternative interpretations

## Section B: Power & Conflict Poetry Mark Scheme







<b>Level 4</b>  <i>Clear understanding</i>  <b>16–20 marks</b>	AO1	<ul style="list-style-type: none"> <li>• Clear comparison</li> <li>• Effective use of references to support explanation</li> </ul>
	AO2	<ul style="list-style-type: none"> <li>• Clear explanation of writer's methods with appropriate use of relevant subject terminology</li> <li>• Understanding of effects of writer's methods on reader</li> </ul>
	AO3	<ul style="list-style-type: none"> <li>• Clear understanding of ideas/perspectives/ contextual factors shown by specific links between context/text/task</li> </ul>
<b>Level 3</b>  <i>Explained, structured comments</i>  <b>11–15 marks</b>	AO1	<ul style="list-style-type: none"> <li>• Some explained comparison</li> <li>• References used to support a range of relevant comments</li> </ul>
	AO2	<ul style="list-style-type: none"> <li>• Explained/relevant comments on writer's methods with some relevant use of subject terminology</li> <li>• Identification of effects of writer's methods on reader</li> </ul>
	AO3	<ul style="list-style-type: none"> <li>• Some understanding of implicit ideas/ perspectives/contextual factors shown by links between context/text/task</li> </ul>

<b>Level 2</b>  <i>Supported, relevant comments</i>  <b>6–10 marks</b>	AO1	<ul style="list-style-type: none"> <li>• Supported comparison</li> <li>• Comments on references</li> </ul>
	AO2	<ul style="list-style-type: none"> <li>• Identification of writer's methods</li> <li>• Some reference to subject terminology</li> </ul>
	AO3	<ul style="list-style-type: none"> <li>• Some awareness of implicit ideas/contextual factors</li> </ul>
<b>Level 1</b>  <i>Simple, explicit comments</i>  <b>1–5 marks</b>	AO1	<ul style="list-style-type: none"> <li>• Simple comments relevant to comparison</li> <li>• Reference to relevant detail(s)</li> </ul>
	AO2	<ul style="list-style-type: none"> <li>• Awareness of writer making deliberate choices</li> <li>• Possible reference to subject terminology</li> </ul>
	AO3	<ul style="list-style-type: none"> <li>• Simple comment on explicit ideas/contextual factors</li> </ul>

Compare how poets present the effects of war in Bayonet Charge and in one other poem from Power and Conflict.







<p><u>Poem 1 Quote &amp; Analysis</u></p>	<p>Point 1 - Similarity or difference between poems:</p>	<p><u>Poem 2 Quote &amp; Analysis</u></p>
<p><u>Poem 1 Quote &amp; Analysis</u></p>	<p>Point 2 - Similarity or difference between poems:</p>	<p><u>Poem 2 Quote &amp; Analysis</u></p>
<p><u>Poem 1 Quote &amp; Analysis</u></p>	<p>Point 3 - Similarity or difference between poems:</p>	<p><u>Poem 2 Quote &amp; Analysis</u></p>

**Compare the ways poets present the power of the natural world in Storm on the Island and in one other poem from Power and Conflict.**

<u>Poem 1 Quote &amp; Analysis</u>	Point 1 - Similarity or difference between poems:	<u>Poem 2 Quote &amp; Analysis</u>
	 	
<u>Poem 1 Quote &amp; Analysis</u>	Point 2 - Similarity or difference between poems:	<u>Poem 2 Quote &amp; Analysis</u>
	 	
<u>Poem 1 Quote &amp; Analysis</u>	Point 3 - Similarity or difference between poems:	<u>Poem 2 Quote &amp; Analysis</u>
	 	

**Compare the ways poets present ideas about place in The Emigrée and in one other poem from Power and Conflict.**

6

<u>Poem 1 Quote &amp; Analysis</u>	Point 1 - Similarity or difference between poems:	<u>Poem 2 Quote &amp; Analysis</u>
	 	
