

# ***Unseen Poetry Pack: Edexcel Literature***



***Use this pack to practise your UNSEEN skills:***

- 1) Annotate the poem.***
- 2) Plan the essay.***
- 3) Write the essay.***
- 4) Check the examiner's notes.***
- 5) Get feedback from your teacher.***

***The more poems you read, the more  
confident you will become in analyzing  
and interpreting poetic effects. Enjoy!***

## SECTION A

### Unseen Poetry

Answer the question in this section.

You should spend 35 minutes on this question.

Read the following poem.

#### Apartment Neighbours

I never see them  
yet our lives are linked  
by more than walls

the faceless melody  
of snores of man or mate 5  
the several callers  
marked by urgent knock  
or crisp sound of rejected foot-  
falling on hard paths  
grass has never known 10

tinkle of glass  
and plates that settle into sinks  
swishing the running kitchen water

hiss of the muted\* phone  
and late at night 15  
too late  
loud hoses washing  
whining pet dogs  
coaxing with tender tones  
humaning\* them 20  
there in our common backyard space  
I cannot see  
without them seeing me  
and forcing me to smile  
make a connection 25  
break from the learned restraint  
I wear in foreign lands

They never see me  
yet I long to ease  
my constant frown 30  
and say  
'Evening Miss Evvy, Miss Maisie  
Miss Maud ...'

Velma Pollard (1993)

\**muted* – muffled or hushed

\**humaning* – treating like a human



- 1** Explore how the writer presents the speaker's thoughts about her neighbours in this poem.

In your answer, you should consider the writer's:

- descriptive skills
- choice of language
- use of form and structure.

Support your answer with examples from the poem.

---

**(Total for Question 1 = 20 marks)**

---

**TOTAL FOR SECTION A = 20 MARKS**

## Section A – Unseen Poetry

Question Number	Indicative content
1	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices.</b></p> <p><b>The writer's descriptive skills:</b></p> <ul style="list-style-type: none"> <li>examiners should be open to interpretation and accept the singular or plural apartment(s). The speaker describes how he/she hears her neighbours in their apartment(s) but rarely sees them and chooses a lonely existence: 'I never see them' and 'They never see me'</li> <li>the sounds of the neighbours are described as muffled and gentle, even pleasant: 'melody / of snores', 'tinkle of glass', 'swishing the running kitchen water', 'hiss of the muted phone', 'tender tones'. The pleasant sounds are contrasted with those of the 'several callers' with their 'urgent knock / of crisp sound rejected foot- / falling on hard paths'</li> <li>the path, perhaps the entire area, is devoid of grass, 'hard paths / grass has never known'. There is only a shared 'common backyard', suggesting an urban or city landscape</li> <li>the neighbours are described as sometimes being inconsiderate when washing their dogs far too late at night: 'and late at night / too late / loud hoses washing / whining pet dogs'</li> <li>any interaction with the neighbours would force the speaker to smile and 'make a connection'. There is a suggestion that 'restraint' has been learned from past experiences 'in foreign lands' and the speaker's smile has been replaced with a 'constant frown' that he/she longs 'to ease'.</li> </ul> <p><b>The writer's choice of language:</b></p> <ul style="list-style-type: none"> <li>the speaker begins by metaphorically suggesting that his/her and the neighbours' lives 'are linked / by more than walls'</li> <li>onomatopoeic sounds, 'knock' and 'hiss', enhance the less pleasant sounds created by visitors or callers</li> <li>the sibilant 'settle into sinks / swishing' replicates the sound of running water</li> <li>the speaker repeats 'late' to emphasise the lateness of the neighbours' washing of dogs. The present participles, 'washing / whining', suggest that the activities are ongoing</li> <li>the alliterative 'tender tones' emphasises the 'coaxing'</li> <li>the speaker's restraint is described metaphorically: 'wear in foreign lands'.</li> </ul> <p><b>The writer's use of form and structure:</b></p> <ul style="list-style-type: none"> <li>the poem lacks punctuation and is written in free verse, perhaps to reflect the continuous flow of sounds and thoughts</li> <li>first-person narrative provides a personal reflection that focuses on the present, momentarily looking at the past, 'learned restraint', and hopes for the future, 'long to'</li> </ul>

	<ul style="list-style-type: none"> <li>the poem ends with the familiar, yet polite, mode of address, showing the speaker's wish to be neighbourly. A list of three names and an ellipsis, perhaps suggests that the list could go on: 'Evening Miss Evvy, Miss Maisie / Miss Maud ...'. The two lines have a regular, flowing rhythm.</li> </ul> <p>These examples are suggestions only. Accept any valid responses.</p>
--	--

Level	Mark	<b>A02</b> Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>The response is simple and the identification of language, form and structure used by the writer is minimal.</li> <li>Limited use of relevant examples to support the response.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>The response is largely descriptive, with some comment on the language, form and structure used by the writer.</li> <li>Some use of relevant examples to support the response.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader.</li> <li>Use of clearly relevant examples to support the response.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained.</li> <li>Use of fully relevant examples to support the response.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader.</li> <li>Discriminating use of relevant examples to support the response.</li> </ul>

## SECTION A

### Unseen Poetry

Answer the question in this section.

You should spend 35 minutes on this question.

Read the following poem.

#### Walking Away

It is eighteen years ago, almost to the day —  
A sunny day with the leaves just turning,  
The touch-lines new-ruled — since I watched you play  
Your first game of football, then, like a satellite  
Wrenched from its orbit, go drifting away 5

Behind a scatter of boys. I can see  
You walking away from me towards the school  
With the pathos\* of a half-fledged thing set free  
Into a wilderness, the gait\* of one  
Who finds no path where the path should be. 10

That hesitant figure, eddying\* away  
Like a winged seed loosened from its parent stem,  
Has something I never quite grasp to convey  
About nature's give-and-take — the small, the scorching  
Ordeals which fire one's irresolute clay\*. 15

I have had worse partings, but none that so  
Gnaws at my mind still. Perhaps it is roughly  
Saying what God alone could perfectly show —  
How selfhood begins with a walking away,  
And love is proved in the letting go. 20

Cecil Day Lewis (published 1962)

\**pathos* – sadness

\**gait* – way of walking

\**eddying* – moving in a circle

\**fire one's irresolute clay* – form a personality



**1** Explore how the writer presents the parent's thoughts about the child in this poem.

In your answer, you should consider the writer's:

- descriptive skills
- choice of language
- use of form and structure.

Support your answer with examples from the poem.

