

Higher
English

The Poetry of Carol Ann Duffy
Practice Papers



◆ EDINBURGH ◆
THE CITY OF EDINBURGH COUNCIL

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Higher English

The aim of this resource is to exemplify approaches to learning and teaching which will develop the skills sampled by the final assessment – Critical Reading, Part 2.

Learners are developing the skills they have acquired in understanding, analysis and evaluation, applying them as they respond critically to an imaginative Scottish text (prose, poetry or drama) they have studied.

In the external assessment, Critical Reading, learners will complete questions which analyse ONE of the texts/extracts presented and draw on the wider knowledge of the text and/or writer in order to evaluate its impact. There will be a mixture of restricted response questions requiring short answers and extended responses. Twenty marks are allocated to this task.

Further information about the assessment is available via the link below:

http://www.sqa.org.uk/files_ccc/Cfe_CourseAssessSpec_Higher_Languages_english.pdf

Working with these materials will develop learners' skills in:

- Understanding of the context of the text (what the writer says)
- Analysis of the techniques used (how the writer says it)
- Evaluation of the effectiveness/impact of the text (how well, in the learner's opinion, the writer has explored the topic/achieved his/her purpose)

Learners will have regular opportunities to assess their progress.

Links to close reading

These materials link to the following areas of close reading:

- understanding texts – information, theme, character and narrative
- summarising main points
- analysing word choice
- analysing language style
- deconstructing imagery
- explaining the effect of sentence structure.

Note-taking

Learners should be encouraged to annotate texts or take notes using:

- notes in margins
- highlighters
- sticky notes
- mind maps

Practitioners could model the annotation process early on in the unit of work by reading a page aloud and pausing to highlight words/phrases/sentences of interest. Learners take notes at the same time. A projected image or photocopy of the practitioner's written notes would also be useful in modelling the annotation process. Individually, learners continue to annotate the following pages before comparing notes with a partner.

Well-organised, high-quality notes made whilst learners are studying the texts should make revision at exam time more straightforward.

Mrs. Midas

1 It was late September. I'd just poured a glass of wine, begun
to unwind, while the vegetables cooked. The kitchen
filled with the smell of itself, relaxed, its steamy breath
gently blanching the windows. So I opened one,
5 then with my fingers wiped the other's glass like a brow.
He was standing under the pear tree snapping a twig.

Now the garden was long and the visibility poor, the way
the dark of the ground seems to drink the light of the sky,
but that twig in his hand was gold. And then he plucked
10 a pear from a branch - we grew Fondante d'Automne –
and it sat in his palm like a light bulb. On.
I thought to myself, Is he putting fairy lights in the tree?

He came into the house. The doorknobs gleamed.
He drew the blinds. You know the mind; I thought of
15 the Field of the Cloth of Gold and of Miss Macready.
He sat in that chair like a king on a burnished throne.
The look on his face was strange, wild, vain. I said,
What in the name of God is going on? He started to laugh.

I served up the meal. For starters, corn on the cob.
20 Within seconds he was spitting out the teeth of the rich.
He toyed with his spoon, then mine, then with the knives, the forks.
He asked where was the wine. I poured with shaking hand,
a fragrant, bone-dry white from Italy, then watched
as he picked up the glass, goblet, golden chalice, drank.

25 It was then that I started to scream. He sank to his knees.
After we had both calmed down, I finished the wine
on my own, hearing him out. I made him sit
on the other side of the room and keep his hands to himself.
I locked the cat in the cellar. I moved the phone.
30 The toilet I didn't mind. I couldn't believe my ears:

how he'd had a wish. Look, we all have wishes; granted.
But who has wishes granted? Him. Do you know about gold?
It feeds no one; aurum, soft, untarnishable; slakes
no thirst. He tried to light a cigarette; I gazed, entranced,
35 as the blue flame played on its luteous stem. At least,
I said, you'll be able to give up smoking for good.

Separate beds. In fact, I put a chair against my door,
near petrified. He was below, turning the spare room
into the tomb of Tutankhamun. You see, we were passionate then,
40 in those halcyon days; unwrapping each other, rapidly,
like presents, fast food. But now I feared his honeyed embrace,
the kiss that would turn my lips to a work of art.

And who, when it comes to the crunch, can live
with a heart of gold? That night, I dreamt I bore
45 his child, its perfect ore limbs, its little tongue
like a precious latch, its amber eyes

holding their pupils like flies. My dream-milk
burned in my breasts. I woke to the streaming sun.

So he had to move out. We'd a caravan
50 in the wilds, in a glade of its own. I drove him up
under cover of dark. He sat in the back.
And then I came home, the women who married the fool
who wished for gold. At first I visited, odd times,
parking the car a good way off, then walking.

55 You knew you were getting close. Golden trout
on the grass. One day, a hare hung from a larch,
a beautiful lemon mistake. And then his footprints,
glistening next to the river's path. He was thin,
delirious; hearing, he said, the music of Pan
60 from the woods. Listen. That was the last straw.

What gets me now is not the idiocy or greed
but lack of thought for me. Pure selfishness. I sold
the contents of the house and came down here.
I think of him in certain lights, dawn, late afternoon,
65 and once a bowl of apples stopped me dead. I miss most,
even now, his hands, his warm hands on my skin, his touch

Developing Understanding of skills and questions

Identify the **skill(s) required** to answer each question.

