

# AS and A LEVEL

*Delivery Guide*

H074/H474

Accredited

## ENGLISH LANGUAGE AND LITERATURE (EMC)

Theme: Eavan Boland Poetry –  
AS Level Paper 2, Section B  
The Language of Literary Texts  
A Level Paper 2, Section A  
The Language of Poetry and Plays

April 2015



We will inform centres about any changes to the specification. We will also publish changes on our website. The latest version of our specification will always be the one on our website ([www.ocr.org.uk](http://www.ocr.org.uk)) and this may differ from printed versions.

Copyright © 2015 OCR. All rights reserved.

#### Copyright

OCR retains the copyright on all its publications, including the specifications. However, registered centres for OCR are permitted to copy material from this specification booklet for their own internal use.

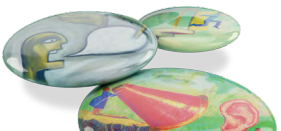
Oxford Cambridge and RSA Examinations is a Company Limited by Guarantee. Registered in England. Registered company number 3484466.

Registered office: 1 Hills Road  
Cambridge  
CB1 2EU

OCR is an exempt charity.

## CONTENTS

Introduction	Page 4
Curriculum Content	Page 5
Thinking Conceptually	Page 6
Thinking Contextually	Page 7
Student Resources	Page 10



# Introduction

Delivery guides are designed to represent a body of knowledge about teaching a particular topic and contain:

- Content: A clear outline of the content covered by the delivery guide;
- Thinking Conceptually: Expert guidance on the key concepts involved, common difficulties students may have, approaches to teaching that can help students understand these concepts and how this topic links conceptually to other areas of the subject;
- Thinking Contextually: A range of suggested teaching activities using a variety of themes so that different activities can be selected which best suit particular classes, learning styles or teaching approaches.

If you have any feedback on this Delivery Guide or suggestions for other resources you would like OCR to develop, please email [resources.feedback@ocr.org.uk](mailto:resources.feedback@ocr.org.uk).

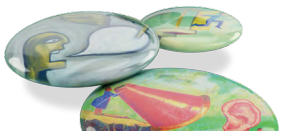
## KEY



Click to view associated resources within this document.



Click to view external resources



# Curriculum Content

At both AS and A Level, this examined unit asks students to analyse the use and impact of poetic and stylistic techniques, demonstrating how meaning and effects are created.

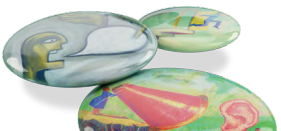
Topic: Eavan Boland, New Collected Poems

Key skills:

- Demonstrate knowledge and understanding of a substantial poetry collection.
- Apply relevant methods for text analysis, drawing on linguistic and literary techniques.
- Explore how linguistic and literary approaches can inform interpretations of texts.
- Identify how meanings and effects are created and conveyed in texts.
- Analyse the ways in which a poetry text draws on its literary, cultural and stylistic contexts.

At AS Level the exam asks students to compare two named poems from the collection they have been studying.

At A Level the exam asks students to compare the named poem with one or two others of their choice from the collection they have been studying.



# Thinking Conceptually

This examined unit requires the students to read the following fifteen poems written by Eavan Boland: *From the Painting Back from Market by Chardin*, *The Famine Road*, *From the Irish of Pangur Ban (for Mairin)*, *Naoise at Four*, *Anorexic*, *Degas's Laundresses*, *Woman in Kitchen*, *The New Pastoral*, *The Oral Tradition*, *An Irish Childhood in England: 1951*, *The Black Lace Fan*, *My Mother Gave Me*, *Object Lessons*, *White Hawthorn in the West of Ireland*, *This Moment*, *The Pomegranate*.

In this Language and Literature specification, the students will analyse how meanings are shaped in poetry, exploring how the poet uses poetic and stylistic techniques to present ideas. They will focus on the way in which meaning is created through the use of pattern making and pattern breaking, (deviation) and through repetition.

This analysis will require the students to have an awareness of phonology, lexis and semantics, grammar and morphology, pragmatics and discourse.

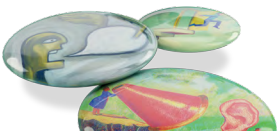
They will also analyse the connections between the poems, and explore the influence of context on the poems. The context may be the literary context (the way in which the poem uses the conventions of a particular genre, for example) or the broader social or historical context.

## Conceptual links to other parts of the specification

In common with AS Level Paper 2, Section A (The Language of Prose), and A Level Paper 3, Section A (Reading as a Writer, Writing as a Reader), this paper requires the students to think about how the texts are constructed, for example. The focus might be on how the choice of first person narrator shapes the meaning of the poem, for instance, rather than on who that narrator actually is.

Students closely analyse the language of poetry through poetic and stylistic techniques, and this is a useful skill that can be applied to other AS and A Level units. The knowledge they gain about the way in which language works, the effects that it creates, and the way in which it can be used, is also an excellent basis for their own written work at A Level, and for any analysis that they do of either spoken or written texts in almost any genre.

An understanding of the relevance of context is essential to any study that requires students to think about the purpose or audience of the text (particularly relevant in the exploration of the texts in the anthology in AS and A Level Paper 1, for example).



# Thinking Contextually


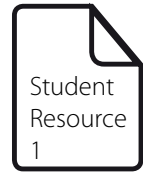
## ACTIVITIES

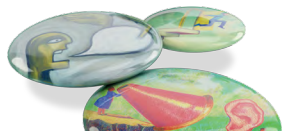
In this unit, the students are already required to make connections between two named poems (AS Level) or between one named poem and one or two poems of their choice (A Level), and this process of finding connections is part of thinking contextually. The students are exploring the poem in the light of at least one other poem in the collection, and are therefore thinking about the patterns that emerge, or the patterns that are broken, in terms of the poet's choice of lexis, syntax etc.