**(Total for Question 1 = 20 marks)**

---

**TOTAL FOR SECTION A = 20 MARKS**

## Section A – Unseen Poetry

Question Number	Indicative content
1	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices.</b></p> <p><b>The writer's descriptive skills:</b></p> <ul style="list-style-type: none"> <li>the speaker, a parent, describes the memory of watching the child, most likely a son, playing a first game of football and taking the first steps to maturity and independence. The recollection is emotional and personal</li> <li>the speaker states it was 'eighteen years ago, almost to the day' and can even remember that it was 'A sunny day with leaves just turning', suggesting that it is the beginning of autumn</li> <li>details of the football pitch are vividly recalled as the 'touch-lines' are 'new-ruled', suggesting that it could be the beginning of the school year or football season</li> <li>at the end of the game, the child is described as walking away from the parent with 'the pathos of a half-fledged thing set free' and being 'hesitant' when leaving the parent behind</li> <li>the child is described as being 'like a satellite / Wrenched from its orbit' when walking away 'Behind a scatter of boys', suggesting that the natural order has lost its hold</li> <li>the child's gait when walking away is described as if the child is unsure of which direction to go: 'find no path where the path should be', 'eddy away'</li> <li>the parent describes how, although having had other significant partings, this particular moment 'Gnaws at my mind still' as it was the moment that the child's 'selfhood' began 'with a walking away' and the parent shows love by 'letting go'.</li> </ul> <p><b>The writer's choice of language:</b></p> <ul style="list-style-type: none"> <li>the simile 'like a satellite' suggests the child stays within the parent's reach until being 'Wrenched from its orbit'. The violent verb 'wrenched' suggests that the parting is unwanted</li> <li>the child is metaphorically described as a bird 'half-fledged'</li> <li>images from nature metaphorically convey the child's parting from the parent: 'leaves just turning', 'into a wilderness', 'a half-fledged thing', 'eddy away', 'a winged seed loosened from its parent stem', 'nature's give and take'</li> <li>the plosive 'path' is repeated, perhaps to emphasise feelings of frustration or uncertainty, and links back to the satellite that is 'Wrenched from its orbit'. While in orbit, the path is fixed and certain; when detached, the satellite has to find its own path, going off into unfamiliar space. The repetition of 'away' echoes the parent's concerns. When 'eddy away', there is a suggestion that the dislodged satellite is spiralling away, uncertain of its direction</li> <li>the writer uses the metaphor of firing clay to convey the steps towards maturity: 'the small, the scorching / Ordeals which fire one's irresolute clay'; clay must pass through fire in order to become hard</li> <li>the negative verb 'Gnaws' suggests the parent's discomfort at the memory.</li> </ul>



	<p><b>The writer's use of form and structure:</b></p> <ul style="list-style-type: none"> <li>the poem is written in first-person narrative from the viewpoint of the parent and is in direct address to the child: 'I watched you play'</li> <li>the poem is structured in four five-lined stanzas with a simple rhyming pattern, having three rhymes in five lines, all ending on an open or long vowel, and perhaps helping to create a wistful, sombre or melancholic tone that reflects the pathos in the poem</li> <li>dashes are used throughout the poem to separate the asides and thought processes</li> <li>enjambement is used to convey the continuous flow of thoughts.</li> </ul> <p>These examples are suggestions only. Accept any valid responses.</p>
--	---

Level	Mark	<b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>The response is simple and the identification of language, form and structure used by the writer is minimal.</li> <li>Limited use of relevant examples to support the response.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>The response is largely descriptive, with some comment on the language, form and structure used by the writer.</li> <li>Some use of relevant examples to support the response.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader.</li> <li>Use of clearly relevant examples to support the response.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained.</li> <li>Use of fully relevant examples to support the response.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader.</li> <li>Discriminating use of relevant examples to support the response.</li> </ul>

## SECTION A

### Unseen Poetry

Answer the question in this section.

You should spend 35 minutes on this question.

Read the following poem.

#### Father Returning Home

My father travels on the late evening train  
Standing among silent commuters\* in the yellow light  
Suburbs slide past his unseeing eyes  
His shirt and pants are soggy and his black raincoat  
Stained with mud and his bag stuffed with books 5  
Is falling apart. His eyes dimmed by age  
Fade homeward through the humid monsoon night.  
Now I can see him getting off the train  
Like a word dropped from a long sentence.  
He hurries across the length of the grey platform, 10  
Crosses the railway line, enters the lane,  
His chappals\* are sticky with mud, but he hurries onward.

Home again, I see him drinking weak tea,  
Eating a stale chapati\*, reading a book.  
He goes into the toilet to contemplate 15  
Man's estrangement from a man-made world.  
Coming out he trembles at the sink,  
The cold water running over his brown hands,  
A few droplets cling to the greying hairs on his wrists.  
His sullen children have often refused to share 20  
Jokes and secrets with him. He will now go to sleep  
Listening to the static on the radio, dreaming  
Of his ancestors and grandchildren, thinking  
Of nomads entering a subcontinent through a narrow pass.

Dilip Chitre (1980)

\**commuters* – people travelling to and from work

\**chappals* – all-weather footwear or flat sandals

\**chapati* – a type of flatbread



**1** Explore how the writer presents the father in this poem.

In your answer, you should consider the writer's:

- descriptive skills
- choice of language
- use of form and structure.

Support your answer with examples from the poem.

---

**(Total for Question 1 = 20 marks)**

---

**TOTAL FOR SECTION A = 20 MARKS**

## Section A – Unseen Poetry

Question Number	Indicative content
1	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices.</b></p> <p><b>The writer's descriptive skills:</b></p> <ul style="list-style-type: none"> <li>the writer describes his father's journey home from work as he 'travels on the late evening train'; the second stanza describes what his father does and thinks about when he arrives home</li> <li>the references to the 'humid monsoon night', 'chappals', 'stale chapati' and 'subcontinent' suggest that the poem is located in the part of Asia containing India, Pakistan and Bangladesh; the 'narrow pass' could be a reference to the Khyber Pass between Afghanistan and Pakistan</li> <li>the journey home is described as routine as the father stands amongst 'silent commuters', taking no notice of the passing locations with his 'unseeing eyes' that are 'dimmed with age'</li> <li>the father's actions are described: 'Standing silent', 'hurries across the length of the grey platform, / Crosses the railway line, enters the lane', 'drinking weak tea, / Eating a stale chapati, reading a book'</li> <li>there is a sense of isolation among the 'silent commuters', his being home alone, and hints of an earlier lack of communication with his children</li> <li>colour imagery is used throughout the poem, creating a sombre atmosphere: 'yellow light', 'black raincoat', 'grey platform', 'greying hairs'</li> <li>sensory images add to the impact of the poem: 'silent', 'can see him', 'sticky with mud', 'stale chapati'.</li> </ul> <p><b>The writer's choice of language:</b></p> <ul style="list-style-type: none"> <li>the sibilant 'Standing among silent' and the 'Suburbs slide past' could reflect the muted sounds in the background</li> <li>the simile 'like a word dropped from a long sentence' clearly conveys the idea of the length of the train and the father being just one small part of it, perhaps also suggesting that other passengers are simply other 'words' who experience the same routine</li> <li>repetition and alliteration emphasise how, when at home, the father considers 'Man's estrangement from a man-made world', perhaps suggesting that the father or people are detached from the man-made world and returning to a simpler life</li> <li>negative adjectives convey the father's existence as he is visibly ageing: 'silent', 'unseeing', 'dimmed', 'sticky', 'weak', 'stale', 'cling'</li> <li>the use of present participles suggest that the events are ongoing: 'Standing', 'falling', 'getting', 'drinking', 'Eating', 'running', 'greying', 'Listening', 'dreaming', 'entering'.</li> </ul> <p><b>The writer's use of form and structure:</b></p> <ul style="list-style-type: none"> <li>the poem is structured in two 12-lined stanzas. The first stanza describes the journey home and the second considers what the father does when he gets there</li> </ul>

	<ul style="list-style-type: none"> <li>the poem is narrated through the omnipresent viewpoint of one of the father's children who realises, perhaps with some regret, how detached from the father the children have become: 'His sullen children have often refused to share / Jokes and secrets with him'. The reader feels a sense of sympathy for the father because of his miserable daily experiences</li> <li>a syndetic list is used in the first stanza. The repeated 'and' highlights the father's uncomfortable situation with his 'shirt and pants' that are 'soggy', his 'raincoat / Stained with mud' and his bag 'falling apart'. This is contrasted with the asyndetic list in the second stanza that describes what the father does when he gets home, perhaps emphasising the father's daily routine</li> <li>the lack of full stops in the first five lines perhaps reflects the monotony of the commute</li> <li>the use of enjambement provides strong breaks and separates different lines of thoughts and observations: 'Stained with mud and his bag stuffed with books / Is falling apart. His eyes dimmed by age / Fade ...', and '... to share / Jokes and secrets with him. He will ...'</li> <li>the father is described as existing in the present but dreaming of the past and future.</li> </ul> <p>These examples are suggestions only. Accept any valid responses.</p>
--	--

