

Poetry analysis**Exam question**

Analyse one of the following poems. Your response must include detailed discussion of how meanings are shaped in the poem.

EITHER**Rain**

I love all films that start with rain:
rain, braiding a windowpane
or darkening a hung-out dress
or streaming down her upturned face;

one big thundering downpour
right through the empty script and score
before the act, before the blame,
before the lens pulls through the frame

to where the woman sits alone
beside a silent telephone
or the dress lies ruined on the grass
or the girl walks off the overpass,

and all things flow out from that source
along their fatal watercourse.
However bad or overlong
such a film can do no wrong,

so when his native twang shows through
or when the boom dips into view
or when her speech starts to betray
its adaptation from the play,

I think to when we opened cold
on a starlit gutter, running gold
with the neon of a drugstore sign
and I'd read into its blazing line:

forget the ink, the milk, the blood -
all was washed clean with the flood
we rose up from the falling waters
the fallen rain's own sons and daughters

and none of this, none of this matters.

Don Paterson

OR

The Rain Poured Down

My mother weeping
in the dark hallway, in the arms of a man,
not my father,
as I sat at the top of the stairs unnoticed—
my mother weeping and pleading for what I didn't know
then and can still only imagine—
for things to be somehow other than they were,
not knowing what I would change,
for, or to, or why,
only that my mother was weeping
in the arms of a man not me,
and the rain brought down the winter sky
and hid me in the walls that looked on,
indifferent to my mother's weeping,
or mine,
in the rain that brought down the dark afternoon.

Dan Gerber

OR

Since there's no help, come let us kiss and part

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

Michael Drayton

Assessment Grid for Component 3 Section B

Band	<p style="text-align: center;">AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i></p> <p style="text-align: center;">15 marks</p>	<p style="text-align: center;">AO2 <i>Analyse ways in which meanings are shaped in literary texts</i></p> <p style="text-align: center;">15 marks</p>
5	<p style="text-align: center;">13-15 marks</p> <ul style="list-style-type: none"> • sophisticated and individual response to unseen text; ideas are thoughtful and response is fully engaged and relevant • confident, perceptive application of literary concepts and terminology • effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register 	<p style="text-align: center;">13-15 marks</p> <ul style="list-style-type: none"> • perceptive, sophisticated analysis and evaluation of writer's use of language and poetic techniques to create meaning • confident and apt textual support • confident discussion of implicit meaning
4	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • clearly informed, engaged and well-structured response with clear understanding of the unseen text • sound and apt application of literary terminology and concepts • expression is accurate and clear; response is organised and shows some evidence of an academic style and register 	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • sound, secure analysis and evaluation of writer's use of language and poetic techniques to create meaning • secure, apt textual support • sound, secure grasp of implicit meanings
3	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • clearly engages with unseen text and response is mostly relevant • some sensible use of key concepts and generally accurate use and application of terminology • reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses. 	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • purposeful, detailed and mostly relevant analysis of writer's use of language and poetic techniques to create meaning • generally clear and accurate textual support • grasps some implicit meanings
2	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • attempts to engage with unseen text and structure response, though may not always be relevant to the question; response may be restricted to a literal reading • some, though may not always be relevant, use of terminology • expression may feature some inaccuracies 	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • makes some valid points about writer's use of language and poetic techniques to create meaning • supports points by some appropriate reference to unseen text • shows some grasp of implicit meaning
1	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • superficial approach to unseen text that may show partial/simple understanding • some grasp of basic terminology, though this may be uneven • errors in expression and lapses in clarity 	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • identifies basic language and stylistic features • discussion tends to be narrative/descriptive in nature • offers some support in the form of quotations from or references to unseen text which may not always be relevant
0	0 marks: Response not creditworthy or not attempted.	

Exemplar paragraph

In Valentine, Duffy establishes a clear distinction between commercialised, insincere tokens of love, in 'Not a red rose or a satin heart', and the emotional depth and intimacy in the gift of 'an onion'. In Duffy's descriptions of what love isn't, only one line is used to describe them, which is only used to firmly establish (with the blunt, imperative word 'Not' being the first word of the poem), that the narrator is subverting the stereotypical images of love and rendering them insignificant. On the other hand, her descriptions comparing love to an onion uses images such as 'It is a moon wrapped in brown paper', the vividness of 'a moon' and the use of metaphor indicating it to be much more comparable to the true nature of love. In addition to this, Duffy reinforces how the bitter-sweetness of an onion represents of the juxtaposition of harshness and passion involved in a loving relationship, such as in 'It will blind you with tears', the future tense of 'will' representing the great emotional cost of it. Furthermore, each comparison between love and an onion has four lines dedicated to it which, in comparison to the one line used to debunk the less genuine gifts, mimetically represents the greater emotional depth and the harsh realities involved in true love than in the frivolity and shallowness (represented in the juvenile and immature word 'cute') of commercial Valentine gifts.