ENGLISH DEPARTMENT LEARNING ACTIVITIES

YEAR 10

NAME: .....

FORM: .....

Year 10 Challenges	✓	Notes/Targets/Strategies
An Inspector Calls Context		
An Inspector Calls Act 1		
An Inspector Calls Act 2		
An Inspector Calls Act 3		
A Christmas Carol Context		
A Christmas Carol Stave 1		
A Christmas Carol Stave 2		
A Christmas Carol Stave 3		
A Christmas Carol Stave 4		
A Christmas Carol Stave 5		
Language Paper 1 Reading		
Language Paper 1 Writing		

Conflict Poetry London		
Conflict Poetry Remains		
Conflict poetry War Photographer		
Conflict Poetry Exposure		
Conflict Poetry Bayonet Charge		
Conflict Poetry Charge of the Light Brigade		
Conflict Poetry Checkin out me History		
Conflict Poetry Kamikaze		
Conflict Poetry Poppies		
Conflict Poetry Storm on the Island		
Conflict Poetry The Prelude		

CHALLENGE ONE:

'An Inspector Calls' Context

Read the contextual information below and make notes:

In order to understand and appreciate "An Inspector Calls" you must comprehend one concept above all. That concept is socialism. Socialism is a political and economic theory that, in some ways, is the opposite of capitalism. It is based on the empowerment of a society's workers – the people who make and manufacture goods – and the idea that the community as a whole owns and regulates the means of production, distribution and exchange.

Eva Smith, a worker, is mistreated first by her capitalist boss (Arthur Birling) in a classic 'Capital versus Labour' dispute. From there, she suffers four further injustices that give a very negative impression of capitalism. In his final speech, the Inspector warns that it is only through socialism ('one body') that mankind can hope to prevent such tragedies in the future.

The play was set in a period which felt the winds of change across the world. 1914 is often seen as the beginning of the modern age, the first world war bringing to an end the old world of certainty and progress. An Inspector Calls is set in 1912 – the year the Titanic sank, an event which itself can be seen as a symbol of humanity's hubris. The Edwardian era covers the reign of King Edward VII 1901-1910, but also covers the period of time from the mid-1890s to the outbreak of WW1 in 1914. The society of Birling's England exhibited huge social divisions and distinctions. One historian has observed that 'class divisions were never felt so acutely as by the Edwardians'. The most intensely felt divisions were those of income and wealth, and, as a consequence, of living standards. In fact, 87% of the country's personal wealth was in the hands of 5% of the population.

Eight million people had to get by on less than 25 shillings a week and as a result were 'underfed, underhoused and insufficiently clothed...their growth is stunted, their mental powers are cramped, their health is undermined.' It was estimated in 1899 that for a family of 2 adults and 3 children to survive they needed about 21 shillings a week (£1.05). On average, men working in towns earned just under a pound but in the country, 15 shillings (75p) was more common and women's wages were, on average, half that of men's. Trade unions were gaining power. 1910-WWI is sometimes referred to as 'The Great Unrest' because of successive strikes in key industries. In 1912, a national strike of nearly one million miners resulted in the passing of the Coal Mines Minimum Wage Act.

An Inspector Calls was first performed in Moscow in the summer of 1945, only a few months after the Second World War ended. At this time, Europe was in ruins and two cities in Japan lay devastated by atomic bombs. During the war, the Blitz and the evacuation of city children into the countryside meant that people were thrown together in a way which was quite new. As a result, they learnt about each other and to care for each other as individuals. This remarkable sense of unity was also born out of the need to repel the Nazi threat.

Many of the younger men and women, who had carried much of the burden of day-to-day fighting, were determined that after war they would make the world a better place. In the UK general election of 1945, held two months after the end of the Second World War, Labour beat Winston Churchill's Conservatives, winning a majority of seats for the first time in British election history. There were many new voters, young people who had just emerged from the experience of war. The election result reflected their determination to have new policies and new leaders. The new Labour Government was committed to economic and social reform. It may seem staggering that Britain should vote out the party of the Prime Minister who had been so inspiring in the fight against Germany. Churchill was still very popular, but, with the war against Germany over, most Britons were concerned with social issues, particularly housing, employment and healthcare, rather than international affairs. Labour promised to create a welfare state of full employment, affordable housing and a national health service.

CHALLENGE TWO:

Read Act I of the play.

Write a brief summary of the events in this act:

Characters: Write a brief note about what we learn about each of the characters in Act I:

Mr Birling:

Mrs Birling:

Sheila:

Eric:

Gerald:

Eva Smith:

Inspector Goole:

Challenge Three:

Read Act II of the play.

Write a brief summary of the events in this act:

Characters: Write a brief note about what we learn about each of the characters in Act II:

Mr Birling:

Mrs Birling:

Sheila:

Eric:

Gerald:

Eva Smith:

Inspector Goole:

Challenge Three:

Read Act III of the play.

Write a brief summary of the events in this act:

Characters: Write a brief note about what we learn about each of the characters in Act III:

Mr Birling:

Mrs Birling:

Sheila:

Eric:

Gerald:

Eva Smith:

Inspector Goole:

CHALLENGE FOUR:

Context 'A Christmas Carol'

Read the contextual information below and make notes:

Dickens and Poverty

Dickens experienced prison and poverty in his own childhood. In 1824, London, John Dickens was locked in Marshalsea debtor's prison for failing to pay his debts. His son, Charles, aged 11, was sent away to a blacking factory, covering and labelling pots of shoe polish in appalling conditions as well as loneliness and despair. He lived separated from his family, as his younger sister and mother were put in prison with his father. Later, he wrote in a letter with horror: 'No words can describe the secret agony of my soul as I sank into this companionship…. The sense I had of being utterly neglected and hopeless, fired with grief and humiliation, my lonely vulnerability, my hungry misery, and the knowledge they had willingly put me in this situation. I could not bear to think of myself beyond reach of any honourable success.' After three years he was returned to school, but the experience was never forgotten. Dickens lived just nine doors down from the workhouse until 1831, when he was 19 years old.

What did Dickens think of the law – and the poor – in England?

When Dickens wrote in 1830s London, English law was based on the idea of justice and a fair trial. However, Dickens found the law did not always practice what it preached. His father had been imprisoned in a debtor's jail and Dickens separated from his family and sent to work in miserable conditions and lonely isolation when he was 11. Injustice, more often, was what Dickens experienced from the law for those in poverty.