<u>Poem 1 Quote &amp; Analysis</u>	Point 2 - Similarity or difference between poems:	<u>Poem 2 Quote &amp; Analysis</u>
	 	
<u>Poem 1 Quote &amp; Analysis</u>	Point 3 - Similarity or difference between poems:	<u>Poem 2 Quote &amp; Analysis</u>
	 	

6

**Compare the ways poets present individual experiences of conflict in War Photographer and in one other poem from Power and Conflict.**

7

Poem 1 Quote & Analysis

Point 1 - Similarity or  
difference between poems:

Poem 2 Quote & Analysis



Poem 1 Quote & Analysis

Point 2 - Similarity or  
difference between poems:

Poem 2 Quote & Analysis



Poem 1 Quote & Analysis







Point 3 - Similarity or  
difference between poems:

Poem 2 Quote & Analysis









7

Compare the ways poets present powerful individuals in My Last Duchess and in one other poem from Power and Conflict.

<u>Poem 1 Quote &amp; Analysis</u>	Point 1 - Similarity or difference between poems:	<u>Poem 2 Quote &amp; Analysis</u>
	 	
<u>Poem 1 Quote &amp; Analysis</u>	Point 2 - Similarity or difference between poems:	<u>Poem 2 Quote &amp; Analysis</u>
	 	
<u>Poem 1 Quote &amp; Analysis</u>	Point 3 - Similarity or difference between poems:	<u>Poem 2 Quote &amp; Analysis</u>
	 	



Compare the ways poets present powerful memories in Remains and in one other poem from Power and Conflict.

<u>Poem 1 Quote &amp; Analysis</u>	Point 1 - Similarity or difference between poems:	<u>Poem 2 Quote &amp; Analysis</u>
	 	
<u>Poem 1 Quote &amp; Analysis</u>	Point 2 - Similarity or difference between poems:	<u>Poem 2 Quote &amp; Analysis</u>
	 	
<u>Poem 1 Quote &amp; Analysis</u>	Point 3 - Similarity or difference between poems:	<u>Poem 2 Quote &amp; Analysis</u>
	 	

**Compare the ways poets present the power of the natural world in Extract from The Prelude and in one other poem from Power and Conflict.**

10

Poem 1 Quote & Analysis

Point 1 - Similarity or  
difference between poems:

Poem 2 Quote & Analysis



Poem 1 Quote & Analysis

Point 2 - Similarity or  
difference between poems:

Poem 2 Quote & Analysis



Poem 1 Quote & Analysis

Point 3 - Similarity or  
difference between poems:

Poem 2 Quote & Analysis



**Compare the ways poets present ideas about power in Ozymandias and in one other poem from Power and Conflict.**

Poem 1 Quote & Analysis

**Point 1 - Similarity or  
difference between poems:**

Poem 2 Quote & Analysis

Poem 1 Quote & Analysis

**Point 2 - Similarity or  
difference between poems:**







Poem 2 Quote & Analysis

Poem 1 Quote & Analysis

**Point 3 - Similarity or  
difference between poems:**

Poem 2 Quote & Analysis

**Compare the ways poets present combatants' experiences of conflict in Exposure and in one other poem from Power and Conflict.**

<u>Poem 1 Quote &amp; Analysis</u>	Point 1 - Similarity or difference between poems:	<u>Poem 2 Quote &amp; Analysis</u>
	 	
<u>Poem 1 Quote &amp; Analysis</u>	Point 2 - Similarity or difference between poems:	<u>Poem 2 Quote &amp; Analysis</u>
	 	
<u>Poem 1 Quote &amp; Analysis</u>	Point 3 - Similarity or difference between poems:	<u>Poem 2 Quote &amp; Analysis</u>
	 	

**Compare the ways poets present the wider effects of conflict in Kamikaze and in one other poem from Power and Conflict**

Poem 1 Quote & Analysis

**Point 1 - Similarity or  
difference between poems:**

Poem 2 Quote & Analysis

Poem 1 Quote & Analysis

**Point 2 - Similarity or  
difference between poems:**

Poem 2 Quote & Analysis

Poem 1 Quote & Analysis

**Point 3 - Similarity or  
difference between poems:**

Poem 2 Quote & Analysis

Compare the ways poets present the power of history in Tissue and in one other poem in Power and Conflict.

