Edexcel GCSE Literature Poetry

Clashes and Collisions
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4 Useful keywords and techniques

5 ARTWARS*

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<td>2007</td>
</tr>
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<td>John Scott</td>
<td>1782</td>
</tr>
<tr>
<td>75</td>
<td>O What is the sound</td>
<td>W.H. Auden</td>
<td>1937</td>
</tr>
<tr>
<td>79</td>
<td>Conscientious Objector</td>
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</tr>
<tr>
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<td>August 6, 1945</td>
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<td>2003(?)</td>
</tr>
<tr>
<td>90</td>
<td>Poem shapes</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*With thanks to **Isabella Wallace** for ‘ARTWARS’.

See her excellent explanation here: [http://www.youtube.com/watch?v=Ebd-0bjUjZk](http://www.youtube.com/watch?v=Ebd-0bjUjZk)
• What do I have to do?

Poetry makes up 25% of your literature GCSE!

In your exam, you will have two questions: One will be based on a collection of poems you will have studied, (in an anthology you will be given). The question will name one poem, and you must compare it to any other from the group.

*This pack is for the poem group ‘Clashes and collisions’.*

-The other question will be on a poem that you have never seen.

• **Assessment Criteria**

**AO2 (17.5%)** Explain how language, structure and form* contribute to writers’ presentation of ideas, themes and settings

**AO3 (7.5%)** Make comparisons and explain links between texts, evaluating writers’ different ways of expressing meaning and achieving effects

*What is ‘Language, Structure and Form’?* ->  **See next page!**

**WARNING:** YOU DO NOT NEED TO KNOW ALL THE TECHNICAL TERMS AND GET NO MARKS FOR ‘TECHNIQUE SPOTTING’- YOU MUST MAKE LINKS TO WHAT THE POEM IS ABOUT...
Language, Structure and Form

**LANGUAGE** - the words used by a writer. You need to comment on what effect they have, and how they help build up what the poem is about.

Useful language techniques:

- **Metaphor / Simile / Personification** (can all be called ‘imagery’!)
- **Onomatopoeia**

In addition, it is useful to be able to pick out interesting **nouns, adjectives, verbs** and **adverbs**.

**STRUCTURE** - how the poem is put together. How does it look on the page?

Is there a rhyme scheme? Some useful structural elements:

- **Stanza** - A group of lines in a poem. A stanza is similar to the paragraph.
- **Quatrain** - A stanza of four lines
- **Couplet** - A stanza of two lines
- **Alliteration** - Sound effect: repeated consonants at start of word
- **Plosives** - Hardest consonants: b/d/g/p/t/k sounds
- **Consonance** - Sound effect: repeated consonants anywhere
- **Assonance** - Sound effect: repeated vowel sounds
- **Sibilance** - Sound effect: repeated ‘s’ sounds
- **Rhyming couplet** - Two lines that rhyme with each other
- **Rhyme scheme** - Is there a pattern to how it rhymes?
- **Rhythm** - Is there a pattern to each line? (Count the syllables, say it slowly)

*Some common rhythms:*

- **Pentameter** - 5 strong beats (usually around 10 syllables)
- **Tetrameter** - 4 strong beats (usually around 8 syllables)
- **Iambic** - Alternating strong and weak beats eg iambic pentameter

**FORM** - here are some common poetic forms (all appear in this collection except sonnets)

- **Ballad** - Tells a story, often in quatrains
- **Elegy** - Sad and thoughtful, often written for the dead
- **Dramatic Monologue** - A made up character speaking on their own
- **FREE VERSE** - Not using a common form, a lot of modern poetry does this!
- **Sonnet** - 14 lines, often ABAB, CDCD, EFEF, GG or similar, often about love
This is a useful mnemonic for planning your answer

<table>
<thead>
<tr>
<th>A</th>
<th>ABOUT - what is the poem about? Who is speaking? What are their ideas?</th>
</tr>
</thead>
<tbody>
<tr>
<td>R</td>
<td>REPEATED IDEAS &amp; WORDS - are there ideas that stand out because they are repeated?</td>
</tr>
<tr>
<td>T</td>
<td>TONE - what is the poem’s ‘tone of voice’ or mood? Does it change?</td>
</tr>
<tr>
<td>W</td>
<td>WORDS - what interesting or unusual words or phrases are there? Metaphor/ simile / personification/ onomatopoeia/ nouns &amp; adjectives / verbs &amp; adverbs</td>
</tr>
<tr>
<td>A</td>
<td>ALLITERATION - are there any repeated sound effects? Don’t forget assonance and sibilance too.</td>
</tr>
<tr>
<td>R</td>
<td>RHYME &amp; RHYTHM - is there a rhyme scheme or pattern? Are there internal rhymes? Is there a particular rhythm to the lines? If there is, Is it ever broken? Or is it all unpredictable?</td>
</tr>
<tr>
<td>S</td>
<td>STRUCTURE - is the poem in one stanza, or more than one? Do different things happen in them? Or are different ideas introduced in different parts?</td>
</tr>
</tbody>
</table>

ANOTHER KEY SKILL: **PEE(C)** - Point ‘Evidence’ Explain (Compare)
Poem 1: Character and Voice

Excuse me
standing on one leg
I’m half-caste

Explain yuself
wha yu mean
when you say half-caste
yu mean when picasso
mix red an green
is a half-caste canvas/

In pairs, answer these questions:

- What does this poem seem to be about?
- What tone/ mood is suggested by these lines?
- What dialect of English do you think this is?

Try rewriting these lines into standard English prose with correct spellings, capital letters and punctuation!

Why might the author have decided NOT to do so himself? Could there be a connection to what the poem is about?

...NOW LOOK AT THE REST OF THE POEM

The speaker asks if Picasso mixing red and green is a half-caste canvas.
• Who was Picasso?

There are two other comparisons offered as explanations as to what being ‘half-caste’ means.

• What are they?

• What do you notice about these comparisons?
• Why doesn’t the person being spoken to ever get a word in edgeways?
• What does the speaker appear to think about the label and title - ‘Half-caste’?

Halves...

How many half-things can you find in this poem?

List them in your book

• What do you notice? Why are there so many?

In the second half of the poem, the speaker describes himself as having many half body parts.

• How does this link with the beginning?
• What sort of tone is suggested here?
REPEATED IDEAS

Here are some of the repeated words in the poem:

dream dream explain explain explain explain
eye eye half half half-a half-a half-a half-a
half-caste half-caste half-caste half-caste half-caste half-caste half-caste half-caste
key key mean mean mean mean mean mean mean
mix mix mix say say say
weather weather wha wha wha wha
when when when when when when when when
whole whole you you you you’ll
yu yu yu yu yu yu yu yu yu yu yu yu yu yu yu
yuself yuself yuself yuself

• What do you notice?

‘Explain yuself’ appears four times. Why? Is it aggressive or not?

• Why does the end of the poem start talking about ‘wholes’ and ‘the other half of my story’- (which presumably goes with this story and makes the whole story)?

Tone

Give the following key lines a score from 0-10 indicating the tone or mood.

0 1 2 3 4 5 6 7 8 9 10
Very negative - - - Neutral ----- Very positive
Angry? Detached? Excited?
Confrontational?
Defeated?
Sarcastic?
Pick **three lines** from above (or from within the poem if you prefer) and explain how they show different tones, and suggest different moods within the poem.

**WORDS- EXTENDED METAPHOR**

Throughout the poem, a picture is built up of half a person, which the writer clearly thinks is being implied by calling people ‘half-caste’.

- Get into groups of no more than 7 and prepare **freeze frames** for these parts of the extended metaphor. The rest of the class will try to guess the line- so don’t be too obvious!

1. on one leg
2. listening with the keen* half of your ear
3. looking with the keen* half of your eye
4. I offer you half a hand
5. when I sleep at night I close half an eye
6. when I dream, I dream half a dream
7. When moon begin to glow... I cast...half a shadow

*’Keen’ here, means very sensitive

**Why is the poet spending so much of this poem building an extended metaphor of a half person?**
What does it show about his attitude towards the term ‘half-caste’?

**Alliteration, Assonance, Sibilance, Consonance**

The poem does not seem to linger intentionally on any particular sounds, except perhaps the alliteration of ‘y’ in repeated phrases like ‘explain yu self, wha yu mean when yu say half caste’, but the intention seems more to emphasise the second person, ‘you’, the listener.

- Why might this ‘person’ be mentioned so much?

**RHYTHM AND RHYME**

- Do the short (half) lines make a difference to the way you read the poem?