Dickens became a lifelong supporter of the poor. For example, in January 1837, a trial was held at London Marylebone workhouse, and Dickens was on the jury. The case was a servant girl accused of killing her newborn baby, with the threat of the death penalty if she was found guilty. Eliza Burgess, weak, ill and frightened, was herself an orphan. Her story was that her baby appeared to be dead, so she hid it under the dresser but confessed to her employer. The jury was ready to find her guilty. That night, Dickens could not sleep: the dead baby, the thought of the terrified, unhappy, ignorant young woman in poverty and in prison. Dickens resolved to take on those who were ready to find her guilty. He argued so firmly and forcefully that he won the argument. The verdict was returned: not guilty. He then went out of his way to help victims of the law, even though he was under huge pressure himself to write and earn a living, to avoid debt and the debtor's prison.

Without looking summarise what you have learned about Charles Dickens in a mind map.

Challenge Five:

Read Stave 1 of the novella.

Write a brief summary of the events in this Chapter:

Characters: Write a brief note about what we learn about each of the characters in Stave 1:

Scrooge:

Fred (Scrooge's nephew):

Charitable gentlemen:

Jacob Marley:

Challenge Six:

Read Stave 2 of the novella.

Write a brief summary of the events in this Chapter:

Characters: Write a brief note about what we learn about each of the characters in Stave 2:

Scrooge:

Ghost of Christmas Past:

Young Scrooge:

Fezziwig:

Belle:

CHALLENGE SEVEM:

Read Stave 3 of the novella.

Write a brief summary of the events in this Chapter:

Characters: Write a brief note about what we learn about each of the characters in Stave 3:

Scrooge:

Ghost of Christmas Present:

The Cratchits:

Fred:

Ignorance and Want:

CHALLENGE EIGHT:

Read Stave 4 of the novella.

Write a brief summary of the events in this Chapter:

Characters: Write a brief note about what we learn about each of the characters in Stave 4:

Scrooge:

Ghost of Christmas Yet to Come:

Old Joe:

Mrs Dilber:

The Cratchits:

CHALLENGE NINE:

Read Stave 5 of the novella.

Write a brief summary of the events in this Chapter:

Characters: Write a brief note about what we learn about each of the characters in Stave 5:

Scrooge:

Fred:

Bob Cratchit:

How does Scrooge change from the beginning to the end of the novella?

Beginning

End

CHALLENGE TEN: Language Paper 1- *This extract comes from the opening of a novel which follows the story of a man called Count Rostov who is arrested by the Bolsheivik Party (who have recently overthrown the Russian government and seized control of the Country)*

Prologue
1922 – An Ambassador

At half past six on the twenty-first of June 1922, when Count Alexander Ilyich Rostov was escorted through the gates of the Kremlin onto Red Square, it was glorious and cool. Drawing his shoulders back without breaking a stride, the Count inhaled the air like one fresh from a swim. The sky was the very blue that the brightly coloured roofs of St. Basil's had been painted for. Their pinks, greens and golds shimmered. Even the Bolshevik girls conversing before the windows of the department store seemed dressed to celebrate the last days of spring.

"Hello my good man!" the Count called to Fyodor at the edge of the square. "I see the blackberries have come in early this year!"

Giving the startled fruit seller no time to reply, the Count walked brisky on, his waxed moustache spread like the wings of a gull, the hairs flapping gently in the breeze like feathers. Passing through Resurrection Gate, he turned his back on the idyllic lilacs of the gardens and proceeded towards Theatre Square, where the Hotel Metropol stood in all its glory. When he reached the threshold, the count gave a wink to Pavel, the afternoon doorman, and turned with a hand outstretched to the two soldiers trailing him.

"Thank-you gentlemen, for delivering me safely. I shall no longer need your assistance."

Though strapping lads, both the soldiers had to look up from under their caps to return the Count's gaze – for like ten generations of Rostov men, the Count stood at an easy six foot three, towering over the guards.

"On you go" said the more thuggish of the two, his hand on the butt of his rifle. "We're to see you to your rooms"

The Count paid no attention to the blunt nature of the guard, they were after all trained to be stoic and serious. He smiled politely and then proceeded towards the entrance. A care-free skip returning to his step.

In the lobby, the count gave a wide wave with which to simultaneously greet the unflappable lady at the front desk and sweet Valentina (who was dusting a statuette). Though the Count had greeted them in this manner a hundred times before, both responded with a wide-eyed stare. It was the sort of reception one might have expected when arriving for a dinner party having forgotten to don one's pants.

The count came to an abrupt stop in order to address his escort.
"The lift or the stairs gentlemen?"

The soldiers looked from one another, to the count and back again, apparently unable to make up their minds. How is a soldier expected to prevail in battle, the count wondered, if he cannot be decisive about ascending to an upper floor?

"The stairs" he determined on their behalf, the vaulted the steps two at a time, as had been his habit since the academy.

On the third floor, the Count walked down the red-carpetted hallway towards his suite – an interconnected bedroom, bath, dining room and a grand salon with eight foot windows over looking the square. And there, the rudeness of the day awaited. For before the flung open doors of his rooms stood the Captain of the Guards with Pasha and Petya, the hotel's bellhops. Two two young men met

the Count's gaze with looks of embarrassment, having clearly been conscripted into some duty they found distasteful. The count addressed the officer.

"What is the meaning of this Captain?"

The captain, who seemed mildly surprised by the question, had the good training to maintain an evenness in his voice.

"I am here to show you to your quarters"

"These *are* my quarters"

Betraying the slightest suggestion of a wicked smile, the captain replied, "No longer, I'm afraid".

1) Read lines 1-7 and list 4 things you learn about the setting:

_____

_____

_____

_____

2) Look in detail at lines 12-33 of the source.

"Hello my good man!" the Count called to Fyodor at the edge of the square. "I see the blackberries have come in early this year!"

Giving the startled fruit seller no time to reply, the Count walked brisky on, his waxed moustache spread like the wings of a gull, the hairs flapping gently in the breeze like feathers. Passing through Resurrection Gate, he turned his back on the idyllic lilacs of the gardens and proceeded towards Theatre Square, where the Hotel Metropol stood in all its glory. When he reached the threshold, the count gave a wink to Pavel, the afternoon doorman, and turned with a hand outstretched to the two soldiers trailing him.

