

**Year 9**

**Home Learning**

Poetry – Home Learning

Lesson 1 – Key Vocabulary 1

**Task 1:**

* Write the definitions of the words in the space provided below. You will need to research some of the terms. You might use a Google search such as ‘poetry glossary’ or a website like <https://www.calday.co.uk/_files/B2E2AF6038AD93D6A0D215DA34D2FAFB.pdf>
* **Don’t just copy the first definition you find – ensure you understand it.**
* Then, learn the key words and their definitions – get someone at home to test you on what you can remember

1. sonnet ………………………………………………………………………………………………..
2. oxymoron ………………………………………………………………………………………………..
3. metaphor ………………………………………………………………………………………………..
4. perspective ………………………………………………………………………………………………..
5. context ………………………………………………………………………………………………..
6. iambic pentameter ……………………………………………………………………………………..
7. imagery ………………………………………………………………………………………………..
8. connotation ………………………………………………………………………………………………..
9. emotive language ……………………………………………………………………………………..
10. poignant ………………………………………………………………………………………………..

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| **DEFINITIONS** | the powerful visual ideas in a poem: these are often **symbols** or **metaphors** which explore the ideas of the poem | association: what does the word/image **also** make you think of? |
| five pairs of an unstressed syllable followed by a stressed syllable: da-DUM x5 | point of view – who is speaking and what do they think? | a fourteen-line poem written in **iambic pentameter** |
| a comparison where one thing is represented by another eg *‘the moon is a glowing eye’* | language which causes a powerful emotional response: eg *slaughter* rather than *killing* | something which causes a strong sense of sadness, regret or loss |
| a figure of speech which contains 2 impossible opposites eg *‘sick health’* or ‘*feather of lead’* | (historical) information about a text - the time and place something was written and/or is set |  |

**Task 2:**

Follow this link and complete the tasks: <https://www.edplace.com/activity/web/index.php/preview/worksheet/introduction?aId=212260&wId=3446&guest_aId=362297&usertype=guest>

\*You do NOT need to sign up to this website. It should take you straight to a worksheet and some questions. If not, click ‘back to worksheets’ and do the one with the title: ‘Revise Poetic Techniques’

**CHALLENGE TASK:** Write your own poem and annotate it, showing where you have used any of the techniques from the list and the tasks.

Lesson 2 – Key Vocabulary 2

**Task 1: review the terms from yesterday. Can you write the definitions without looking back? Once completed, mark how many you got right!**

1. sonnet ………………………………………………………………………………………………..
2. oxymoron …………………………………………………………………………………………..
3. metaphor ………………………………………………………………………………………………..
4. perspective ………………………………………………………………………………………………..
5. context ………………………………………………………………………………………………..
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8. connotation ………………………………………………………………………………………………..
9. emotive language ……………………………………………………………………………………..
10. poignant ………………………………………………………………………………………………..

**Task 2:** Follow this link and complete the tasks:

<https://www.edplace.com/worksheet_info/english/keystage3/year9/topic/205/2953/use-figures-of-speech:-simile-metaphor-and-personification>

\*You do NOT need to sign up to this website. Click ‘back to worksheets’ and do the one with the title: ‘Use of figure of speech’

**CHALLENGE TASK:** Look at the room around you. Write 3 similes and 3 metaphors to describe things you can see around you. Some of them might be personification too.

Reading of the poem on YouTube: <https://www.youtube.com/watch?v=PzeST-jh9iQ>

Lesson 3 – Context

**The Man He Killed**

"Had he and I but met

By some old ancient inn,

We should have sat us down to wet

Right many a nipperkin!

"But ranged as infantry,

And staring face to face,

I shot at him as he at me,

And killed him in his place.

"I shot him dead because —

Because he was my foe,

Just so: my foe of course he was;

That's clear enough; although

"He thought he'd 'list, perhaps,

Off-hand like — just as I —

Was out of work — had sold his traps —

No other reason why.

"Yes; quaint and curious war is!

You shoot a fellow down

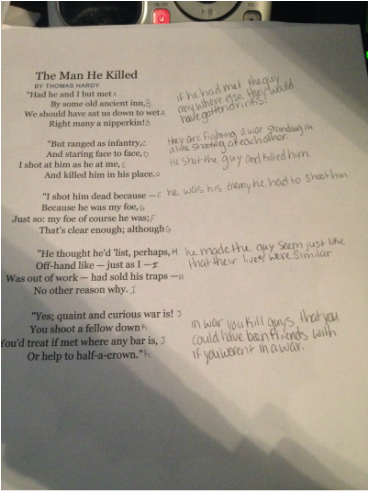
You'd treat if met where any bar is,

Or help to half-a-crown."