14

Poem 1 Quote & Analysis

Point 1 - Similarity or  
difference between poems:

Poem 2 Quote & Analysis

Poem 1 Quote & Analysis

Point 2 - Similarity or  
difference between poems:

Poem 2 Quote & Analysis

Poem 1 Quote & Analysis

Point 3 - Similarity or  
difference between poems:

Poem 2 Quote & Analysis

**Compare the ways poets present ideas about patriotism in The Charge of the Light Brigade and in one other poem from Power and Conflict.**

<p><u>Poem 1 Quote &amp; Analysis</u></p>	<p>Point 1 - Similarity or difference between poems:</p>	<p><u>Poem 2 Quote &amp; Analysis</u></p>
<p><u>Poem 1 Quote &amp; Analysis</u></p>	<p>Point 2 - Similarity or difference between poems:</p>	<p><u>Poem 2 Quote &amp; Analysis</u></p>
<p><u>Poem 1 Quote &amp; Analysis</u></p>	<p>Point 3 - Similarity or difference between poems:</p>	<p><u>Poem 2 Quote &amp; Analysis</u></p>

**Compare the ways poets present political conflict in *Checking Out Me History* and in one other poem from *Power and Conflict*.**

Poem 1 Quote & Analysis

Point 1 - Similarity or  
difference between poems:

Poem 2 Quote & Analysis

Poem 1 Quote & Analysis

Point 2 - Similarity or  
difference between poems:

Poem 2 Quote & Analysis

Poem 1 Quote & Analysis

Point 3 - Similarity or  
difference between poems:

Poem 2 Quote & Analysis



**Compare the ways poets present the power of institutions over ordinary people in London and in one other poem from Power and Conflict.**

Poem 1 Quote & Analysis

Point 1 - Similarity or  
difference between poems:

Poem 2 Quote & Analysis

Poem 1 Quote & Analysis

Point 2 - Similarity or  
difference between poems:

Poem 2 Quote & Analysis

Poem 1 Quote & Analysis

Point 3 - Similarity or  
difference between poems:

Poem 2 Quote & Analysis

**Compare how poets present the effects of conflict on people in Poppies and in one other poem from Power and Conflict.**

Poem 1 Quote & Analysis

Point 1 - Similarity or  
difference between poems:

Poem 2 Quote & Analysis



Poem 1 Quote & Analysis

Point 2 - Similarity or  
difference between poems:

Poem 2 Quote & Analysis



Poem 1 Quote & Analysis

Point 3 - Similarity or  
difference between poems:

Poem 2 Quote & Analysis



## Section C: Anthology Poetry Mark Scheme (24 marks)

19

Mark	AO	Typical features
Level 6 <i>Convincing, critical analysis and exploration</i>  <b>21–24 marks</b>	AO1	<ul style="list-style-type: none"> <li>Critical, exploratory conceptualised response to task and text</li> <li>Judicious use of precise references to support interpretation(s)</li> </ul>
	AO2	<ul style="list-style-type: none"> <li>Analysis of writer's methods with subject terminology used judiciously</li> <li>Exploration of effects of writer's methods on reader</li> </ul>
Level 5 <i>Thoughtful, developed consideration</i>  <b>17–20 marks</b>	AO1	<ul style="list-style-type: none"> <li>Thoughtful, developed response to task and text</li> <li>Apt references integrated into interpretation(s)</li> </ul>
	AO2	<ul style="list-style-type: none"> <li>Examination of writer's methods with subject terminology used effectively to support consideration of methods</li> <li>Examination of effects of writer's methods on reader</li> </ul>

