

Year 10 Poetry Homework: Exam Practice

FAQS

- **How long should I spend on my homework?**

Your English homework should take 45 minutes each week. An important exam skill is knowing how much you are capable of writing during a set time frame, so stick closely to the timings.

- **Will my homework be marked?**

Your homework will not be formally marked. Each week your teacher will acknowledge the completion of your work and be able to answer any questions you have about the essay. There is a mark scheme included at the end of this booklet which you might want to use to self-assess your work.

- **What if I don't understand the question?**

If you are unsure what to do for your homework, do your best to speak to your teacher about it ahead of the due date. They will be able to advise you and give you some guidance on how to get started.

- **What if I don't submit my homework on time?**

If you do not submit your homework by the due date, your teacher will give you an extension. If the work is not completed by the extended deadline, you will receive a detention. If you complete the work but it doesn't reflect your best effort, you will receive a detention and/or be asked to complete the essay again.

- **What's the point?**

Regular exam practice is one of the best ways to hone your writing skills and make progress in English. Keep a record of your essays as they will be useful revision tools and provide a record of the progress you are making over the course of year 10!

Contents

NOTE: Each task includes two questions as this is what will appear on your poetry exam. You only need to answer one question each week. You might like to answer the others for future revision.

Task 1: **Question A only** – a comparison between ‘Envy’ and an unseen poem.

Task 2: **Section B only** – analysis of a poem of your choice. You should spend 15 minutes revising and then 30 minutes writing your response from memory.

Task 3: **Question A only** – a comparison between ‘Flag’ and an unseen poem.

Task 4: **Section B only** – analysis of a poem of your choice. You should spend 15 minutes revising and then 30 minutes writing your response from memory.

Task 5: **Question A only** – a comparison between ‘Lament’ and an unseen poem.

Task 6: **Section B only** – analysis of a poem of your choice. You should spend 15 minutes revising and then 30 minutes writing your response from memory.

a) Compare how *Envy* and *Hate* present the effects of negative emotions.

You should consider:

- ideas and attitudes in each poem
- tone and atmosphere in each poem
- the effects of the language and structure used. [20]

AND

b) Explore in detail one other poem from your anthology that presents the effects of negative emotions.
[20]

Envy – Mary Lamb

This rose-tree is not made to bear
The violet blue, nor lily fair,
Nor the sweet mignonet:
And if this tree were discontent,
Or wished to change its natural bent,
It all in vain would fret.

And should it fret, you would suppose
It ne'er had seen its own red rose,
Nor after gentle shower
Had ever smelled its rose's scent,
Or it could ne'er be discontent
With its own pretty flower.

Like such a blind and senseless tree
As I've imagined this to be,
All envious persons are:
With care and culture all may find
Some pretty flower in their own mind,
Some talent that is rare.

Hate - Robert William Service

I had a bitter enemy,
His heart to hate he gave,
And when I died he swore that he
Would dance upon my grave;
That he would leap and laugh because
A livid corpse was I,
And that's the reason why I was
In no great haste to die.

And then - such is the quirk of fate,

One day with joy I read,
Despite his vitalizing hate
My enemy was dead.
Maybe the poison in his heart
Had helped to haste his doom:
He was not spared till I depart
To spit upon my tomb.

The other day I chanced to go
To where he lies alone.
'Tis easy to forgive a foe
When he is dead and gone. . . .
Poor devil! Now his day is done,
(Though bright it was and brave,)
Yet I am happy there is none
To dance upon my grave.

a) Compare how *We Lived Happily During the War* by Ilya Kaminsky and *The Soldier* by Rupert Brooke present the poets' attitudes towards war.

You should consider:

- ideas and attitudes in each poem
- tone and atmosphere in each poem
- the effects of the language and structure used. [20]

AND

b) Explore in detail one other poem from your anthology that presents attitudes towards war [20]

We Lived Happily During the War - Ilya Kaminsky

And when they bombed other people's houses, we

protested

but not enough, we opposed them but not

enough. I was

in my bed, around my bed America

was falling: invisible house by invisible house by invisible house.