An awareness of the broader context of other genres is also required in order that the students can see how the poet breaks or follows those conventions.


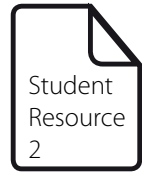


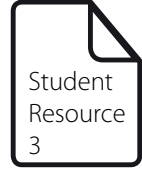
Some knowledge of the wider social or historical context may be useful, if that context affects the grammatical or lexical choices made by the poet.

The following activities in this guide are examples of the ways in which the context of the poems can be explored.

Activities	Resources
<p><b>Activity 1: an overview of the characteristics of Boland's poetry (AO1, AO3, AO4) – integrating the poet's own comments</b></p> <p>In this activity the students are given a list of quotes taken from fifteen of Boland's poems and asked to find any links they can between them. They may start by identifying thematic links, but they can then go on to begin to think about the characteristic narrative voice, or any lexical patterns that are evident.</p> <p>This task would serve as an introductory activity to the study of Boland's poetry, and consequently, there is support for the students in terms of a list of Boland's themes, for example. They can then go on to link their findings to the poet's own view of her poetry, as a consolidation activity.</p> <p>It would provide a good starting point for Activity 2, which asks the students to more closely analyse the poetry itself.</p> <p>For an overview of Boland's work and a list of further reading see: <a href="http://www.poetryfoundation.org/bio/eavan-boland">http://www.poetryfoundation.org/bio/eavan-boland</a></p> <p>This activity is good preparation for Activity 2.</p> <p>Please see Student Resource 1 for all materials related to Activity 1.</p>	<p> Click here</p> <p> Student Resource 1</p>



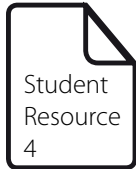
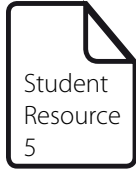


# Thinking Contextually

Activities	Resources
<p><b>Activity 2: a linguistic approach to <i>From the Painting Back from Market by Chardin</i> (AO1, AO2, AO3, AO4)</b></p> <p>This activity builds on the work in Activity 1, bringing in extracts from critics and re-visiting the themes the students have touched on already. It uses Chardin's painting <i>Back from the Market</i> as inspiration for identifying characteristics of Boland's poetry, before going on to closely analyse the text itself.</p> <p>Having discussed the poem's likely focus (by drawing inspiration from Chardin's painting), they then divide into groups to study de-contextualised verbs, adjectives, and pronouns from the poem, to further their understanding of how the meaning is shaped. They then read <i>From the Painting Back from Market by Chardin</i>, and apply their analysis in a collaboratively written paragraph.</p> <p>This activity would be most useful at the start of study on Boland, as it reiterates over-arching themes, and provides an introduction to a linguistic analysis of the poem.</p> <p>Students could also visit <a href="http://www.jean-baptiste-simeon-chardin.org/">http://www.jean-baptiste-simeon-chardin.org/</a> to see the complete works of Chardin, as well as an online version of the painting. It might provide a useful introduction or conclusion to this activity if the students were to research links between the paintings of Chardin and the poems of Boland: how does each portray domesticity, or women, for example?</p> <p>Please see Student Resource 2 for all materials related to Activity 2.</p>	<p> Click here</p> <p> Student Resource 2</p>
<p><b>Activity 3: metre, rhyme and lexical patterns in <i>Object Lessons</i> (AO1, AO2)</b></p> <p>In this activity, students approach the poem from "behind the scenes": they draw conclusions about what might be happening in the poem, by analysing the metre, rhyme and lexical patterns, before they look at the poem as a whole. This enables the students to see how the parts of the poem integrate to shape the meaning. They then go on to take a more thematic approach in their exploration of the parallels that resonate throughout, before having a group discussion about the "message" of the poem. The students should be able to draw on their initial analysis of enjambment as evidence to support their final reading of the poem.</p> <p>This activity would work well in the middle of the study of Boland's poetry, as a knowledge of Boland's characteristic themes and style would help in their initial analysis of the lexical patterns etc.</p> <p>See <a href="http://www.poets.org/poetsorg/text/where-poetry-begins-eavan-boland-conversation">http://www.poets.org/poetsorg/text/where-poetry-begins-eavan-boland-conversation</a> for an interview with Eavan Boland in which she talks about the role of the Irish woman poet. See also: <i>Ode on A Grecian Urn</i> by John Keats (<a href="http://www.poetryfoundation.org/poem/173742">http://www.poetryfoundation.org/poem/173742</a>) for further reading.</p> <p>Please see Student Resource 3 for all materials related to Activity 3.</p>	<p> Click here</p> <p> Click here</p> <p> Student Resource 3</p>