Level 2 <i>Supported, relevant comments</i>  <b>5–8 marks</b>	AO1	<ul style="list-style-type: none"> <li>Supported response to task and text</li> <li>Comments on references</li> </ul>
	AO2	<ul style="list-style-type: none"> <li>Identification of writers' methods</li> <li>Some reference to subject terminology</li> </ul>
Level 1 <i>Simple, explicit comments</i>  <b>1–4 marks</b>	AO1	<ul style="list-style-type: none"> <li>Simple comments relevant to task and text</li> <li>Reference to relevant details</li> </ul>
	AO2	<ul style="list-style-type: none"> <li>Awareness of writer making deliberate choices</li> <li>Possible reference to subject terminology</li> </ul>

Level 4 <i>Clear understanding</i>  <b>13–16 marks</b>	AO1	<ul style="list-style-type: none"> <li>Clear, explained response to task and text</li> <li>Effective use of references to support explanation</li> </ul>
	AO2	<ul style="list-style-type: none"> <li>Clear explanation of writer's methods with appropriate use of relevant subject terminology</li> <li>Understanding of effects of writer's methods on reader</li> </ul>
Level 3 <i>Explained, structured comments</i>  <b>9–12 marks</b>	AO1	<ul style="list-style-type: none"> <li>Some explained response to task and text</li> <li>References used to support a range of relevant comments</li> </ul>
	AO2	<ul style="list-style-type: none"> <li>Explained/relevant comments on writer's methods with some relevant use of subject terminology</li> <li>Identification of effects of writer's methods on reader</li> </ul>

### For this question you should:

- Make clear comments on the meaning of the poem in relation to the poem
- Analyse 3-4 quotes from the poem
- Comment on effect of reader
- Analyse language, form and structure of the poem
- Zoom into key words and analyse meaning
- Explore alternative interpretations

19

## Section C: Anthology Poetry Mark Scheme (8 mark)

20

Mark	AO	Typical features of response
<b>Level 4</b> <b>7–8</b> <b>marks</b>	AO2	<ul style="list-style-type: none"> <li>• Exploratory comparison of writers' use of language, structure and form with subject terminology used judiciously</li> <li>• Convincing comparison of effects of writers' methods on reader</li> </ul>
<b>Level 3</b> <b>5–6</b> <b>marks</b>	AO2	<ul style="list-style-type: none"> <li>• Thoughtful comparison of writers' use of language and/or structure and/or form with subject terminology used effectively to support consideration of methods</li> <li>• Comparative examination of effects of writers' methods on reader</li> </ul>
<b>Level 2</b> <b>3–4</b> <b>marks</b>	AO2	<ul style="list-style-type: none"> <li>• Relevant comparison of writers' use of language and/or structure and/or form with some relevant use of subject terminology</li> <li>• Some comparison of effects of writers' methods on reader</li> </ul>
<b>Level 1</b> <b>1–2</b> <b>marks</b>	AO2	<ul style="list-style-type: none"> <li>• Some links between writers' use of language or structure or form</li> <li>• Some links between effects of writers' methods on reader</li> </ul>
<b>0 marks</b>	Nothing worthy of credit/nothing written	

### For this question you should:

- Make clear comparisons between the poems and comment on meanings of the poems
- Compare 2 quotes from each poem
- Comment on effect of reader
- Analyse language, form and structure of the poem
- Zoom into key words and analyse meaning
- Explore alternative interpretations

20

### **A Mother in a Refugee Camp**

No Madonna and Child could touch  
 Her tenderness for a son  
 She soon would have to forget. . . .  
 The air was heavy with odors of diarrhea,  
 Of unwashed children with washed-out ribs  
 And dried-up bottoms waddling in labored steps  
 Behind blown-empty bellies. Other mothers there  
 Had long ceased to care, but not this one:  
 She held a ghost smile between her teeth,  
 and in her eyes the memory  
 Of a mother's pride. . . . She had bathed him  
 And rubbed him down with bare palms.  
 She took from their bundle of possessions  
 A broken comb and combed  
 The rust-colored hair left on his skull  
 And then – humming in her eyes – began carefully to part it.  
 In their former life this was perhaps  
 A little daily act of no consequence  
 Before his breakfast and school; now she did it  
 Like putting flowers on a tiny grave.