Question	Skill(s)
Look at stanza 7 <i>'the kiss that would turn my lips to a work of art.'</i> Explain fully what the poet means by this.	
By referring closely to lines 31 – 36, analyse the use of poetic technique to achieve a humorous tone.	
By referring closely to the first stanza, evaluate its effectiveness as an opening to the poem.	
In this poem Duffy uses a myth in order to explore a deeper truth about humanity By referring to this and another poem or poems by Duffy you have studied discuss how she uses poetry to explore the deeper truth behind ordinary experience.	

Skills Bank

Using own words	Explaining	Analysing imagery
Summarising	Working out meaning	Analysing structure
Inference making	Understanding links	Analysing tone
Finding evidence	Analysing word choice	Evaluation

Now attempt the questions. You have 45 minutes!

Questions

- Look at stanza 7
'the kiss that would turn my lips to a work of art.'
Explain fully what the poet means by this. 3
- By referring closely to lines 31 – 36, analyse the use of poetic technique to achieve a humorous tone. 4
- By referring closely to the first stanza, evaluate its effectiveness as an opening to the poem. 3
- In this poem, Duffy uses a myth in order to explore a deeper truth about humanity.
By referring to this, and another poem or poems by Duffy you have studied, discuss how she uses poetry to explore the deeper truth behind ordinary experience. 10

Judging Evidence Table: Mrs Midas			
Question	Expected response	Max mark	Additional guidance
1. Look at stanza 7 'the kiss that would turn my lips to a work of art.' Explain fully what the poet means by this.	Candidates should explain fully what Duffy means by the image 'the kiss that would turn my lips to a work of art.' Simple comment about turning things to gold for 1 mark. A detailed/insightful comment may be awarded 2 marks. Reference to art or gold alone = 0 marks.	3	Possible answers include: <ul style="list-style-type: none"> • Midas' touch turned everything to gold(1) • His kiss would turn his wife to a gold statue (1) • The idea of a statue the narrator recognises would be perceived as a work of art (1) • Synecdoche(1) a part of something, the mouth, is used to signify the whole, body.
2. By referring closely to lines 31 - 36 analyse the use of poetic technique to achieve a humorous tone.	Candidates should analyse how the poet's use of poetic technique conveys a humorous tone. 4 marks can be awarded for four examples of language highlighting the humour. Reference plus basic comment for 1 mark. (1+1+1+1). Alternatively, 2 marks may be awarded for reference plus more detailed/insightful comment (2+1). 0 marks for reference/quotation alone.	4	Pun 'granted: Duel meaning of 'given' & 'agreed' Question: comment should be made of the rhetorical nature List evidencing the extent to which gold does not feed. 2nd person forms of 'Look' & 'you'
3. By referring closely to the first stanza, evaluate its effectiveness as an opening to the poem.	Candidates should reference the use of poetic technique and explain how this contributes to the effectiveness of the opening stanza. 2 marks for detailed/insightful comment plus reference; 1 mark for more basic comment plus reference. 0 marks for reference/quotation alone.	3	Effective opening: <ul style="list-style-type: none"> • Establishes the (domesticity of the) setting • Introduces the domesticated characterisation (1) of the narrator (1) • Personification of the setting with 'filled with the smell of itself' or 'its steamy breath' or 'like a brow' (1) Enjambment creating intrigue Ineffective opening: Every day nature (domesticity) of content Lack of intrigue / action Characterisation of the narrator is uninteresting due to very day nature / domesticity. Confusion created by the structure of lines 'So I opened one'
4. In this poem Duffy uses a myth in order to explore a deeper truth about humanity By referring to this and another poem or poems by Duffy you have studied discuss	Candidates should discuss the exploration of a deeper truth in this and other poems by Carol Ann Duffy and should refer to appropriate textual evidence to support their discussion.	10	Up to 2 marks can be achieved for identifying elements of commonality as identified in the question. A further 2 marks can be achieved for reference to the extract given.

<p>how she uses poetry to explore the deeper truth behind ordinary experience.</p>	<p>0 marks for reference/quotation alone. Candidates can answer in bullet points in this final question, or write a number of linked statements.</p>		<p>6 additional marks can be awarded for discussion of similar references to at least one other poem by the poet.</p> <p>In practice this means: Identification of commonality (2) (eg: theme, characterisation, use of imagery, setting, or any other key element...) from the extract:</p> <ul style="list-style-type: none"> • 1 x relevant reference to technique/idea/feature (1) • 1 x appropriate comment (1) • (maximum of 2 marks only for discussion of extract) • from at least one other text/part of the text: • as above (x3) for up to 6 marks <p>OR</p> <ul style="list-style-type: none"> • more detailed comment x2 for up to 6 marks <p>Thus, the final 6 marks can be gained by a combination of 3, 2 and 1 marks depending on the level of depth/detail/insight. The aim would be to encourage quality of comment, rather than quantity of references.</p> <p>In comments on other poems, possible references include:</p> <ul style="list-style-type: none"> • Conventional romance versus realistic love in “Valentine” • Love and hate/revenge in “Havisham” • Horror of war zone in “War Photographer” • Many other references are possible.
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Anne Hathaway

by Carol Ann Duffy from *The World's Wife*

'Item I gyve unto my wife my second best bed ...'

(from Shakespeare's will)

1 The bed we loved in was a spinning world
 of forests, castles, torchlight, clifftops, seas
 where we would dive for pearls. My lover's words
 were shooting stars which fell to earth as kisses
5 on these lips; my body now a softer rhyme
 to his, now echo, assonance; his touch
 a verb dancing in the centre of a noun.
 Some nights, I dreamed he'd written me, the bed
 a page beneath his writer's hands. Romance
10 and drama played by touch, by scent, by taste.
 In the other bed, the best, our guests dozed on,
 dribbling their prose. My living laughing love –
 I hold him in the casket of my widow's head
 as he held me upon that next best bed.