The sentences that continue on the next line are examples of enjambment.

- There are five sentences that are not enjamed- find them.

- Do you think there is a reason why these sentences are not split by a line break?

There are two half-rhymes and one full rhyme in the poem, find them.

- Why might there be so little full rhyme?
- Do you think half rhymes could be intentional?
- Is there anything special about the full rhyme?

>>> MORE>>>  
http://www.bbc.co.uk/schools/gcsebitesize/english/poemscult/halfcasterev1.shtml

**Poem 2**
Look at these three pictures and predict what this poem may be about. *What era does the car appear to be from?*

**ABOUT: Character and Voice**

Dad parked our Granada, champagne-gold

By our superstore on Blackstock Road

My brother’s eyes scanning the men

Who scraped the pavement frost to the dole

*In pairs, discuss the following questions:*
Who do you think might be speaking?
What can you find out about this speaker from these four lines?
What is ‘the dole’?
Why might the speaker’s brother be ‘scanning’ the men?
What might these men think of the speaker and his family?

The title of the poem is ‘Parade’s End’
‘Parade’ is defined as:

**Noun:** a public procession, especially one celebrating a special day or event.
**Verb:** walk, march or show off something in an attention seeking way.

- Which definition do you think is most suitable? *(If the noun, who are celebrating what? If the verb, what is being shown to get attention?)*
- Why add ‘End’?

‘Parade’s End’ is also the title of a book by Ford Madox Brown about English life during the First World War.

- Can you think of any reason the writer may have quoted this book as his poem’s title?

It doesn’t say why the car was attacked or who did it.
- Can you suggest who attacked the car and why? Are there any clues?

**REPEATED IDEAS**

down down down
our our our our our our
we we we we

- What do you notice about the repeated words?
It is a first person narrative, but never uses the first person ‘I’. Why not?
Compare with ‘Half-caste’. Why might there be much LESS repetition?

Champagne-gold  Blackstock Rd.  White trays
Darkies  Darkened aisles  Throbbing red
Gold to the brown

What do you notice about these words and phrases?
Is there a connection between the colour of the car and anything else in the poem? What is the last word of the poem?
Why do you think the changing colour of the car has made such an impact on the poet?

What idea is built up by - ‘scanning/ safe/ bolted / code/ alarm / precinct / ready for the getaway’

**TONÉ/ MOOD**

Look at the following words and phrases from the first 4 stanzas:

My brother’s eyes scanning the men
Trays swilling kidneys, liver
Clicked the dials of the safe
Bolted two metal bars across the back door
Darkened aisles
Pressed the code for the caged alarm
Throbbing red
Thundering down the graffiti of shutters
Unstoppable pub-roar
What do you notice? How would you describe the tone or mood?

The last stanza seems different from the others in tone. The drama of the first four stanzas has disappeared as their actions are described very unemotionally.

Try re-writing the last stanza to create a mood consonant (fitting) with the rest of the poem.

Eg. Terrified, we ran back to the shop, ripped up the shutter...

Why has the tone gone so flat here?

WORDS
Unusual verbs - what image or idea do you get from the following verbs?

1/ ‘The men who scraped the pavement frost to the dole’
2/ ‘The few who warmed us a thumbs-up’
3/ ‘Council mums...nestled’

Use of Yorkshire dialect

Come op ta Yorsha, mekkin claims on aut theh can
Befoh buggerin off in theh flash caahs!

Translate this into standard English.

Why do you think the poet writes the white ladies’ speech in their accent?
Why does the dialect start from ‘Come’ and not ‘darkies’?
Why is what they say important for the poem’s story?
**Metaphor / word-reversal**

‘Shutters of graffiti’ is a metaphor suggesting the shutters are made of graffiti, ie. there is a lot of it. However, we get ‘graffiti of shutters’

- What is suggested by this?
- What sort of graffiti do you think it is?
- Why might ‘shutters’ be important?

**Alliteration, Assonance, Sibilance, Consonance**

Decide how dramatic or exciting each stanza is; give each a score out of 10.

<table>
<thead>
<tr>
<th>Stanza 1</th>
<th>Stanza 2</th>
<th>Stanza 3</th>
<th>Stanza 4</th>
<th>Stanza 5</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Now match the quotation to the technique:**

<table>
<thead>
<tr>
<th>‘Quote’</th>
<th>Stanza</th>
<th>Technique/ comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dad parked our Granada</td>
<td>1</td>
<td>Alliteration of ‘s’ is quietly dramatic</td>
</tr>
<tr>
<td>Brother’s eyes scanning</td>
<td>1</td>
<td>Assonance of double vowel sound ‘or’ creates an attention-grabbing rhyme- focusing attention on a place</td>
</tr>
<tr>
<td>Scraped the pavement frost</td>
<td>1</td>
<td>Alliteration of ‘sh’ sounds suggests quiet repetition</td>
</tr>
<tr>
<td>Display...against a pane with white trays</td>
<td>2</td>
<td>Strong alliteration of plosive ‘b’ sounds aggressive. Consonance of plosive ‘t’ adds to the effect</td>
</tr>
<tr>
<td>Swilling kidneys, liver</td>
<td>2</td>
<td>Assonance of short ‘i’ sound combined with sibilance creates an unsettling feeling</td>
</tr>
<tr>
<td>Bolted two metal bars across the back door</td>
<td>3</td>
<td>Assonance of long ‘A’ sound creates a rhyming comic feel</td>
</tr>
<tr>
<td>We stood stock still</td>
<td>4</td>
<td>Assonance of long ‘Ar’ sound is calm sounding</td>
</tr>
<tr>
<td>Pub-roar from the John O’Gaunt across the forecourt</td>
<td>4</td>
<td>Sibilance could suggest suspicion</td>
</tr>
<tr>
<td>Returned to the shop, lifted a shutter</td>
<td>5</td>
<td>Consonance of plosive ‘t’ sound is harsh</td>
</tr>
</tbody>
</table>
• What do you notice? Do the harshest sounding phrases occur in the most dramatic sections of the poem or not?

**RHYME**

Like ‘Half-Caste’ there is no fixed rhyme scheme, but there are a few half and full rhymes dotted about.

• Your task is to find your rhyming partner by only saying the words you have in front of you to each person you meet. Listen carefully to the response to see if it is your partner.

• Work out who goes first and who goes second by the meaning of the lines.

• Finally, arrange yourselves so that all rhymes are read in order.

**NO DISCUSSION OR SPEAKING OTHER THAN OF YOUR LINE!**

<table>
<thead>
<tr>
<th>Champagne gold</th>
<th>Blackstock Road</th>
</tr>
</thead>
<tbody>
<tr>
<td>Council mums at our meat display</td>
<td>Nestled against a pane with white trays</td>
</tr>
<tr>
<td>Nestled against a pane with white trays</td>
<td>Loud enough about the way</td>
</tr>
<tr>
<td>The valley of high rise flats</td>
<td>Our cul-de-sac’d semi detached</td>
</tr>
<tr>
<td>The unstoppable pub-roar</td>
<td>The John O’Gaunt across the forecourt</td>
</tr>
<tr>
<td>Lifted a shutter</td>
<td>Carrying pans of cold water</td>
</tr>
<tr>
<td>Carrying pans of cold water</td>
<td>the brown of our former colour</td>
</tr>
</tbody>
</table>
RHYTHM

Compared to ‘Half-Caste’ most lines appear to be of a similar length.

To work out how many beats there are in each line, you need to read the lines slowly and carefully and see where the accents fall.

- Read the first line two different ways and decide which you prefer:

  Strong weak strong weak strong weak strong weak strong
  / / / / / / / / / / /

  Dad parked our Granada, champagne-gold

  Weak strong weak strong weak strong weak strong weak weak
  / / / / / / / / / / /

  Dad parked our Granada, champagne-gold

Version 1 is pentameter (5 beats per line) and version 2 is tetrameter (4 beats per line).

- Read the next line and see which rhythm fits best.
- Which pattern (pentameter or tetrameter) best fits most of the poem?

Five of the stanzas break the pattern on the last line.
- What happens in those last lines?
- Which stanza does not break the pattern?
- Can you see any reason why it does not break the pattern?
- Why might this poem’s rhythm be more predictable than ‘Half Caste’?

>>>MORE>>>  
http://www.bbc.co.uk/dna/collective/A26465790
You have an envelope of words from this poem.