Level	Mark	AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> <li>The response is simple and the identification of language, form and structure used by the writer is minimal.</li> <li>Limited use of relevant examples to support the response.</li> </ul>
Level 2	5–8	<ul style="list-style-type: none"> <li>The response is largely descriptive, with some comment on the language, form and structure used by the writer.</li> <li>Some use of relevant examples to support the response.</li> </ul>
Level 3	9–12	<ul style="list-style-type: none"> <li>The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader.</li> <li>Use of clearly relevant examples to support the response.</li> </ul>
Level 4	13–16	<ul style="list-style-type: none"> <li>The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained.</li> <li>Use of fully relevant examples to support the response.</li> </ul>
Level 5	17–20	<ul style="list-style-type: none"> <li>The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader.</li> <li>Discriminating use of relevant examples to support the response.</li> </ul>

## SECTION A

### Unseen Poetry

Answer the question in this section.

You should spend 35 minutes on this question.

Read the following poem.

#### Power Failure

Somewhere the storm has severed\* a cable, and we  
are in darkness. Emergency lines are busy  
and the night screams *This will last some time*

so we scabble in the cupboards for candles,  
woollen jumpers, settle down to weather it out. 5  
I try to read by soft flame but it's no use:

words flicker in and out of shadows at random  
and, in any case, the mounting screech of wind  
delivering echoes of distant crashes, shatters

my concentration, crams my head with disasters. 10  
I prowl the floor, snatch aside the curtain,  
peer into shifting blackness to check the car

is still there. You smile at my agitation  
and cross to the kitchen for a glass of water.  
The sultry\* dance of the candle's flame 15

abandons your face, but as you bend once more  
into the spill of light, you are revealed again  
in fragments, with a fresh perspective:

a new angle to your jaw, golden sheen  
on your cheek, the red in the brown of your hair. 20  
These things about you I haven't seen before.

Ten years are built around us, but each  
ordeal we face you surprise me, as new facets  
of you, new depths, rise to the light.

Andrew Forster (2007)

\**has severed* – has cut or has broken

\**sultry* – passionate, sensual or attractive



**1** Explore how the writer presents the experience of a power failure in this poem.

In your answer, you should consider the writer's:

- descriptive skills
- choice of language
- use of form and structure.

Support your answer with examples from the poem.

**(Total for Question 1 = 20 marks)**

---

**TOTAL FOR SECTION A = 20 MARKS**

## Section A – Unseen Poetry

Question Number	Indicative content
1	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices.</b></p> <p><b>The writer's descriptive skills:</b></p> <ul style="list-style-type: none"> <li>the speaker describes how a power failure has occurred because a storm has broken the cable and, as a result, 'Emergency lines are busy'</li> <li>the speaker and his partner are described as searching for candles and woollen jumpers</li> <li>the attempt to read by candlelight is hampered by poor visibility and the distraction of the increasing noise of the storm: 'the mounting screech', 'echoes of distant crashes', 'shatters / my concentration'</li> <li>colour imagery: 'golden sheen', 'red in the brown'; and the contrasts of darkness and light: 'we / are in darkness', 'soft flame', 'words flicker in and out of shadows', 'shifting blackness', 'spill of light', 'rise to the light', create an ethereal atmosphere inside, juxtaposing with the violent darkness of the storm outside</li> <li>the speaker observes his partner's movements in the candlelight and describes how a 'fresh perspective' is created, and the surprise of discovering the 'new facets', 'new depths' in his partner throughout their 'ordeal'.</li> </ul> <p><b>The writer's choice of language:</b></p> <ul style="list-style-type: none"> <li>pronouns give the poem a personal account of the events and the couple's actions during the power failure: 'we / are', 'I try', 'I prowl', 'you are', 'around us'</li> <li>sibilance enhances the sounds and severity of the storm: 'Somewhere the storm has severed'. The violent verbs 'severed' and 'screams' describe the destructive and unsettling nature of the storm</li> <li>the storm is personified with pathetic fallacy when it is suggested that the night 'screams <i>This will last some time</i>'</li> <li>alliteration emphasises the urgency or 'scrabble' to find the candles: 'cupboards for candles'</li> <li>the idiom, 'settle down to weather it out', suggests optimism and patience</li> <li>the onomatopoeic words 'flicker', 'screech', 'crashes' and 'shatters' enhance the violent sounds of the storm</li> <li>strong verbs are used to describe how the speaker behaves when he imagines possible 'disasters': 'prowl the floor', 'snatch aside', 'peer into shifting blackness'</li> <li>the candle's flame is anthropomorphised when its movement is described as a 'sultry dance'.</li> </ul>



	<p><b>The writer's use of form and structure:</b></p> <ul style="list-style-type: none"> <li>the poem is presented in eight three-line stanzas of free verse, perhaps reflecting the couple's patience as they wait out the storm</li> <li>the use of caesura adds to the urgency of the action and the speaker's thoughts are conveyed in chronological order</li> <li>enjambement and the lack of capital letters, apart from starting a new sentence, allow thoughts to flow from one stanza and develop in the next, adding an element of suspense</li> <li>the tone of the poem, from the personal point of view of the speaker, is finally optimistic. The speaker and partner do 'weather it out' and new aspects 'rise to the light' at the end of the poem.</li> </ul> <p>These examples are suggestions only. Accept any valid responses.</p>
--	---

Level	Mark	<b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>The response is simple and the identification of language, form and structure used by the writer is minimal.</li> <li>Limited use of relevant examples to support the response.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>The response is largely descriptive, with some comment on the language, form and structure used by the writer.</li> <li>Some use of relevant examples to support the response.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader.</li> <li>Use of clearly relevant examples to support the response.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained.</li> <li>Use of fully relevant examples to support the response.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader.</li> <li>Discriminating use of relevant examples to support the response.</li> </ul>

## SECTION A

### Unseen Poetry

Answer the question in this section.

You should spend 35 minutes on this question.

Read the following poem.

#### The Hurt Boy And The Birds

The hurt boy talked to the birds  
and fed them the crumbs of his heart.

It was not easy to find the words  
for secrets he hid under his skin.

The hurt boy spoke of a bully's fist  
that made his face a bruised moon –  
his spectacles stamped to ruin.

5

It was not easy to find the words  
for things that nightly hissed  
as if his pillow was a hideaway for creepy-crawlies\* –  
the note sent to the girl he fancied  
held high in mockery.

10

But the hurt boy talked to the birds  
and their feathers gave him welcome –

Their wings taught him new ways to become.

15

**John Agard (2004)**

\**creepy-crawlies* – small insects and spiders



**1** Explore how the writer presents the hurt boy in this poem.

In your answer, you should consider the writer's:

- descriptive skills
- choice of language
- use of form and structure.

Support your answer with examples from the poem.

