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| Writing A Poetry Essay  ***1. Analyse the question***  Underline task words and topic words.  ***2. Read the poem***   |  |  | | --- | --- | | **Poetry Reading Tips:** | | | 1. | Pay attention to use of sounds, repetitions, patterns (includes rhyme and rhythm). | | 2. | Pay attention to the layout of the text. | | 3. | Recognise language techniques, for example, metaphor, symbol. | | 4. | Look for ambiguous, surprising or contradictory meanings, hyperbole | | 5. | Oxymorons (words)/juxtapositions (ideas or phrases) – use of contrast | | 6. | Word choice (connotations)/emotive words | | 7. | Reflect on individual experiences, values or feelings about the subject. | | 8. | Look for a general comment about life, or society, or people. |  1. Read for meaning and effects of language use and techniques:    * + Read several times.      + Read in sentences, not lines.      + Check meanings of key words.      + Annotate the text for the blue things in table, noting questions.      + Work out subject and main ideas.      + Explore impacts on audience of the language use and techniques further      + Try out alternative readings of words, phrases.      + Work out answers to your questions.   b. Read for themes and ideas (see table):  ***3. Write the essay***   1. **PLAN**: summarise the purpose, outcome and strategies needed.  * Consider the ***essay organising questions*** below:  1. What is your essay about? 2. How will you be structuring your essay? You need one point/topic per paragraph. 3. What will you actually say in each of your paragraphs? Consider the implications of comparing and contrasting several examples from several poems in one paragraph. 4. What are the main things you need to do to make your ideas come across clearly? How will you make sure you answer the question in each of your paragraphs? 5. What do you need to remember to write a good essay? 6. **INTRODUCTIONS:**    * 1. Introductions should begin with the topic and include what the question is about      2. Then some general information about the topic to get the reader interested      3. Then they need to sum up all points you will make in each paragraph of the essay.      4. Then you can use a sentence that leads into the rest of the essay:  * It is important to discuss… * These points… * The topic of … explores the importance… * This essay will clearly reveal…   **CONCLUSIONS:**   * 1. All conclusions should begin with a statement that explains how you have answered the question.   2. Then you should summarise any different ideas that came up in the essay on the topic, especially if they show a variety of aspects or ways to answer the question.   3. Then you need an ultra-concluding sentence that may include your own ideas on the topic: * Thus, it is clear… * This clearly indicates that… * These facts all add up to… * Therefore, it can be seen that…  1. **BODY:**   Focus on:   * Introductory and concluding sentences that address the question.   1. ALL introductory sentences must include the topic of the paragraph and the aspect of the question under discussion.   2. ALL concluding sentences must include the topic of the paragraph and explain how the question has been answered. * Examples from the text; correct quotation techniques (see below). * Use formal language (from beginning of year). * Use of connectives and comparing and contrasting language  1. Proof-read using metacognitive questions and polish.     ***Techniques for using quotations:***  I. Use citation marks around quoted sections: “To be or not to be.”   1. Quote accurately: use the exact words, spelling and punctuation: "Dost thou deny me, thus?" 2. Indicate line breaks with a slash: "The sea is calm tonight / The tide is full." 3. Give line numbers in brackets after a quotation: "Withdraw into that vaulted inner room, and turn my back / Upon the outside world" (l. 22—23). 4. Use ellipsis to indicate sections left out of a quotation:   “I climb the stairs … Begin my preparations for the night.”   1. Try to work the quotation into your sentence smoothly:   Podmore uses the image of a gathering storm to develop her arguments about "winter in the soul" (l. 18). |