Developing Understanding of skills and questions

Identify the skill(s) required for each question

Question	Skill(s)
The main theme of the poem is introduced in the title and the first 5 lines. Identify one main theme and show how poetic technique is used to introduce this theme.	
By referring closely to lines 3 – 10 analyse the use of poetic technique to emphasise the passion in their relationship.	
Explain what Anne Hathaway means when she states that <i>'I dreamed he'd written me, the bed a page beneath his writer's hands'</i>	
How effective you find lines 13-14 as a conclusion to the poem?	
Discuss how Carol Ann Duffy uses a persona in this poem and at least one other to highlight the poems' main concern.	

Skills Bank

Using own words	Explaining	Analysing imagery
Summarising	Working out meaning	Analysing structure
Inference making	Understanding links	Analysing tone
Finding evidence	Analysing word choice	Evaluation

Questions

1. The main theme of the poem is introduced in the title and the first 5 lines. Identify one main theme and show how poetic technique is used to introduce this theme. 3
2. By referring closely to lines 3 – 10 analyse the use of poetic technique to emphasise the passion in their relationship. 2
3. Explain what Anne Hathaway means when she states that
*'I dreamed he'd written me, the bed
a page beneath his writer's hands'* 2
4. How effective you find lines 13-14 as a conclusion to the poem? 3
5. Discuss how Carol Ann Duffy uses a persona in this poem and at least one other to highlight the poems' main concern. 3

10

Judging evidence table: Anne Hathaway			
Question	Expected response	Max mark	Additional guidance
1.The main theme of the poem is introduced in the title and the first 5 lines. Identify one main theme and show how poetic technique is used to introduce this theme.	Candidates should discuss how the poet uses poetic technique to introduce theme in the opening. 1 mark should be awarded for one main theme introduced in the opening. 2 marks should be awarded for comment on language/literary techniques. 2 marks may be awarded for one detailed, insightful comment on one example; OR 2 marks may be awarded for two more basic comments on two examples (1+1). 0 marks for reference/quotation alone.	3	Possible answers include: Themes: <ul style="list-style-type: none"> • Intimacy • Representations of love • Passion • Modern evaluation References: <ul style="list-style-type: none"> • Gifting of second best bed in will reader initially assumes would be an insult • Contrast created by imagery in line 5 'the bed we loved in was a spinning world' Or Word choice of loved connotations of physical intimacy or 'spinning' highlights the dramatic effect of Shakespeare on Hathaway.
2.By referring closely to lines 3-10 analyse the use of poetic technique to emphasise the passion in their relationship.	Candidates should analyse how the poet's use of poetic technique helps to clarify the main ideas of the poem. 2 marks may be awarded for detailed/insightful comment plus reference; 1 mark for more basic comment plus reference. 0 marks for reference/quotation alone.	2	Possible answers include: <ul style="list-style-type: none"> • Narrative technique: 1st person Imagery: <ul style="list-style-type: none"> • 'spinning world' • 'his touch a verb dancing in the centre of a noun' • 'dive for pearls' • 'shooting stars' • 'fell to earth as kisses' • 'now a softer rhyme to his' • First person singular possessive determiner: <ul style="list-style-type: none"> • 'my lover' • 'my body' Enjambment: 'his touch a verb dancing in the centre of a noun'
3.Explain what Anne Hathaway means when she states that 'I dreamed he'd written me, the bed a page beneath his writer's hands'	Candidates should explain fully what Duffy means by the image 'I dreamed he'd written me, the bed a page beneath his writer's hands'. Simple comment about: The connection to Shakespeare as a writer for 1 mark. A detailed/insightful comment may be awarded 2 marks. Reference Shakespeare alone = 0 marks.	2	Possible answers: Identification of technique: metaphor Writing process is compared to the effects of Shakespeare's intimacy with Hathaway. Bed is compared to paper. Suggests Shakespeare brings her to life / fulfilment / completion.

<p>4.How effective you find lines 13-14 as a conclusion to the poem?</p>	<p>Candidates should show understanding of the term “conclusion” and show how the content of lines 17 – 18 continues — or contrasts with — ideas and/or language from the previous lines 3 marks can be awarded for three appropriate, basic comments. A detailed/insightful comment on one example may be awarded 2 marks. Other examples are acceptable. 0 marks for reference/quotation alone.</p>	<p>3</p>	<p>Possible answers: Purpose: summarise / emphasise significance of bequest Attitude: <ul style="list-style-type: none"> • Recognition of the symbolic value • Romantically nostalgic gesture Techniques: <ul style="list-style-type: none"> • Alliteration /l/: reflecting sexual passion • Rhyme: ‘head & ‘bed’ Reference to form may be made in terms of a rhyming couplet and the content of the poem as that of love. • Imagery: <ul style="list-style-type: none"> • ‘I hold him in the casket of my widow’s head’. Their passion is replayed by Hathaway/ sexual fantasy </p>
<p>5.Discuss how Carol Ann Duffy uses a persona in this poem and at least one other to highlight the poems’ main concern.</p>	<p>Candidates should discuss The use of a persona in this and other poems by Carol Ann Duffy to highlight a main concern. They should also refer to appropriate textual evidence to support their discussion. 0 marks for reference/quotation alone. Candidates can answer in bullet points in this final question, or write a number of linked statements.</p>	<p>10</p>	<p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question. A further 2 marks can be achieved for reference to the extract given. 6 additional marks can be awarded for discussion of similar references to at least one other poem by the poet. In practice this means: Identification of commonality (2) (eg: theme, characterisation, use of imagery, setting, or any other key element...) from the extract: <ul style="list-style-type: none"> • 1 x relevant reference to technique/idea/feature (1) • 1 x appropriate comment (1) (maximum of 2 marks only for discussion of extract)</p>

War Photographer

1 In his darkroom he is finally alone
with spools of suffering set out in ordered rows.
The only light is red and softly glows,
as though this were a church and he
5 a priest preparing to intone a Mass.
Belfast. Beirut. Phnom Penh. All flesh is grass.