# Thinking Contextually

Activities	Resources
<p><b>Activity 4: context and close analysis of <i>This Moment</i> (AO1, AO2, AO3, AO4)</b></p> <p>With reference to Boland's own analysis of <i>This Moment</i>, the students explore to what extent the comments influence their understanding of the poem.</p> <p>The students are divided into four groups and each group is given different information about <i>This Moment</i>:</p> <ol style="list-style-type: none"> <li>1) Boland's comments on the autobiographical elements of this poem;</li> <li>2) Boland's comments on the form and on a particular image;</li> <li>3) a more linguistic approach to the poem; and</li> <li>4) a more visual, figurative approach. Each group is encouraged to look at the poem from a slightly different angle, and the final class discussion relates to the way in which knowledge of context either adds to, or hinders our own interpretation.</li> </ol> <p>This activity should be done later on in the study of Boland, as a knowledge of her other poems will mean that the students depend less on the stimulus material they have been given.</p> <p>See <a href="https://www.tes.co.uk/teaching-resource/-This-Moment-by-Eavan-Boland-6071977/">https://www.tes.co.uk/teaching-resource/-This-Moment-by-Eavan-Boland-6071977/</a> or <a href="http://www.sccenglish.ie">http://www.sccenglish.ie</a> for a podcast of Boland's comments on the poem.</p> <p>Please see Student Resource 4 for all materials related to Activity 4.</p>	<p> Click here</p> <p> Click here</p> <p> Student Resource 4</p>
<p><b>Activity 5: bringing it all together, with a focus on <i>The New Pastoral</i> and <i>Woman in Kitchen</i> (AO1, AO2, AO3, AO4)</b></p> <p>This is an exam-style question that encourages the students to integrate context and close analysis.</p> <p>In addition to the activity offered in Student Resource 5, these two tables could be used in the classroom in many ways. They could be used after the students have done their own analysis, annotating the tables to add in their own ideas. Students could use them to help to think about the structure for their essays, numbering the boxes and discussing whether they agree as a class. They could work in groups, taking the notes as a starting point in order to produce a presentation to the rest of the class on one of the poems, or on a comparison of the poems. They could be encouraged to do further research, looking at <i>Pastoral Landscape</i> (1648) by Claude Lorrain, for example, in preparation for reading <i>The New Pastoral</i>.</p> <p>This activity is designed to be done later on in the study of Boland, as it presumes that the students have an understanding of the terminology and of Boland's characteristic use of language.</p>	<p> Student Resource 5</p>

# Student Resource 1

## An overview of the characteristics of Boland's poetry (AO1, AO3, AO4)

See  
page 7

### Activity 1

Look at the list of quotes below. In pairs, decide what single word most accurately summarises the subject matter of each quote. You can either select a word from the quote or come up with your own word.

1. "I think of what great art removes:// Hazard and death, the future and the past, // This woman's secret history and her loves..." (*From the Painting Back from Market by Chardin*)
2. "Idle as trout in light Colonel Jones, // Those Irish, give them no coins at all; their bones // need toil, their characters no less" (*Famine Road*)
3. "Myself and Pangur, cat and sage // Go each about our business; // I harass my beloved page, // He his mouse" (*From the Irish of Pangur Ban*)
4. "Flesh is heretic. // My body is a witch. // I am burning it." (*Anorexic*)
5. "...each suburban, modern detail // Distances us from old lives // Old deaths, but nightly on our screen // New ones are lost, wound open..." (*Naoise at Four*)
6. "Wait. There behind you. // A man. There behind you. // Whatever you do don't turn. // Why is he watching you?" (*Degas's Laundresses*)
7. "She turns to spread // a cloth on the board and irons sheets // in a room white and quiet as a mortuary." (*Woman in Kitchen*)
8. "I am a lost, last inhabitant // displaced person // in a pastoral chaos" (*New Pastoral*)
9. "They talked to each other // and words like 'summer' // 'birth' great-grandmother // kept pleading with me, // urging me to follow." (*The Oral Tradition*)
10. "The bickering of vowels on the buses, // the clicking thumbs and the big hips of // the navy-skirted ticket collectors with // their crooked seams brought it home to me: // Exile." (*An Irish Childhood in England: 1951*)
11. "The past is an empty café terrace. // An airless dusk before thunder. A man running. // And no way now to know what happened then - // None at all – unless, of course, you improvise..." (*The Black Lace Fan My Mother Gave Me*)
12. "It was yours. // Your coffee mug. Black, // with a hunting scene on the side // (cruel theatre as the kettle poured) // Together, we unpacked it // in the new house." (*Object Lessons*)
13. "I drove West // in the seasons between seasons. // I left behind suburban gardens. // Lawnmowers. Small talk" (*White Hawthorn in the West of Ireland*)
14. "A woman leans down to catch a child // who has run into her arms // this moment." (*This Moment*)
15. "The only legend I have ever loved is // the story of a daughter lost in hell. // And found and rescued there." (*The Pomegranate*)

Now, in small groups, discuss the links that you can see between the quotes. You may choose to cut them up so that you can cluster those with a similar theme together on a new piece of paper. You may want to use the following to start your discussion:

- Domestic life
- Myth and legend
- Love
- History

# Student Resource 1 An overview of the characteristics of Boland's poetry (AO1, AO3, AO4)

- Poetic tradition
- Suburbia
- Displacement
- Celebration of the everyday
- The magical and visionary
- Language and words
- Woman's role and identity
- Memory
- Politics

As a class, compare your findings. Are there any further links you could make regarding the narrative voice, lexical patterns, syntax, phonology or rhyme?

Divide into six groups. Each group should read one extract from Jody Allen-Randolph, "An Interview with Eavan Boland" (in *Irish University Review* Vol. 23 No. 1, (Spring-Summer 1993) pp 117–130) and discuss how it relates to what you have discovered about Boland's poetry so far. What links can you find with the themes you have already identified?