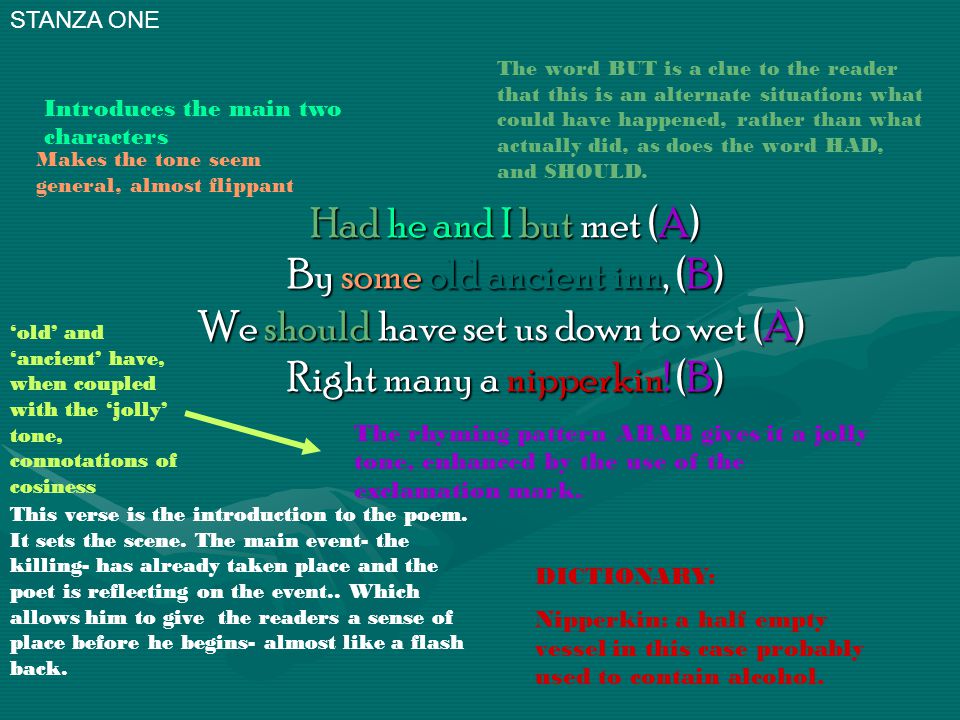
**Thomas Hardy**

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| **TASK 1:** | |
| **1** | Summarise the poem: Whose point of view is it from? What happens in it? Is there a change at any point? |
| **2** | Find and highlight any significant **verbs / adjectives / adverbs** in the poem. |
| **3** | Find, highlight and annotate if these **poetic techniques** are used: **simile / metaphor** (these might be **personification**) |
| **4** | Find, highlight and annotate if these **poetic techniques** are used: **alliteration / onomatopoeia / assonance / consonance / oxymoron / emotive language** |
| **5** | Find and highlight up to three **visual images.** |
| **6** | What do you think the poet’s message is? Why do you think that? |
| **CHALLENGE:** | |
| **7** | What questions do you think the poet is asking? What do you think the answers they’re suggesting might be? |
| **8** | Choose one key visual image from the poem. Explain why it is effective and what it tells us about the poet’s message/questions. |
| **9** | Are there any examples of **symbolism** in the poem? What are they? How has the poet used one thing to **symbolise** another? |

Lesson Three- What an annotated poem might look like. Basic:



Detailed:



**Task 2:** Follow this link and complete the tasks:

<https://www.edplace.com/activity/web/index.php/preview/worksheet/introduction?aId=212260&wId=3047&guest_aId=362305&usertype=guest>

\*You do NOT need to sign up to this website. It should take you straight to a worksheet and some questions. If not, click ‘back to worksheets’ and do the one with the title: ‘Read poetry in context’

Lesson 4 – Creative Response

Write a story or a poem where a person has been affected by war. It can be first person ‘I’ or third person ‘he, she;.

Lesson 5 – Reading for Meaning 1 – ‘The Song of the Old Mother’

I rise in the dawn, and I kneel and blow  
Till the seed of the fire flicker and glow;  
And then I must scrub and bake and sweep  
Till stars are beginning to blink and peep;  
And the young lie long and dream in their bed  
Of the matching of ribbons for bosom and head,  
And their day goes over in idleness,  
And they sigh if the wind but lift a tress:  
While I must work because I am old,  
And the seed of the fire gets feeble and cold.