**(Total for Question 1 = 20 marks)**

---

**TOTAL FOR SECTION A = 20 MARKS**

## Section A – Unseen Poetry

Question Number	Indicative content
1	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices.</b></p> <p><b>The writer's descriptive skills:</b></p> <ul style="list-style-type: none"> <li>the poem describes a boy who has been emotionally and physically hurt by bullies and how he suffers the rejection by a 'girl he fancied'</li> <li>the boy is described as revealing some of his secrets and 'the crumbs of his heart' to the birds, although he finds it difficult to put the secrets into words</li> <li>the boy speaks about the 'bully's fist' and describes how the bully bruised his face and broke his glasses</li> <li>he is described as restless at night, haunted by 'things that nightly hissed': thoughts of the way he is being treated and how his note to the girl he fancied was mocked</li> <li>the boy finds solace in the positivity he feels when talking to the birds. The comfort found is described as giving him 'new ways to become', perhaps suggesting he has learned, metaphorically, to find his own wings and rise above the bullies and gain more confidence in himself</li> <li>the poem explores how we deal with being hurt. Agard, when talking about the poem, said that boys are never expected to cry and how the boy featured in the poem is under pressure. The reader feels empathy for the hurt boy.</li> </ul> <p><b>The writer's choice of language:</b></p> <ul style="list-style-type: none"> <li>the repetition of 'The hurt boy' emphasises how hurt the boy really is</li> <li>the metaphor 'fed them the crumbs of his heart' suggests the boy is heartbroken and there are only small fragments to give the birds</li> <li>the boy metaphorically keeps his secrets 'hid under his skin', suggesting that he does not allow others to see the pain he is suffering</li> <li>the bully's fist makes a 'bruised moon' of the boy's face. The metaphor makes the bruise easy to imagine with its shape and colour</li> <li>sibilance is used to enhance the vicious attack on the boy, 'spectacles stamped to ruin', and further echo the sounds that 'nightly hissed'. The onomatopoeic 'hissed' gives his thoughts a predatory nature, 'as if his pillow was a hideaway for creepy-crawlies'</li> <li>the alliterative simile 'creepy-crawlies' emphasises the boy's unrest.</li> </ul>

	<p><b>The writer's use of form and structure:</b></p> <ul style="list-style-type: none"> <li>the poem is written in alternating couplets and quintains and ends with a stand-alone line. The first line of each of the first four stanzas ends with either 'birds' or 'words'</li> <li>the use of many monosyllabic words adds to the child-like simplicity of the poem</li> <li>the last two lines create a rhyming couplet, even though in separate stanzas; however, the final line is stand-alone and gives a sense of hope and positivity for the 'hurt boy'</li> <li>the use of dashes provides a pause and introduces additional information or detail in the lines that follow</li> <li>the poem in third-person narrative could be about any person subjected to the cruel treatment of others.</li> </ul> <p>These examples are suggestions only. Accept any valid responses.</p>
--	---

Level	Mark	AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>The response is simple and the identification of language, form and structure used by the writer is minimal.</li> <li>Limited use of relevant examples to support the response.</li> </ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"> <li>The response is largely descriptive, with some comment on the language, form and structure used by the writer.</li> <li>Some use of relevant examples to support the response.</li> </ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"> <li>The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader.</li> <li>Use of clearly relevant examples to support the response.</li> </ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"> <li>The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained.</li> <li>Use of fully relevant examples to support the response.</li> </ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"> <li>The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader.</li> <li>Discriminating use of relevant examples to support the response.</li> </ul>

## SECTION A: Unseen Poetry

Answer the question in this section.

You should spend 35 minutes on this question.

Read the following poem.

### 'On Turning Ten'

The whole idea of it makes me feel  
like I'm coming down with something,  
something worse than any stomach ache  
or the headaches I get from reading in bad light –  
a kind of measles of the spirit, 5  
a mumps of the psyche\*,  
a disfiguring chicken pox of the soul.

You tell me it is too early to be looking back,  
but that is because you have forgotten  
the perfect simplicity of being one 10  
and the beautiful complexity introduced by two.  
But I can lie on my bed and remember every digit.  
At four I was an Arabian wizard.  
I could make myself invisible  
by drinking a glass of milk a certain way. 15  
At seven I was a soldier, at nine a prince.

But now I am mostly at the window  
watching the late afternoon light.  
Back then it never fell so solemnly  
against the side of my tree house, 20  
and my bicycle never leaned against the garage  
as it does today,  
all the dark blue speed drained out of it.

This is the beginning of sadness, I say to myself,  
as I walk through the universe in my sneakers\*. 25  
It is time to say good-bye to my imaginary friends,  
time to turn the first big number.

It seems only yesterday I used to believe  
there was nothing under my skin but light.  
If you cut me I would shine. 30  
But now if I fall upon the sidewalks of life,  
I skin my knees. I bleed.

**Billy Collins (1995)**

### Glossary

\**psyche* – the human mind, soul or spirit

\**sneakers* – trainers



**1** Explore how the writer presents reaching the age of ten in this poem.

In your answer, you should consider the writer's:

- descriptive skills
- choice of language
- use of form and structure.

Support your answer with examples from the poem.

**(Total for Question 1 = 20 marks)**

---

**TOTAL FOR SECTION A = 20 MARKS**

## Section A – Unseen Poetry

Question Number	Indicative content
1	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices.</b></p> <p><b>The writer's descriptive skills:</b></p> <ul style="list-style-type: none"> <li>• reaching the age of ten is central to this poem. This poem describes how the child feels about growing up and losing innocence at the age of ten</li> <li>• the title of the poem is significant because it advises the reader what the poem is about; the age is not mentioned explicitly in the actual poem, just the 'first big number'</li> <li>• the speaker describes turning ten as a sickness, 'something worse than any stomach ache' or other ailments, such as 'headaches', 'measles', 'mumps' and 'chicken pox'</li> <li>• the child addresses another person, an adult and possibly a parent. The child suggests the adult will have 'forgotten' that every year feels different</li> <li>• the child describes these different ages and how his imagination made him an 'Arabian wizard', 'invisible', 'a soldier' and 'a prince'</li> <li>• the child describes what is observed from the window as if his reaching the age of ten changes what he sees: the tree house is now 'solemnly' lit by the sun and his bicycle will never be the same again with 'the dark blue speed drained out of it'</li> <li>• there is recognition of having to grow up and leave childhood behind: 'It is time to say good-bye to my imaginary friends'. There is a suggestion that the child is lonely as the only friends mentioned are 'imaginary'</li> <li>• in the final stanza, the child faces the reality that he/she is not extraordinary with 'nothing under my skin but light', but perhaps is just like anyone else: 'I skin my knees. I bleed'.</li> </ul> <p><b>The writer's choice of language:</b></p> <ul style="list-style-type: none"> <li>• repetition of 'something' emphasises the pain and discomfort of reaching the age of ten</li> <li>• the adjective 'disfiguring' suggests that reaching the age of ten has forever marked the child</li> <li>• the speaker uses juxtaposition when contrasting the 'perfect simplicity of being one' and the 'beautiful complexity introduced by two'</li> <li>• sibilance describes the innocence at the age of seven, 'At seven I was a soldier'</li> <li>• even though only one year before, the 'nine a prince' gives a childlike quality to the poem</li> <li>• the adverb 'mostly' suggests a change of experience from the active excitement of childhood imagination to the boredom of looking out of the window</li> <li>• the bicycle is personified as it 'leaned against the garage' with its 'dark blue speed drained out of it'</li> <li>• the metaphor 'walk through the universe in my sneakers' suggests the child is aware of being careful when taking steps into adulthood; 'sneakers' is an Americanism</li> </ul>