- I felt thoroughly displaced ... I never believed I belonged there. I never felt it with my home. Some of the feelings I recognise as having migrated into themes I keep going back to – exile, types of estrangement, a relation to object – begun there.
- After a while, I came to think of myself as an indoor nature poet. And my lexicon was the kettle and the steam, and the machine in the corner and the kitchen, and the baby's bottle. These were parts of my world. Not to write about them would have been artificial. Those objects were visible to me. They assumed importances. They crept out of their skin and turned into something else.
- The idea of myth – which had been so important to me when I was younger, as a storehouse of meanings – was beginning to lose its force. I already had a sense of a poem I wanted to write, which was darker and more human. And so the themes of those poems – the untidy clash between myth and history – where they soak into one another, that was what the whole thing was about.
- For a poet like myself, who comes into the tradition at an oblique angle, experiments of usurpation can be – they have been – exciting and rewarding. Turning the poem inside out. Taking the nature poem, the dream-poem, the love poem and subverting them. All that was fine. But here I was in a different ethical area. Writing about the lost, the voiceless, the silent. And exploring my relation to them. And – more dangerous still – feeling my ways into the powerlessness of an experience through the power of expressing it.
- It needs nothing more than common sense to see that some of the questions raised by women's poetry - questions about voice and self, about revising the stance of the poet and the relation of the poem to the erotic, to the unwritten, not to mention the crucial relation of the poet to the act of power – are also some of the questions which are at the heart of poetry right now.
- ...one of the real changes in Irish poetry is that women have gone from being the objects of the Irish poem to being the authors of it – and in a fairly small space of time.



# Student Resource 2 A linguistic approach to *From the Painting Back from Market by Chardin* (AO1, AO2, AO3, AO4)

See  
page 8

## Activity 2

Read the following reviews featured on the cover of *Eavan Boland: New Collected Poems* (2005):

- Over eight collections, her developing forms and subjects – the fabric of domestic life, myth, love, history, and Irish rural landscape – have kept their commitment to lyric grace and feminism. (Ruth Padel, *Independent on Sunday*)
- While still attuned to the silences of the past, Eavan Boland challenges us to accept the consequences of female mastery, as she explores ways of writing about purpose and continuity, success and certainty. (*Times Literary Supplement*)
- Eavan Boland lives in a different world, one from which she can see not only “the Dublin mountains”, but a looming poetic tradition and the wastes of European history ... (*New York Times Book Review*)

In pairs, or in small groups, look at the painting below. It is called *Back from the Market* (also called *The Return from the Market*) by Jean-Baptiste-Simeon Chardin (1699–1779), painted in 1739. Your task is to find five aspects from the painting that Eavan Boland would include if she wrote a poem about it.



You may choose to use the questions below to guide you, or to refer back to the characteristics of aspects of Boland's work identified in the reviews above.

1. On what features might Boland focus: the woman, her face, her clothes, her pose, the interior, the bread and wine, the bag, the activity outside the door? Give reasons for your decisions.

# Student Resource 2 A linguistic approach to *From the Painting Back from Market by Chardin* (AO1, AO2, AO3, AO4)

2. Is it significant that the painter of *Back From the Market* is male? If so, why?
3. Is it the past, the present or the future that is most evident in this painting? Why might this be of interest to Boland?
4. What metaphors might you expect to see in this poem?

Compare your findings in a whole-class discussion.

Now divide into four groups. Each group is responsible for one aspect of this poem.

## Group One: Nouns

Look at the following list of nouns or noun phrases that have been taken from the poem *From the Painting Back From Market by Chardin*:

Colours, country day, seagulls' bodies, peasant woman, times, delay, dreams, eyes, love, market, flagons of wine, feet, bread, arm, limbs, colour, heart, line, hand, hindlegs, hare, cloth sack, door, woman, daylight, nothing, closet, art, hazard, death, future, past, history, loves, dawn market, bargaining, men, women, produce, morning, day, impulse, light, birds, snow.

What links and patterns are clear in this list? What nouns or noun phrases seem to deviate or not fit in? What is the balance of abstract nouns to concrete nouns? Do all the concrete nouns seem to focus on the same subject or not? Can you construct a narrative from the nouns you have here, linking them back, of course, to the painting you have been studying?

## Group Two: Adjectives

Look at the following lists of adjectives or adjectival phrases that have been taken from the poem *From the Painting Back From Market by Chardin*:

Grey-blue, blue-grey, white, short, empty, right, cloth, painted, bare, great, secret, dawn, next, common, surging, single, distinct, accumulating.

What links and patterns are clear in this list? What adjectives or adjectival phrases seem to deviate or not fit in? Can you construct a narrative from the adjectives you have here, linking them back to the painting you have been studying?

## Group Three: Verbs or verb phrases

Look at the following lists of verbs or verb phrases that have been taken from the poem *From the Painting Back From Market by Chardin*:

Dressed, is to be found, mixed, fixed, peep, moves, has been lost or changed, think, removes, come back, congregate and go, learning to live, linked, survive, are.

What links and patterns are clear in this list? You might, for example, identify the use of the passive voice. Why might this be relevant to the subject of this poem (knowing what you do about the painting)? You might also look at the use of tense. What's your theory about the way in which Boland changes tenses in this poem? Who or what is being written about in the present tense? Who or what is being written about in the past tense? Can you construct a narrative from the verbs you have here, linking them back to the painting you have been studying?

## Group Four: Pronouns

Look at the following lists of pronouns that have been taken from the poem *From the Painting Back From Market by Chardin*:

Her, her, her, her, he, her, her, her, I, her, she, they.

Given this list of pronouns, what narrative position would you expect the speaker to take? Who is the "her" and "she"? Perhaps more obscurely, who is the "he" and who is the "they" in this list? Referring back to the study you have done on the painting, what would you expect this poem to be about?

Present your thoughts in a whole-class discussion. Did your interpretations differ? Did the study of the pronouns, for example, reveal a different aspect to this poem than the study of the verbs?



## Student Resource 2 A linguistic approach to *From the Painting Back from Market by Chardin* (AO1, AO2, AO3, AO4)

Now read the poem and discuss how accurate your predictions were. Did some of the words change in meaning in the context of the poem? Did other patterns emerge?

In your groups choose one of these following sentences to write a paragraph about the use of either nouns, verbs, adjectives or pronouns in *From the Painting Back From Market by Chardin*.