**Chinua Achebe**

**In 'A Mother in a Refugee Camp,' how does the poet present ideas about loss?**

### **Blessing**

The skin cracks like a pod.  
 There never is enough water.

Imagine the drip of it,  
 the small splash, echo  
 in a tin mug,  
 the voice of a kindly god.

Sometimes, the sudden rush  
 of fortune. The municipal pipe bursts,  
 silver crashes to the ground  
 and the flow has found  
 a roar of tongues. From the huts,  
 a congregation : every man woman  
 child for streets around  
 butts in, with pots,  
 brass, copper, aluminium,  
 plastic buckets,  
 frantic hands,

and naked children  
 screaming in the liquid sun,  
 their highlights polished to perfection,  
 flashing light,  
 as the blessing sings  
 over their small bones.

**Imtiaz Dharker**

**In 'Blessing,' how does the poet present ideas about poverty and wealth?**

### Alpine Letter

Love? If you'd asked me yesterday, I'd say  
love is a saw that amputates the heart.  
I'd call it my disease, I'd call it plague.  
But yesterday, I hadn't heard from you.

So call it the weight of light that holds one soul  
connected to another. Or a tear  
that falls in all gratitude, becoming sea.  
Call it the only word that comforts me.

The sight of your writing has me on the floor,  
the curve of each letter looped about my heart.  
And in this ink, the tenor of your voice.  
And in this ink the movement of your hand.

The Alps, now, cut their teeth upon the sky,  
and pressing on to set these granite jaws  
between us, not a mile will do me harm.  
Your letter, in my coat, will keep me warm.

**Ros Barber**

**In 'Alpine Letter,' how does the poet present ideas about love?**

### Piano

Softly, in the dusk, a woman is singing to me;  
Taking me back down the vista of years, till I see  
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.

In spite of myself, the insidious mastery of song  
Betrays me back, till the heart of me weeps to belong  
To the old Sunday evenings at home, with winter outside  
And hymns in the cosy parlour, the tinkling piano our guide.

So now it is vain for the singer to burst into clamour  
With the great black piano appassionato. The glamour  
Of childish days is upon me, my manhood is cast  
Down in the flood of remembrance, I weep like a child for the  
past.

**D. H. Lawrence**

**In 'Piano,' how does the speaker present ideas about the significance of memories?**

### Island Man

Morning  
and island man wakes up  
to the sound of blue surf  
in his head  
the steady breaking and wombing

wild seabirds  
and fishermen pushing out to sea  
the sun surfacing defiantly  
from the east  
of his small emerald island  
he always comes back groggily groggily

Comes back to sands  
of a grey metallic soar  
to surge of wheels  
to dull North Circular\* roar

muffling muffling  
his crumpled pillow waves  
island man heaves himself

Another London day

### Grace Nichols

**In 'Island Man,' how does the poet present ideas about place?**

### Invictus

Out of the night that covers me,  
Black as the pit from pole to pole,  
I thank whatever gods may be  
For my unconquerable soul.

In the fell clutch of circumstance  
I have not winced nor cried aloud.  
Under the bludgeonings of chance  
My head is bloody, but unbowed.

Beyond this place of wrath and tears  
Looms but the Horror of the shade,  
And yet the menace of the years  
Finds and shall find me unafraid.

It matters not how strait the gate,  
How charged with punishments the scroll,  
I am the master of my fate,  
I am the captain of my soul.

### William Ernest Henley

**In 'Invictus,' how does the poet present ideas about fate and determination?**

## One Art

The art of losing isn't hard to master;  
so many things seem filled with the intent  
to be lost that their loss is no disaster.

Lose something every day. Accept the fluster  
of lost door keys, the hour badly spent.  
The art of losing isn't hard to master.