"Thank-you gentlemen, for delivering me safely. I shall no longer need your assistance."

Though strapping lads, both the soldiers had to look up from under their caps to return the Count's gaze – for like ten generations of Rostov men, the Count stood at an easy six foot three, towering over the guards.

On you go" said the more thuggish of the two, his hand on the butt of his rifle. "We're to see you to your rooms"

The Count paid no attention to the blunt nature of the guard, they were after all trained to be stoic and serious. He smiled politely and then proceeded towards the entrance. A care-free skip returning to his step.

How does the writer use language here to describe the Count

You could include the writer's choice of:

- words and phrases
- language features and techniques • sentence forms.

3) You now need to think about the **whole** of the source.
This text is from the opening of a novel.
How has the writer structured the text to interest you as a reader? You could write about:

- what the writer focuses your attention on at the beginning of the source

- how and why the writer changes this focus as the source develops
- any other structural features that interest you.

4) Focus this part of your answer on the second part of the source, from line 30 to the end of the extract.
A student said “Upon the Count’s arrival at the hotel, the writer gives many hints that something is wrong in the hotel and yet the Count remains seemingly unfazed”

To what extent do you agree?

CHALLENGE ELEVEN:

Language Paper 1 – Writing (Q5)

Section B: Writing

You are advised to spend about 45 minutes on this section.
Write in full sentences.
You are reminded of the need to plan your answer.
You should leave enough time to check your work at the end.

Q5: Your school is asking students to contribute some creative writing for its website.

EITHER: Write a description as suggested by this picture:

OR: Write the opening of a story about a time when you have felt isolated and alone.

(24 marks for content and organisation
16 marks for technical accuracy)
[40 marks]

CHALLENGE TWELVE:

Conflict poetry: 'LONDON'- Read through the annotations of the poem. Create a revision card using this information.

		so they are effectively owned and controlled by the wealthy
The repetition of "marks" demonstrates that this is a permanent impact of place's power with wide-reaching and exception-free extent. Also suggests cannot remove the impact of the suffering they have experienced (weakness), and like the branding of cattle, the citizens are branded too by their experiences	I wander through each **chartered** street, Near where the chartered Thames does flow, And **mark** in every face I meet **Marks of weakness, marks of woe.**	*Breaks from the iambic tetrameter used for most of the remainder of the poem, which could reflect how if people rise up against institutions of power, they can free themselves from societal restraint.*
	In every cry of every man, **In every infant's cry of fear,** In every voice, in every ban, The **mind-forged manacles** I hear:	*This is significant because children are supposedly born innocent and shouldn't have to suffer. The phrase incites sympathy in the reader and also shows pessimistically how every life is destined for misery.*
Adjective blackening is at surface level an acknowledgement of the soot and smoke that (produced by industrial factories) polluted every part of London during the 1700s. Figurative interpretation can be found through the negative connotations of immorality and evil derived from "black'ning" It is the moral blackening of the church he is referring to. This can be perceived as a criticism of organised religion, and its failure to provide for the disadvantaged members of society.	How the chimney-sweeper's cry Every **black'ning church appalls**, And the hapless soldier's sigh Runs in blood down palace walls.	*Internal oppression and weakness, also a culmination of the suffering experienced in the preceding lines.*
Juxtaposed connotations of new beginnings, joy and happiness of wedding with the end of life and grief of a hearse.	But most through midnight streets I hear How the **youthful harlot's curse** Blasts the new-born infant's tear, And blights with plagues the **marriage hearse.**	*Connotes dismay/horror, and reflects the lack of action of the church, which should offer support and help to the poor, but instead is focused more on its own wealth. A lack of morality appals those who (like Blake) believe in the true meaning of the bible Importance of loving and caring for others taught by Jesus. It juxtaposes the purity and love expected of the religious institution. Juxtaposition of innocence of youth with immorality of harlot.*

Context: On the back of your revision card take some notes about the context of the poem and poet:

Essentially, the poem depicts the dark, underbelly of eighteenth century London. Whilst the city was a growing metropolis, it did have a huge dark side - the spreading of sexual diseases from prostitutes, enforced child labour, people dying and the institution of marriage turned into something shambolic. There were no benefits so those who were on the poverty line often had to turn to crime or prostitution. The population of London soared because of all the new industry brought about by the invention of steam power. Housing was limited and poor. Sanitation was an issue. Industry was thriving but there was no such thing as workers' rights or health and safety laws.

Children were used as cheap labour in factories and for cleaning the thousands of chimneys created by the rise in population. The class system was prevalent. The rich thrived and seldom mixed with the poor and their lives were worlds apart. In France, the gap between rich and poor was even wider. The French people had a revolution; executed their monarchy and the very rich; then took power.

CHALLENGE THIRTEEN:

Conflict poetry: 'REMAINS'- Read through the annotations of the poem. Create a revision card using this information.

POEM: REMAINS

On another occasion, we got sent out
to tackle looters raiding a bank.
And one of them legs it up the road,
probably armed, possibly not.

Anecdotal language, *matter of fact tone, suggests this is one of many events.*

Colloquialism, *slang 'legs it'=run off. Used to give realistic tone to the voice of the speaker.*

Aside *'possibly not' undermines severity of the statement, if he was not armed should he have been shot? He has the power to decide.*

Well myself and somebody else and somebody else
are all of the same mind,
so all three of us open fire.
Three of a kind all letting fly, and I swear

Analogy, *soldiers described as cards in Poker, a game of luck. Emphasis that everything about this was just chance.*

I see every round as it rips through his life –
I see broad daylight on the other side.
So we've hit this looter a dozen times
and he's there on the ground, sort of inside out,

Graphic Hyperbole *used to demonstrate the lack of glory or honour in this killing, it is not pretty but still very matter of fact..*

Dehumanised *'looter' 'sort of inside out' makes the victim appear more of an object than what was moments ago a living breathing person.*

pain itself, the image of agony.
One of my mates goes by
and tosses his guts back into his body.
Then he's carted off in the back of a lorry.