1. With a regular rhyming scheme of A, B, C, A, D, E, D, E, a repeated pattern of a short line in the third and fifth line of each verse, and with repeated three or four stress lines, this is clearly a carefully constructed poem. In a poem about the way in which art represents history and stereotypes and reduces women, Boland's choice of ..... illustrates .....
2. This poem draws attention to the process of idealising a woman by a male painter who captures a single moment, thereby failing to represent the real woman, the work she does, her past and her future. Boland's choice of ..... illustrates .....
3. In this poem, the power of the painter is obvious as he has "fixed" the peasant woman's limbs and her heart in colour and line. She has become an object, and Boland's use of ..... illustrates ....
4. Boland's poems often use the domestic setting of ordinary life, but this poem appears to criticise the way in which this painting fixes time and this woman in this interior, daily scene. Her choice of .... Illustrates ....
5. While this poem seems to criticise the way in which the woman is reduced to a moment and to an object to be observed by the viewer, the poem itself repeats this process of objectification. The central figure remains voiceless and powerless, and the use of ..... illustrates .....

Once you have completed your writing in your groups, it may be useful to swap your responses around, making notes as you go.



# Student Resource 3 Metre, rhyme and lexical patterns in *Object Lessons* (AO1, AO2)

See  
page 8

## Activity 3

Below are some features of a poem. Individually, go through the list and highlight what you think seems unusual or stands out, as you compare the verses with one another.

<b>Verse One</b>	Syllables	End-stopped lines v enjambment	Lexical repetitions and patterns	Rhyming scheme
Line 1	3	End-stopped	Yours/your, "coffee" and "kettle", "together" and "we"	A
Line 2	5	End-stopped		B (half)
Line 3	8	End-stopped		C (half)
Line 4	8	End-stopped		C (half)
Line 5	7	Enjambment		B (half)
Line 6	4	End-stopped		A

<b>Verse Two</b>	Syllables	End-stopped lines v enjambment	Lexical repetitions and patterns	Rhyming scheme
Line 1	4	End-stopped	Morpheme "hunt" (x2): "hunting" and "huntsman", "wine" and "buttermilk", "silk" and "linen", "shadow" and "beech trees" and "meadow"	A (half)
Line 2	4	End-stopped		B
Line 3	8	End-stopped		C
Line 4	10	Enjambment		C
Line 5	6	End-stopped		B
Line 6	3	End-stopped		A (half)

<b>Verse Three</b>	Syllables	End-stopped lines v enjambment	Lexical repetitions and patterns	Rhyming Scheme
Line 1	4	End-stopped	"Rabbit" and "thrush", "disaster" and "strikes" and "suffering".	A
Line 2	6	End-stopped		B
Line 3	10	End-stopped		C
Line 4	9	Enjambment		C
Line 5	5	Enjambment		B
Line 6	4	Enjambment		A

<b>Verse Four</b>	Syllables	End-stopped lines v enjambment	Lexical repetitions and patterns	Rhyming scheme
Line 1	5	Enjambment	"we" and "us" and "our", "bright" and "street-lit glow"	A (half)
Line 2	7	Enjambment		B (half and eye rhyme)
Line 3	9	Enjambment		C
Line 4	8	Enjambment		C
Line 5	4	Enjambment		B (half and eye rhyme)
Line 6	6	Enjambment		A (half)



# Student Resource 3 Metre, rhyme and lexical patterns in *Object Lessons* (AO1, AO2)

<b>Verse Five</b>	Syllables	End-stopped lines v enjambment	Lexical repetitions and patterns	Rhyming scheme
Line 1	3	Enjambment	"we" (x2), "coffee" and "cake" and "kitchen", "chaos" and "warnings"	A
Line 2	4	Enjambment		B
Line 3	8	Enjambment		C (identical – the same word)
Line 4	9	Enjambment		C (identical – the same word)
Line 5	7	Enjambment		B
Line 6	3	Enjambment		A

<b>Verse Six</b>	Syllables	End-stopped lines v enjambment	Lexical and syntactical repetitions and patterns	Rhyming scheme
Line 1	4	Enjambment	"of the", "of", "of the", "and the", "of the", "and the", "presentiment" and "broken"	A (half)
Line 2	7	Enjambment		B (apocopated rhyme: a line end rhymes with a penultimate syllable)
Line 3	8	Enjambment		C (identical – the same word)
Line 4	9	Enjambment		C (identical – the same word)
Line 5	6	Enjambment		B (apocopated rhyme: a line end rhymes with a penultimate syllable)
Line 6	5	Enjambment		A (half)

<b>Verse Seven</b>	Syllables	End-stopped lines v enjambment	Lexical and syntactical repetitions and patterns	Rhyming scheme
Line 1	4	Enjambment	"to-be-finished" and "to sand down", "and the", "and the", "on the"	A (half)
Line 2	7	End-stopped		B
Line 3	9	Enjambment		C
Line 4	9	Enjambment		C
Line 5	5	Enjambment		B
Line 6	3	End-stopped		A (half)

In pairs, compare what you each have highlighted.

Now focus on the patterns that are evident in these tables.

1. You might choose to analyse the *syllables* in each verse: which lines have the most syllables and which the least? Is it the same in every verse? What do you think the verse would look like on the page?
2. You might choose to examine the *rhyme scheme*: is it the same for each verse? Are there variations on the scheme? Are there some verses where the rhyme scheme is less complicated than other verses? Is there a link between the nature of the rhyme in the verse and the use of enjambment?
3. You might choose to look at the *end-stopped lines v enjambment*: what do you notice about the frequency of enjambment





# Student Resource 3 Metre, rhyme and lexical patterns in *Object Lessons* (AO1, AO2)

in this poem? Is there a verse that seems to be a turning point, where the poet moves from using mainly end-stopped lines, to using mainly enjambment? Do the words in the “lexical pattern” column give you any clues about what is going on in the poem at this point?