	<ul style="list-style-type: none"> <li>the writer uses a metaphor of a sidewalk when describing growing up and experiencing life's hazards: 'I fall upon the sidewalks of life'; 'sidewalks' is another Americanism.</li> </ul> <p><b>The writer's use of form and structure:</b></p> <ul style="list-style-type: none"> <li>the poem is written in five stanzas of varying lengths and is in free verse. First-person narrative conveys the personal thoughts about reaching the age of 10</li> <li>the speaker's ideas are presented using enjambement as the thoughts flow from one to the other in a stream of consciousness</li> <li>the use of the dash provides short pause for thought before the asyndetic list of ailments: 'bad light – / a kind of measles ... / a mumps ... / a disfiguring chicken pox ...'</li> <li>there is a sad tone to the poem, as the child feels as though growing up is like an illness and that the simplicity of childhood is lost</li> <li>the caesura in the final line of the poem gives a note of finality and adds emphasis to the realisation that the child is not some superhero, but can be hurt as he/she stumbles through life and grows up</li> <li>the first stanza conveys how the child feels in the present, the second reminisces about past adventures and the last three stanzas return to the present and the sad realisation that childhood innocence has been forever lost.</li> </ul> <p>These examples are suggestions only. Accept any valid responses.</p>
--	---

Level	Mark	AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> <li>The response is simple and the identification of language, form and structure used by the writer is minimal.</li> <li>Limited use of relevant examples to support the response.</li> </ul>
Level 2	5–8	<ul style="list-style-type: none"> <li>The response is largely descriptive, with some comment on the language, form and structure used by the writer.</li> <li>Some use of relevant examples to support the response.</li> </ul>
Level 3	9–12	<ul style="list-style-type: none"> <li>The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader.</li> <li>Use of clearly relevant examples to support the response.</li> </ul>
Level 4	13–16	<ul style="list-style-type: none"> <li>The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained.</li> <li>Use of fully relevant examples to support the response.</li> </ul>
Level 5	17–20	<ul style="list-style-type: none"> <li>The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader.</li> <li>Discriminating use of relevant examples to support the response.</li> </ul>

## SECTION A: Unseen Poetry

Answer the question in this section.

You should spend 35 minutes on this question.

Read the following poem.

### Brendon Gallacher (for my brother, Maxie)

He was seven and I was six, my Brendon Gallacher.  
He was Irish and I was Scottish, my Brendon Gallacher.  
His father was in prison; he was a cat burglar\*.  
My father was a communist party full-time worker.  
He had six brothers and I had one, my Brendon Gallacher. 5

He would hold my hand and take me by the river  
Where we'd talk all about his family being poor.  
He'd get his mum out of Glasgow when he got older.  
A wee\* holiday some place nice. Some place far.  
I'd tell my mum about Brendon Gallacher. 10

How his mum drank and his daddy was a cat burglar.  
And she'd say, 'Why not have him round to dinner?'  
No, no, I'd say, he's got big holes in his trousers.  
I like meeting him by the burn\* in the open air.  
Then one day after we'd been friends for two years, 15

One day when it was pouring and I was indoors,  
My mum says to me, 'I was talking to Mrs Moir  
Who lives next door to your Brendon Gallacher  
Didn't you say his address was 24 Novar?  
She says there are no Gallachers at 24 Novar 20

There never have been any Gallachers next door.'  
And he died then, my Brendon Gallacher,  
Flat out on my bedroom floor, his spiky hair,  
His impish grin, his funny flapping ear.  
Oh Brendon, oh my Brendon Gallacher. 25

Jackie Kay (1994)

#### Glossary

\*cat burglar – a thief who climbs buildings to gain entry

\*wee – small (Scottish colloquialism/dialect)

\*burn – a small river or stream (Scottish colloquialism/dialect)



**1** Explore how the writer presents Brendon Gallacher in this poem.

In your answer, you should consider the writer's:

- descriptive skills
- choice of language
- use of form and structure.

Support your answer with examples from the poem.

**(Total for Question 1 = 20 marks)**

---

**TOTAL FOR SECTION A = 20 MARKS**

## Section A – Unseen Poetry

Question Number	Indicative content
1	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices.</b></p> <p><b>The writer's descriptive skills:</b></p> <ul style="list-style-type: none"> <li>the speaker describes an imaginary friend, Brendon Gallacher, who is said to be one year older than the speaker: 'He was seven and I was six'</li> <li>details and contrasts are given about the nationalities of the friends, 'He was Irish and I was Scottish', but both live in Glasgow: 'He'd get his mum out of Glasgow'</li> <li>the speaker describes how their families differ: 'His father was in prison'; 'my father was a communist party full-time worker'. Brendon 'had six brothers and I had one'</li> <li>Brendon Gallacher is described as being in charge: 'hold my hand and take me'</li> <li>Brendon's childhood is described as being difficult and full of troubles as he lives with a mother who drinks and his father 'was a cat burglar'. The speaker prefers to keep the fact that the friendship is imaginary secret so makes the excuse that Brendon has 'big holes in his trousers' when the speaker's mother invites Brendon to dinner</li> <li>the speaker reveals how his/her mother questions the truth of Brendon's existence, stating that 'there are no Gallachers at 24 Novar' and how after this, the imaginary friend dies in the speaker's mind 'Flat out' on the bedroom floor</li> <li>Brendon's physical appearance is only described at the end of the poem, suggesting that his personality is more important to the speaker.</li> </ul> <p><b>The writer's choice of language:</b></p> <ul style="list-style-type: none"> <li>the use of the personal pronoun 'my' emphasises how the speaker sees Brendon as his/her very own property: 'my Brendon Gallacher'</li> <li>the alliterative 'hold my hand and take me by the river' in the largely monosyllabic line emphasises childhood innocence and companionship</li> <li>childish lexicon is used to suggest feelings as a child: 'his daddy was a cat burglar'</li> <li>repetition is used to emphasise the imaginary better place: 'some place nice. Some place far', suggesting that Brendon wishes to be far away from his current situation</li> <li>the asyndetic list describes Brendon's physical appearance in an almost cartoon-like fashion: 'his spiky hair, / His impish grin, his funny flapping ear'. The use of adjectives 'spiky' and 'impish' suggest that Brendon is mischievous and the alliterative 'funny flapping' draws attention to the detail, suggesting that Brendon can be naughty</li> <li>Scottish dialect or colloquialisms are used with references to 'A wee holiday' and 'the burn'</li> <li>the use of contractions gives the poem an informal and playful tone: 'He'd get', 'I'd tell', 'She'd say'.</li> </ul>

	<p><b>The writer's use of form and structure:</b></p> <ul style="list-style-type: none"> <li>the poem is structured in five stanzas each of five lines. There is a clear developmental structure, with the third and fourth stanzas acting as a pivot in the narrative, almost like a volta. The poem is possibly autobiographical and is an elegy for an imaginary friend who dies, along with childhood innocence</li> <li>the use of the refrain 'my Brendon Gallacher' is repeated. Where it is not used in the mother's section, it serves to differentiate the speaker's narrative from the mother's dialogue and her conversation with the speaker</li> <li>the use of the mother's questions shows her curiosity about the child's stories</li> <li>the use of 'One day' and the past tense gives a story-like feel to the narrative</li> <li>enjambement between the stanzas about the mother builds to the climax</li> <li>the caesura adds emphasis, such as the repetitive 'some place nice. Some place far', suggesting that the only 'nice' place is far away</li> <li>the final line repeats the refrain. The repeated 'oh' gives the poem a tone of sadness, regret and loss.</li> </ul> <p>These examples are suggestions only. Accept any valid responses.</p>
--	--

Level	Mark	AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material.
<b>Level 1</b>	1-4	<ul style="list-style-type: none"> <li>The response is simple and the identification of language, form and structure used by the writer is minimal.</li> <li>Limited use of relevant examples to support the response.</li> </ul>
<b>Level 2</b>	5-8	<ul style="list-style-type: none"> <li>The response is largely descriptive, with some comment on the language, form and structure used by the writer.</li> <li>Some use of relevant examples to support the response.</li> </ul>
<b>Level 3</b>	9-12	<ul style="list-style-type: none"> <li>The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader.</li> <li>Use of clearly relevant examples to support the response.</li> </ul>
<b>Level 4</b>	13-16	<ul style="list-style-type: none"> <li>The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained.</li> <li>Use of fully relevant examples to support the response.</li> </ul>
<b>Level 5</b>	17-20	<ul style="list-style-type: none"> <li>The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader.</li> <li>Discriminating use of relevant examples to support the response.</li> </ul>

## SECTION A: Unseen Poetry

Answer the question in this section.