He has a job to do. Solutions slop in trays
beneath his hands which did not tremble then
though seem to now. Rural England. Home again
10 to ordinary pain which simple weather can dispel,
to fields which don't explode beneath the feet
of running children in a nightmare heat.

Something is happening. A stranger's features
faintly start to twist before his eyes,
15 a half-formed ghost. He remembers the cries
of this man's wife, how he sought approval
without words to do what someone must
and how the blood stained into foreign dust.

A hundred agonies in black-and-white
20 from which his editor will pick out five or six
for Sunday's supplement. The reader's eyeballs prick
with tears between bath and pre-lunch beers.
From aeroplane he stares impassively at where
he earns a living and they do not care.

Developing Understanding of skills and questions

Identify the skill(s) required for each question

Question	Skill(s)
What is the tone of the first stanza and how does the writer's use of language create this tone?	
Explain the contrast in the two sides of the photographer's life, as shown in stanza two.	
Explain how the writer's use of language between lines 13-18 creates a change in pace or tone.	
How effective you find lines 19-24 as a conclusion to the poem?	
Discuss how Carol Ann Duffy portrays a character who feels like an outsider in this poem and at least one other poem.	

Skills Bank

Using own words	Explaining	Analysing imagery
Summarising	Working out meaning	Analysing structure
Inference making	Understanding links	Analysing tone
Finding evidence	Analysing word choice	Evaluation

Questions

- 1 What is the tone of the first stanza and how does the writer's use of language create this tone? 3
- 2 Explain the contrast in the two sides of the photographer's life, as shown in stanza two. 2
- 3 Explain how the writer's use of language between lines 13-18 creates a change in pace or tone. 2
- 4 How effective you find lines 19-24 as a conclusion to the poem? 3
- 5 Discuss how Carol Ann Duffy portrays a character who feels like an outsider in this poem and at least one other poem. 10

Judging evidence table: War Photographer			
Question	Expected response	Max mark	Additional guidance
1. What is the tone of the first stanza and how does the writer's use of language create this tone?	Candidates should discuss how the poet uses poetic technique to create a tone in the opening stanza. 1 mark should be awarded for one main tone introduced in the opening. 2 marks should be awarded for comment on language/literary techniques. 2 marks may be awarded for one detailed, insightful comment on one example; OR 2 marks may be awarded for two more basic comments on two examples (1+1). 0 marks for reference/quotation alone.	3	Possible answers include: Tones: <ul style="list-style-type: none"> • Peaceful • Respectful • Reverent • Sombre • Ordered/organised • Or any other appropriate choice References: <ul style="list-style-type: none"> • Reference to the religious imagery • Use of sibilance • Use of listing Or Word choice of 'softly (glows)', 'ordered rows', 'finally (alone)'...
2. Explain the contrast in the two sides of the photographer's life, as shown in stanza two.	Candidates should identify the difference between his life as a photographer in a war zone and his life back home. 2 marks may be awarded for detailed/insightful comment plus reference; 1 mark for more basic comment plus reference. 0 marks for reference/quotation alone.	2	Possible answers include: <ul style="list-style-type: none"> • Showing understanding of 'ordinary pain' • Understanding of the small scale of problems at home 'which simple weather can dispel' • Home, 'rural England', having 'fields which don't explode', suggesting that he is used to seeing violence elsewhere. • Explanation of 'nightmare heat'
3. Explain how the writer's use of language between lines 13-18 creates a change in pace or tone.	Candidates should discuss how the poet uses poetic technique to create a change in pace or tone in the third stanza. 2 marks may be awarded for one detailed, insightful comment on one example; OR 2 marks may be awarded for two more basic comments on two examples (1+1). 0 marks for reference/quotation alone.	2	Possible answers: <ul style="list-style-type: none"> • pace is quickened at the start of the stanza/slows towards the end, tone becomes • 'Something is happening.' Short sentence, quickening pace, clear sign of action. • Use of enjambment to quicken pace. • The use of an iambic rhythm structure to create speed. • Use of alliteration of 'f' and 's' to create speed. • Anguished tone/ hard-hitting/harrowing...