I took a chair outside and watched the sun.

In the sixth month

of a disastrous reign in the house of money

in the street of money in the city of money in the country of money,
our great country of money, we (forgive us)

lived happily during the war.

The Soldier - 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.

a) Compare how *Flag* and *Poppies* by Jane Weir present the power of symbols in war.

You should consider:

- ideas and attitudes in each poem
- tone and atmosphere in each poem
- the effects of the language and structure used. [20]

AND

b) Explore in detail one other poem from your anthology that presents the power of symbolism / feelings about conflict / feelings towards death. [20]

Flag – John Agard

What's that fluttering in a breeze?
It's just a piece of cloth
that brings a nation to its knees.

What's that unfurling from a pole?
It's just a piece of cloth
that makes the guts of men grow bold.

What's that rising over a tent?
It's just a piece of cloth
that dares the coward to relent.

What's that flying across a field?
It's just a piece of cloth
that will outlive the blood you bleed.

How can I possess such a cloth?
Just ask for a flag my friend.
Then blind your conscience to the end.

Poppies – Jane Weir

Three days before Armistice Sunday
and poppies had already been placed
on individual war graves. Before you left,
I pinned one onto your lapel, crimped petals,
spasms of paper red, disrupting a blockade
of yellow bias binding around your blazer.

Sellotape bandaged around my hand,
I rounded up as many white cat hairs
as I could, smoothed down your shirt's
upturned collar, steeled the softening
of my face. I wanted to graze my nose
across the tip of your nose, play at
being Eskimos like we did when
you were little. I resisted the impulse
to run my fingers through the gelled

blackthorns of your hair. All my words
flattened, rolled, turned into felt,

slowly melting. I was brave, as I walked
with you, to the front door, threw
it open, the world overflowing
like a treasure chest. A split second
and you were away, intoxicated.
After you'd gone I went into your bedroom,
released a song bird from its cage.
Later a single dove flew from the pear tree,
and this is where it has led me,
skirting the church yard walls, my stomach busy
making tucks, darts, pleats, hat-less, without
a winter coat or reinforcements of scarf, gloves.

On reaching the top of the hill I traced
the inscriptions on the war memorial,
leaned against it like a wishbone.
The dove pulled freely against the sky,
an ornamental stitch, I listened, hoping to hear
your playground voice catching on the wind.

a) Compare how *What Were They Like?* and *Exposure* by Wilfred Owen present the horrors of war / present the poets' views about conflict in any setting.

You should consider:

- ideas and attitudes in each poem
- tone and atmosphere in each poem
- the effects of the language and structure used. [20]

AND

b) Explore in detail one other poem from your anthology that presents the horrors of war / present the poets' views about conflict in any setting. [20]

What Were They Like? – Denise Levertov

- 1) Did the people of Viet Nam
use lanterns of stone?
- 2) Did they hold ceremonies
to reverence the opening of buds?
- 3) Were they inclined to quiet laughter?
- 4) Did they use bone and ivory,
jade and silver, for ornament?
- 5) Had they an epic poem?
- 6) Did they distinguish between speech and singing?

1) Sir, their light hearts turned to stone.
It is not remembered whether in gardens
stone lanterns illumined pleasant ways.

2) Perhaps they gathered once to delight in blossom,
but after their children were killed
there were no more buds.

3) Sir, laughter is bitter to the burned mouth.

4) A dream ago, perhaps. Ornament is for joy.
All the bones were charred.

5) It is not remembered. Remember,
most were peasants; their life
was in rice and bamboo.
When peaceful clouds were reflected in the paddies
and the water buffalo stepped surely along terraces,
maybe fathers told their sons old tales.
When bombs smashed those mirrors
there was time only to scream.

6) There is an echo yet
of their speech which was like a song.
It was reported that their singing resembled
the flight of moths in moonlight.
Who can say? It is silent now.