Colloquialism, *'mate' almost makes this appear like a night out with the lads, like a social event.*

The nature of what is happening, a violent killing is ***juxtaposed*** *to the relaxed way he talks about the event.*

End of story, except not really.
His blood-shadow stays on the street, and out on patrol
I walk right over it week after week.
Then I'm home on leave. But I blink

Metaphor *for the memory of the man and events. Blood connotes death, shadow connoting lingering memory.*

Repetition *from the start to show that this is the thought replaying in his mind and he is racked with guilt. He now feels powerless.*

and he bursts again through the doors of the bank.
Sleep, and he's probably armed, and possibly not.
Dream, and he's torn apart by a dozen rounds.
And the drink and the drugs won't flush him out –

Cliché *'flush' common term to get rid of something unwanted, this is no longer a matter of war but everyday life.*

he's here in my head when I close my eyes,
dug in behind enemy lines,
not left for dead in some distant, sun-stunned, sand-smothered land
or six-feet-under in desert sand,

Analogy, *describes the memory like a hostile soldier in his mind, where he cannot get him.*

Sibilance, *smothered, six, sand: gives the impression of a sinister dream/nightmare like state.*

but near to the knuckle, here and now,
his bloody life in my bloody hands.

Pun, *bitter/dark humour bloody meaning covered in blood but also an expression of anger/hate. The soldier is at conflict with this dead man, but more with his own mind. Ends the poem with a sense of despair and open ended., no resolution.*

Simon Armitage

Context: On the back of your revision card take some notes about the context of the poem and poet:

A condition of persistent mental and emotional stress occurring as a result of injury or severe psychological shock, typically involving disturbance of sleep and constant vivid recall of the experience, with dulled responses to others and to the outside world. This particular poem lacks the humour of some of his other work and instead presents a dark and disturbing image of a soldier suffering post-traumatic stress disorder.

Armitage made a film for Channel 4 in 2007 called The Not Dead and has a collection of poems of the same name, from which this poem is taken. In preparation for this work, he interviewed veteran soldiers of different wars, including the Gulf War.

CHALLENGE FOURTEEN:

Conflict poetry: 'WAR PHOTOGRAPHER'- Read through the annotations of the poem. Create a revision card using this information.

Context: On the back of your revision card take some notes about the context of the poem and poet:

The poem comes from Duffy's friendship with Don McCullin and Philip Jones Griffiths, two well-respected stills photographers who specialised in war photography. Duffy is fascinated by what makes someone do such a job and how they feel about being in situations where a choice often has to be made between recording horrific events, and helping. Duffy bases her poem around the more traditional method of processing photographs using film rather than digital photography. Specific conflicts are mentioned which are post WWII & the photograph 'Napalm Girl' is ALLUDED to.

CHALLENGE FOURTEEN:

Conflict poetry: 'EXPOSURE'- Read through the annotations of the poem. Create a revision card using this information.

Exposure

Nature is personified in a sinister way to create fear in the listener.

This use of asyndetic listing creates a rushed, panicked pace and contrasts with the content of the poem.

This rhetorical question implies that the speaker is questioning his motivation to fight.

Nature is further personified to be evil here

This religious reference implies that there is a lack of religiously imposed morality remaining in the situation- highlighting the cruelty of it.

Our brains ache, in the merciless iced east winds that knive us ...
Wearied we keep awake because the night is silent ...
Low, drooping flares confuse our memory of the salient ...
Worried by silence, sentries whisper, curious, nervous,
But nothing happens.

Watching, we hear the mad gusts tugging on the wire,
Like twitching agonies of men among its brambles.
Northward, incessantly, the flickering gunnery rumbles,
Far off, like a dull rumour of some other war.
What are we doing here?

The poignant misery of dawn begins to grow ...
We only know war lasts, rain soaks, and clouds sag stormy.
Dawn massing in the east her melancholy army
Attacks once more in ranks on shivering ranks of grey,
But nothing happens.

Sudden successive flights of bullets streak the silence.
Less deadly than the air that shudders black with snow,
With sidelong flowing flakes that flock, pause, and renew,
We watch them wandering up and down the wind's
Nonchalance,
But nothing happens.

Pale flakes with fingering stealth come feeling for our faces-
We cringe in holes, back on forgotten dreams, and stare,
snow-dazed,
Deep into grassier ditches. So we drowse, sun-dozed,
Littered with blossoms trickling where the blackbird fusses.
– Is it that we are dying?

Slowly our ghosts drag home: glimpsing the sunk fires, glozed
With crusted dark-red jewels; crickets jingle there;
For hours the innocent mice rejoice: the house is theirs;
Shutters and doors, all closed: on us the doors are closed, -We turn back to our dying.

Since we believe not otherwise can kind fires burn;
Now ever suns smile true on child, or field, or fruit.
For God's invincible spring our love is made afraid;
Therefore, not loath, we lie out here; therefore were born,
For love of God seems dying.

Tonight, His frost will fasten on this mud and us,
Shrivelling many hands. puckering foreheads crisp.
The burying-party, picks and shovels in their shaking grasp,
Pause over half-known faces. All their eyes are ice,
But nothing happens.

The use of alliteration here makes the phrase difficult to say, alluding to the difficulty of the soldier's lives.

This is an uncomfortable image to hear.

The use of sibilance and fricatives here create a horrific image.

This blunt, passive statement shows the soldiers' disillusionment with their cause.

Context: On the back of your revision card take some notes about the context of the poem and poet:

Originally, Owen pursued a career in the church however, he felt it was hypocritical as it failed in its duty to care for its dependants. He became a soldier and was killed in battle one week before the armistice in 1918. Owen's inspiration was John Keats and Siegfried Sassoon. Sassoon acted as a mentor when Owen suffered from shellshock in hospital. He advised him to write about his experiences rather than internalising it.

'Exposure' was written in 1917 whist Owen was fighting in the trenches which creates an authentic first person narrative. In Britain the was romanticised to the point it gained mythical status. Owen dispelled the old lie by exposing the horrific reality of the war.

CHALLENGE FIFTEEN:

Conflict poetry: 'BAYONET CHARGE'- Read through the annotations of the poem. Create a revision card using this information.

Bayonet Charge

This thrusts the listener into the action and relates to the idea of waking up.

This metaphor shows the physical impact of the soldier's fear.

The sparks created by rifle fire are beautified in this image.

Fear appears to have taken over the soldier's patriotism.

Mechanical imagery is emphasised by the harsh alliteration and implies that the soldier has been dehumanised in his role.