			<ul style="list-style-type: none"> Slowing of pace at the end through use of rhyming couplet/slowing effect of the repeated 'st' sound.
<p>4. How effective you find lines 19-24 as a conclusion to the poem?</p>	<p>Candidates should show understanding of the term "conclusion" and show how the content of lines 19 – 24 continues — or contrasts with — ideas and/or language from the previous lines.</p> <p>3 marks can be awarded for three appropriate, basic comments.</p> <p>A detailed/insightful comment on one example may be awarded 2 marks.</p> <p>0 marks for reference/quotation alone.</p> <p>Other examples are acceptable.</p>	3	<p>Possible answers:</p> <ul style="list-style-type: none"> Summarises / emphasises the lack of interest from the photographer's home (the editor's selection of 'five or six'/'they do not care') Illustrates society's superficial interest 'prick with tears between the bath and the pre-lunch beers'/ contrasts with the obvious care the photographer has for his job. Further demonstrates the emotional effect his job has on the photographer – the numbing effect shown by 'impassively'. The photographer seems have just arrived home at the start and is setting out again at the end/ suggests the never ending nature of conflict and his job Shows how the photographer has got back 'in the zone' – no longer shaking/emotional, now focused and neutral again... Reference to Sunday links back with the priest and the mass in stanza 1. 'a hundred agonies in black and white' refers back to the photographs developed in stanza 1/2 and taken in stanza 3. Internal rhyme: 'beers' & 'tears' creates a contemptuous tone highlighting poem's theme/poet's (or character's) attitude towards the way conflict is perceived in England.
<p>5. Carol Ann Duffy portrays a character who feels isolated and like an outsider in this poem. Discuss how she does so effectively in this and at least one other poem.</p>	<p>Candidates should discuss: The creation of a character in this and other poems by Carol Ann Duffy to highlight a main concern. They should also refer to appropriate textual evidence to support their discussion.</p>	10	<p>Identification of commonality (2) (eg: theme, characterisation, use of imagery, setting, or any other key element...) from the extract:</p> <ul style="list-style-type: none"> 1 x relevant reference to technique/idea/feature (1) 1 x appropriate comment (1) <p>(maximum of 2 marks only for discussion of extract)</p>

	<p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question.</p> <p>A further 2 marks can be achieved for reference to the extract given.</p> <p>6 additional marks can be awarded for discussion of similar references to at least one other poem by the poet.</p> <p>0 marks for reference/quotation alone.</p> <p>Candidates can answer in bullet points in this final question, or write a number of linked statements.</p>		<p>Candidates may refer to:</p> <ul style="list-style-type: none"> • Originally – the character feeling distanced from her heritage/culture • Havisham – the character isolating herself and the negative effects this has • Mrs Midas/ Anne Hathaway – the character being isolated from her husband.
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Havisham

- 1 Beloved sweetheart bastard. Not a day since then
I haven't wished him dead, Prayed for it
so hard I've dark green pebbles for eyes,
ropes on the back of my hands I could strangle with.
- 5 Spinster. I stink and remember. Whole days
in bed cawing Nooooo at the wall; the dress
yellowing, trembling if I open the wardrobe;
the slewed mirror, full-length, her, myself, who did this
- 10 to me? Puce curses that are sounds not words.
Some nights better, the lost body over me,
my fluent tongue in its mouth in its ear
then down till I suddenly bite awake. Love's
- 15 hate behind a white veil; a red balloon bursting
in my face. Bang. I stabbed at a wedding-cake.
Give me a male corpse for a long slow honeymoon.
Don't think it's only the heart that b-b-b-breaks.

Developing Understanding of skills and questions

Identify the skill(s) required for each question

Question	Skill(s)
Show how the writer effectively creates a damaged or isolated character in the persona of Havisham.	
Examine the connotations of the different colours used throughout the poem and what they add to your understanding of the character or theme of the poem.	
How effective you find the final line as a conclusion to the poem?	
Discuss how Carol Ann Duffy uses the dramatic monologue form in this poem and at least one other to highlight the poems' main concern(s).	

Skills Bank

Using own words	Explaining	Analysing imagery
Summarising	Working out meaning	Analysing structure
Inference making	Understanding links	Analysing tone
Finding evidence	Analysing word choice	Evaluation

Questions

- Analyse how the writer effectively creates a damaged or isolated character in the persona of Havisham. 4
- Analyse the connotations of the different colours used throughout the poem and what they add to your understanding of the character or theme of the poem. 4
- Explain how effective you find the final line as a conclusion to the poem. 2
- Discuss how Carol Ann Duffy uses the dramatic monologue form in this poem and at least one other to highlight the poems' main concern(s). 10

Judging evidence table: Havisham			
Question	Expected response	Max mark	Additional guidance
1. Analyse how the writer effectively creates a damaged or isolated character in the persona of Havisham	<p>Candidates should discuss how the poet uses poetic technique to effectively create the persona of Havisham.</p> <p>4 marks should be awarded for comment on language/literary techniques.</p> <p>4 marks may be awarded for two detailed, insightful comments on two example;</p> <p>OR</p> <p>4 marks may be awarded for four more basic comments on four examples (1+1+1+1) or for one more insightful comment and two more basic comments (2+1+1).</p> <p>0 marks for reference/quotation alone.</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> • Violent fantasies • Unable to communicate effectively • Inactive • Unrealistic self image • Prone to episodes of rage • Still possibly in love with her fiancé • Hiding her sadness behind her anger <p>References:</p> <ul style="list-style-type: none"> • Beloved sweetheart bastard. • Not a day since then/I haven't wished him dead • ropes on the back of my hands I could strangle with. • I stink and remember. • Whole days/in bed • cawing Nooooo at the wall • trembling if I open the wardrobe; • her, myself, who did this/to me? • Puce curses that are sounds not words. • then down till I suddenly bite awake. • I stabbed at a wedding-cake. • Give me a male corpse for a long slow honeymoon. • Don't think it's only the heart that b-b-b-breaks.
2. Analyse the connotations of the different colours used throughout the poem and what they add to your understanding of the character or theme of the	<p>Candidates should analyse how the poet's use of poetic technique helps to clarify the main ideas of the poem.</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> • I've dark green pebbles for eyes, • the dress/yellowing • Puce curses that are sounds not words. • Love's/ hate behind a white veil