- Different groups should sort the words as follows:
  1. Words class (nouns, proper nouns adjectives, verbs, pronouns)
  2. Positive and negative sounding
  3. Places or people
  4. Words you have heard of, or haven’t heard of
  5. Any patterns you spot

- Your second task is to make predictions about the poem based on your words. Compare each person’s words in your group.

- Two of the words make up the title- can you guess which two?

<table>
<thead>
<tr>
<th>Nouns</th>
<th>Proper Nouns</th>
<th>Adjectives</th>
<th>Verbs</th>
<th>Pronouns</th>
</tr>
</thead>
<tbody>
<tr>
<td>confetti</td>
<td>Belfast</td>
<td>hyphenated</td>
<td>stuttering</td>
<td>I</td>
</tr>
<tr>
<td>riot-squad</td>
<td>Raglan, Inkerman</td>
<td>rapid</td>
<td>blocked</td>
<td>my</td>
</tr>
<tr>
<td>explosion</td>
<td>Odessa</td>
<td>broken</td>
<td>escape</td>
<td>Why</td>
</tr>
<tr>
<td>side streets</td>
<td>Crimea</td>
<td>complete</td>
<td>punctuated</td>
<td>What</td>
</tr>
<tr>
<td>labyrinth</td>
<td></td>
<td>all</td>
<td>trying</td>
<td>Where</td>
</tr>
<tr>
<td>dead-end</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>question-marks</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>exclamation-marks</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>saracen</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>kremlin-2 mesh</td>
<td></td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

- Make some predictions for this poem and title.
<table>
<thead>
<tr>
<th>confetti</th>
<th>Belfast</th>
<th>hyphenated</th>
<th>stuttering</th>
<th>I</th>
</tr>
</thead>
<tbody>
<tr>
<td>riot-squad</td>
<td>trying</td>
<td>rapid</td>
<td>explosion</td>
<td>my</td>
</tr>
<tr>
<td>blocked</td>
<td>broken</td>
<td>Inkerman</td>
<td>escape</td>
<td>side streets</td>
</tr>
<tr>
<td>Why</td>
<td>Odessa</td>
<td>complete</td>
<td>punctuated</td>
<td>What</td>
</tr>
<tr>
<td>labyrinth</td>
<td>Crimea</td>
<td>all</td>
<td>Raglan</td>
<td>Where</td>
</tr>
<tr>
<td>dead-end</td>
<td>question-marks</td>
<td>exclamation-marks</td>
<td>saracen</td>
<td>Kremlin-2 mesh</td>
</tr>
</tbody>
</table>
- Make some notes about what you think each picture represents: What or who do you think this ‘clash’ or ‘collision’ is between?
Repeated Ideas & Words

The poem uses punctuation and writing as a metaphor for things that could happen in a riot, or as a result of a bomb going off.

- Identify what you think each punctuation mark stands for:

<table>
<thead>
<tr>
<th>‘Quotation’</th>
<th>Image</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Raining exclamation marks</td>
<td>!!!</td>
<td></td>
</tr>
<tr>
<td></td>
<td>!!!</td>
<td></td>
</tr>
<tr>
<td></td>
<td>!!</td>
<td></td>
</tr>
<tr>
<td>A fount of broken type</td>
<td>Tm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Fghd</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ghjhgu jk</td>
<td>kjkg</td>
</tr>
<tr>
<td>The explosion. Itself an asterisk</td>
<td>*</td>
<td></td>
</tr>
<tr>
<td>Side streets blocked with stops and colons</td>
<td>...............</td>
<td>. : . : . :</td>
</tr>
<tr>
<td>Every move is punctuated</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A fusillade* of question marks</td>
<td>????</td>
<td></td>
</tr>
</tbody>
</table>

*Fusilade* means a series of shots fired at the same time

- Why do you think the poet uses writing and punctuation to describe a bomb going off in Belfast? Might it have anything to do with ‘I was trying to complete a sentence in my head but it kept stuttering.’
TONE

The first stanza describes the writer’s response to a specific occurrence - the bomb.

- What adjectives would you use to describe the tone or mood in the first stanza?

The second stanza describes the writer’s more general feelings about life in Belfast, Northern Ireland.

- What adjectives would you use to describe the tone or mood here?

Pick out one or two examples or ‘quotations’ for each stanza that support your point.

- Explain your choices to each other, and to the class.
- Now practice writing a PEE paragraph for each stanza.
- PEE(C) Now add a paragraph comparing these points to another poem in the group.

Words
The writer says ‘I was trying to complete a sentence in my head but it kept stuttering...’

- How many examples can you find of very short sentences or broken sentence fragments?
- Why is the writing often so short and broken?
There is a strong sense of place created in the poem by the title and the mentioning of many street names to do with previous ‘British’ wars. Of the four street names (Balaclava, Raglan, Inkerman, Odessa, Crimea), only Odessa and Crimea streets still exist. The others have been renamed.

- Why might ‘Balaclava’ street have been renamed?
- Why do you think the writer lists street names that no longer exist?
- Who names a conquered people’s streets?

‘???’ The poem has many questions in the second stanza.
- Why might this be?

**Alliteration, Assonance, Sibilance, Consonance**

Predictably, there are harsh sounding consonants used in describing the explosion:

‘**Nuts, bolts, nails, car-keys. A fount of broken type.**’

- Underline the harsh consonants.
- Are any of them plosives (most forceful consonant sound made by closing the lips before letting air escape).
- Are some consonants repeated (consonance) - which ones?
- What is the dominant consonance?

However, some softer sounding lines are achieved with assonance and sibilance (plus alliteration in the first example) in the following two lines:

1. ‘All the alleyways and side streets blocked with stops and colons.’
2. ‘A fusillade of question-marks.’
• What vowel sounds are being repeated?
• What do you notice about where both of these softer lines occur?
• Why might the writer be creating softer sounding lines in these places?

**RHYTHM & RHYME**

There is one half rhyme created by assonance in the last line—‘A fusillade of question marks.’ That is it!

But think a little more about what rhyme is - connections, pattern, consonance and agreement.
- Why might this poem lack these qualities?

**STRUCTURE**

The poem has a very dramatic and yet predictable appearance, a long line, followed by an indented very short line.
- Can you see any possible reason or connection to the poem’s meaning?

>>>MORE>>>  
[http://clashesandcollisions.blogspot.co.uk/2011/06/belfast-confetti-ciaran-carson.html](http://clashesandcollisions.blogspot.co.uk/2011/06/belfast-confetti-ciaran-carson.html)
Poem 4

‘Our Sharpeville’ by Ingrid de Kok

(pictured below)

The Sharpeville Massacre was an event in 1960 when police shot and killed 69 protesters.

- What can you tell about this poem from the title and the pictures?
- Does the pronoun ‘our’ make any difference?
- Why do you think seeing the poet might help you understand this poem?
Repeated Ideas & Words

After reading the poem, count the number of personal pronouns ‘I’ or ‘my’. Also count the number of collective pronouns ‘we’ or ‘our’. Now look at the title...

- What do you notice?
- Who is this ‘I’? (Find out as much detail about the speaker as possible, starting with gender, age and race).
- Why might race be hard to detect in this poem?

Tone

- Decide what sort of mood/ atmosphere is created by the following key lines:

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>S1</td>
<td>‘miners...foreign and familiar’</td>
</tr>
<tr>
<td>S1</td>
<td>‘hot arteries...from the heart of the Transvaal mine’</td>
</tr>
<tr>
<td>S2</td>
<td>‘it seemed like a great caravan...remembered from my Sunday School book...danger of the mission...silver stars’</td>
</tr>
<tr>
<td>S3</td>
<td>‘her voice a stiff broom...”they do things to little girls.” ’</td>
</tr>
<tr>
<td>S4</td>
<td>‘...a pool of blood...grew like a shadow...’</td>
</tr>
<tr>
<td>S4</td>
<td>‘the chanting men...were not heroes...but maulers of children...fearful...’</td>
</tr>
<tr>
<td>S5</td>
<td>‘...all I felt was shame...having heard my grandmother lie...backwards...backwards...closed.’</td>
</tr>
</tbody>
</table>
**Words**
This poem is rich in imagery like metaphor, simile and personification.

- For the following imagery, discuss its impact on you.

**A/** ‘Hot arteries from the heart of the Transvaal mine’

**B/** ‘...it seemed like a great caravan moving across the desert to an oasis...’

**C/** ‘Her voice a stiff broom’

**D/** ‘...a pool of blood that already had a living name and grew like a shadow...’

**E/** ‘Walking backwards, called back, I returned to the closed rooms, home.’

**Alliteration, Assonance, Sibilance, Consonance**

Apart from the layout in stanzas, this poem reads very much like prose (normal writing). There is occasional consonance like the alliteration in ‘foreign and familiar’, but overall the language is prose-like, (prosaic).