**– William Butler Yeats**

YouTube Readings of ‘The Song of the Old Mother’ : <https://www.youtube.com/watch?v=nGAAxOtClBM>

<https://www.youtube.com/watch?v=sy5X3eUmLTg>

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| **TASK 1:** | |
| **1** | Summarise the poem: Whose point of view is it from? What happens in it? Is there a change at any point? |
| **2** | Find and highlight any significant **verbs / adjectives / adverbs** in the poem. |
| **3** | Find, highlight and annotate if these **poetic techniques** are used: **simile / metaphor** (these might be **personification**) |
| **4** | Find, highlight and annotate if these **poetic techniques** are used: **alliteration / onomatopoeia / assonance / consonance / oxymoron / emotive language** |
| **5** | Find and highlight up to three **visual images.** |
| **6** | What do you think the poet’s message is? Why do you think that? |
| **CHALLENGE:** | |
| **7** | What questions do you think the poet is asking? What do you think the answers they’re suggesting might be? |
| **8** | Choose one key visual image from the poem. Explain why it is effective and what it tells us about the poet’s message/questions. |
| **9** | Are there any examples of **symbolism** in the poem? What are they? How has the poet used one thing to **symbolise** another? |

**Task 2:** Follow this link and complete the tasks:

<https://www.edplace.com/activity/web/index.php/preview/worksheet/introduction?aId=212260&wId=3129&guest_aId=362325&usertype=guest>

\*You do NOT need to sign up to this website. It should take you straight to a worksheet and some questions. If not, click ‘back to worksheets’ and do the one with the title: ‘Read poetry to analyse meaning – The Song of the Old Mother’

Lesson 6– Creative Response

Write a story or a poem from the point of view of someone who is totally different to you:

* different age – much older or younger
* different gender
* from a different place in the world
* from a different time in history eg the Victorian era

Lesson 7 – Reading for Meaning 2 – ‘The Way Through the Woods’

YouTube reading: <https://www.youtube.com/watch?v=NV2Xgj1p7tQ>

They shut the road through the woods  
Seventy years ago.  
Weather and rain have undone it again,  
And now you would never know  
There was once a road through the woods  
Before they planted the trees.  
It is underneath the coppice and heath  
And the thin anemones.  
Only the keeper sees  
That, where the ring-dove broods,  
And the badgers roll at ease,  
There was once a road through the woods.

Yet, if you enter the woods  
Of a summer evening late,  
When the night-air cools on the trout-ringed pools  
Where the otter whistles his mate,  
(They fear not men in the woods,  
Because they see so few.)  
You will hear the beat of a horse's feet,  
And the swish of a skirt in the dew,  
Steadily cantering through  
The misty solitudes,  
As though they perfectly knew  
The old lost road through the woods ...  
But there is no road through the woods.

**Rudyard Kipling**

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| **TASK 1:** | |
| **1** | Summarise the poem: Whose point of view is it from? What happens in it? Is there a change at any point? |
| **2** | Find and highlight any significant **verbs / adjectives / adverbs** in the poem. |
| **3** | Find, highlight and annotate if these **poetic techniques** are used: **simile / metaphor** (these might be **personification**) |
| **4** | Find, highlight and annotate if these **poetic techniques** are used: **alliteration / onomatopoeia / assonance / consonance / oxymoron / emotive language** |
| **5** | Find and highlight up to three **visual images.** |
| **6** | What do you think the poet’s message is? Why do you think that? |
| **CHALLENGE:** | |
| **7** | What questions do you think the poet is asking? What do you think the answers they’re suggesting might be? |
| **8** | Choose one key visual image from the poem. Explain why it is effective and what it tells us about the poet’s message/questions. |
| **9** | Are there any examples of **symbolism** in the poem? What are they? How has the poet used one thing to **symbolise** another? |

**Task 2:** Follow this link and complete the tasks:

<https://www.edplace.com/activity/web/index.php/preview/worksheet/introduction?aId=212260&wId=3204&guest_aId=362333&usertype=guest>

\*You do NOT need to sign up to this website. It should take you straight to a worksheet and some questions. If not, click ‘back to worksheets’ and do the one with the title: ‘Read poetry to analyse meaning – The Way through the Woods’

Lesson 8 – Creative Response

Describe in detail a walk through some woods / a forest / a jungle. Make sure you use a range of descriptive techniques:

* powerful verbs / adjectives / adverbs
* sensory language - 5 senses and temperature/feeling
* similes / metaphors (> personification)
* changes of perspective
* vivid imagery

**CHALLENGE:** write from a non-human perspective, eg a bird / insect / tree / drop of water

Lesson 9 – Reading for Meaning 3 – ‘Tich Miller’ by Wendy Cope

<https://www.youtube.com/watch?v=NJsGFd609-I>

Tich Miller wore glasses

with elastoplast-pink frames

and had one foot three sizes larger than the other.