Then practice\* losing farther, losing faster:  
places, and names, and where it was you meant  
to travel. None of these will bring disaster.

I lost my mother's watch. And look! my last, or  
next-to-last, of three loved houses went.  
The art of losing isn't hard to master.

I lost two cities, lovely ones. And, vaster,  
some realms I owned, two rivers, a continent.  
I miss them, but it wasn't a disaster.

— Even losing you (the joking voice, a gesture  
I love) I shan't have lied. It's evident  
the art of losing's not too hard to master  
though it may look like (Write it!) like disaster.

## Elizabeth Bishop

\*practice – Please note the American spelling. English spelling: practise

**In 'One Art,' how does the speaker convey their feelings about the subject of loss?**

## The Road Not Taken

Two roads diverged in a yellow wood,  
And sorry I could not travel both  
And be one traveler, long I stood  
And looked down one as far as I could  
To where it bent in the undergrowth;

Then took the other, as just as fair,  
And having perhaps the better claim,  
Because it was grassy and wanted wear;  
Though as for that the passing there  
Had worn them really about the same,

And both that morning equally lay  
In leaves no step had trodden black.  
Oh, I kept the first for another day!  
Yet knowing how way leads on to way,  
I doubted if I should ever come back.

I shall be telling this with a sigh  
Somewhere ages and ages hence:  
Two roads diverged in a wood, and I—  
I took the one less traveled by,  
And that has made all the difference.

## Robert Frost

**In 'The Road Not Taken,' how does the poet present ideas about the importance of making decisions?**



## Practice Unseen Poetry Comparison Questions

25

### **Remember by Christina Rossetti**

Remember me when I am gone away,  
Gone far away into the silent land;  
When you can no more hold me by the hand,  
Nor I half turn to go yet turning stay.  
Remember me when no more day by day  
You tell me of our future that you plann'd:  
Only remember me; you understand  
It will be late to counsel then or pray.  
Yet if you should forget me for a while  
And afterwards remember, do not grieve:  
For if the darkness and corruption leave  
A vestige of the thoughts that once I had,  
Better by far you should forget and smile  
Than that you should remember and be sad.

**In Remember, how does the poet present the speaker's feelings about leaving? [24 marks]**

### **Idea 61: Since there's no help, come let us kiss and part by Michael Drayton**

Since there's no help, come let us kiss and part.  
Nay, I have done, you get no more of me;  
And I am glad, yea glad with all my heart,  
That thus so cleanly I myself can free.  
Shake hands for ever, cancel all our vows,  
And when we meet at any time again,  
Be it not seen in either of our brows  
That we one jot of former love retain.  
Now at the last gasp of Love's latest breath,  
When, his pulse failing, Passion speechless lies;  
When Faith is kneeling by his bed of death,  
And Innocence is closing up his eyes—  
Now, if thou wouldst, when all have given him over,  
From death to life thou might'st him yet recover!

**In both 'Remember' and 'Idea 61: Since there's no help, come let us kiss and part' the speakers describe feelings about leaving.**

**What are the similarities and/or differences between the ways the poets present those feelings? [ 8 marks]**

25

**“The Soldier” by Rupert Brooke**

If I should die, think only this of me:  
 That there's some corner of a foreign field  
 That is for ever England. There shall be  
 In that rich earth a richer dust concealed;  
 A dust whom England bore, shaped, made aware,  
 Gave, once, her flowers to love, her ways to roam;  
 A body of England's, breathing English air,  
 Washed by the rivers, blest by suns of home.  
 And think, this heart, all evil shed away,  
 A pulse in the eternal mind, no less  
 Gives somewhere back the thoughts by England given;  
 Her sights and sounds; dreams happy as her day;  
 And laughter, learnt of friends; and gentleness,  
 In hearts at peace, under an English heaven.