- Why might the writer present this poem in prose-like writing?
**Rhythm and Rhyme**

Just like ‘Belfast Confetti’, there is no rhyme and no obvious rhythmic pattern, except for a sense of pentameter in stanza 1.

The writer mostly allows each line to be a clause, with stanzas 1 and 2 being long flowing single sentences. This gives a calming effect.

This changes from stanza 3 onwards-

- How does it change?
- What is the effect of having shorter sentences take over?

**Structure**

There are 5 stanzas in all, with the middle stanza (3) being notably shorter than the others.

- Summarise what happens in each stanza.

Eg. *Stanza 1 introduces a young white girl playing. She witnesses lorries of chanting black workers passing by.*

- Suggest why the middle stanza is so different from the others.
- Is it a key moment of the poem, in your opinion, or not?
- The last stanza talks about what she would have seen if she had disobeyed her family- why is this important?

>>>MORE>>>  
Poem 5

• Make a list of all the ways a soldier could be killed in a war.

The title is ‘Exposure’

• What could you be ‘exposed’ to in a war?
• Does the title help you decide what the soldiers are under threat from in this poem?

How might the natural elements and weather be an enemy to a soldier?

• After reading the poem, identify the ‘army of nature’ by finding a quotation for each element.

1. Wind
2. Wind (gusts)
3. The Sun
4. Rain
5. Air
6. Snow
7. Frost

• What do you notice about the way nature is described?
Repeated Ideas

There is a repeated idea of suffering and discomfort and boredom:

Sort these quotations into groups for-
A/ Suffering       B/ Discomfort       C/Boredom

Our brains ache       Wearied       But nothing happens (x4)
Worried       Nervous
Agonies       Misery
Rain soaks       Shivering ranks
We cringe       Is it that we are dying?*

Our ghosts drag home*

On us the doors are closed(x2)       Love of god seems dying
Shrivelling many hands, puckering foreheads crisp
All their eyes are ice

• Which word best sums up Owen’s impression of war: suffering, discomfort or boredom?
• Do you think the soldiers do die when they go home(*), or could there be a second meaning?
• The idea of doors closing is repeated- but does it link to another poem?
Tone

- Look at these words from the poem:

Merciless, drooping, mad, twitching, flickering, poignant, stormy, melancholy, shivering, deathly, pale, forgotten, sunk, innocent, closed, shaking, half-known

- What sort of words are they?
- What would you say they have in common?
- Which word(s) best describe the poem’s tone?

Words

The poem is full of personification, where nature is given human-like characteristics. Eg. ‘winds that knive us’

- Find two other examples
- Why do you think Owen paints a picture of nature being alive and deadly?
- If nature is described as being alive, how are the soldiers described?
Alliteration, Assonance, Sibilance, Consonance

The poem is rich in consonance (repeated sounds), that soften the bleak and depressing mood.

**Sibilance:** ‘Worried by silence, sentries whisper, curious, nervous’

-Why does this sibilance suit this line very well?

**Sibilance building up to alliteration:**

‘...war lasts, rain soaks, and clouds sag stormy.’

-Does this line have a wet kind of sound at all?

**Alliteration:** ‘With sidelong flowing flakes that flock’

-A soft alliteration, suiting the soft yet deadly snow?

If you look carefully, you will find many more examples.

- Why might the sound of the language bring a softness to the poem?
- Why isn’t it more angry in tone and sound?
RHYTHM & RHYME

The rhythm of this poem is uneven and unpredictable, but there is a predictable half-rhyme system within each stanza.

- Find your half-rhyme partner in the classroom and get yourself into the right order, and then find the other pair for your stanza. NO DISCUSSION ALLOWED!

- Can you link this predictable pattern to anything predictable about the poem’s meaning?

- Could there be any reason that one stanza only has a full rhyme? Is there anything different about that stanza?

<table>
<thead>
<tr>
<th>Winds that knive us</th>
<th>Sentries whisper, curious,</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Nervous</td>
</tr>
<tr>
<td>The night is silent</td>
<td>confuse our memory of the salient</td>
</tr>
<tr>
<td>Gusts tugging on the wire</td>
<td>Dull rumour of some other war</td>
</tr>
<tr>
<td>Men among its brambles</td>
<td>Flickering gunnery rumbles</td>
</tr>
<tr>
<td>Dawn begins to grow</td>
<td>Shivering ranks of gray</td>
</tr>
<tr>
<td>Clouds sag stormy</td>
<td>Her melancholy army</td>
</tr>
<tr>
<td>Streak the silence</td>
<td>The wind’s nonchalance</td>
</tr>
<tr>
<td>Shudders black with snow</td>
<td>Flock, pause, and renew</td>
</tr>
<tr>
<td>Feeling for our faces</td>
<td>Where the blackbird fusses</td>
</tr>
<tr>
<td>Snow-dazed</td>
<td>Sun-dozed</td>
</tr>
<tr>
<td>The sunk fires glozed</td>
<td>The doors are closed</td>
</tr>
<tr>
<td>Crickets jingle there</td>
<td>The house is theirs</td>
</tr>
<tr>
<td>Kind fires burn</td>
<td>Therefore, were born</td>
</tr>
<tr>
<td>On child, or field, or fruit</td>
<td>Our love is made afraid</td>
</tr>
<tr>
<td>On this mud and us</td>
<td>All their eyes are ice</td>
</tr>
<tr>
<td>Puckering foreheads crisp</td>
<td>Shovels in shaking grasp</td>
</tr>
</tbody>
</table>
Structure

There are 8 stanzas of 5 lines, but the fifth lines seem disconnected from the stanzas for several reasons:

1/ They do not link to the half-rhyme scheme.
2/ They sometimes repeat themselves so that four of the stanzas are followed by ‘But nothing happens’
3/ The 5th lines are indented and much shorter than all other lines.

Look at those lines in detail:

S1  But nothing happens       S2  What are we doing here?
S3  But nothing happens       S4  But nothing happens
S5  - Is it that we are dying? S6  We turn back to our dying
S7  For love of God seems dying S8  But nothing happens

• What do you notice? What patterns are there?

>>>MORE>>>
http://www.wilfredowen.org.uk/poetry/exposure
Poem 6 - ‘Catrin’

Look at these words from Stanza 1 and 2:

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>S1</td>
<td>Stood, fought, disinfected, wrote, coloured, shouted</td>
</tr>
<tr>
<td>S2 up to line 20</td>
<td>Won, lost, clouded, changed</td>
</tr>
<tr>
<td>S2 from line 20</td>
<td>Am, stand, tightening, trailing, ask, skate</td>
</tr>
</tbody>
</table>

- What kind of words are these?
- What do you notice?
- What changes in line 20- and how might that affect the poem’s meaning?
- In stanza 1, the first two sentences start ‘I can remember you’ - How does this make a difference?

The title, ‘Catrin’, the first line ‘I can remember you, child’ and the poet’s gender, female, make the speaker and person spoken about obvious. What is less obvious is the relationship between the two.

- How does the relationship sound to you? Find evidence.
- How old is Catrin ‘now’?
Repeated Ideas

Here are some repeated words:

Love          Struggle       Remember       Rope

• What do these words tell you about the poem?
• What might the ‘rope’ be a metaphor for?

There is a repeated idea of a struggle to be separate, but also a repeated idea of being connected or co-operation.

• Decide whether the following quotations represent the first or second repeated idea.
• Which line is most important in your opinion? Why?

A/ The people and cars taking turns at the traffic lights
B/ Our first fierce confrontation, the tight red rope
C/ Our struggle to become separate
D/ Neither won nor lost the struggle
E/ Still I am fighting you off, as you stand there
F/ That old rope, tightening about my life, trailing love and conflict
G/ As you ask may you skate in the dark, for one more hour
TONE

The poem expresses the paradox of parenthood: the difficulty of accepting separateness and the bond of motherhood. Consequently the tone/mood is often mixed- as if the writer has ‘mixed feelings’.