When they picked teams for outdoor games

she and I were always the last two

left standing by the wire-mesh fence.

We avoided one another's eyes

stooping, perhaps, to re-tie a shoe-lace

or affecting interest in the flight

of some fortunate bird, and pretended

not to hear the urgent conference:

'Have Tubby!' 'No, no, have Tich!'

Usually they chose me, the lesser dud

and she lolloped, unselected,

to the back of the other team.

At eleven we went to different schools.

In time I learned to get my own back,

sneering at hockey players who couldn't spell.

Tich died when she was twelve.

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| **5** | Find and highlight up to three **visual images.** |
| **6** | What do you think the poet’s message is? Why do you think that? |
| **CHALLENGE:** | |
| **7** | What questions do you think the poet is asking? What do you think the answers they’re suggesting might be? |
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**Task 2:** Follow this link and complete the tasks:

<https://www.edplace.com/activity/web/index.php/preview/worksheet/introduction?aId=212260&wId=1348&guest_aId=368898&usertype=guest>

\*You do NOT need to sign up to this website. It should take you straight to a worksheet and some questions. If not, click ‘back to worksheets’ and do the one with the title: ‘Read Poetry to Analyse Meaning: 'Tich Miller’

Lesson 10 – Creative Response: Non-Fiction

Write a **letter** to the **head teacher** which explains your views on bullying in school and tries to **persuade** him that the school should do more to prevent it.

* start with something which will interest the reader: describe an event, use a shocking statistic, ask a question they weren’t expecting
* explain how you see the problem: what effects does it have on students?
* why is it so important to do something about it?
* what solutions can you offer?
* link back to how you started: describe how the image could change, talk about changing the statistic, answer the question

REMEMBER TO USE A VARIETY OF PERSUASIVE TECHNIQUES: rhetorical question, rule of 3, powerful imagery, repetition, expert opinion, facts and statistics, etc

**CHALLENGE:** use persuasive sentence structures: anaphora, hypobaton, antimetabole, etc

Lesson 11 – Reading for Meaning 4 – ‘Sonnet’ by John Clare

<https://www.youtube.com/watch?v=46W6APNdxfI>

I love to see the summer beaming forth

And white wool sack clouds sailing to the north

I love to see the wild flowers come again

And Mare blobs stain with gold the meadow drain

And water lilies whiten on the floods

Where reed clumps rustle like a wind shook wood

Where from her hiding place the Moor Hen pushes

And seeks her flag nest floating in bull rushes

I like the willow leaning half way o'er

The clear deep lake to stand upon its shore

I love the hay grass when the flower head swings

To summer winds and insects happy wings

That sport about the meadow the bright day

And see bright beetles in the clear lake play

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| **TASK 1:** | |
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| **2** | Find and highlight any significant **verbs / adjectives / adverbs** in the poem. |
| **3** | Find, highlight and annotate if these **poetic techniques** are used: **simile / metaphor** (these might be **personification**) |
| **4** | Find, highlight and annotate if these **poetic techniques** are used: **alliteration / onomatopoeia / assonance / consonance / oxymoron / emotive language** |
| **5** | Find and highlight up to three **visual images.** |
| **6** | What do you think the poet’s message is? Why do you think that? |
| **CHALLENGE:** | |
| **7** | What questions do you think the poet is asking? What do you think the answers they’re suggesting might be? |
| **8** | Choose one key visual image from the poem. Explain why it is effective and what it tells us about the poet’s message/questions. |
| **9** | Are there any examples of **symbolism** in the poem? What are they? How has the poet used one thing to **symbolise** another? |

**Task 2:** Follow this link and complete the tasks:

<https://www.edplace.com/activity/web/index.php/preview/worksheet/introduction?aId=212260&wId=3039&guest_aId=368918&usertype=guest>

\*You do NOT need to sign up to this website. It should take you straight to a worksheet and some questions. If not, click ‘back to worksheets’ and do the one with the title: ‘Read Poetry to Analyse Meaning: ‘Sonnet’ by John Clare

Lesson 12 – Creative Response: describe a moment of stillness

Describe a moment where everything is still. It could be a place where things are normally still and quiet (a desert, a clearing in a wood, the Antarctic, an exam, the canteen just before lunch starts) or somewhere which is normally busy and lively but is quiet at that moment (the city centre at 4am on a Monday morning/during lockdown, school classrooms in the summer holidays, a battlefield after the battle, your family home when everyone’s gone out, a football stadium an hour after the match has finished).