Exposure – Wilfred Owen

Our brains ache, in the merciless iced east winds that knife us . . .
Wearied we keep awake because the night is silent . . .
Low drooping flares confuse our memory of the salient . . .
Worried by silence, sentries whisper, curious, nervous,
 But nothing happens.

Watching, we hear the mad gusts tugging on the wire,
Like twitching agonies of men among its brambles.
Northward, incessantly, the flickering gunnery rumbles,
Far off, like a dull rumour of some other war.
 What are we doing here?

The poignant misery of dawn begins to grow . . .
We only know war lasts, rain soaks, and clouds sag stormy.
Dawn massing in the east her melancholy army
Attacks once more in ranks on shivering ranks of grey,
 But nothing happens.

Sudden successive flights of bullets streak the silence.
Less deadly than the air that shudders black with snow,
With sidelong flowing flakes that flock, pause, and renew,
We watch them wandering up and down the wind's nonchalance,
 But nothing happens.

Pale flakes with fingering stealth come feeling for our faces—
We cringe in holes, back on forgotten dreams, and stare, snow-dazed,
Deep into grassier ditches. So we drowse, sun-dozed,
Littered with blossoms trickling where the blackbird fusses.
 —Is it that we are dying?

Slowly our ghosts drag home: glimpsing the sunk fires, glozed
With crusted dark-red jewels; crickets jingle there;
For hours the innocent mice rejoice: the house is theirs;
Shutters and doors, all closed: on us the doors are closed,—
 We turn back to our dying.

Since we believe not otherwise can kind fires burn;
Now ever suns smile true on child, or field, or fruit.
For God's invincible spring our love is made afraid;
Therefore, not loath, we lie out here; therefore were born,
 For love of God seems dying.

Tonight, this frost will fasten on this mud and us,
Shrivelling many hands, and puckering foreheads crisp.
The burying-party, picks and shovels in shaking grasp,
Pause over half-known faces. All their eyes are ice,
 But nothing happens.

Task 5

Read the two poems below and then answer both part a) and part b).

You are advised to spend about 45 minutes on part a) and 30 minutes on part b).

a) Compare how *Lament* and *Report to Wordsworth* present the destruction of nature.

You should consider:

- ideas and attitudes in each poem
- tone and atmosphere in each poem
- the effects of the language and structure used. [20]

AND

b) Explore in detail one other poem from your anthology that presents the destruction of nature [20]

Lament – Gillian Clarke

For the green turtle with her pulsing burden,
in search of the breeding ground.
For her eggs laid in their nest of sickness.

For the cormorant in his funeral silk,
the veil of iridescence on the sand,
the shadow on the sea.

For the ocean's lap with its mortal stain.
For Ahmed at the closed border.
For the soldier with his uniform of fire.

For the gunsmith and the armourer,
the boy fusilier who joined for the company,
the farmer's sons, in it for the music.

For the hook-beaked turtles,
the dugong and the dolphin,
the whale struck dumb by the missile's thunder.

For the tern, the gull and the restless wader,
the long migrations and the slow dying,
the veiled sun and the stink of anger.

For the burnt earth and the sun put out,
the scalded ocean and the blazing well.
For vengeance, and the ashes of language.

Report to Wordsworth - Kim Boey Cheng

You should be here, Nature has need of you.

She has been laid waste. Smothered by the smog,
the flowers are mute, and the birds are few
in a sky slowing like a dying clock.
All hopes of Proteus rising from the sea
have sunk; he is entombed in the waste
we dump. Triton's notes struggle to be free,
his famous horns are choked, his eyes are dazed,
and Neptune lies helpless as beached as a whale,
while insatiate man moves in for the kill.
Poetry and piety have begun to fail,
As Nature's mighty heart is lying still.
O see the widening in the sky,
God is labouring to utter his last cry.

Task 6

Read the two poems below and then answer both part a) and part b).