Highlight words that suggest conflict/struggle/danger/negativity in one colour, and words that suggest peace/stability/happiness/positivity, in another colour:

1/ I can remember you, child, as I stood in a hot, white room
2/ people and cars taking turn... our first fierce confrontation
3/ tight red rope of love
4/ with the wild, tender circles
5/ Neither won nor lost the struggle
6/ clouded with feelings that changed us both
7/ your rosy, defiant glare
8/ from the heart’s pool...tightening about my life
9/ trailing love and conflict
10/ may you skate in the dark

• What do you notice? Which lines are most important?
Complex emotions and memories are often described metaphorically in this poem. Discuss what you think the following examples of imagery mean or suggest:

A/ As I stood in a hot, White room*
B/ people and cars taking turn at the traffic lights*
C/ Our first fierce confrontation
D/ The tight red rope of love which we both fought over
E/ It was a square environmental blank
F/ coloured the clean walls with the wild, tender circles*
G/ the glass tank clouded with feelings
H/ skate in the dark, for one more hour*

* A, B, F and H could just have literal meanings, but the images are clearly carefully chosen. Could they have been chosen because they seem to represent something to the writer? If so, what?
Alliteration, Assonance, Sibilance, Consonance

In keeping with the tone of the poem, the lines either have soft and peaceful sounds or harder, unsettled type sounds.

- Decide whether the following lines are soft or hard sounding, and make a note of the technique(s):

<table>
<thead>
<tr>
<th>Line</th>
<th>Hard or soft sounding?</th>
<th>Technique(s)?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Room at the window watching</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Taking turn at the traffic lights</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Our first, fierce, confrontation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>As you ask, may you skate</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- Do the sound of the lines match the poem at all?
- Are there any lines where the sound does not match the meaning? Might there be a reason for this?
RHYTHM AND RHYME

The lines are mostly around 7 syllables in length, although some are longer and some are shorter. This suggests tetrameter (four beats per line). The enjambed sentences are a mix of long and medium lengths giving a calm thoughtful feeling, and all are complete ideas, unlike ‘Belfast Confetti’ for example.

- Why might the rhythm be calm and regular, but not entirely predictable? Is there a link to the poem’s meaning?

Stanza one has a repeated ‘ing’ ending to lines 3 and 4, ‘watching - taking’ giving a slight rhyming feel. However, Stanza two contains full internal rhymes ‘strong-long’ and ‘brown hair- defiant glare’.

- Why might stanza two use more rhyme (think about rhyme as a connection)?
- Why might end-of-line rhymes be avoided? Could this link to any of your ideas for the rhythm?

STRUCTURE

How many stanzas? Why? One is bigger than the other? Why?
Could the break between the stanzas represent something in the poem? The longest sentence is the last one. Why?

>>>MORE>>>  
www.bbc.co.uk/schools/gcsebitesize/english_literature/poetclarke/catrinrev1.shtml
Poem 7 - ‘Your Dad Did What?’

Where they have been, if they have been away,
Or what they’ve done at home, if they have not-
You make them write about the holiday.
One writes *My Dad Did*. What? Your Dad did what?

A look at pronouns:

- Who are ‘they’ and ‘them’?
- Who is ‘you’?
- Is the writer ‘you’ or not?
- If the writer is ‘you’, why might they distance themselves by using the 2\textsuperscript{nd} person?

After reading the poem:

- What happened to the child in the holiday?
- What is ironic (unexpected) in the last stanza?
- What makes a good teacher? Is this a good teacher?
- How old are the children?
Repeated Ideas

The idea of questioning and finding out seems to be central to this poem; the title is even a question.

- How many questions (or reported questions) can you find in this poem?
- Why do you think there are so many questions?
- Are there any answers?
- The speaker and reader seem to find the answer together- that the dad died; is there something else that the speaker finds out, that is not mentioned in the poem- perhaps something more general and less about this one boy?

TONE

The poem is about a misunderstanding or misapprehension, and the tone throughout is not the tone created by the whole poem, that the reader feels at the end. The reason for this is that the reader has to work out the problem for themselves.

As expected for a teacher, there are many commands (imperative verbs), questions, negatives and judgements which give the poem a condescending and superior tone.
• For the following lines, decide whether they

1/ are a command 2/ are a question
3/ sound negative 4/ sound judgemental

They may be a combination of these things...

A/ You make them write
B/ Your Dad did what?
C/ That’s not a sentence
D/ Never mind the bell
E/ We stay behind
F/ (You who can count and spell)
G/ All the assignments are complete bar one
H/ This boy seems bright
I/ No change
J/ The ‘E’ you gave him

• How would you describe the tone of this poem?
• How would you describe the tone at the end once the truth is understood?
• What has been leaned and by who?
• Why is the ‘(you who can count and spell)’ line special?
Like the boy’s attempted school work, the language is simple and straightforward. There are no obvious metaphors or similes where a writer tries to describe a feeling or event that is personal to them. Some lines sound like the teacher speaking to class, which is obviously quite simple as the children must be quite young. Even when the line is about what the teacher did or thought, the language is simple, even thoughtless:

‘He says he’s finished, doesn’t want to add anything, hands it in just as it is.’

And yet, the true meaning and emotional content is complex, especially at the end, where the student’s complete writing finishes the poem.

- Why do you think the language is simple?
- Which lines sound like a teacher speaking to class?
- Why do you think the student gets ‘the last word’?
- What obvious difference exists between the child’s writing and the adult’s?
ALLITERATION, SIBILANCE, ASSONANCE, CONSONANCE

Look at lines 4, 5 and 6:

1/ One writes my Dad did. What? Your Dad did what?

2/ That’s not a sentence. Never mind the bell.
   We stay behind until the work is done.

• What do you notice about the underlined letters?
• What sort of sounds (hard or soft) do these letters produce?
• What is the dominant consonance (repeated sound)?
• What is the harshest sound in these lines (it’s a plosive)?
• Might these words have a double meaning?
• How do these sounds complement the tone of the poem at this stage?
RHYTHM & RHYME

This poem uses a very traditional English poetic rhythm.

- Count the syllables
- Read the poem aloud and see if you can see where the accents should fall
- Look at the glossary of terms on page 4 of this pack to see what this is called
- The pattern seems to break down in the last stanza - can you think of a reason why?

The poem has a very strong and predictable rhyme scheme: ABAB

However, the last stanza is different.

- How is it different?
- Why might it be different?
- Why is the final word of the B line important?

STRUCTURE  4 Stanzas each with 4 lines is a very predictable, symmetrical and ‘square’ pattern; the two stanzas in the middle and connected by enjambment, giving a palendromic appearance.

- Does this suggest anything about the poem or speaker?
- How do the first two and last two stanzas differ?

>>>MORE>>> http://poetrystation.org.uk/poems/your-dad-did-what/
POEM 8 - ‘The Class Game’

Look at this ranking of social class used by many organisations today. Every household is judged by the main income earner’s occupation.

- Which are you?

<table>
<thead>
<tr>
<th>Grade</th>
<th>Social class</th>
<th>Chief income earner's occupation</th>
<th>% of population (2008)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>upper ‘middle’ class</td>
<td>Higher managerial, administrative or professional <em>(University Educated)</em></td>
<td>4</td>
</tr>
<tr>
<td>B</td>
<td>middle class</td>
<td>Intermediate managerial, administrative or professional <em>(University Educated)</em></td>
<td>23</td>
</tr>
<tr>
<td>C1</td>
<td>lower middle class</td>
<td>Supervisory or clerical and junior managerial, administrative or professional <em>(University Educated)</em></td>
<td>29</td>
</tr>
<tr>
<td>C2</td>
<td>skilled working class</td>
<td>Skilled manual workers</td>
<td>21</td>
</tr>
<tr>
<td>D</td>
<td>working class</td>
<td>Semi and unskilled manual workers</td>
<td>15</td>
</tr>
<tr>
<td>E</td>
<td>?</td>
<td>Casual or lowest grade workers, pensioners and others who depend on the welfare state for their income</td>
<td>8</td>
</tr>
</tbody>
</table>

- Why might some people disagree with this system of classifying people?
- What would you call social class E?
- Why do you think people prefer to be called ‘upper middle class’ and not ‘upper class’?
- Do you think it is possible to change social classes?
- Are there any other ways of telling someone’s social class?
Repeated Ideas

1/ There is repeated questioning of the reader (12 Question marks!)
   • There is a question repeated (not exactly) four times- find it.
   • What social-class does the writer assume the reader is?
   • Do think this is usually true or not?

2/ There is a repeated comparison of middle-class life and language with working-class life and language
   • Find three examples of working-class/ middle-class opposites

Put them in a table like this-

<table>
<thead>
<tr>
<th>Working-Class</th>
<th>Middle-Class</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

3/ There is repeated reference to place (Liverpool/ Wirral in the North-East) or things associated with that place.
   • What do you think the following are:

A/ I can talk posh... with an ‘olly in me mouth
B/ ‘Tara’
C/ We live in a corpy
TONE

• Which of the following descriptions best suits this poem?