Rural imagery is subverted to create a juxtaposition between the nourishing connotations of farming and the life being taken

Suddenly he awoke and was running – raw
In raw-seamed hot khaki, his sweat heavy,
Stumbling across a field of clods towards a green hedge
That dazzled with rifle fire, hearing
Bullets smacking the belly out of the air –
He lugged a rifle numb as a smashed arm;
The patriotic tear that had brimmed in his eye
Sweating like molten iron from the centre of his chest, –

In bewilderment then he almost stopped –
In what cold clockwork of the stars and the nations
Was he the hand pointing that second? He was running
Like a man who has jumped up in the dark and runs
Listening between his footfalls for the reason
Of his still running, and his foot hung like
Statuary in mid-stride. Then the shot-slashed furrows

*The use of repetition creates a sense of desperation. The connotations of **"raw"** are animalistic which denotes a lack of humanity in the situation.*

A clod is a mound of earth.

This metaphor creates a tense, violent atmosphere and also alludes to someone being winded and unable to breathe.

The use of the hyphen creates a pause which coincides with the idea of the soldier being about to stop.

The soldier begins to further question the reason for him fighting.

emphasised by the harsh alliteration and implies that the soldier has been dehumanised in his role.

Rural imagery is subverted to create a juxtaposition between the nourishing connotations of farming and the life being taken away in the same place.

Was he the hand pointing that second? He was running
Like a man who has jumped up in the dark and runs
Listening between his footfalls for the reason
Of his still running, and his foot hung like
Statuary in mid-stride. Then the shot-slashed furrows

The soldier begins to further question the reason for him fighting.

Threw up a yellow hare that rolled like a flame
And crawled in a threshing circle, its mouth wide
Open silent, its eyes standing out.
He plunged past with his bayonet toward the green hedge,
King, honour, human dignity, etcetera
Dropped like luxuries in a yelling alarm
To get out of that blue crackling air
His terror's touchy dynamite.

It appears that the hare is screaming.

*The violent connotations of **"Threw up"** contrast with the innocence connotated by a hare.*

The soldier appears to have completely abandoned his previously upheld values and motivation to fight.

Context: On the back of your revision card take some notes about the context of the poem and poet:

It describes a military charge. This poem seems to be heavily influenced by the fact that Hughes' father was a veteran of the First World War (having survived his regiment's massacre at Gallipoli), as well as by the poetry of Wilfred Owen. He was heavily influenced by WW1 and WW". The poem was published in 1957 but set in WW1. His poems were a way for him to make sense of the events that he never saw but whose impacts were seen daily. It is thought that in 'Bayonet Charge' Hughes wanted to highlight the brutality of trench warfare as a tribute to his father's suffering as well as a way to memorialize the was a warning to future generations.

CHALLENGE SIXTEEN:

Conflict poetry: 'CHARGE OF THE LIGHT BRIGADE'- Read through the annotations of the poem. Create a revision card using this information.

The Charge of the Light Brigade

Repetition of distance emphasises how far they have to go and creates a sense of their exposure and vulnerability.

Reported speech shows the sense of duty to their leaders.

Half a league, half a league,
Half a league onward,
All in the valley of Death
Rode the six hundred.
'Forward, the Light Brigade!
Charge for the guns!' he said:
Into the valley of Death
Rode the six hundred.

This number is repeated throughout the poem to emphasise the number of lives lost.

'Forward, the Light Brigade!'
Was there a man dismay'd?
Not tho' the soldier knew
Some one had blunder'd:
Theirs not to make reply,
Theirs not to reason why,
Theirs but to do and die:
Into the valley of Death
Rode the six hundred.

This foreshadows the military mistake about to occur.

This rhetorical question implies that there is some doubt in the soldier's minds

A biblical allusion creates a grand sense of scale as well as foreshadowing death.

This repetition emphasises the harsh military machinery surrounding them.

Cannon to right of them,
Cannon to left of them,
Cannon in front of them
Volley'd and thunder'd;
Storm'd at with shot and shell,
Boldly they rode and well,
Into the jaws of Death,
Into the mouth of Hell
Rode the six hundred.

This use of sibilance creates a sinister tone, increasing the aggressive tone of the violence being described.

The fricatives and sibilance used in this emphatic repetition highlight the brutality of the situation.

Flash'd all their sabres bare,
Flash'd as they turn'd in air
Sabring the gunners there,
Charging an army, while
All the world wonder'd:
Plunged in the battery-smoke
Right thro' the line they broke;
Cossack and Russian
Reel'd from the sabre-stroke
Shatter'd and sunder'd.
Then they rode back, but not
Not the six hundred.

Cannon to right of them,
Cannon to left of them,

Cannon behind them
Volley'd and thunder'd;
Storm'd at with shot and shell,
While horse and hero fell,
They that had fought so well
Came thro' the jaws of Death
Back from the mouth of Hell,
All that was left of them,
Left of six hundred.

This is again repeated to emphasise the harsh, mechanical nature of war.

When can their glory fade?
O the wild charge they made!
All the world wonder'd.
Honour the charge they made!
Honour the Light Brigade,
Noble six hundred!

This rhetorical question alludes to the poem being a piece of propaganda

The use of an imperative closes the poem with the intention of glorifying the soldiers

This shows how the poem is glorifying war

Context: On the back of your revision card take some notes about the context of the poem and poet:

Context

Alfred, Lord Tennyson (1850-1892)

Tennyson had an unhappy childhood caused by his abusive father who left his mother and her children fearful for their safety. He did, however, receive a good education through his middle class family and rich relatives who allowed him to attend excellent grammar schools. After a period of experiencing intense poverty, Tennyson was given the role of poet laureate. In this position, he was duty bound to glorify war to the British public to defend the positions of the aristocracy.

The Crimean War

Initially this was a conflict between Russia and the Ottomen empire however, eventually France and Britain got involved to prevent Russian expansion. This was unpopular with the British public who saw it as unnecessary and as this was the most well documented war at the time, they were aware of the mistakes made. The light brigade were often members of the lower class who were lightly armoured and on horseback.

CHALLENGE SEVENTEEN:

Conflict poetry: 'CHECKIN' OUT ME HISTORY'- Read through the annotations of the poem. Create a revision card using this information.