4. You might choose to look at the *lexical patterns and repetitions*: can you piece together a narrative? Can you see any links between the words and the rhyme scheme and use of enjambment?

Compare your findings as a class. Do you agree what this poem might be about?

Now read *Object Lessons*. As a class, discuss to what extent your knowledge of the syllables, the rhyme scheme, the use of enjambment and the lexical patterns enabled you to understand the structure and meaning of this poem.

Divide into two groups. One group should take list A and find a contrast or a parallel from the poem for each word. The other group should do the same with list B. For example, you may consider the pastoral, rural scene on the mug to provide a contrast to the domestic, urban scene.

## List A

- Domestic, urban setting
- “Coffee” and “cake”
- “I” and “you” (the speaker and the partner)
- The interior of the kitchen
- “Curtainless” – meagre decoration
- The “street-lit glow”
- The history of Irish troubles
- “October”
- The unfolding past of the speaker’s life (from the new house onwards)
- “Chaos”

## List B

- Pastoral, rural scene
- “Pitchers of wine”, “buttermilk”
- “Lady” and the “hunterman”
- Exterior of the meadow
- “Silk”, “linen” – luxurious fabrics
- “Clouding in the shadow”... - bright summer’s day
- Idealised depiction of history
- Summer of the scene
- The fixed moment on the mug
- Order and poise (thrush “ready to sing”, the lady “smiling” etc)

Now take it in turns for one student who has been working on List A to provide the contrast or parallel to one word from Group B’s list. If you have found different words from one another, discuss how you arrived at your choice.

Finally, look at the following three statements. If you had to choose one that most neatly summarises what this poem is about, which one would it be? You might take a vote in your class, with each student providing a piece of evidence from the poem to justify your decision.

1. This poem is primarily about the way in which we construct ideas: a particular version of history is created and fixed in



## Student Resource 3 Metre, rhyme and lexical patterns in *Object Lessons* (AO1, AO2)

the scene on the mug, and even the tightly-structured, carefully rhymed form of *Object Lessons* seems to draw attention to its composition.

2. This poem is primarily about how a physical object prompts metaphysical thoughts, and by focusing on the powerless and silent figures in the hunting scene, the changing, chaotic, unresolved nature of the speaker's relationship is revealed.
3. This poem is primarily about continuity. Although there is a finality in the image of the broken mug, the meal is "untouched", there is a "never-to-be finished//aria", an incomplete domestic chore, all preserved forever within the poem itself.



# Student Resource 4 Context and close analysis of *This Moment* (AO1, AO2, AO3, AO4)

See  
page 9

## Activity 4

Divide into four groups. Each group will be given *This Moment* and also information or guidance about this poem. You should study the poem, having read the information your group has been given.

### Group One: autobiographical elements

**Your task:** read the extract below, read *This Moment* and note down at least five interesting things you notice about this poem (voice, form, imagery, rhythm, lexis, grammar etc).

*Transcript of Eavan Boland's comments about the autobiographical nature of This Moment:*

"This Moment" is about a time in my life when my children were very young. We lived in a suburb which faces the Dublin Hills and where the summer light lasts a long time into the evening. When I went out to call in my daughter, she would run into my arms just as the light was going. This poem remembers that time but in an impressionistic way. I wanted to convey the stillness, the waiting, the about-to-happen feeling of summer light going. Most of those details in the poem are taken from my life at that time: the moths of the late summer always caught my eye as they banged against our kitchen window and the first house lights through the summer twilight were always an evocative sight for me, but it is the mother and the child who are the focus of the poem. It is as if the child's reunion with the mother makes the summer twilight shift and stumble into real night. The stars, the moths, the sweetening of the apples all happen as a result of the encounter.

### Group Two: the poet as writer

**Your task:** read the extracts below, read *This Moment* and note down at least five interesting things you notice about this poem (voice, form, imagery, rhythm, lexis, grammar etc).

*Transcript of Eavan Boland's comments on the form of the poem:*

The form of the poem is fairly open, the short lines help me create this sort of staccato effect. Small as the space was, I wanted a hint of drama, of an event getting ready to happen.

*And on the image of the tree and the window (lines 9 and 10):*

...if not the soul, then the centre of the action, the most deliberate and intent image in the poem. I have a very clear memory of hesitating before I used it, but I went ahead anyway. This is a very short poem, its base is limited. If I wanted to convey both magic and ordinariness – and I did – I needed an image which would put the light of that first window into the context of the downright and plain-spoken image of yellow butter. The effect of the first needed the solidity of the second, so I went ahead and did it, and it is still the part of this poem I remain the most satisfied with.

### Group Three: poetry by numbers

**Your task:** for each of the following numbered statements, answer the questions: "Why? What effect does this create? How does it shape the meaning of the poem?"