You may feel that one is not adequate...

A/ Resentful and bitter       B/ Sarcastic and ironic
C/ Confrontational and mocking
D/ Humourous or playful       E/ Proud and self-confident

• What about the following lines:

1/ The Class Game
2/ I can talk posh like some
3/ With me second-hand clothes
4/ Or did I drop my unemployment card...
5/ Or is it because my hands are stained with toil?
6/ Say toilet instead of bog...
7/ Well, mate! A cleaner is me mother
8/ And I’m proud of the class that I come from
By using standard English, (associated with the middle-classes), alongside her own dialect, the writer is clearly trying to make a point about spoken language.

- Put each sentence into one of three groups:

<table>
<thead>
<tr>
<th>1/ Liverpool dialect</th>
<th>2/ Standard English</th>
<th>3/ Mixed</th>
</tr>
</thead>
</table>

1/ How can you tell what class I’m from?

2/ I can talk posh like some with an ‘Olly in me mouth down me nose, wear an ‘at not a scarf with me second-hand clothes.

3/ So why do you always wince when you hear me say ‘Tara’ to me ‘Ma’ instead of ‘Bye Mummy dear’?

4/ How can you tell what class I’m from?

5/ ‘Cos we live in a corpy, not like some In a pretty little semi, out Wirral way And commute into Liverpool by train each day?

6/ Or did I drop my unemployment card Sitting on your patio (We have a yard)?

7/ How can you tell what class I’m from?

8/ Have I a label on me head, and another on me bum? [PTO]
9/ Or is it because my hands are stained with toil?

10/ Instead of soft lily-white with perfume and oil?

11/ Don’t I crook me little finger when I drink me tea Say toilet instead of bog when I want to pee?

12/ Why do you care what class I’m from?

13/ Does it stick in your gullet like a sour plum?

14/ Well, mate!

15/ A cleaner is me mother A docker is me brother Bread pudding is wet nelly And me stomach is me belly And I’m proud of the class that I come from.

- What do you notice about the poet’s varying use of English?
- Do you notice any change towards the end?
- Does it make any difference if you compare lines rather than sentences?
- Look at lines 22-25 closely; what do they mean?
- There is little imagery- except ‘my hands are stained with toil’ and ‘like a sour plum’ - what do these images suggest?
- What point is the writer attempting to make about language and social-class?
ALLITERATION, ASSONANCE, SIBILANCE, CONSONANCE

Assonance creates internal rhymes in lines 4/5 (nose/clothes) and 7 (Tara/Ma). The rest of the poem is presenting versions of spoken English, and is therefore more prosaic (un-poetic).

RHYTHM & RHYME

The rhythm is unpredictable with both line and sentence lengths varying quite a lot.

The rhyme, however, is more predictable, with most couplets being full or half-rhymed.

There is one exception - line 5. But even here, it is rhymed with a word in the middle of the previous line.

- What feeling does the extensive rhyme pattern add to this poem (you may want to look back to your thoughts on tone).
- Why might the rhythm be unpredictable?
- Why might the poem feel like it is ‘speeding up’ at the end, with shorter lines and sentences?

STRUCTURE  There is no separation into stanzas; can you see any point to make about this?
In groups of three, imagine you are the following characters in a love triangle:

A/ A Wealthy Lord (Male of course!)

B/ A beautiful but poor woman

C/ Another equally beautiful but poor woman

The Lord will choose one woman to marry

Discuss reasons for his choice and then create a short role-play

The two women could argue and fight for the Lord’s affections!

**Feedback by the Rejected Woman**

The poem is a dramatic monologue and mainly deals with three characters: a rejected poor woman, another poor woman called Kate, and a ‘great’ Lord.

Who is the narrator of this poem?

Who is the audience?

Why do you think Kate gets the title? What does the familial ‘Cousin’ add to the title?

How many instances of ‘you’ ‘me’ and ‘he’ do you think there will be? *(One of the answers is 8, another is 12, and another is 11)*
Still in your groups of three, choose one of the three main characters (Narrator, Kate, Lord) and find out what they did in each stanza.

<table>
<thead>
<tr>
<th>Character chosen:</th>
</tr>
</thead>
<tbody>
<tr>
<td>S1</td>
</tr>
<tr>
<td>S2</td>
</tr>
<tr>
<td>S3</td>
</tr>
<tr>
<td>S4</td>
</tr>
<tr>
<td>S5</td>
</tr>
<tr>
<td>S6</td>
</tr>
</tbody>
</table>
REPEATED IDEAS

• Look for three ‘quotations’ for the following repeated ideas:

A/ Hunting and Possession

B/ Wealth or Poverty

C/ Goodness or Sin

D/ Happiness or Unhappiness:

• Look for two ‘quotations’ for the following repeated ideas:

E/ Nature or animals

F/ Anger
**TONE** - Complete the following table summarising the key events retold by the narrator and the tone in each stanza.

<table>
<thead>
<tr>
<th>What happens in this stanza</th>
<th>Tone and ‘quote’</th>
</tr>
</thead>
<tbody>
<tr>
<td>S1</td>
<td>The narrator describes her poor and care-free life and how a lord pursued her to be his.</td>
</tr>
<tr>
<td>S2</td>
<td></td>
</tr>
<tr>
<td>S3</td>
<td></td>
</tr>
<tr>
<td>S4</td>
<td></td>
</tr>
<tr>
<td>S5</td>
<td></td>
</tr>
<tr>
<td>S6</td>
<td></td>
</tr>
</tbody>
</table>

**How would you describe the overall tone?**
**WORDS**

- Create an image (drawing) for each piece of imagery below. Try to capture the mood and meaning of the lines. Beneath your drawing, write a short explanation. Eg. *The simile ‘he wore me like a silken knot’ suggests she is value-less, like an item of clothing. ‘Knot’ also suggests she is controlled or tied-up.*

<table>
<thead>
<tr>
<th></th>
<th>“He wore me like a silken knot”</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>“He changed me like a glove”</td>
</tr>
<tr>
<td>3</td>
<td>“Who might have been a dove”</td>
</tr>
<tr>
<td>4</td>
<td>“He bound you with his ring”</td>
</tr>
<tr>
<td>5</td>
<td>“I sit and howl in dust”</td>
</tr>
<tr>
<td>6</td>
<td>“You sit in gold and sing”</td>
</tr>
<tr>
<td>7</td>
<td>“You had the stronger wing”</td>
</tr>
<tr>
<td>8</td>
<td>“Your love was writ in sand”</td>
</tr>
</tbody>
</table>

- Why do you think writing about love often goes hand in hand with rich imagery (eg. metaphor and simile)?
**ALLITERATION, ASSONANCE, SIBILANCE, CONSONANCE**

- Decide on a rank order of hard to soft for the examples below
- Does the order fit with the changing tone of the stanzas?
- Link sound techniques to meaning by completing the last column

<table>
<thead>
<tr>
<th>Stanza</th>
<th>Example(s)</th>
<th>How sound matches tone</th>
</tr>
</thead>
<tbody>
<tr>
<td>S1</td>
<td>Contented with my cottage mates</td>
<td>Predictable and strong alliteration of ‘C’ and assonance of short ‘o’ suggests...</td>
</tr>
<tr>
<td>S2</td>
<td>Shameless shameful life/ his play thing</td>
<td>Consonance of ‘sh’ sound suggests... whilst soft assonance of long ‘a’ suggests...</td>
</tr>
</tbody>
</table>
| S3     | Along the lane  
To sit with him on high | Soft consonance of ‘l’ and alliteration of ‘h’ combine to suggest... |
| S4     | Even so I sit and howl in dust/ You sit in gold and sing | Alternating sibilance and harder ‘t’ consonance suggests... |
| S5     | I would have spit into his face/ And not taken his hand | Alliteration of ‘h’ followed by sibilance which builds up to a strong coupled alliteration of ‘h’, suggesting... |
| S6     | Yet I’ve a gift you have not got/ And seem not like to get | Very hard consonance of ‘t’ sound plus alliteration of hard ‘g’ make this stanza... |
The poem is written in a strong and predictable rhythm (referred to in the glossary on pg.3).