* Really focus on using the 5 senses. If it’s silent, describe the sort of silence it is – but it’s rare for anywhere to be *totally* silent. What are the sounds you can hear?
* What does it feel like to be there at that point? Describe your emotions.
* Why are you there? Are you alone?
* Move your focus around – look at different things at different times; sometimes describe the big things but change focus to little things too

**CHALLENGE:** describe at least one thing in really, really amazing detail

Lesson 13 – Use Common Figures of Speech: Alliteration, Assonance and Onomatopoeia

**Task 1:**

* **1: Test yourself** Write the definitions of the words in the space provided below.
* **2: Check the one you don’t know** You might need to research some of the terms again to help you remember them. You could do a Google search such as ‘poetry glossary’ or a website like <https://www.calday.co.uk/_files/B2E2AF6038AD93D6A0D215DA34D2FAFB.pdf>
* **3: Review** the key words and their definitions that you didn’t remember earlier – get someone at home to test you on what you can remember

1. sonnet ………………………………………………………………………………………………..
2. oxymoron ………………………………………………………………………………………………..
3. metaphor ………………………………………………………………………………………………..
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| --- | --- | --- |
| **DEFINITIONS** | the powerful visual ideas in a poem: these are often **symbols** or **metaphors** which explore the ideas of the poem | association: what does the word/image **also** make you think of? |
| five pairs of an unstressed syllable followed by a stressed syllable: da-DUM x5 | point of view – who is speaking and what do they think? | a fourteen-line poem written in **iambic pentameter** |
| a comparison where one thing is represented by another eg *‘the moon is a glowing eye’* | language which causes a powerful emotional response: eg *slaughter* rather than *killing* | something which causes a strong sense of sadness, regret or loss |
| a figure of speech which contains 2 impossible opposites eg *‘sick health’* or ‘*feather of lead’* | (historical) information about a text - the time and place something was written and/or is set |  |

**Task 2:**

Follow this link and complete the tasks: <https://www.edplace.com/activity/web/index.php/preview/worksheet/introduction?aId=216825&wId=2952&guest_aId=374031&usertype=guest>

\*You do NOT need to sign up to this website. It should take you straight to a worksheet and some questions. If not, click ‘back to worksheets’ and do the one with the title: ‘Use Common Figures of Speech: Alliteration, Assonance and Onomatopoeia’

Alliteration, assonance and onomatopoeia are often used in poetry to evoke a particular place or atmosphere: the sounds add to the language to make the description more vivid (*vivid* = lifelike).

**Task 3:** We can add two more to the list:

**consonance**. Consonance is repeated consonant sounds in words close together; they can be in any part of the word – they don’t have to be at the start. When the repeated sounds **are** at the start of the word, then we call it **alliteration.** So, alliteration is a **type** of consonance (or it can also be assonance – the rule is the same, that the repeated sounds must be at the start of a word).

**sibilance.** Sibilance is repeated -s- and -sh- sounds (which could be *c,s,sh, ps,* etc) Again, this is a **type** of consonance because these sounds are all made by consonants.

**Review the definitions:**

1. alliteration =
2. assonance =
3. consonance =
4. sibilance =
5. onomatopoeia =
6. a\_ \_ \_ t \_ \_ \_ \_ i \_ \_ is a **type** of \_ \_ \_ \_ \_ \_ \_ \_ or \_ \_ \_ \_ \_ \_ \_ \_ \_ \_
7. s\_ \_ \_ \_ \_ \_ \_ \_ is a **type** of \_ \_ \_ \_ \_ \_ \_ \_ \_

**CHALLENGE TASK:** Write your own poem and annotate it, showing where you have used any of the techniques from the list and the tasks.

Lesson 14 – Creative Response

Alliteration, assonance, consonance, sibilance and onomatopoeia are often used in poetry to evoke a particular place or atmosphere: the sounds add to the language to make the description more vivid (*vivid* = lifelike).

Write a **poem** which describes a place, atmosphere or scene. Use the sound techniques to make it vivid. Remember these rules:

* **soft** consonant sounds (-c-, -f-, -h-, -l-, etc) help create a gentle, calm or peaceful atmosphere
* **sibilance** (-s-, -sh-) takes this further and is often used to describe water, or gentle scenes (think of saying *Ssssssh!* to someone to make them be quiet).
* **hard** consonant sounds (-t-, -b-, -k-, -v-) help create a noisy, busy perhaps aggressive atmosphere.