poem.	2 marks may be awarded for detailed/insightful comment plus reference; 1 mark for more basic comment plus reference. 0 marks for reference/quotation alone.		<ul style="list-style-type: none"> a red balloon bursting
3. Explain how effective you find the final line as a conclusion to the poem.	<p>Candidates should show understanding of the term “conclusion” and show how the content of lines 17 – 18 continues — or contrasts with — ideas and/or language from the previous lines</p> <p>3 marks can be awarded for three appropriate, basic comments.</p> <p>A detailed/insightful comment on one example may be awarded 2 marks.</p> <p>Other examples are acceptable.</p> <p>0 marks for reference/quotation alone.</p>	2	<p>Possible answers:</p> <p>Commanding tone at the end ‘Don’t think...’ shows her forceful personality/link to other part of the poem.</p> <p>‘only the heart’ – much more has been broken – her sanity, her ability to communicate, her life.../ link to how any of these things have been shown throughout the poem.</p> <p>‘b-b-b-breaks’ – suggests breaking down, tears – suggests that, in fact, she’s sad and mourning for her loss; that her anger and rage may be an acceptable façade – more so than that of an abandoned, weeping female – better to seem aggressive and mad.</p>
4. Discuss how Carol Ann Duffy uses the dramatic monologue form in this poem and at least one other to highlight the poems’ main concern(s).	<p>Candidates should discuss</p> <p>The use of the dramatic monologue form in this and other poems by Carol Ann Duffy to highlight a main concern. They should also refer to appropriate textual evidence to support their discussion.</p> <p>Candidates should refer to the voice, views, opinions (etc) of the persona; what is learned about the persona; what is unintentionally given away by the persona...</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question.</p>	10	<p>Identification of commonality (2) (eg: theme, characterisation, use of imagery, setting,</p> <p>or any other key element...) from the extract:</p> <ul style="list-style-type: none"> 1 x relevant reference to technique/idea/feature (1) 1 x appropriate comment (1) <p>(maximum of 2 marks only for discussion of extract)</p> <p>Candidates could refer to:</p>

	<p>A further 2 marks can be achieved for reference to the extract given.</p> <p>6 additional marks can be awarded for discussion of similar references to at least one other poem by the poet.</p> <p>0 marks for reference/quotation alone.</p> <p>Candidates can answer in bullet points in this final question, or write a number of linked statements.</p>	<p>Havisham: the negative effects of isolation; the damaging effects of a break up; mental health issues; how the persona has changed over time...</p> <p>Other suitable texts include:</p> <p>Originally: feeling isolated/different/changed</p> <p>Mrs Midas: isolation from a loved one; blaming him...</p> <p>Valentine: having a different/negative/ unromantic view of love</p> <p>Anne Hathaway: contrasting view of love to Havisham; lost love/positive reminiscence...</p>
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Valentine

1 Not a red rose or a satin heart.

I give you an onion.
It is a moon wrapped in brown paper.
It promises light
5 like the careful undressing of love.

Here.
It will blind you with tears
like a lover.
It will make your reflection
10 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,
15 possessive and faithful
as we are,
for as long as we are.

Take it.
Its platinum loops shrink to a wedding-ring,
20 if you like.

Lethal.
Its scent will cling to your fingers,
cling to your knife.

Developing Understanding of skills and questions

Identify the skill(s) required for each question

Question	Skill(s)
By referring closely to lines 1-5, evaluate their effectiveness as an opening to the poem.	
Discuss how the writer effectively creates this persona through her use of word choice, structure and/or tone.	
Analyse how the writer's use of imagery and/or symbolism is effective in conveying the persona's opinions on love.	
By referring to this poem and at least one other by Carol Ann Duffy, discuss how she explores the theme of love in her work.	

Skills Bank

Using own words	Explaining	Analysing imagery
Summarising	Working out meaning	Analysing structure
Inference making	Understanding links	Analysing tone
Finding evidence	Analysing word choice	Evaluation

Questions

1. By referring closely to lines 1-5, evaluate their effectiveness as an opening to the poem. 2
2. Discuss how the writer effectively creates this persona through her use of word choice, structure and/or tone. 4
3. Analyse how the writer's use of imagery and/or symbolism is effective in conveying the persona's opinions on love. 4
4. By referring to this poem and at least one other by Carol Ann Duffy, discuss how she explores the theme of love in her work. 10

Judging evidence table: Valentine			
Question	Expected response	Max mark	Additional guidance
1. By referring closely to lines 1-5, evaluate their effectiveness as an opening to the poem.	<p>Candidates should discuss how the poet uses poetic technique to introduce theme in the opening. 1 mark should be awarded for one main theme introduced in the opening. 2 marks should be awarded for comment on language/literary techniques.</p> <p>2 marks may be awarded for one detailed, insightful comment on one example;</p> <p>OR</p> <p>2 marks may be awarded for two more basic comments on two examples (1+1).</p> <p>0 marks for reference/quotation alone.</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> Starting with 'not'/inversion is startling The idea of an onion is unusual Contrast with typical valentine gifts Optimistic start to the poem – 'promises light', 'it is a moon' The idea of the special hidden in an ordinary place 'wrapped in brown paper. Cautious approach to love hinted at - 'careful undressing of love'
2. Discuss how the writer effectively creates this persona through her use of word choice, structure and/or tone.	<p>Candidates should analyse how the poet's use of techniques helps to create the persona portrayed in the poem.</p> <p>4 marks may be awarded for 2 detailed/insightful comments plus reference (2+2)</p> <p>4 marks may also be made up with 4 x 1 mark for more basic comments plus reference or 2+1+1 marks.</p> <p>0 marks for reference/quotation alone.</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> Blunt – to the point Different – innovative/unusual/thoughtful Offers something amazing to a partner but hidden under a very ordinary façade Can be gentle Forceful Pessimistic (realistic) about love/ has had bad experiences before/ low expectations of love/doesn't think it'll last forever Doesn't want to seem negative/ truth is important to them/making an effort (Potentially) aggressive (Possibly) possessive Thinks marriage is unimportant/ restrictive <p>References</p> <ul style="list-style-type: none"> Not a red rose or a satin heart/ Not a cute card or a kissogram.