You should spend 35 minutes on this question.

Read the following poem.

### Slow Reader

He can make sculptures And fabulous machines Invent games, tell jokes Give solemn, adult advice But he is slow to read.	5
When I take him on my knee With his <i>Ladybird</i> book* He gazes into the air Sighing and shaking his head Like an old man	10
Who knows the mountains Are impassable.	
He toys with words Letting them grow cold As gristly* meat Until I relent And let him wriggle free – A fish returning To its element Or a white-eyed colt* Shying from the bit*	15 20
As if he sees That if he takes it In his mouth He'll never run Quite free again.	25

**Vicki Feaver (1981)**

### Glossary

\**Ladybird book* – a popular series of books for children

\**gristly* – chewy or hard to digest

\**colt* – a young horse

\**bit* – the part of a horse's harness that fits in the mouth

**1** Explore how the writer presents a child who is slow at learning to read in this poem.

In your answer, you should consider the writer's:

- descriptive skills
- choice of language
- use of form and structure.

Support your answer with examples from the poem.

**(Total for Question 1 = 20 marks)**

---

**TOTAL FOR SECTION A = 20 MARKS**

## Section A – Unseen Poetry

Question Number	Indicative content
1	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices.</b></p> <p><b>The writer's descriptive skills:</b></p> <ul style="list-style-type: none"> <li>the poem begins by listing the skills that the boy does well, suggesting that he is artistic and inventive: 'make sculptures', 'fabulous machines / Invent games, tell jokes / Give solemn, adult advice'; the list of what the boy is good at is contrasted with one thing that the boy struggles with: 'he is slow to read'</li> <li>the boy is young, as he is sitting on 'my knee' reading a book for young readers with, we assume, a parent or carer</li> <li>the speaker says the boy is reluctant to read and describes how he simply 'gazes into the air'</li> <li>the boy's difficulties are described as being 'mountains' that 'Are impassable', suggesting that there are insuperable barriers in his way</li> <li>the acquisition of reading is compared to chewing on 'gristly meat' and the boy's discomfort is clear when he wriggles to be free</li> <li>the boy's escape is described with metaphors and the description suggests that the boy almost senses that he will be trapped and lose his freedom and innocence with the acquisition of reading and knowledge.</li> </ul> <p><b>The writer's choice of language:</b></p> <ul style="list-style-type: none"> <li>the adjectives 'fabulous' and 'solemn, adult' suggest that the boy is both intelligent and sincere</li> <li>clues are given to suggest the child's young age when the speaker refers to how the boy is taken 'on my knee', 'toys with words' and is trying to 'wriggle free'</li> <li>the sibilant 'Sighing and shaking' emphasises the boy's discomfort</li> <li>the simile 'Like an old man' facing mountains highlights how the boy believes that reading is impossible for him</li> <li>hyperbole is used to stress that the boy believes his difficulties cannot be overcome: 'knows the mountains / Are impassable'</li> <li>the 'toys' metaphor suggests that words can be literally played with or perhaps even struggled over: 'He toys with words'. The 'fish returning / To its element' metaphor could also have a double meaning, with 'element' suggesting the element of water or a state of happiness</li> <li>the simile 'As gristly meat' suggests that words in the boy's mouth are hard to digest or chew</li> <li>the verb 'wriggle' likens the boy to a fish desperately seeking freedom. The boy is compared with a horse that is reluctant to be broken and is 'Shying from the bit'.</li> </ul> <p><b>The writer's use of form and structure:</b></p> <ul style="list-style-type: none"> <li>the poem is written in free verse and two stanzas. The first stanza explains how the boy is good at many things, but is 'slow to read'. The second stanza focuses on the child struggling to read but becoming restless and escaping from the situation</li> <li>the first-person narrative describes the moment from an adult's viewpoint. The adult understands the boy's discomfort when confessing 'I relent' and letting him go</li> <li>the short lines in the second stanza reflect the boy's restlessness</li> <li>the lines of monosyllabic words towards the end of the poem give a staccato effect reflecting the boy's hesitation over forming the words: 'That if he takes it / In his mouth'.</li> </ul> <p>These examples are suggestions only. Accept any valid responses.</p>



<b>Question 1</b>		
<b>Level</b>	<b>Mark</b>	<b>AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)</b>
	0	No rewardable material.
<b>Level 1</b>	1-4	<ul style="list-style-type: none"> <li>The response is simple and the identification of language, form and structure used by the writer is minimal.</li> <li>Limited use of relevant examples to support the response.</li> </ul>
<b>Level 2</b>	5-8	<ul style="list-style-type: none"> <li>The response is largely descriptive, with some comment on the language, form and structure used by the writer.</li> <li>Some use of relevant examples to support the response.</li> </ul>
<b>Level 3</b>	9-12	<ul style="list-style-type: none"> <li>The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader.</li> <li>Use of clearly relevant examples to support the response.</li> </ul>
<b>Level 4</b>	13-16	<ul style="list-style-type: none"> <li>The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained.</li> <li>Use of fully relevant examples to support the response.</li> </ul>
<b>Level 5</b>	17-20	<ul style="list-style-type: none"> <li>The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader.</li> <li>Discriminating use of relevant examples to support the response.</li> </ul>

## SECTION A: Unseen Poetry

Answer the question in this section.

You should spend 35 minutes on this question.

Read the following poem.

### Poem For My Sister

My little sister likes to try my shoes,  
to strut in them,  
admire her spindle-thin\* twelve-year-old legs  
in this season's styles.

She says they fit her perfectly,  
but wobbles  
on their high heels, they're  
hard to balance.

5

I like to watch my little sister  
playing hopscotch\*, admire the neat hops-and-skips of her,  
their quick peck,  
never-missing their mark, not  
over-stepping the line.  
She is competent at peeve\*.

10

I try to warn my little sister  
about unsuitable shoes,  
point out my own distorted feet, the callouses\*,  
odd patches of hard skin.

15

I should not like to see her  
in my shoes.

20

I wish she should stay  
sure footed,  
sensibly shod.

**Liz Lochhead (1981)**

### Glossary

\**spindle-thin* – a spindle is a very thin piece of wood or metal, often used for holding and twisting thread

\**hopscotch* – a playground game where children hop on numbered squares drawn on the ground

\**peeve* – another word for hopscotch. The word derives from the stone or marker used in the game

\**callouses* – hard, thickened skin

**1** Explore how the writer presents the narrator and her sister in this poem.

In your answer, you should consider the writer's:

- descriptive skills
- choice of language
- use of form and structure.

Support your answer with examples from the poem.