Places you could write your poem about:

* a stream in a forest
* the beach / sea
* a rowdy party / mealtime
* a quite classroom / a noisy classroom

**CHALLENGE:** Change the atmosphere halfway through the poem and you could use a wider range of sounds eg the students in the quiet classroom could finish their work and start to pack up for lunch.

Lesson 15 – Reading a long poem for meaning: ‘My Last Duchess’

Reading of the poem on YouTube: <https://www.youtube.com/watch?v=53zCCVFN2yI&t=64s>

**My Last Duchess**

That’s my last Duchess painted on the wall,

Looking as if she were alive. I call

That piece a wonder, now; Fra Pandolf’s hands

Worked busily a day, and there she stands.

Will’t please you sit and look at her? I said

“Fra Pandolf” by design, for never read

Strangers like you that pictured countenance,

The depth and passion of its earnest glance,

But to myself they turned (since none puts by

The curtain I have drawn for you, but I)

And seemed as they would ask me, if they durst,

How such a glance came there; so, not the first

Are you to turn and ask thus. Sir, ’twas not

Her husband’s presence only, called that spot

Of joy into the Duchess’ cheek; perhaps

Fra Pandolf chanced to say, “Her mantle laps

Over my lady’s wrist too much,” or “Paint

Must never hope to reproduce the faint

Half-flush that dies along her throat.” Such stuff

Was courtesy, she thought, and cause enough

For calling up that spot of joy. She had

A heart—how shall I say?— too soon made glad,

Too easily impressed; she liked whate’er

She looked on, and her looks went everywhere.

Sir, ’twas all one! My favour at her breast,

The dropping of the daylight in the West,

The bough of cherries some officious fool

Broke in the orchard for her, the white mule

She rode with round the terrace—all and each

Would draw from her alike the approving speech,

Or blush, at least.

. She thanked men—good! but thanked

Somehow—I know not how—as if she ranked

My gift of a nine-hundred-years-old name

With anybody’s gift. Who’d stoop to blame

This sort of trifling? Even had you skill

In speech—which I have not—to make your will

Quite clear to such an one, and say, “Just this

Or that in you disgusts me; here you miss,

Or there exceed the mark”—and if she let

Herself be lessoned so, nor plainly set

Her wits to yours, forsooth, and made excuse—

E’en then would be some stooping; and I choose

Never to stoop. Oh, sir, she smiled, no doubt,

Whene’er I passed her; but who passed without

Much the same smile? This grew; I gave commands;

Then all smiles stopped together. There she stands

As if alive. Will’t please you rise? We’ll meet

The company below, then. I repeat,

The Count your master’s known munificence

Is ample warrant that no just pretense

Of mine for dowry will be disallowed;

Though his fair daughter’s self, as I avowed

At starting, is my object. Nay, we’ll go

Together down, sir. Notice Neptune, though,

Taming a sea-horse, thought a rarity,

Which Claus of Innsbruck cast in bronze for me!

**Robert Browning**

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| --- | --- |
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| **2** | Find and highlight any significant **verbs / adjectives / adverbs** in the poem. |
| **3** | Find, highlight and annotate if these **poetic techniques** are used: **simile / metaphor** (these might be **personification**) |
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| **5** | Find and highlight up to three **visual images.** |
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| **CHALLENGE:** | |
| **7** | What questions do you think the poet is asking? What do you think the answers they’re suggesting might be? |
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**Task 2:** Follow this link and complete the tasks:

<https://www.edplace.com/activity/web/index.php/preview/worksheet/introduction?aId=216825&wId=3870&guest_aId=374063&usertype=guest>

\*You do NOT need to sign up to this website. Click ‘back to worksheets’ and do the one with the title: ‘Read Poetry to Analyse Meaning: My Last Duchess

**CHALLENGE TASK:** Look at the room around you. Write 3 similes and 3 metaphors to describe things you can see around you. Some of them might be personification too.

Lesson 16 – Creative Response: (dramatic) monologue

This poem is called a **dramatic monologue**: it is as though it is spoken by a character, directly to the reader (=audience). You have probably studied **monologues** in drama – it’s exactly the same idea. Think back to ‘The Tell-Tale Heart’ in our Gothic module, where the speaker slowly reveals his insanity and guilt.