This is a poem composed of twelve short, often incomplete sentences:

- the first incomplete sentence has 2 words in it,
- followed by a 2-word incomplete sentence,
- a 9-word declarative, simple sentence,
- a 3-word incomplete sentence,
- a 5-word incomplete sentence,
- a 3-word incomplete sentence,



# Student Resource 4 Context and close analysis of *This Moment* (AO1, AO2, AO3, AO4)

- a 4-word declarative, simple, sentence,
  - a 6-word declarative, simple, complete sentence,
  - a 16-word declarative complex sentence,
  - a 2-word simple sentence,
  - a 2-word simple sentence,
  - and a 5-word declarative, simple sentence.
1. In this sixteen-line poem, there are twelve end-stopped lines. Why? What effect does this create? How does it shape the meaning of the poem?
  2. There are two present tense verbs or verb phrases ("Things are getting ready// to happen" and "slanting") in the first four verses of this poem. There are seven present tense verbs in the final three verses. Why? What effect does this create? How does it shape the meaning of the poem?
  3. The indefinite article is used three times ("A neighbourhood", "A woman", "a child"). The possessive pronoun "her" is used once. There are two adjectives of number. ("one tree", "one window"). There is one demonstrative pronoun ("this moment"). There is one definite article ("the dark"). Why? What effect does this create? How does it shape the meaning of the poem?
  4. There are two adjectives ("black" and "yellow") Why? What effect does this create? How does it shape the meaning of the poem?
  5. The eighth line ("but not yet") is almost at the centre of this poem, with seven lines before it, and eight after it. Why? What effect does this create? How does it shape the meaning of the poem?
  6. The words "this moment" appear in the last line of the penultimate verse. Why? What effect does this create? How does it shape the meaning of the poem?
  7. There are nineteen concrete nouns and no abstract nouns. Why? What effect does this create? How does it shape the meaning of the poem?

## Group Four: figuratively speaking

**Your task:** to read *This Moment* and provide answers to the questions below, as well as any other thoughts you have about this poem (voice, form, imagery, rhythm, lexis, grammar etc).

1. Why "dusk" in the first verse? What connotations does this noun have?
2. Why "dark" in the final verse? What connotations does this noun have?
3. What is the significance of the progression from "dusk" to "dark" in this poem?
4. Why does the poet choose "moths" and "stars" and "fruit"?
5. Why does she repeat "moths" and "stars" and fruit in the final verse?
6. Is "rind slanting around fruit" metaphorical or literal?

Once you have done this, feedback your ideas to the class. Then, in a whole class discussion, decide whether your readings differed. If so, why might this be? What role did your knowledge about the context play in your interpretation of the poem? Did you find the information about the context useful or distracting, for example?



# Student Resource 5 Bringing it all together, with a focus on *The New Pastoral* and *Woman in Kitchen* (AO1, AO2, AO3, AO4)



## Activity 5

In the exam you are asked to compare two poems. This activity poses the following exam-type question:

- Explore how Eavan Boland presents ideas and feelings about the domestic environment in *The New Pastoral* and *Woman in Kitchen*.

You should consider her use of stylistic techniques, as well as any other relevant contexts.

Below are two tables to help you to find ideas for your essay. Divide into two groups: one group is responsible for completing Table One and the other is responsible for completing Table Two.

Once you have completed your half of the table, you can either take it in turns to feedback to the class, or swap one of your completed tables with another pair, so that you have the two halves to refer to when you write your essay.

**Table One:**

<i>Woman in Kitchen</i>	<i>The New Pastoral</i>
<b>Voice:</b> Third person – pronoun “she” appears nine times, “they” (twice) “them” and “their” (once) in the six-line first verse – emphasising her detachment from the machines.	
<b>Form:</b> A twenty-line poem, with an irregular rhyming scheme (every verse has a different scheme) – perhaps echoing the transformative nature of the imagination.	
<b>Lexical groups:</b> Machines, movement and stasis, light (“light” (x2) “white” (x6)), loss (of sight, of life), nature – capturing the idea of the woman enslaved by, then overpowering the domestic through her imagination.	
<b>Context:</b> In the collection <i>Night Feed</i> (1980) – poems that repeatedly deal with the role of the woman poet, and have a domestic interior as a setting and inspiration for poetry. See <i>Degas’s Laundresses</i> , for example, for the depiction of women fixed by the male gaze and by the painting itself forever undertaking domestic chores.	



# Student Resource 5

Bringing it all together, with a focus on *The New Pastoral* and *Woman in Kitchen* (AO1, AO2, AO3, AO4)

<i>Woman in Kitchen</i>	<i>The New Pastoral</i>
<p><b>Syntax:</b> Left branching first sentence (where the modifiers appear before the subject does) – the effect is that the mood is established, and the subject seems secondary to the setting - suggestion of the woman's diminishment among the machines.</p> <p>Verbs associated with the woman connote stillness ("watches", "stands") in the first verse, in comparison to the dynamic "move" and "shake" of the machines – she is overpowered.</p> <p>Use of the passive voice in verse four, where there is no agent for the action (the completion of the wash, the boiling of the kettle, the washing of the sheets) - suggesting a separation of the speaker from her domestic chores. In the present tense throughout – a sense that this is not a moment, this is a frequently repeated truth about the anonymous "she", trying to make sense of the domestic environment.</p> <p>The last sentence is the longest: first time that the speaker has moved ("she turns"), implying that she is regaining control: she acts upon the objects, rather than them acting independently ("It starts to bury...").</p>	
<p><b>Rhyme/rhythm:</b> Irregular rhyming scheme (A, B, A, C, B, C in first verse, A, B, C, B, A, C in the final verse, for example, and other variations in verses 2 and 3). Verse 3 has four feminine end rhymes ("furor" and "mirror", "washer" and "kingfisher"), with other internal echoes in "dryer", "lunar", "toaster", "river's" - creating a sense of the connection and possible confusion between the world of the domestic (the machines) and that of nature (kingfisher and river), between external reality and internal imagination.</p>	
<p><b>Figurative Language:</b> Metaphorically she is a pedestrian in traffic – again, vulnerable to machines. However, the machines are personified ("the cups wink"), and transformed to the moon, a river scene, as she melds the role of the poet and the role of a woman in a domestic environment. It is the silence that ultimately appears more threatening than the machines themselves. The machines are a "jigsaw" – providing a structure for her life, perhaps.</p>	