**(Total for Question 1 = 20 marks)**

---

**TOTAL FOR SECTION A = 20 MARKS**

## Section A – Unseen Poetry

Question Number	Indicative content
1	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices.</b></p> <p><b>The writer's descriptive skills:</b></p> <ul style="list-style-type: none"> <li>the sisters are described as having a large age gap. The older sister, the narrator, appears to be a mature and experienced adult, whereas the 'little sister' is twelve years old. The narrator, or older sister and possibly the poet, describes how her younger sister likes to emulate her and wear her shoes, despite their being too big for her. The shoes can be seen partly as a metaphor for life and experience</li> <li>the younger sister is described as wanting to grow up too soon</li> <li>the little sister's legs are described with the metaphor 'spindle-thin', emphasising how thin her legs actually are</li> <li>the 'little sister' is described as being quite stubborn as she insists that the shoes 'fit her perfectly'</li> <li>the game of hopscotch is described and how the 'little sister' is 'competent', even skilled, at the game with her 'neat hops-and-skips'. When describing how well the younger sister plays the game, her feet are not mentioned but are implied by the metaphorical use of 'their quick peck', their quick accurate touches like a bird pecking corn</li> <li>the narrator tries to warn her sibling of the dangers of growing up too soon and adopts an almost motherly tone. The narrator describes her own feet negatively: 'distorted', having 'callouses' and 'odd patches of hard skin'. The image is undesirable and meant to dissuade her sister from trying to grow up too quickly.</li> </ul> <p><b>The writer's choice of language:</b></p> <ul style="list-style-type: none"> <li>the verb 'strut' suggests that the younger sister is very confident and showing off in the shoes</li> <li>the verb 'wobbles' could reflect how inexperienced the sister is, emphasising her immaturity and innocence, despite her confidence. It could suggest that the sister is taking tentative or shaky steps into maturity</li> <li>the personal pronoun 'I' gives the poem a personal and attached tone. The older sister likes to watch her younger sibling playing childhood games</li> <li>the alliterative and monosyllabic phrase 'quick peck' emphasises the brief amount of time the younger sister's feet touch the ground</li> <li>the phrase 'over-stepping the line' could be viewed as an idiomatic metaphor suggesting that she has gone far in other aspects of her life. In the game, the player would be disqualified or lose if the foot lands in the wrong square</li> <li>'peeve' is a Scottish colloquial term and is used to provide an alternative name for hopscotch</li> <li>the use of sibilance could reflect the speaker's upset and wistful thoughts: 'I wish she should stay / sure footed, / sensible shod'.</li> </ul> <p><b>The writer's use of form and structure:</b></p> <ul style="list-style-type: none"> <li>the poem is written in free verse and is in three stanzas. The first stanza describes how the younger sister enjoys wearing her older sister's shoes; the second describes how the younger sister enjoys childhood games, which expresses her innocence, and the final stanza uses the idea of the shoes to present the older sister's concerns about her younger sibling growing up too quickly or not sensibly</li> </ul>

	<ul style="list-style-type: none"> <li>the poem is possibly autobiographical and may be about Liz Lochhead's younger sister</li> <li>the lack of a regular rhyme scheme and rhythm could suggest how life is also imperfect and irregular</li> <li>contrasts are used to convey the younger sister's perceptions of being mature and the realities of life. The sister's lack of experience as she 'wobbles' in high heels is contrasted with her competence 'at peever'</li> <li>the use of enjambement creates a stream of consciousness where the older sister expresses her concerns</li> <li>there is a tone of love and protectiveness for the younger sister. She wants her younger sister to learn from her experiences</li> <li>there is also a tone of regret as the speaker suggests that she does not want her sister to experience the same hardships in life: 'I should not like to see her / in my shoes'</li> <li>the final line is indented to emphasise the importance of remaining sensible and of choosing the right path in life.</li> </ul> <p>These examples are suggestions only. Accept any valid responses.</p>
--	---

Level	Mark	AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material.
<b>Level 1</b>	1-4	<ul style="list-style-type: none"> <li>The response is simple and the identification of language, form and structure used by the writer is minimal.</li> <li>Limited use of relevant examples to support the response.</li> </ul>
<b>Level 2</b>	5-8	<ul style="list-style-type: none"> <li>The response is largely descriptive, with some comment on the language, form and structure used by the writer.</li> <li>Some use of relevant examples to support the response.</li> </ul>
<b>Level 3</b>	9-12	<ul style="list-style-type: none"> <li>The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader.</li> <li>Use of clearly relevant examples to support the response.</li> </ul>
Level 4	13-16	<ul style="list-style-type: none"> <li>The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained.</li> <li>Use of fully relevant examples to support the response.</li> </ul>
Level 5	17-20	<ul style="list-style-type: none"> <li>The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader.</li> <li>Discriminating use of relevant examples to support the response.</li> </ul>

**Answer the question in this section.**

**Read the following poem.**

We are driving home.  
Work is over, the weekend ours  
like a gift voucher  
to spend as we feel inclined.

We pass the armed guard                    5  
of whitethorn\*, the guard  
of honour of poplars\*,  
until our favourite

half-mile stretch  
where a canopy of branches  
spans the road  
like a triumphal arch.

Our car tunnels into  
this leafy underpass,  
entering its funnel, 15  
its decompression chamber\*.

Sheep are shearing fields;  
lambs bound like woolly dogs  
just released from the leash.  
We have squeezed through 20

the filter of trees  
and now, renewed, detoxified\*,  
we are on the downward  
slope towards home.

## Glossary

\**whitethorn* – a type of bushy tree

\**poplars* – tall, slender trees

\**decompression chamber* – a room used by deep sea divers to relieve the effects of pressure and stress

\**detoxified* – made pure or clean

**1** Explore how the writer presents a journey home in this poem.

In your answer, you should consider the writer's:

- descriptive skills
- choice of language
- use of form and structure.

Support your answer with examples from the poem.

---

**(Total for Question 1 = 20 marks)**

---

**TOTAL FOR SECTION A = 20 MARKS**

## Section A – Unseen Poetry

Question Number	Indicative content
1	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices.</b></p> <p><b>The writer's descriptive skills:</b></p> <ul style="list-style-type: none"> <li>the speaker describes a journey home on a Friday after work and compares the feeling of going home to 'a gift voucher'</li> <li>there is a sense of freedom as the speaker and the companion are free to do as they please: 'to spend as we feel inclined'</li> <li>the reader is taken on the journey, which is described as welcoming. The roads are lined with trees that herald the journey home: 'the guard / of honour', 'triumphal arch'</li> <li>the speaker inverts the scenery, suggesting that the sheep shear the fields, rather than sheep being sheared, and the lambs are described as 'woolly dogs' who are full of energy and excitement: 'just released from the leash'</li> <li>as the speaker and the companion arrive nearer home, there is a sense of being 'renewed' and 'detoxified'</li> <li>the journey is purifying the senses as the travellers enter the 'funnel' of the tree-lined road and 'its decompression chamber' that relieves the stress of the week.</li> </ul> <p><b>The writer's choice of language:</b></p> <ul style="list-style-type: none"> <li>the poem begins with a short statement to set the scene: 'We are driving home'</li> <li>similes are used to compare feelings of happiness: 'like a gift voucher', 'like a triumphal arch', 'like woolly dogs'</li> <li>the whitethorn and poplar trees are personified, protecting the road ahead: 'the armed guard', 'guard of honour'. The repetition of 'guard' emphasises a sense of protection</li> <li>the car is personified as it 'tunnels' into the 'leafy underpass', almost like a burrowing animal. Strong visual imagery is used to describe the avenue of trees that appear to be like a 'funnel'</li> <li>sibilance is used to describe the sheep 'shearing fields' and the alliterative 'lambs bound like woolly dogs' provides a playful tone</li> <li>hyperbole is used to describe the feeling of being squeezed through the 'filter of trees'</li> <li>asyndeton is used to describe the euphoric feelings of being 'renewed, detoxified'.</li> </ul> <p><b>The writer's use of form and structure:</b></p> <ul style="list-style-type: none"> <li>the poem is written in six quatrains of free verse, perhaps to give a sense of freedom and escape</li> <li>however, perhaps to reflect the branches of the trees or the regular nature of the journey, alternate lines are indented</li> <li>the use of personal pronouns 'We' and 'Our' are used throughout the poem, but the identities of the speaker and the companion are not revealed</li> <li>the middle and final stanzas interrelate the emotions and scenery of the journey, leading to the security of home.</li> </ul> <p>These examples are suggestions only. Accept any valid responses.</p>