**Your task:** write a **monologue.** Imagine it is to be delivered by a character – they could be speaking to the audience from a stage, or be in a story (as in ‘Tell-tale Heart’). It should:

* only have one character speaking
* tell a story or explain a situation. (You might want to think of it as someone ‘thinking out loud’.)

There are lots of one-minute monologues here so you can see a variety: <https://www.youtube.com/watch?v=wOubzVLx0uQ>

**CHALLENGE 1:** twist ending – what could surprise the audience at the end?

**CHALLENGE 2:** in ‘My Last Duchess’, the reader will probably see the Duke (the speaker) very differently than he sees himself - and wants us to see him. Your challenge is to write a character where the speaker does the same thing. If you think back to how Edgar Allan Poe did this in ‘Tell-tale Heart’, that is a good model (there’s a video here which also has the text written: <https://www.poemuseum.org/the-tell-tale-heart>).

Lesson 17 – Use Common Figures of Speech: Oxymoron, Paradox, Climax, Innuendo, Hyperbole

**Task 1:**

Follow this link and read the definitions: <https://www.edplace.com/activity/web/index.php/preview/worksheet/introduction?aId=216825&wId=2954&guest_aId=374173&usertype=guest>

\*You do NOT need to sign up to this website. It should take you straight to a worksheet and some questions. If not, click ‘back to worksheets’ and do the one with the title: ‘Use Common Figures of Speech: Alliteration, Assonance and Onomatopoeia’

Now write a definition for each term, in your own words:

**oxymoron =** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**paradox =** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**climax =** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**innuendo =** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**hyperbole =** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Task 2:** complete the tasks on the worksheet online.

**Task 3:**

Search for examples of each technique on the internet. You just need to put, for example, ‘paradox example’.

Write 2 examples that you find for each technique.

**oxymoron = 1.** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

2. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**paradox = 1.** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

2. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**climax = 1.** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

2. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**innuendo =** 1. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

2. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**hyperbole =** 1. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

2. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**CHALLENGE TASK:** Invent an example for each technique of your own and write it here:

**oxymoron =** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**paradox =** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**climax =** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**innuendo =** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**hyperbole =** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Lesson 18 – Creative Response: a guide to secondary school (non-fiction)

**Task 1:** review the terms and definitions from last lesson – write down the correct term for each definition:

\_\_\_\_\_\_\_\_\_ = describes the use of two contradictory words placed together to create an effect.

\_\_\_\_\_\_\_\_\_\_ = a statement that seems to be contradictory but may be true in the writer's view.

\_\_\_\_\_\_\_\_\_\_ = describes a build-up of meaning to a high point. It also describes the point of maximum intensity or turning point in a dramatic plot.

\_\_\_\_\_\_\_\_\_\_ = a subtle or indirect hint usually with negative connotations.

\_\_\_\_\_\_\_\_\_\_= describes the use of exaggeration for emphasis.

(For a clue, look below the task to find the words you need – though not in the right order.)

**Task 2:** in your non-fiction writing you can still use many of the techniques from fiction and poetry to give your writing life, energy and impact. This is what you’ll be doing today.

Write a **guide** for new students **to what secondary school is *really* like**. Include as many of the techniques as possible.

You need to:

* write an introductory paragraph which gives an overview of the school. You could try and include some techniques here, but you don’t need to.
* write 3-5 more paragraphs about different aspects of school life. You must include at least one technique in each paragraph, but try for more.
* aspects you could write about: lessons / breaktimes / meals / homework / form time / sports / social groups / extra-curricular activities

**CHALLENGE:** Write a guide to what somewhere else is ***really*** like: your dance class, family home, football team, or anything else you can think of.

**Words for Task 1:**

hyperbole - oxymoron - climax - paradox - innuendo

Lesson 19 – Comparing two poems: ‘London’ and ‘London’s Summer Morning’

Reading of ‘London’ on YouTube: <https://www.youtube.com/watch?v=7bgUMoUNgJQ>

**London**

I wander thro' each charter'd street,

Near where the charter'd Thames does flow.

And mark in every face I meet

Marks of weakness, marks of woe.

In every cry of every Man,

In every Infants cry of fear,

In every voice: in every ban,

The mind-forg'd manacles I hear

How the Chimney-sweepers cry

Every blackning Church appalls,

And the hapless Soldiers sigh

Runs in blood down Palace walls

But most thro' midnight streets I hear

How the youthful Harlots curse

Blasts the new-born Infants tear

And blights with plagues the Marriage hearse.