# Student Resource 5 Bringing it all together, with a focus on *The New Pastoral* and *Woman in Kitchen* (AO1, AO2, AO3, AO4)

Table Two:

<i>Woman in Kitchen</i>	<i>The New Pastoral</i>
	<b>Voice:</b> First person singular – “I’m” (x2) “I am”, “I” (x7), “me”, “I” – sense of spoken voice in the abbreviations, and the use of questions, combined with a use of low frequency lexis (“suckling” etc) and archaic idioms (“make whole again”) – suggesting the speaker’s dual roles as suburban woman and poet.
	<b>Form:</b> An irregular form - perhaps indicating the struggle to find a voice and a poetic form in a tradition defined by men.
	<b>Lexical groups:</b> Flint and wheel, pastoral (x2), “switch and tick” (x2), nature, death and decay, displacement (“lost”, “displaced”, “refugee”), metaphorical “dark” and “sights” - suggesting the idea of the new pastoral: one defined by the domestic, and by death and decay (the “butchered” lamb and the bruised sprouts), rather than the idealised rural life as created in traditional pastoral poetry. Oxymoronic “inhabitant” and “displaced” - the former suggesting a sense of belonging to a place, and the latter suggesting that the speaker has been moved: a woman who is a poet in a domestic environment writing in a form that is traditionally male.
	<b>Context:</b> In the collection <i>Night Feed</i> (1980) – poems that repeatedly deal with the role of the woman poet, and have a domestic interior as a setting and inspiration for poetry. The final image of the female as the subject of a work links directly with <i>Degas’s Laundresses</i> , for example, where the depiction of women is fixed by the male gaze and by the painting itself, and the women are destined forever to undertake domestic chores.  Reference to pastoral poetry – a movement in literature created by men, which romanticised the rural life, and populated it with occasional nymphs, with shepherds and shepherdesses, and sheep. Possible reference to Keats’ <i>Ode on a Grecian Urn</i> in the “rite// I danced once on a frieze...” – the freezing of figures in a moment.

# Student Resource 5 Bringing it all together, with a focus on *The New Pastoral* and *Woman in Kitchen* (AO1, AO2, AO3, AO4)

<i>Woman in Kitchen</i>	<i>The New Pastoral</i>
	<p><b>Syntax:</b> Parallel syntax of “Can I... Can I” – a question addressed to herself, and answered with the repeated modal “I could... I could...” – an element of uncertainty when compared to the confidence of the repeated “there was a past, // there was a pastoral...”. There is a tentativeness about the role that the suburban woman plays in writing poetry, but a certainty about what has been.</p> <p>Final use of rhetorical question – seeks a confirmation from the reader, that the woman poet has to find a new voice and a new pastoral and forget a time when women were the subject of art rather than the authors of it. The noun “rite” suggests something that is undertaken by convention or habit.</p>
	<p><b>Rhyme and Rhythm:</b> Occasional internal, half rhymes (“lost, last”, “pastoral” and “distress”, “shepherdess”, for example) – the sibilance of the third verse drawing attention to the link between the speaker and the pastoral tradition.</p> <p>Short sentences of first verse suggest simplicity of the statements: man had control and the capability to progress, and in contrast, the speaker is metaphorically in the dark (with no flint?) – she has to find her place in a tradition defined by men (“But I’m no shepherdess”). Compared with the eleven-line sentence in the last four verses – rhythm changes as the speaker’s voice emerges.</p>
	<p><b>Figurative Language:</b> Flint and wheel – essential to exist and to progress – contrasted with the speaker who is directionless and unable to see (in the “dark”, “lost” in “chaos”). Man created his world from concrete nouns, the speaker is creating a poetic world from the domestic (lamb and sprouts etc). The domestic environment is the “pastoral chaos” – where butchered lambs, dismembered sprouts (“mud flesh”) and the “switch and tick” of machines replace the romantic rural, silent landscape. Personification of the sound of the machines – transformed in her imagination.</p>







We'd like to know your view on the resources we produce. By clicking on the 'Like' or 'Dislike' button you can help us to ensure that our resources work for you. When the email template pops up please add additional comments if you wish and then just click 'Send'. Thank you.

If you do not currently offer this OCR qualification but would like to do so, please complete the Expression of Interest Form which can be found here: [www.ocr.org.uk/expression-of-interest](http://www.ocr.org.uk/expression-of-interest)

**OCR Resources:** *the small print*

OCR's resources are provided to support the teaching of OCR specifications, but in no way constitute an endorsed teaching method that is required by the Board and the decision to use them lies with the individual teacher. Whilst every effort is made to ensure the accuracy of the content, OCR cannot be held responsible for any errors or omissions within these resources. We update our resources on a regular basis, so please check the OCR website to ensure you have the most up to date version.

© OCR 2015 - This resource may be freely copied and distributed, as long as the OCR logo and this message remain intact and OCR is acknowledged as the originator of this work.

OCR acknowledges the use of the following content:

*Return from the Market 1739* by Jean-Baptiste-Simeon Chardin, courtesy of [www.jean-baptiste-simeon-chardin.org](http://www.jean-baptiste-simeon-chardin.org).

Please get in touch if you want to discuss the accessibility of resources we offer to support delivery of our qualifications: [resources.feedback@ocr.org.uk](mailto:resources.feedback@ocr.org.uk)

## OCR customer contact centre

General qualifications

Telephone 01223 553998

Facsimile 01223 552627

Email [general.qualifications@ocr.org.uk](mailto:general.qualifications@ocr.org.uk)



For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored.

©OCR 2015 Oxford Cambridge and RSA Examinations is a Company Limited by Guarantee. Registered in England.  
Registered office 1 Hills Road, Cambridge CB1 2EU. Registered company number 3484466. OCR is an exempt charity.