Checking Out Me History

The use of repetition here creates an accusatory tone, showing the speaker's anger

Dem tell me
Dem tell me
Wha dem want to tell me

Bandage up me eye with me own history
Blind me to me own identity

This has injury-like connotations which imply that the speaker feels he has been hurt by his sheltered upbringing

Dem tell me bout 1066 and all dat
dem tell me bout Dick Whittington and he cat
But Toussaint L'Ouverture
no dem never tell me bout dat

The italics used here highlight the two accounts of history being distinctly separate.

Toussaint
a slave
with vision
lick back
Napoleon
battalion
and first Black
Republic born
Toussaint de thorn
to de French
Toussaint de beacon
of de Haitian Revolution

This phrase from the

Toussaint de thorn
to de French
Toussaint de beacon
of de Haitian Revolution

This phrase from the semantic field of childhood implies that the speaker feels he has lost his childhood and is stuck in the past.

Dem tell me bout de man who discover de balloon
and de cow who jump over de moon
Dem tell me bout de dish ran away with de spoon
but dem never tell me bout Nanny de maroon

Nanny
see-far woman
of mountain dream
fire-woman struggle
hopeful stream
to freedom river

Dem tell me bout Lord Nelson and Waterloo
but dem never tell me bout Shaka de great Zulu
Dem tell me bout Columbus and 1492
but what happen to de Caribs and de Arawaks too

Dem tell me bout Florence Nightingale and she lamp

and how Robin Hood used to camp
Dem tell me bout ole King Cole was a merry ole soul
but dem never tell me bout Mary Seacole

From Jamaica
she travel far
to the Crimean War
she volunteer to go
and even when de British said no
she still brave the Russian snow
a healing star
among the wounded
a yellow sunrise
to the dying

Dem tell me
Dem tell me wha dem want to tell me
But now I checking out me own history
I carving out me identity

CULTURAL REFERENCES

There are numerous references throughout the poem:

- ***Toussaint L'Ouverture*** led the revolution by black slaves against the French colony of Haiti and led to their freedom. Haiti became the first nation to free itself from slavery. L'Ouverture is a symbol of rebellion and resistance and could be interpreted to be an inspiration to Agard to resist the oppression he is subjected to.
- ***Nanny de Maroon*** was the female leader of the Jamaica maroons who escaped from slavery in Jamaica after being taken from Ghana. She was a renowned outstanding military leader and most knowledge of her came from oral tradition which Agard is continuing by including her in his poem.
- ***Shaka de great Zulu*** was one of the most influential military leaders of the Zulu kingdom in South Africa.
- The ***Caribs*** are indigenous people from the lesser Antilles (a group of islands in the Caribbean sea). They were forced out of their homes by the British and French.
- The ***Arawaks*** were the indigenous people of the greater Antilles who were mostly wiped out by old world diseases (for example, smallpox) or driven out by the Caribs.
- ***Mary Seacole*** is now a well known figure in history for her groundbreaking work improving hygiene in hospital wards in Crimea. She fought against oppression in order to help others and returned to live in poverty. Seacole is less well known than Florence Nightingale but arguably did more than her which is an example of everyday, casual racism.

Context: On the back of your revision card take some notes about the context of the poem and poet:

John Agard (1949-)
Agard was born in Guyana and received a British education due to the country being colonised up until 1966. He was therefore given a eurocentric view of history whilst being denied his own cultural identity.

Guyana was originally a Dutch colony, part of the Dutch West Indies Company, during this time, Africans were sold as slaves to America and the Caribbean. Agard's formative years were lived under British rule, however, eventually he saw his country become independent and realised how much of his identity he was deprived of.

Checking out me history
The poem was inspired by reading a school textbook which claimed that West Indian history began with Columbus. It was published in the collection "Half caste and other poems" which was focused on both culture and racial identity. Agard published the collection after living in Britain for approximately 30 years. The poems were intended to be universal to apply to all people living under oppression and being denied their cultural identity.

CHALLENGE EIGHTEEN:

Conflict poetry: 'KAMIKAZE'- Read through the annotations of the poem. Create a revision card using this information

Her father **embarked at sunrise**

with a flask of water, a samurai sword

in the cockpit, **a shaven head**

full of powerful incantations

and enough fuel for a **one-way**

journey into history

Japan is known as the land of the rising sun. Embark means to get on but also to begin something – he is beginning a new chapter of his life – both choices lead to a type of death

He is under the spell of patriotism and propaganda Not making his own decisions – his decision would be to keep living

Painful irony to his search for remembrance Sought death to be remembered and immortalised by respect.

but half way there, she thought,

recounting it later to her children,

he must have looked far down

at the little fishing boats

strung out like **bunting** on a **green-blue**

translucent sea

celebrating the honour he will bring to his community

Connotations of peace and tranquillity in the colour imagery. Doesn't want to deny himself – nor those he will kill – the beauty of nature and the beauty of life. Associating nature with precious possessions

at the little fishing boats

strung out like **bunting** on a **green-blue**

translucent sea

celebrating the honour he will bring to his community

Connotations of peace and tranquillity in the colour imagery. Doesn't want to deny himself – nor those he will kill – the beauty of nature and the beauty of life. Associating nature with precious possessions

and beneath them, arcing in swathes

like a huge flag waved first one way

then the other in a **figure of eight**,

the dark **shoals of fishes**

flashing silver as their bellies

swivelled towards the sun

Figure of eight the symbol for infinity. This may be used to imply the eternal nature of nature – continue indefinitely - nature is infinite in comparison to the transience of humanity, and life is brief, transient and precious. War and honour will be forgotten – nature will remain. Nature is more powerful than mankind.

Sibilance implies a sense of grace and peacefulness, as well as suggesting an elegant and graceful tone, also works to increase the pace to make the poem sound more emotional.

and remembered how he

and his brothers **waiting on the shore**

built **cairns** of **pearl**-grey pebbles

Stacks of pebbles that mark graves, shows the father is starting to

How leaving the family in order to provide for them was something required by

consequences of death and reminds readers that all the beauty of nature is undermined by the role he's about to play– will lose his ability to enjoy nature

Nature's beauty is precious and valuable Life is valuable and sacred – shouldn't be ended prematurely Nature presented as powerful

to see whose withstood longest

the turbulent inrush of breakers

bringing their father's boat **safe**

- yes, *grandfather's boat* – safe

to the shore, salt-sodden, awash

with cloud-marked mackerel,

black crabs, feathery prawns,

the loose silver of whitebait and once

a tuna, the dark prince, muscular, dangerous.

different capacities. The father feels a responsibility to return to them. This is a selfless reason to return, rather than just a fear of death.