Level	Mark	<b>AO2</b> Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material.
<b>Level 1</b>	1-4	<ul style="list-style-type: none"> <li>The response is simple and the identification of language, form and structure used by the writer is minimal.</li> <li>Limited use of relevant examples to support the response.</li> </ul>
<b>Level 2</b>	5-8	<ul style="list-style-type: none"> <li>The response is largely descriptive, with some comment on the language, form and structure used by the writer.</li> <li>Some use of relevant examples to support the response.</li> </ul>
<b>Level 3</b>	9-12	<ul style="list-style-type: none"> <li>The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader.</li> <li>Use of clearly relevant examples to support the response.</li> </ul>
<b>Level 4</b>	13-16	<ul style="list-style-type: none"> <li>The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained.</li> <li>Use of fully relevant examples to support the response.</li> </ul>
<b>Level 5</b>	17-20	<ul style="list-style-type: none"> <li>The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader.</li> <li>Discriminating use of relevant examples to support the response.</li> </ul>

## SECTION A: Unseen Poetry

Answer the question in this section.

You should spend 35 minutes on this question.

Read the following poem.

### To Our Daughter

And she is beautiful, our daughter.  
Only six months, but a person.  
She turns to look at everything, out walking.  
All so precious. I mustn't disturb it with words.  
People are like great clowns,  
Blossom like balloons, black pigeons like eagles,  
Water beyond belief.

5

She holds out her hand to air,  
Sea, sky, wind, sun, movement, stillness,  
And wants to hold them all.  
My finger is her earth connection, me, and earth.

10

Her head is like an apple, or an egg.  
Skin stretched fine over a strong casing,  
Her whole being developing from within  
And from without\*: the answer.

15

And she sings, long notes from the belly or the throat,  
Her legs kick her feet up to her nose,  
She rests – laid still like a large rose.  
She is our child,  
The world is not hers, she has to win it.

20

**Jennifer Armitage (1982)**

\**without* – outside

- 1** Explore how the writer presents the parent's thoughts about the daughter in this poem.

In your answer, you should consider the writer's:

- descriptive skills
- choice of language
- use of form and structure.

Support your answer with examples from the poem.

**(Total for Question 1 = 20 marks)**

---

**TOTAL FOR SECTION A = 20 MARKS**

## Section A – Unseen Poetry

Question Number	Indicative content
1	<p><b>Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices.</b></p> <p><b>The writer's descriptive skills:</b></p> <ul style="list-style-type: none"> <li>the speaker describes the daughter as 'beautiful' and already with a personality. The proud parent describes the time taking the baby daughter out for a walk. The descriptions of the 'Blossom like balloons' and birds, 'pigeons like eagles', together with the 'Water' and 'Sea' suggest the setting is a park or open space at the coast and is from a baby's viewpoint</li> <li>the reader assumes that the child is in a pram or buggy, as she is only six months old and, towards the end of the poem, we are told that 'She rests' and lies still</li> <li>the use of sensory images throughout the poem enhances the 'precious' moments experienced through the child's perspective</li> <li>the parent describes how the child is inquisitive: 'She turns to look at everything', 'wants to hold them all': all things that cannot be touched or held. The parent's hand 'grounds' the child in a recognisable reality</li> <li>the shape of the child's head is described with 'Skin stretched fine' over the skull's 'strong casing' and she will start to make sense of the things around her: 'developing from within / And from without'</li> <li>the baby is content. She is described as singing 'long notes from the belly or the throat' and her movements are free: 'legs kick her feet up to her nose'. The child's legs are described as almost having their own sense of control</li> <li>when the child rests and lies still, she is compared to a rose: 'like a large rose'. She is described as being 'laid', suggesting that she has been carefully placed.</li> </ul> <p><b>The writer's choice of language:</b></p> <ul style="list-style-type: none"> <li>hyperbole and similes are used to convey the child's perspective: 'People are like great clowns, / Blossom like balloons, black pigeons like eagles, / Water beyond belief'</li> <li>asyndeton is used to list the elements that the child tries to grab hold of: 'Sea, sky, wind, sun, movement, stillness'. The use of contrasts helps to convey how the child tries to hold each item in quick succession, one after the other</li> <li>sibilance is used to emphasise the parent's desire to be quiet so as not to disturb the precious moment. The repeated 's' sound replicates the sound of the sea or the hush: 'Sea, sky, ...stillness'</li> <li>the repetition of 'earth' connects both parent and child and also connects both to reality</li> <li>similes are used to describe the child's head: 'like an apple, or an egg'. Comparisons are simple and reflect childhood innocence</li> <li>the contrast of 'from within' and 'from without', together with the present participle, 'developing', suggests that the child is learning from what she observes and is processing the information</li> <li>the parent provides alternatives for the reader to understand fully how she views the child: 'or an egg', 'or the throat'</li> <li>the use of the dash and the passive provide the reader with a pause. As the child finally rests from all the activity, both reader and parent can also: 'She rests – laid still like a large rose'.</li> </ul>

**The writer's use of form and structure:**

- the poem is written in four stanzas of varying lengths of free verse. There is no overall rhyming pattern and lines are of different lengths, perhaps supporting the surge of emotion and love
- the poem begins with 'And', perhaps suggesting that we join the poem midway through the parent's description of the child
- the perspective changes in the same stanza to looking through the eyes of a very young child, where everything appears rather big and fills the child with wonder
- the short sentences, particularly in the first stanza, support the idea that the parent does not want to 'disturb' the atmosphere 'with words'. Verbless sentences convey impressionistic images
- the rhyming couplet in the final verse emphasises the contrast between the liveliness and subsequent quietness of the child. The use of 'nose' and 'rose' may link to olfactory senses
- the poem begins with the setting, the second stanza focuses on the importance of touching, the third on the 'casing' and the final stanza considers the child's contentment and different activities. The final line provides the parent's thoughts about the child's future
- the parent ends by acknowledging that the child will have to learn that she cannot take and grab everything that she wants. The child will lose her innocence as she finds her place in the world: 'The world is not hers, she has to win it'.

These examples are suggestions only. Accept any valid responses.

Level	Mark	AO2 Analyse the language, form and structure used by a writer to create meanings and effects. (20 marks)
	0	No rewardable material.
Level 1	1-4	<ul style="list-style-type: none"><li>• The response is simple and the identification of language, form and structure used by the writer is minimal.</li><li>• Limited use of relevant examples to support the response.</li></ul>
Level 2	5-8	<ul style="list-style-type: none"><li>• The response is largely descriptive, with some comment on the language, form and structure used by the writer.</li><li>• Some use of relevant examples to support the response.</li></ul>
Level 3	9-12	<ul style="list-style-type: none"><li>• The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader.</li><li>• Use of clearly relevant examples to support the response.</li></ul>
Level 4	13-16	<ul style="list-style-type: none"><li>• The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained.</li><li>• Use of fully relevant examples to support the response.</li></ul>
Level 5	17-20	<ul style="list-style-type: none"><li>• The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader.</li><li>• Discriminating use of relevant examples to support the response.</li></ul>