You are advised to spend about 45 minutes on part a) and 30 minutes on part b).

a) Compare how *The Destruction of Sennacherib* and *The Charge of The Light Brigade* present attitudes towards war.

You should consider:

- ideas and attitudes in each poem
- tone and atmosphere in each poem
- the effects of the language and structure used. [20]

AND

b) Explore in detail one other poem from your anthology that presents attitudes towards war. [20]

The Destruction of Sennacherib – Lord Byron

The Assyrian came down like the wolf on the fold,
And his cohorts were gleaming in purple and gold;
And the sheen of their spears was like stars on the sea,
When the blue wave rolls nightly on deep Galilee.

Like the leaves of the forest when Summer is green,
That host with their banners at sunset were seen:
Like the leaves of the forest when Autumn hath blown,
That host on the morrow lay withered and strown.

For the Angel of Death spread his wings on the blast,
And breathed in the face of the foe as he passed;
And the eyes of the sleepers waxed deadly and chill,
And their hearts but once heaved, and for ever grew still!

And there lay the steed with his nostril all wide,
But through it there rolled not the breath of his pride;
And the foam of his gasping lay white on the turf,
And cold as the spray of the rock-beating surf.

And there lay the rider distorted and pale,
With the dew on his brow, and the rust on his mail:
And the tents were all silent, the banners alone,
The lances unlifted, the trumpet unblown.

And the widows of Ashur are loud in their wail,
And the idols are broke in the temple of Baal;
And the might of the Gentile, unsmote by the sword,
Hath melted like snow in the glance of the Lord!

The Charge of the Light Brigade – Alfred Lord Tennyson

Half a league, half a league,
Half a league onward,
All in the valley of Death
 Rode the six hundred.
“Forward, the Light Brigade!
Charge for the guns!” he said.
Into the valley of Death
 Rode the six hundred.

II
“Forward, the Light Brigade!”
Was there a man dismayed?
Not though the soldier knew
 Someone had blundered.
Theirs not to make reply,
Theirs not to reason why,
Theirs but to do and die.
Into the valley of Death
 Rode the six hundred.

III
Cannon to right of them,
Cannon to left of them,
Cannon in front of them
 Volleyed and thundered;
Stormed at with shot and shell,
Boldly they rode and well,
Into the jaws of Death,
Into the mouth of hell
 Rode the six hundred.

IV
Flashed all their sabres bare,
Flashed as they turned in air
Sabring the gunners there,
Charging an army, while
 All the world wondered.
Plunged in the battery-smoke
Right through the line they broke;
Cossack and Russian
Reeled from the sabre stroke
 Shattered and sundered.
Then they rode back, but not
 Not the six hundred.

V
Cannon to right of them,
Cannon to left of them,
Cannon behind them
 Volleyed and thundered;
Stormed at with shot and shell,
While horse and hero fell.

They that had fought so well
Came through the jaws of Death,
Back from the mouth of hell,
All that was left of them,
Left of six hundred.

VI
When can their glory fade?
O the wild charge they made!
All the world wondered.
Honour the charge they made!
Honour the Light Brigade,
Noble six hundred!