**In ‘The Soldier’, how does the poet present the speaker’s feelings about war? [24 marks]**

**Anthem for Doomed Youth**

By Wilfred Owen

What passing-bells for these who die as cattle?  
     — Only the monstrous anger of the guns.  
     Only the stuttering rifles' rapid rattle  
 Can patter out their hasty orisons.  
 No mockeries now for them; no prayers nor bells;  
     Nor any voice of mourning save the choirs,—  
 The shrill, demented choirs of wailing shells;  
     And bugles calling for them from sad shires.

What candles may be held to speed them all?  
     Not in the hands of boys, but in their eyes  
 Shall shine the holy glimmers of goodbyes.  
     The pallor of girls' brows shall be their pall;  
 Their flowers the tenderness of patient minds,  
 And each slow dusk a drawing-down of blinds.

**In both ‘The Soldier’ and ‘Anthem for Doomed Youth’ the speakers describe feelings about war.**

**What are the similarities and/or differences between the ways the poets present those feelings? [8 marks]**

### **Robert Frost – Desert Places**

Snow falling and night falling fast, oh, fast  
In a field I looked into going past,  
And the ground almost covered smooth in snow,  
But a few weeds and stubble showing last.

The woods around it have it - it is theirs.  
All animals are smothered in their lairs.  
I am too absent-spirited to count;  
The loneliness includes me unawares.

And lonely as it is, that loneliness  
Will be more lonely ere it will be less -  
A blanker whiteness of benighted snow  
With no expression, nothing to express.

They cannot scare me with their empty spaces  
Between stars - on stars where no human race is.  
I have it in me so much nearer home  
To scare myself with my own desert places.

**In 'Desert Places', how does the poet present the speaker's feelings about winter? [24 marks]**

### **Emily Dickinson – It sifts from leaden sieves**

It sifts from leaden sieves,  
It powders all the wood,  
It fills with alabaster wool  
The wrinkles of the road.  
It makes an even face  
Of mountain and of plain, —  
Unbroken forehead from the east  
Unto the east again.  
It reaches to the fence,  
It wraps it, rail by rail,  
Till it is lost in fleeces;  
It flings a crystal veil  
On stump and stack and stem, —  
The summer's empty room,  
Acres of seams where harvests were,  
Recordless, but for them.  
It ruffles wrists of posts,  
As ankles of a queen, —  
Then stills its artisans like ghosts,  
Denying they have been.

**In both 'Desert Places' and 'It sifts from leaden sieves' the speakers describe feelings about winter.**

**What are the similarities and/or differences between the ways the poets present those feelings?[8 marks]**

### John Keats – You Say You Love

I.

You say you love; but with a voice  
Chaster than a nun's, who singeth  
The soft Vespers to herself  
While the chime-bell ringeth –  
O love me truly!

II.

You say you love; but with a smile  
Cold as sunrise in September,  
As you were Saint Cupid's nun,  
And kept his weeks of Ember.  
O love me truly!

III.

You say you love – but then your lips  
Coral tinted teach no blisses.  
More than coral in the sea –  
They never pout for kisses –  
O love me truly!

IV.

You say you love; but then your hand  
No soft squeeze for squeeze returneth,  
It is like a statue's dead –  
While mine to passion burneth –  
O love me truly!

V.

O breathe a word or two of fire!  
Smile, as if those words should burn be,  
Squeeze as lovers should – O kiss  
And in thy heart inurn me!  
O love me truly!

**In 'You Say You Love', how does the poet present the speaker's feelings about unrequited love? [24 marks]**

### John Clare – The Secret

I loved thee, though I told thee not,  
Right earlily and long,  
Thou wert my joy in every spot,  
My theme in every song.  
And when I saw a stranger face  
Where beauty held the claim,  
I gave it like a secret grace  
The being of thy name.  
And all the charms of face or voice  
Which I in others see  
Are but the recollected choice  
Of what I felt for thee.

**In both 'You Say You Love' and 'The Secret' the speakers describe feelings about unrequited love.**

**What are the similarities and/or differences between the ways the poets present those feelings?[8 marks]**