			<ul style="list-style-type: none"> • a moon wrapped in brown paper./It promises light • the careful undressing of love. • Here/ Take it. • 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. • fierce kiss/ Lethal. • will stay on your lips/possessive and faithful • for as long as we are. • Its platinum loops shrink to a wedding-ring/ if you like. • Its scent will cling to your fingers/cling to your knife.
3. Analyse how the writer's use of imagery and/or symbolism is effective in conveying the persona's opinions on love.	<p>Candidates should explain fully what Duffy means by the image/symbol.</p> <p>A detailed/insightful comment may be awarded 2+2 marks.</p> <p>Marks can be made from a combination of 1+1+1+1 for less detailed comments or from 2+1+1.</p> <p>Reference alone = 0 marks.</p>	4	<p>Possible answers:</p> <ul style="list-style-type: none"> • an onion. It is a moon wrapped in brown paper. It promises light • like the careful undressing of love. It will blind you with tears/like a lover. a wobbling photo of grief.. Its fierce kiss will stay on your lips, • Its platinum loops shrink to a wedding-ring, • Its scent will cling to your fingers, cling to your knife.
4. By referring to this poem and at least one other by Carol Ann Duffy, discuss how she explores the theme of love in her work.	<p>Candidates should discuss: The representation of love in this and other poems by Carol Ann Duffy to highlight a main concern. They should also refer to appropriate textual evidence to support their discussion.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question.</p>	10	<p>Valentine: an unusual depiction of love – as something aggressive, possessive, dangerous, hurtful.</p> <p>Identification of commonality (2) (eg: theme, characterisation, use of imagery, setting, or any other key element...) from the extract:</p> <ul style="list-style-type: none"> • 1 x relevant reference to technique/idea/feature (1) • 1 x appropriate comment (1) <p>(maximum of 2 marks only for discussion of extract)</p>

	<p>A further 2 marks can be achieved for reference to the extract given.</p> <p>6 additional marks can be awarded for discussion of similar references to at least one other poem by the poet.</p> <p>0 marks for reference/quotation alone.</p> <p>Candidates can answer in bullet points in this final question, or write a number of linked statements.</p>		<ul style="list-style-type: none"> • Similar to 'Havisham' – love as painful and destructive, violent and harmful. • Contrasted to 'Anne Hathaway' where love is seen as beautiful, even after it has ended. • Similar ideas in 'Mrs Midas' – ideas in 'Valentine' exemplified in 'Mrs Midas' – painful end, selfish, materialistic...
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Originally

1 We came from our own country in a red room
which fell through the fields, our mother singing
our father's name to the turn of the wheels.
My brothers cried, one of them bawling Home,
5 Home, as the miles rushed back to the city,
the street, the house, the vacant rooms
where we didn't live any more. I stared
at the eyes of a blind toy, holding its paw.

10 All childhood is an emigration. Some are slow,
leaving you standing, resigned, up an avenue
where no one you know stays. Others are sudden.
Your accent wrong. Corners, which seem familiar,
leading to unimagined, pebble-dashed estates, big boys
eating worms and shouting words you don't understand.
15 My parents' anxiety stirred like a loose tooth
in my head. I want our own country, I said.

20 But then you forget, or don't recall, or change,
and, seeing your brother swallow a slug, feel only
a skelf of shame. I remember my tongue
shedding its skin like a snake, my voice
in the classroom sounding just like the rest. Do I only think
I lost a river, culture, speech, sense of first space
and the right place? Now, Where do you come from?
strangers ask. Originally? And I hesitate.

*the sample paper for the new Higher also includes questions on this text.

Developing Understanding of skills and questions

Identify the skill(s) required for each question

Question	Skill(s)
Show how poetic technique is used to introduce the poem's main theme in an effective way.	
Explain what Duffy means when she states that 'all childhood is an emigration' (line 9)?	
Analyse how the idea of emigration in stanza 2 illustrates the speaker's own experience of childhood.	
Analyse how the writer's use of language in the final stanza shows how she changed over time.	
By referring to this poem and at least one other by Carol Ann Duffy, discuss how she explores one of the following themes in her work: change, the passage of time; isolation.	

Skills Bank

Using own words	Explaining	Analysing imagery
Summarising	Working out meaning	Analysing structure
Inference making	Understanding links	Analysing tone
Finding evidence	Analysing word choice	Evaluation

Questions

1. Show how poetic technique is used to introduce the poem's main theme in an effective way. 3
2.
 - a. Explain what Duffy means when she states that 'all childhood is an emigration' (line 9)? 1
 - b. Analyse how the idea of emigration in stanza 2 illustrates the speaker's own experience of childhood. 3
3. Analyse how the writer's use of language in the final stanza shows how she changed over time. 3
4. By referring to this poem and at least one other by Carol Ann Duffy, discuss how she explores one of the following themes in her work: change, the passage of time; isolation. 10