Poetry Mark Scheme

Level Descriptors: Section A, part (a): Poetry across time

Level 6 (18–20 marks)	Sustained critical style in an informed personal response to both text and task <ul style="list-style-type: none"> Detailed and sensitive analysis of writer’s use of language, form and structure to create meanings and effects (AO2) Consistently effective use of relevant subject terminology (AO2) Sustains a coherent critical style in an informed personal response to the text showing consistently perceptive understanding (AO1) Textual references and quotations are precise, pertinent and skillfully interwoven (AO1) Achieves a sustained, interwoven comparison of texts
Level 5 (15–17 marks)	Convincing critical style in a well-developed personal response to both text and task <ul style="list-style-type: none"> Thoughtful examination of writer’s use of language, form and structure to create meanings and effects (AO2) Good use of relevant subject terminology (AO2) Maintains a convincing critical style in a well–developed personal response to the text showing some insightful understanding (AO1) Textual references and quotations are well–selected and fully integrated (AO1) Achieves a sustained comparison of texts
Level 4 (11–14 marks)	Credible critical style in a detailed personal response to both text and task <ul style="list-style-type: none"> Some analytical comments on writer’s use of language, form and structure to create meanings and effects (AO2) Competent use of relevant subject terminology (AO2) Demonstrates some critical style in a detailed personal response to the text showing clear understanding (AO1) Relevant textual references and quotations are selected to support the response (AO1) Develops some key points of comparison between texts
Level 3 (7–10 marks)	A reasonably developed personal response to both text and task <ul style="list-style-type: none"> Reasonable explanation of writer’s use of language, form and structure to create meanings and effects (AO2) Some use of relevant subject terminology (AO2) Develops a reasonably detailed personal response to the text showing understanding (AO1) Uses some relevant textual references and quotations to support the response (AO1) Makes some explicit, relevant comparisons between texts
Level 2 (4–6 marks)	A straightforward personal response to both text and task <ul style="list-style-type: none"> Simple comments on writer’s use of language, form or structure (AO2) Limited use of subject terminology (AO2) Begins to develop a straightforward personal response to the text showing some understanding (AO1) Gives some relevant support from the text (AO1) Some identification of key links between texts
Level 1 (1–3 marks)	A basic response to both text and task <ul style="list-style-type: none"> A little awareness of language, form or structure (AO2) Very little use of subject terminology (AO2) Makes a few relevant comments about the text (AO1) Makes limited references to the text (AO1) Limited, if any, attempt to make obvious links between texts
0 marks	<ul style="list-style-type: none"> No response or no response worthy of credit.

Level Descriptors: Section A, part (b): Poetry across time

Level 6 (18–20 marks)	Sustained critical style in an informed personal response to both text and task <ul style="list-style-type: none"> Sustains a coherent critical style in an informed personal response to the text showing consistently perceptive understanding (AO1) Textual references and quotations are precise, pertinent and skillfully interwoven (AO1) Detailed and sensitive analysis of writer’s use of language, form and structure to create meanings and effects (AO2) Consistently effective use of relevant subject terminology (AO2)
Level 5 (15–17 marks)	Convincing critical style in a well-developed personal response to both text and task <ul style="list-style-type: none"> Maintains a convincing critical style in a well–developed personal response to the text showing some insightful understanding (AO1) Textual references and quotations are well–selected and fully integrated (AO1) Thoughtful examination of writer’s use of language, form and structure to create meanings and effects (AO2) Good use of relevant subject terminology (AO2)
Level 4 (11–14 marks)	Credible critical style in a detailed personal response to both text and task <ul style="list-style-type: none"> Demonstrates some critical style in a detailed personal response to the text showing clear understanding (AO1) Relevant textual references and quotations are selected to support the response (AO1) Some analytical comments on writer’s use of language, form and structure to create meanings and effects (AO2) Competent use of relevant subject terminology (AO2)
Level 3 (7–10 marks)	A reasonably developed personal response to both text and task <ul style="list-style-type: none"> Develops a reasonably detailed personal response to the text showing understanding (AO1) Uses some relevant textual references and quotations to support the response (AO1) Reasonable explanation of writer’s use of language, form and structure to create meanings and effects (AO2) Some use of relevant subject terminology (AO2)
Level 2 (4–6 marks)	A straightforward personal response to both text and task <ul style="list-style-type: none"> Begins to develop a straightforward personal response to the text showing some understanding (AO1) Gives some relevant support from the text (AO1) Simple comments on writer’s use of language, form or structure (AO2) Limited use of subject terminology (AO2)
Level 1 (1–3 marks)	A basic response to both text and task <ul style="list-style-type: none"> Makes a few relevant comments about the text (AO1) Makes limited references to the text (AO1) A little awareness of language, form or structure (AO2) Very little use of subject terminology (AO2)
0 marks	<ul style="list-style-type: none"> No response or no response worthy of credit.