

Mock Feedback

Poetry

Jekyll & Hyde

10 lessons to learn

1. Know and follow the formula (*Jekyll & Hyde*)

- 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 novel...)
 - Provide evidence from elsewhere in the novel, identifying methods, showing how this contributes to the argument you are making in your point.

1. Know and follow the formula (*Poetry Anthology*)

- In the introduction, outline two ideas which provide an answer to the question. Clearly identify the two poems you will be analysing.
- Write two paragraphs. In each:
 - Repeat one of the points from the introduction.
 - Provide evidence/quotes (FRES) from one of the poems, identifying any methods being used.
 - Provide readings of the effects created, showing how they link to the question.
 - Write a comparative statement – “In contrast... similarly...”
 - Provide evidence/quotes (FRES) from the other poem, identifying any methods being used.
 - Provide readings of the effects created, showing how they link to the question.
- Write a short conclusion with draws your answer together. This need only be one sentence. If you don't have time, it doesn't add a great deal, so don't sweat it.

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 the poetry anthology question)*
- 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:

This might even imply that homosexual desires were driving Jekyll, with the ambiguous “misgiving of the flesh” perhaps suggesting sexual conduct abhorrent to the moral values of Victorian society...

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

8. Include the “big ideas” *(Jekyll & Hyde)*

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

- Where the text meets and subverts conventions of mystery/detective/gothic.
- The complexities of the narrative voice and framed narratives.
- The incoherence of the narrative structure, with constant setting and temporal displacement.
- The use of setting/gothic metonymy/pathetic fallacy.
- How the formal register is used to obfuscate.

9. Closer comparison (*Poetry Anthology*)

The very best answers included more comparison.
They did this by:

- Following the formula.
- But also inserting quick little extra back-and-forth references within the section where they were focused on the other poem:

“Unlike the persona in Remains, ...”

“..., which is similar to the rhythmical effects of COTLB”

10. Precise, succinct context always works best

“, in contrast to the tightly “bound” moral code of the Victorian elite.”

“, reflecting the trauma of soldiers operating in urban warfare of the sort experienced in Iraq and Afghanistan.”

- Long explanations and descriptions of who Simon Armitage interviewed, when and why, added nothing. Neither did exhaustive biographical details about Stevenson’s life.

Context informs readings, it does not dominate them

10b. Some random stuff

- Why would you leave great big spaces at the bottom of a page? I lost track of the number of times I thought I was at the end of an answer and started marking it.
- After you mention a poem once in the introduction, put an abbreviation in brackets. *Charge of the Light Brigade (COTLB)*. From that point forward, use the abbreviation.
- Pre-write more. As long as they are versatile passages, you will be able to use them over and over.