Judging evidence table: Originally			
Question	Expected response	Max mark	Additional guidance
1. Show how poetic technique is used to introduce the poem's main theme in an effective way.	<p>Candidates should discuss how the poet uses poetic technique to introduce theme in the opening. 1 mark should be awarded for one main theme introduced in the opening. 2 marks should be awarded for comment on language/literary techniques.</p> <p>2 marks may be awarded for one detailed, insightful comment on one example;</p> <p>OR</p> <p>2 marks may be awarded for two more basic comments on two examples (1+1).</p> <p>0 marks for reference/quotation alone.</p>	3	<p>Possible answers include:</p> <p>Themes – the difficulties of:</p> <ul style="list-style-type: none"> • Change • Moving on • Growing up • Isolation • Identity <p>References:</p> <ul style="list-style-type: none"> • Word choice - “we”/“our” - group identity • “fell” suggests a loss of control /helplessness • “cried”/“bawling” suggests distress caused • “the city rooms” suggests a re-tracing of the journey/wish to return • “vacant” suggests physical and emotional emptiness • “stared” suggests a stunned reaction • The contrast of the poet’s reaction with her brothers highlights her shock • “blind toy” — symbolises how the poet feels - numb and unaware of what is happening • “holding its paw” suggests a need for comfort
2. A) Explain what Duffy means when she states that ‘all childhood is an emigration’ (line 9)	<p>Candidates should show understanding of the image.</p> <p>0 marks for reference/quotation alone.</p>	1	<p>Possible answers include:</p> <p>It’s a journey/moving away from the familiar (childhood experiences)/ moving on to something unknown (adulthood)/ potentially worrying</p>

<p>2. (b) Analyse how the idea of emigration in stanza 2 illustrates the speaker's own experience of childhood.</p>	<p>Candidates should discuss how the poet uses poetic technique to develop the idea of emigration (meaning change, upheaval, removal from the familiar) in stanza 2.</p> <p>1 mark should be awarded for identifying the speaker's experience of childhood.</p> <p>2 marks should be awarded for comment on language/literary techniques.</p> <p>2 marks may be awarded for one detailed, insightful comment on one example;</p> <p>OR</p> <p>2 marks may be awarded for two more basic comments on two examples (1+1).</p> <p>0 marks for reference/quotation alone.</p>	<p>3</p>	<p>Possible answers:</p> <p>The speaker's own childhood: huge change, traumatic upheaval, uprooted, moved to a new place, feeling isolated, feeling different, changing, losing identity...</p> <p>References</p> <ul style="list-style-type: none"> • <i>Some are slow, leaving you standing, /resigned</i>– drawn out, long term, constant feeling • <i>up an avenue/where no one you know stays</i> - ...isolated, powerless, lost... • <i>Others are sudden</i> - sudden reminders about how different you are;. • <i>Your accent wrong.</i> –people (you) noticing your differences, • <i>Corners, which seem familiar,/leading to unimagined, pebble-dashed estates, big boys eating worms and shouting words you don't understand</i> -suddenly finding more unfamiliar things, intimidating people and strange behaviour/vocabulary • <i>My parents' anxiety stirred like a loose tooth/in my head.</i> – constant niggle of discomfort transmitted from parent to child. • <i>I want our own country, I said</i> – strong desire for the familiar
<p>3. Analyse how the writer's use of language in the final stanza shows how she changed over time.</p>	<p>Candidates should show understanding of the term "conclusion" and show how</p>	<p>3</p>	<p>Possible Ideas</p> <ul style="list-style-type: none"> • The poet has moved on/ adapted to her new life • She is uncertain about her identity and where she belongs

	<p>the content of lines 17 – 18 continues — or contrasts with — ideas and/or language from the previous lines</p> <p>3 marks can be awarded for three appropriate, basic comments.</p> <p>A detailed/insightful comment on one example may be awarded 2 marks.</p> <p>Other examples are acceptable.</p> <p>0 marks for reference/quotation alone.</p>		<p>Language</p> <p>“But” suggests a change from her being an outsider status to becoming familiar and accepted.</p> <p>“you forget ... or change” suggests a gradual, barely noticeable development</p> <p>“brother swallow a slug” links back to “eating worms” and suggests he has accepted the local culture.</p> <p>“skelf” suggests influence of previous culture on her.</p> <p>“skelf of shame” suggests that just as a “skelf” is a small piece of wood, so her guilt at betraying her past is also small.</p> <p>“my tongue ... snake” suggests she is leaving her old life behind</p> <p>“my voice ... like the rest” links back to “Your accent wrong” suggesting her continuing to adapt and fit in</p> <p>The list “I lost ... the right place?” suggests she knows how much she has lost by emigrating.</p> <p>“And I hesitate” suggests the poet’s is unclear about her identity and where she really belongs.</p>
<p>5. By referring to this poem and at least one other by Carol Ann Duffy, discuss how she explores one of the following themes in her work: change, the passage of time; isolation.</p>	<p>Candidates should discuss:</p> <p>A theme from the list which is present in this and other poems by Carol Ann Duffy. They should also refer to appropriate textual evidence to support their discussion.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question.</p> <p>A further 2 marks can be achieved for reference to the extract given.</p> <p>6 additional marks can be awarded for discussion of similar references to at least one other poem by the poet.</p> <p>0 marks for reference/quotation alone.</p> <p>Candidates can answer in bullet points in this final question, or write a number of linked statements.</p>	<p>10</p>	<p>Identification of commonality (2) (eg: theme, characterisation, use of imagery, setting, or any other key element...) from the extract.</p> <p>Originally – the change from her childhood self who did not want to move, to the person who has assimilated into the new culture over time. How initial isolation was difficult to cope with and has left her with a lingering issue with her own identity.</p> <ul style="list-style-type: none"> • 1 x relevant reference to technique/idea/feature (1) • 1 x appropriate comment (1) <p>(maximum of 2 marks only for discussion of extract)</p> <p>Change: Mrs Midas Passage of time: Havisham/ Mrs Midas Isolation: Havisham/War Photographer</p>