- Read 2 or 4 lines several times and see if you can find the best rhythm. If you think the lines suggest a pause, make sure you leave a break!
- As with ‘Parade’s End’ (see below), mark in strong and weak accents:

```
O Lady Kate, my Cousin Kate,
You grow more fair than I:
Dad parked our Granada, champagne-gold
```

- The rhyme scheme always connects the second (or B) line of each couplet, eg. stanza 1 is AB/CB/DB/DB. Sometimes the first line of the couplet is rhymed too, like in Stanza 3: AB/AB/CB/AB
- Map the rhyme scheme for the whole poem; is there any connection to the poem’s meaning?
**Structure**

Predictable couplet-type rhymes, strong and predictable tetramic rhythm, and most of all a folk song type *story*, all give this poem a ballad-like feel.

Every stanza is the same length and each line has a similar rhythm - this gives the poem a unified strength.

- Can this be linked to anything or anyone in the poem?

There are 6 stanzas, each dealing with different subject matter and concentrating on different characters in the love-triangle.

- Put these stanza headings in the right order

A/ How she would have behaved if she were Kate  
B/ About Kate  
C/ What Kate has won and she has lost  
D/ About the speaker/ narrator  
E/ What she has won and the Lord and Kate have lost  
F/ About the Lord

- Is there any good reason to have 6 stanzas?

>>>MORE>>> [http://m.crossref-it.info/textguide/The-poetry-of-Christina-Rossetti/28/1820](http://m.crossref-it.info/textguide/The-poetry-of-Christina-Rossetti/28/1820)
Here is the distinctive shape of this poem’s structure. In between each stanza I have indicated which stanzas are completed by a full-stop, and which run-on (enjambment).

- What predictions can you make about this poem?
- Here are some repeated words: I, he
The poem quotes a Bob Dylan song ‘Blowin’ In The Wind’ from 1962. Dylan’s music was strongly associated with the 1960s US civil rights and Anti-War movement.

Here is the last verse and chorus:

*How many times must a man look up, before he sees the sky?*
*And how many ears must one man have, before he can hear people cry?*
*And how many deaths will it take till we know, that too many people have died?*

The answer my friend is blowing in the wind, the answer is blowing in the wind.

- What phrases or words in the lyrics above sound like they would appeal to ethnic minorities or people against war?
- Back to the poem: how would you describe the man he picked up in Leeds?
- Why is the main character so uncontrollably irritated by him?
- What might his music taste be like?
- In what way does the main character provide an answer ‘blowin’ in the wind’?
Repeated Ideas

Like the contrast between the stressed and violent main character and the peaceful traveller type, the poem alternates between violence and peace quite a lot.

- Decide whether the following lines are peaceful or aggressive in meaning in a table like this:

<table>
<thead>
<tr>
<th>Peaceful</th>
<th>Aggressive</th>
</tr>
</thead>
<tbody>
<tr>
<td>A/</td>
<td>‘The ansaphone kept screaming’</td>
</tr>
<tr>
<td>B/</td>
<td>‘He was following the sun from west to east’</td>
</tr>
<tr>
<td>C/</td>
<td>‘The good earth for a bed’</td>
</tr>
<tr>
<td>D/</td>
<td>‘Once with the head, then six times with the krooklok’</td>
</tr>
<tr>
<td>E/</td>
<td>‘Leant across to let him out’</td>
</tr>
<tr>
<td>F/</td>
<td>‘We were the same age’</td>
</tr>
<tr>
<td>G/</td>
<td>‘He’d said he liked the breeze to run its fingers through his hair’</td>
</tr>
<tr>
<td>H/</td>
<td>‘The outlook for the day was moderate to fair’</td>
</tr>
<tr>
<td>I/</td>
<td>‘You can walk from there’</td>
</tr>
</tbody>
</table>

- Look closely at where the lines occur in the poem so that you see where they fit in, and what is happening.
- Is there anything surprising?
TONE

Apart from ‘Stitch that... you can walk from there’, the narrator never says how he feels about any of the events and never reports anything he said to the other character, which makes his emotions hard to detect, perhaps showing he is emotionally detached, or psychotic?

To help you understand the likely emotions and tone of the narrator, write him a likely thought or piece of “dialogue” in response to the following:

1. One more sick-note, mister, and you’re finished. Fired.
   “...
2. The truth, he said, was blowin’ in the wind, or round the next bend.
   “...

- What is it that creates humour in the last stanza?
- Why is the victim’s last line related after he was ‘let out’ of the car?
- Both ‘leant across to let him out’ and ‘you can walk from there’ convey a similar tone- how would you describe it?
- Is this a humourous poem or not?
One way Armitage creates a humourous and familiar feel to his poetry is by use of **idioms** - well known non-literal phrases, often metaphors, which most people know and use a lot.

- What do you think the following idioms mean:

  A/ **Under the weather**  
  B/ **You’re finished.**  
  C/ **Fired.**  
  D/ **I let him have it**  
  E/ **Stitch that**

- What is the effect of using the idiom ‘let him have it’, rather than the more obvious verbs ‘hit’ or ‘struck’?

‘**Ansaphone**’, ‘**Vauxhall Astra**’, and ‘**krooklok**’ are brand-names.

- Why not use ‘**Answer-phone**’, ‘**hatchback**’ or ‘**steering lock**’?

The poem is a dramatic monologue, ie. written in the 1st person voice ‘**I**’ of a psychopath, and does not use much imagery, except two instances of personification.

- **Find the two examples of personification**
- What do you notice about the two examples?
- Why might the poem not use metaphor or simile?
- Why is the last example of personification quite ironic?
**Alliteration, Assonance, Sibilance, Consonance**

The poem is quite *prosaic*, and apart from the occasional rhymes and dramatic appearance, sounds like everyday speech, which is reinforced by the use of everyday figures of speech (idioms) and everyday items - eg. Vauxhall Astra.

- If the lines were not shaped, would you know this writing was poetry? How?

**RHYTHM & RHYME**

The poem is heavily enjambed, making the rhythm unpredictable and rhyming very unpredictable.

- What are the full rhymes and half-rhymes in this poem?
- Mark internal rhymes (*int*)
- Put a ? if you think the rhyme is weak
<table>
<thead>
<tr>
<th></th>
<th>Full Rhymes</th>
<th>Half Rhymes</th>
</tr>
</thead>
<tbody>
<tr>
<td>S1</td>
<td>Tired (int)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Fired</td>
<td>weather/mister?</td>
</tr>
<tr>
<td></td>
<td>Hired</td>
<td></td>
</tr>
<tr>
<td>S2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>S3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>S4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>S5</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- What connection could there be between an unpredictable rhythm and rhyme and the poem’s meaning?

>>>MORE>>>  
[http://www.universalteacher.org.uk/anthology/simonarmitage.htm#hitcher](http://www.universalteacher.org.uk/anthology/simonarmitage.htm#hitcher)
POEM 11 - ‘The Drum’

- Look at these two groups of words:

<table>
<thead>
<tr>
<th>Group 1</th>
<th>Group 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sound / round</td>
<td>Sound / round</td>
</tr>
<tr>
<td>Yields / fields</td>
<td>Plains / swains*</td>
</tr>
<tr>
<td>Charms / arms</td>
<td>Groans /moans</td>
</tr>
<tr>
<td>Commands / lands</td>
<td>Bestows** / woes</td>
</tr>
</tbody>
</table>

*Swain: young man
** to bestow: to give

- What do you notice about the two groups?
- What predictions can you make about the poem’s meaning and structure?
- Why do you think the title is ‘The Drum’?
- What rhythm do you think would be best for a poem called ‘The Drum’?
Repeated Ideas

The writer describes the effect of ‘that drum’s discordant sound’ on ‘thoughtless youth’ in the first stanza, and on ‘himself’ in the second.

- Make a list of the effects of the drum on ‘thoughtless youth’

- Now make a list of the effects of the drum on him.

- Do you think the poet is speaking as himself or as a persona/character? Give your reasons.

- Why is there a comparison between one person and a group (of ‘thoughtless youth’)?

- Do you get the impression that the speaker of this poem feels ‘himself’ to be in the minority?

The drum’s discordant sound is personified, perhaps as a mouth, in the second stanza: ‘to me it talks...’; there is also personification of ambition and misery.

- If the drum is a mouth, what is ambition and misery?