Repetition of safe – it is safety and life he is focusing on

Imbalance of power between humanity and nature. Even a kamikaze pilot – the epitome of bravery – sense the danger of it. Pilot (symbol of military power and determination) is not the most dangerous thing in the poem – a fish is! Metaphor – it is a prince – important and significant – deserving of respect and honour (like a soldier) Emphasise its significance by using first punctuation in poem (first full stop) Signal it is deserving of notice.

Wouldn't "meet his eyes" – eyes are the windows to the soul. Doesn't want to see the person he has become – ashamed of her own husband. Doesn't want to communicate with him – distance herself from him as her daughter will. Thus the impact of conflict is ongoing – passed down from generation to generation. OR doesn't want to face what she is doing – feels guilty – painful to give up her husband but has no choice because her culture demands it.

Both options offer a kind of death and this line implies that soldiers are controlled by indoctrination and propaganda, and used as tools of the government. Written in a detached third-person viewpoint which might suggest the speaker doesn't agree with this cultural view.

And though he came back

my mother never spoke again

in his presence, **nor did she meet his eyes**

and the neighbours too, they treated him

as though he no longer existed,

only we children still chattered and laughed

till gradually we **too learned**

to be silent, **to live as though**

he had never returned, that this

was no longer the father we loved.

And sometimes, she said, he must have wondered

which had been the better way to die.

Learning about cultural values

By living he traded this for being forgotten and ignored. Story is not told by historians but by a daughter who never knew him – the whole poem is speculative. Suggests the father physically survives but dead to the community and society he returned to

Kamikaze

Whilst the poem was written in the 21st century, it is set against the **backdrop of WWII** and the extreme conflict which was taking place at the time. The war creates an ideal backdrop to explore other forms of conflict:

- The conflict **between individuals in Japan and the societal expectations placed upon them**. These expectations were immensely strict as the Japanese regard honour to be incredibly important.
- The conflict **within families** due to the pressure put on them by society and in the case of Kamikaze pilots, the military.
- The conflict **between nature and man**

The poem also explores the futility of avoiding a fate set out for you by an authority or government. In this case the kamikaze pilots' fate was formed in the military when they were instructed to go on suicide missions in the name of their country.

The poem has a very intimate tone as the Garland works to contrast both the speaker and the daughter's voices, which sometimes merge into one. This ensures the readership are aware that it is a very personal story and narrative being imparted in the poem.

CHALLENGE NINETEEN:

Conflict poetry: 'POPPIES'- Read through the annotations of the poem. Create a revision card using this information

This use of temporal deixis establishes the theme of remembrance from the start.

Three days before Armistice Sunday
and poppies had already been placed
on individual war graves. Before you left,
I pinned one onto your lapel, crimped petals,
spasms of paper red, disrupting a blockade
of yellow bias binding around your blazer.

This use of asyndetic listing shows how detailed the memory is to the narrator.

Sellotape bandaged around my hand,
I rounded up as many white cat hairs
as I could, smoothed down your shirt's
upturned collar, steeled the softening
of my face. I wanted to graze my nose
across the tip of your nose, play at
being Eskimos like we did when
you were little. I resisted the impulse
to run my fingers through the gelled
blackthorns of your hair. All my words
flattened, rolled, turned into felt,

The word choice implies that the memory also has painful undertones.

slowly melting. I was brave, as I walked
with you, to the front door, threw
it open, the world overflowing
like a treasure chest. A split second
and you were away, intoxicated.
After you'd gone I went into your bedroom,
released a song bird from its cage.
Later a single dove flew from the pear tree,
and this is where it has led me,
skirting the church yard walls, my stomach busy
making tucks, darts, pleats, hat-less, without
a winter coat or reinforcements of scarf, gloves.

creates an image of there being an outpouring of emotion by the narrator.

On reaching the top of the hill I traced
the inscriptions on the war memorial,
leaned against it like a wishbone.
The dove pulled freely against the sky,
an ornamental stitch. I listened, hoping to hear
your playground voice catching on the wind.

The poem ends with sad metaphor.

Context: On the back of your revision card take some notes about the context of the poem and poet:

Context

Jane Weir (1963-)

Weir was born in 1963 and lived in Northern Ireland during the troubles in the 1980's. She has two sons which may have influenced her desire to explore what caused young boys to go to war and fight. Weir was also a textile designer which explains her use of related imagery.

Poppies

The poem comes from the collection commissioned by Carol Ann Duffy called "exit wounds". Poppies grew in battlefields and became a symbol of remembrance in 1921, armistice Sunday also became a way to remember World War Two. Weir uses these symbols to establish from the outset that the poem is an act of remembrance.

CHALLENGE NINETEEN:

Conflict poetry: 'STORM ON THE ISLAND'- Read through the annotations of the poem. Create a revision card using this information

Arrogance in the declarative "we are prepared" – too confident, shown by how bold and declarative,they are confident in their ability to overpower nature. BUT also betrays their fear – they have completely adapted their lives to the purpose of resisting nature

We are prepared: we build our houses squat,

Sink walls in rock and roof them with good slate.

This **wizened earth** has never troubled us

With hay, so, **as you see**, there are **no stacks**

Or stooks that can be lost. Nor are there trees

Which might prove company when it **blows full**

Blast: **you know what I mean** – leaves and branches

Can raise a **tragic chorus** in a gale

So that you can listen to the thing you fear

Forgetting that it pummels your house too.

But there are no trees, no natural shelter.

You might think that the sea is company,

connotes wisdom and respect

no way to judge damage

Heaney relies on conversational colloquialisms to connect the reality of the islander's lives to the readers.

Plosives give sense of violence and aggression, and suggests nature is attacking the island - the plosives also resemble bullets – shows weather is as deadly as a weapon.

Continues the theme of community vs isolation in the situation of a natural disaster.

Exploding comfortably down on the cliffs.

But no: when it begins, the flung spray hits

The very windows, **spits like a tame cat**

Turned savage. We just sit tight while wind dives

And strafes invisibly. Space is a salvo,

We are bombarded by the empty air.

Strange, it is a huge nothing that we fear.

