

Mock Feedback

Merchant of Venice

Unseen Poetry

10 lessons to learn

Before we start... mock marks

Surname Forename	DEC MOCK - Eng Lang Paper 1 /80	DEC MOCK - Eng Lang Paper 1 Grade	DEC MOCK - Eng Lang Paper 2 /80	DEC MOCK - Eng Lang Paper 2 Grade	DEC MOCK - Eng Lit Paper 1 /60	DEC MOCK - Eng Lit Paper 1: Grade	DEC MOCK - Eng Lit Paper 2 /70	DEC MOCK - Eng Lit Paper 2: Grade
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- These are a starting point. When I submit TAGs, your **trajectory** and **work ethic** will be the most important factors.
- So far, we've done nearly all content.
- A hard-working student will often add two grades to their mock mark (sometimes more: e.g. if they messed up their timings) as they refine their exam technique.
- Please don't ask me about grades, and ask your parents not to, either. This is difficult and I have to be objective.

1. Know and follow the formula (*Merchant of Venice*)

- In the introduction, outline **two ideas** which provide answers to the question. Not always, but usually these will be contrasting.
- Write **two** main paragraphs. In each:
 - Repeat one of the points from the introduction.
 - Provide evidence/quotes (FRES) from the extract that fit the point, identifying any methods being used.
 - Provide readings of the effects created, showing how they link to the question.
 - Write a “transition” statement (This is reminiscent of later/earlier... when... This is in contrast to later/early... when... Throughout the **play**...)
 - Provide evidence from elsewhere in the **play**, identifying methods, showing how this contributes to the argument you are making in your point.

1. Know and follow the formula

(Unseen Poetry – Part A)

- **Introduction**: outline as many ideas as you can linked to question, supporting with FRES quotes. Usually, the idea is relatively straightforward (it's often an extended metaphor: e.g. the gift of a poem as a physical representation of love), but will contain more specific elements (e.g. it providing protection, nourishment, guidance; its scarcity and the need to protect it). Start with the broadest idea. No effect at this stage.
- Write 3-4 paragraphs, leading with methods, starting with the broadest methods you can, and then narrowing. For example:
 - Narrator/persona/tone etc.
 - Regularity of structure, stanza, rhyme, rhythm, enjambment, caesura etc.
 - Words and phrases, including things like ambiguity, metaphor, similes and personification etc.
 - Sounds - like onomatopoeia, alliteration, and dissonance.
- In each:
 - Identify methods.
 - Provide evidence/quotes (FRES).
 - Provide readings of the effects created, showing how they link to the question.
 - Remember: method-quote-method-quote-method-quote-method-quote-OVERALL EFFECT (layer)
- A conclusion probably adds little, so don't bother with it.

1. (Remember the “funnel”)



	Question
	What is it about? What is the story? What's it trying to say? What's its message? What are the ideas or themes? What is the poem exploring?
FORM	What type of poem is it? Who's telling the story? What type of narration is used? Who's the persona or character? Who is the audience? What is the setting? What tone is used and what mood is created?
STRUCTURE	How is the poem laid out? Regularly or irregularly? Is there a rhyme scheme? Is there a rhythm? Is there caesura? Is there enjambment? Is there repetition? Is it an extended metaphor?
LANGUAGE	What words and phrases are interesting? Are there any similes, metaphors or personification? Is ambiguity used? Are there any oxymorons? Anything else?
	Is there any interesting use or repetition of sound like alliteration, assonance, consonance or onomatopoeia? Are there particular types of sounds that occur a lot? Is there any internal rhyme?
	How do all of these things add to the ideas or meaning of the poem?

1. Know and follow the formula (*Unseen Poetry – Part B*)

- This is only worth 8 marks.
- This question is dominated by methods.
- Write 2 paragraphs, one focusing on similar methods that are used, one on different methods.
- You only need reference the second poem. For example, “the poems are similar in their use of an extended metaphor, with source B comparing “life” to a “patchwork quilt” that suggests...
- method-quote-method-quote-method-quote-method-quote-OVERALL EFFECT (layer).

2. Know what you get marks for

- A lot of answers contained a lot of waffling nothingness.
- Remember that you only get marks for:
 - Exploring ideas/readings which answer the question
 - FRES quoting
 - Exploring context (once, maximum twice, in an essay)
 - Exploring (and naming) the methods a writer is using
 - *Comparing (only in Unseen poetry – Part B)*
- Anything that is not succinctly doing the above is a waste of your time.

3. Include more methods

- These were generally lacking. Many answers named fewer than four methods.
- Remember that it's not about "device spotting" and using fancy terminology, **but** the best answers will reference many writer's methods, precisely and accurately.
- The best answers **layered** methods:

The metaphorical "a", suggesting "xyz", underpinned by the harsh tone created by the onomatopoeic "b" and a series of adjectives from the lexical field of violence ("c", "d" and "e"), implies that the persona...

4. Quote more, quote shorter, quote quicker

Make it **FRES** baby.

5. Segue more quickly to readings

- Too many answers were laborious in talking about the effect of the quotations they were using.

The writer uses this method. This is my example of the method I've just told you about. This has the effect of... (YAWN)

Again...

The metaphorical “a”, suggesting xyz, underpinned by the harsh tone created by the onomatopoeic “b” and a series of adjectives from the lexical field of violence (“c”, “d” and “e”), implies that the persona...

6. The best focused on **individual words** and included **multiple readings**

- You must pull out **individual words** from quotations.
- Having segue words that you are comfortable using helps: invokes, suggests, implies, contrasts, imbues (invoking, suggesting, implying, contrasting, imbuing)
- Again, do it quickly:

...suggesting x and y, whilst also imbuing the character with a sense of z. Considering [insert a succinct bit of context], it's implied that...

7. Build your readings from the concrete to the esoteric

- Some readings are more dominant, or obvious. Start with these.
- If you have readings that are less concrete, move to these last, and be tentative with them:

*A modern audience **might** interpret this in post-feminist terms: it is only under the cover of male disguise in a city that symbolically represents the modern and urban, that Portia is able to demonstrate her intellectual prowess.*

- (But... don't overdo the tentative. I don't want you turning into a literary weakling).

8. Include the “big ideas” (*Merchant of Venice*)

So few people engaged with big ideas around **form** and **structure**:

- Comedy genre – conventions met and subverted.
- The narrative structure (braided/circular) and “reported” action.
- Geographic symbolism.
- Staging.
- Conventions of Shakespearean dialogue.

10. Precise, succinct context always works best (MoV)

“, representing the struggle of life in the mercantile, urban setting that Venice symbolically epitomised.”

“, **perhaps** celebrating the guile with which Elizabeth I navigated a hostile, Catholic world, with numerous unworthy suitors.”

- Long explanations and descriptions about the Globe, the history of Venice were pants.
- As were sweeping generalisations about women in Elizabethan Britain. Be specific.

Context informs readings, it does not dominate them

10b. Some random stuff

- Spaces at bottom of page.
- Shakespeare.
- Pre-write more.
- It's a play, not a book, story or novel.