**William Blake**

**London’s Summer Morning**

Who has not waked to list the busy sounds

Of summer’s morning, in the sultry smoke

Of noisy London? On the pavement hot

The sooty chimney-boy, with dingy face

And tattered covering, shrilly bawls his trade,

Rousing the sleepy housemaid. At the door

The milk-pail rattles, and the tinkling bell

Proclaims the dustman’s office; while the street

Is lost in clouds impervious. Now begins

The din of hackney-coaches, waggons, carts;

While tinmen’s shops, and noisy trunk-makers,

Knife-grinders, coopers, squeaking cork-cutters,

Fruit-barrows, and the hunger-giving cries

Of vegetable-vendors, fill the air.

Now every shop displays its varied trade,

And the fresh-sprinkled pavement cools the feet

Of early walkers.

**Mary Robinson**

**Compare/contrast the poems: say whether each statement is a similarity or a difference:**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  |  | **A only** | **B only** | **both** |
| 1 | The speaker describes walking through London streets. |  |  |  |
| 2 | The speaker names a river in London. |  |  |  |
| 3 | The speaker starts the poem with a rhetorical question. |  |  |  |
| 4 | The speaker describes lots of sounds and noises. |  |  |  |
| 5 | The speaker mentions babies. |  |  |  |
| 6 | The writer uses sibilance on the second line. |  |  |  |
| 7 | The speaker names several jobs that people do. |  |  |  |
| 8 | The writer uses repetition at the start of lines or sentences. |  |  |  |
| 9 | The writer uses lots of negative, dark or frightening images. |  |  |  |
| 10 | The speaker describes an everyday scene full of life. |  |  |  |
|  | **CHALLENGE:** add two more similarities between the poems |  |  |  |
|  | 1. |  |  | ✓ |
|  | 2. |  |  | ✓ |

**Task 2 – do this for both poems. To help you develop your comparison skills, you should answer each question for both poems, then move onto the next one.**

|  |  |
| --- | --- |
| **TASK 2:** | |
| **1** | Summarise each poem: Whose point of view is it from? What happens in it? Is there a change at any point? |
| **2** | Find and highlight any significant **verbs / adjectives / adverbs** in the poem. |
| **3** | Find, highlight and annotate if these **poetic techniques** are used: **simile / metaphor** (these might be **personification**) |
| **4** | Find, highlight and annotate if these **poetic techniques** are used: **alliteration / onomatopoeia / assonance / consonance / oxymoron / emotive language** |
| **5** | Find and highlight up to three **visual images.** |
| **6** | What do you think the poet’s message is? Why do you think that? |
| **CHALLENGE:** | |
| **7** | What questions do you think the poet is asking? What do you think the answers they’re suggesting might be? |
| **8** | Choose one key visual image from the poem. Explain why it is effective and what it tells us about the poet’s message/questions. |
| **9** | Are there any examples of **symbolism** in the poem? What are they? How has the poet used one thing to **symbolise** another? |

**Task 3:** Follow this link and complete the tasks:

<https://www.edplace.com/activity/web/index.php/preview/worksheet/introduction?aId=217556&wId=2910&guest_aId=375634&usertype=guest>

\*You do NOT need to sign up to this website. Click ‘back to worksheets’ and do the one with the title: ‘Comparing two poems: ‘London’ and ‘London’s Summer Morning’

Lesson 20 – Creative Response: Describing a Walk through a city

Describe in detail a walk through a city, early in the morning – just as the city is waking up. Make sure you use a range of descriptive techniques:

* powerful verbs / adjectives / adverbs
* sensory language - 5 senses (especially **sound**) and temperature/feeling
* similes / metaphors (> personification)
* changes of perspective
* vivid imagery

**CHALLENGE 1:** give a sense of time changing – start the walk very early and describe it getting busier as you carry on.

**CHALLENGE 2:** Use the sound techniques to make it vivid. Remember these rules:

* **soft** consonant sounds (-c-, -f-, -h-, -l-, etc) help create a gentle, calm or peaceful atmosphere
* **sibilance** (-s-, -sh-) takes this further and is often used to describe water, or gentle scenes (think of saying *Ssssssh!* to someone to make them be quiet).
* **hard** consonant sounds (-t-, -b-, -k-, -v-) help create a noisy, busy perhaps aggressive atmosphere.

Some videos if you want to work from a visual stimulus:

A ‘virtual’ walk through London (great for lockdown!): <https://www.youtube.com/watch?v=MGMqLGvtNpY>

And a walk through New York City if you want somewhere more exotic:

<https://www.youtube.com/watch?v=JAHZMMhRNQQ>