Mistaken belief they had tamed nature – then the cat turns against its owner. Replicates how the islanders never owned nature – it was always more powerful than them. Split the tamed and known nature before from the violent aggressive storm

Context: On the back of your revision card take some notes about the context of the poem and poet:

Context

Seamus Heaney (1939-2013)

Heaney is a **Northern Irish poet** who was born in Northern Ireland but Catholic and moved to the Republic (nationalist). He wrote mostly about the landscape and rural life of Ireland, and grew up in a village as part of a farming community, leading to most poems about normal rural life. His early poems focused on ancestry, identity and nature, with nature as a metaphor for human nature, using it to explore identity.

From "Death of a Naturalist" (1966)

Storm on the Island is part of a three-poem segment in the collection 'Death of a Naturalist' which was focused on the Aran Islands and how nature shows its power there. The Aran Islands are used traditionally in Irish poetry as a **symbol of Irish culture**, and are home to some of Ireland's oldest remains and archaeology

'Death of a Naturalist' was **Heaney's first collection**, and the title is to demonstrate the violence of nature rather than a romanticised view of its beauty.

CHALLENGE TWENTY:

Conflict poetry: 'THE PRELUDE'- Read through the annotations of the poem. Create a revision card using this information

Wordsworth puts in a lot of description about how he steals the boat. Could be considered an attempt to romanticize, in order to defend his actions or mitigate their moral detriment.

Continues to refer to nature using the pronoun "her" which could suggest he views himself as equals with nature, which later becomes his downfall when he realizes the true power of nature.

Nature provides a comforting unity when the speaker tries to work with it.

He is a representation of humanity – humanity's pride in its importance

One summer evening **(led by her)** I found

A little boat tied to a willow tree

Within a rocky cove, **its usual home.**

Straight I unloosed her chain, and stepping in

Pushed from the shore. It was an act of stealth

And **troubled pleasure**, nor without the voice

Of mountain-echoes did my boat move on;

Leaving behind **her** still, on either side,

Small circles glittering idly in the moon,

Until they **melted all into one track**

Of sparkling light. But now, like one who rows,

Proud of his skill, to **reach a chosen point**

With an **unswerving line**, I fixed my view

Can be considered an allusion to the idea of Mother Nature, and nature can be seen as female in that it is responsible for the feminine task of creating, sustaining and nurturing life – just as a mother does. By using personification, Wordsworth is able to contrast the role of nature to the role of a human – whilst women nurture a single child; nature nurtures an entire planet thus demonstrating its superior power.

Oxymoronic phrase shows he knows he has no right to be stealing the boat but feels entitled to enjoy nature, and arrogance of believing he was in control.

Thinks he controls where he is going despite being led by nature. Deceived

Proud of his skill, to **reach a chosen point**

With an **unswerving line**, I fixed my view

Upon the summit of a craggy ridge,

The horizon's utmost boundary; far above

Was nothing but the stars and the grey sky.

She was an elfin pinnace; lustily

I dipped my oars into the silent lake,

And, as I rose upon the stroke, my boat

Went **heaving through the water** like a swan;

He is a representation of humanity – humanity's pride in its importance and ability

Still fixed in a narrow field of vision, he viewed mankind as united with nature – working together with humanity as the dominant power, thus enabling him to manipulate water to his benefit and control his journey to a "chosen point".

Thinks he controls where he is going despite being led by nature. Deceived into a sense of control, but nature chose the point as a destination where he would be humbled. This suggests that it is only when mankind tries to work against nature that it becomes arduous.

The active verb "heaving" connotes sustained, intense physical effort. The illusion of control is broken as the mountain rises from the water, and nature's supremacy is apparent

	When, from behind that craggy steep till then	keeps hiding what is being revealed to build tension and suspense and to heighten the reader's perception of it, so that they know it is important and significant
Mountain seems to be living with intent – wanted to reveal itself. This phrase also suggests the reader can empathise with the speaker's fear and anxiety, and it juxtaposes to how nature was working with him at first, but now has turned against him.	The horizon's bound, a huge peak, black and huge, As if with voluntary power instinct, Upreared its head. I struck and struck again, And growing still in stature the grim shape Towered up between me and the stars, and still, For so it seemed, with purpose of its own And measured motion like a living thing, Strode after me. With trembling oars I turned,	The true power of nature is now being revealed and the speaker is struggling to continue on his journey - nature has ultimate control. Use of simile here could imply that the speaker is now choosing to personify nature but to above his level; as something other-worldly. The verb "strode" is very bold and implies a lot of strength, demonstrating the power of the mountain.
Mirrors his actions earlier in the poem when he initially decides to steal the boat he uses to go and see the mountain - but he has now reversed roles with nature.	And through the silent water stole my way Back to the covert of the willow tree; There in her mooring-place I left my bark, – And through the meadows homeward went, in grave	The speaker is showing a desire to return to somewhere he finds more familiar, perhaps suggesting how much the incident has frightened him.
He has realised his own ignorance, seemingly he is in the dark and has limited understanding of the extent and power of nature.	And serious mood; but after I had seen That spectacle, for many days, my brain Worked with a dim and undetermined sense Of unknown modes of being; o'er my thoughts There hung a darkness, call it solitude Or blank desertion. No familiar shapes Remained, no pleasant images of trees, Of sea or sky, no colours of green fields;	This line suggests that the encounter and what he has seen now has irreversibly changed him and his mind - this reflects the immense power nature can have both society and an individual. He is alone and has realised his insignificance in the face of nature

Context: On the back of your revision card take some notes about the context of the poem and poet:

William Wordsworth (1770 - 1850)

Wordsworth was born in Cumberland in the Lake District. He had a difficult childhood as he had a troubled relationship with his father and other relatives. Both his parents died during his adolescence and, as a result, he was split up from his siblings and sent to live with different relatives. He spent a lot of time avoiding his mother's family, who treated him so badly he considered suicide. He developed a deep affection for the Lake District as he spent so much time outside to escape his problems.

Wordsworth was a Romantic poet, which meant he was in favour of resisting growing industrialisation by remembering a simpler, natural past. The changing shape of industrial Britain is likely the force that inspired him to explore his own moral and spiritual development through the medium of his autobiographical epic poem 'The Prelude'. The poem also comes with a message of warning to contemporary society that was transforming fields into factories, woods into roads.