- How are all three connected?
**TONE**

Look at the poem’s adjectives:

<table>
<thead>
<tr>
<th>S1</th>
<th>S2</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Discordant*)</td>
<td>Discordant</td>
</tr>
<tr>
<td>Thoughtless</td>
<td>Ravaged</td>
</tr>
<tr>
<td>Tawdry**</td>
<td>burning</td>
</tr>
<tr>
<td>Glittering</td>
<td>Ruined</td>
</tr>
<tr>
<td>Foreign</td>
<td>Mangled</td>
</tr>
<tr>
<td></td>
<td>Dying</td>
</tr>
<tr>
<td></td>
<td>human</td>
</tr>
</tbody>
</table>

* Discordant: not in agreement or harmony
** Tawdry: showy but cheap or of poor quality

- Which stanza seems angrier or more passionate?

Now look at the final line of Stanza 1 and Stanza 2:

<table>
<thead>
<tr>
<th>S1</th>
<th>S2</th>
</tr>
</thead>
<tbody>
<tr>
<td>To march, and fight, and fall, in foreign lands.</td>
<td>To fill the catalogue of human woes.</td>
</tr>
</tbody>
</table>

- What tone does each create? Which is the more negative or depressing?
**WORDS**

Look at the verbs in the poem:

<table>
<thead>
<tr>
<th>S1</th>
<th>S2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hate</td>
<td>Hate</td>
</tr>
<tr>
<td>Parading</td>
<td>Parading</td>
</tr>
<tr>
<td>Yields</td>
<td>Talks</td>
</tr>
<tr>
<td>Lures</td>
<td>Bestows</td>
</tr>
<tr>
<td>Sell</td>
<td>Fill</td>
</tr>
<tr>
<td>Commands</td>
<td></td>
</tr>
<tr>
<td>March, fight, fall</td>
<td></td>
</tr>
</tbody>
</table>

- What do you notice about the two stanzas?
- Why might stanza 2 concentrate more on description? (Lots more nouns and adjectives)
- Compare the difference between verbs in Stanza 1 and 2 and the difference between adjectives- what do you notice?
- The verb for dying in Stanza 1 is quite subtle - what is it?
- How is death described in a far more shocking way in stanza 2?
- Why is this difference important?
- Why might ‘hate’ and ‘parading’ be present in both stanzas?
- Why might there be so many ‘and’ conjunctions?
Alliteration, Assonance, Sibilance, Consonance

- What sort of sounds would suit the meaning of this poem?

Listen to the sounds present at the beginning and the end of the poem:

<table>
<thead>
<tr>
<th>Beginning</th>
<th>End</th>
</tr>
</thead>
<tbody>
<tr>
<td>I hate that drum’s discordant sound, Parading round, and round, and round</td>
<td>To fill the [catalogue] of human woes</td>
</tr>
</tbody>
</table>

- What consonances do you notice at the beginning? (Watch out for the letter ‘d’ which can make two sounds depending on its position in a word).
- Apart from ‘catalogue’ in the final line, the words are very... what?
- Why might there be such a contrast from the beginning to the end?
RHYTHM & RHYME

The rhythm of the poem is a steady and mechanical (drum-like!) repeated pattern of 4 beats to a line (lambic tetrameter),

/ / / / , / , / , / , / , / , / , / , / , / , / , / 

I hate that drum’s discordant sound

- until the last line in both stanzas.

- How would you describe the rhythm in the last line of both stanzas?
- Why do you think it is different?
- Is there a connection to the lines ‘round, and round, and round’?

The poem rhymes exclusively in rhyming couplets, although one couplet stands out.

- Which couplet stands out?
- Can you think of any reason that it does so?

STRUCTURE

Both stanzas, although looking at war with a different perspective, have the same appearance on paper; why might this be so?
Poem 12 - ‘O What is that Sound’

Look at the first and last stanzas first of all:

<table>
<thead>
<tr>
<th>S1</th>
<th>S9</th>
</tr>
</thead>
<tbody>
<tr>
<td>O what is that sound which so thrills the ear/ Down in the valley drumming, drumming?/ Only the scarlet soldiers, dear,/ The soldiers coming</td>
<td>O it’s broken the lock and splintered the door/ O it’s at the gate where they’re turning, turning;/ Their boots are heavy on the floor/ And their eyes are burning</td>
</tr>
</tbody>
</table>

- How many differences can you spot?
- How many similarities can you spot?
- How many characters do there appear to be?
- What can you find out about them?
- What predictions can you make about this poem?

In pairs, read the poem - one person as the man, and one as the woman (you will need to decide the order).

- Which lines were the man’s?
- What do you notice at the end?
- Why do you think he left her?
Repeated Ideas

The questioning female always repeats herself, eg. ‘**drumming, drumming? / brightly, brightly?**’.

The answering male, always uses the affectionate noun ‘**dear**’ in his answers.

- What can you tell about the two characters by these repetitions?
- Is the ‘**dear**’ sincere, or not, in your opinion?

TONE

**The progress of the soldiers** is described in detail in each stanza, starting far away ‘down in the valley’- and ending up in the house, after smashing down the door.

- In groups of 5, read the poem again. Be the female, the male and three soldiers. *Notice the woman’s action in s4!*

The soldiers should get nearer and nearer in each stanza, until they are in the house- ‘and their eyes are burning’; the readers should become more and more nervous as they get closer!
WORDS

Each question by the female (and the title) starts with the exclamation ‘O’.

Notice that the last stanza, where the woman is left alone, has two.

- What does this show about the woman?
- Why are there two ‘O’s in the final stanza?

The male’s answers use adverbs that express confidence and certainty at first, but this quickly changes:

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>S1</td>
<td>Only the scarlet soldiers</td>
</tr>
<tr>
<td>S2</td>
<td>Only the sun on their weapons</td>
</tr>
<tr>
<td>S3</td>
<td>Only their usual manoeuvres, dear, or perhaps a warning.</td>
</tr>
<tr>
<td>S4</td>
<td>Perhaps a change in their orders</td>
</tr>
<tr>
<td>S5</td>
<td>Why, they are none of them wounded dear...</td>
</tr>
</tbody>
</table>

- How does ‘perhaps’ change the tone of the male’s line in stanza 3?
- An absence of modifying adverbs perhaps shows a growing realisation of the grim reality in stanza 5 - what is significant about the soldiers’ advance at this stage?
Alliteration, Assonance, Sibilance, Consonance

Look at the first line of the final stanza:

‘O it’s broken the lock, and splintered the door’

- Does the consonance remind you of anything happening in the poem at this stage?

Rhythm & Rhyme

In ‘The Drum’, the last line of each stanza was longer than others, as if there was really much more to war than most people realise (until it’s too late?).

- What do you notice about the last lines in this poem?
- Can you see any explanation of this?

Each stanza has a simple ABAB rhyme scheme, however, as the soldiers get closer in stanzas 5 and 6 the half rhymes care/dear and hair/dear, start to sound very weak.

- Why might that be?
- The full rhymes recover in stanza 9 - why?

Structure & Form:

- What does this poem have in common with Cousin Kate?

>>>MORE>>> http://www.agendapoetry.co.uk/documents/RogerElkinAudenMacNeice.pdf
Poem 13 - ‘Conscientious* Objector’

*Conscientious means wishing to do what is right.

- When might it be right to object, to say “No” because you believe it is right to do so?

Look at the first line:

‘I shall die, but that is all that I shall do for Death.’

- What else could you ‘do’ for death?

Look at these repeated phrases:

I will not tell him
All that I shall do

- What do you notice?
- What predictions can you make?

**REPEATED IDEAS** Death is personified as a horseman, just like the biblical Four Horsemen of the Apocalypse.

- Make a list of all the things Death is described as doing, or wanting to do.
**TONE**

Look at the following lines:

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>S1</td>
<td>...but that is all I shall do...</td>
</tr>
<tr>
<td>S2</td>
<td>But I will not...I will not...</td>
</tr>
<tr>
<td>S3</td>
<td>I will not...I will not...but that is all I shall do...I am not...</td>
</tr>
<tr>
<td>S4</td>
<td>I will not...I will not...</td>
</tr>
</tbody>
</table>

- How would you describe these phrases? What sort of tone do they create in the poem?
- How do they link to the title?

**WORDS**

What sort of death do the following words suggest:

A/ Business in Cuba, business in the Balkans
B/ I will not tell him which way the fox ran
C/ I will not tell him where the black boy hides
D/ I am not on his pay-roll

- There are more than 10 uses of the personal pronoun ‘I’ in this poem- what does this tell you?
Alliteration, assonance, sibilance, consonance

- Look at the first and last line:

  I shall die, but that is all that I shall do for Death.

  Though he promises me much, I will not map him the route to any man’s door.

- How would you describe the sounds of these lines?
- Do they add to the meaning or not?

RHYTHM & RHYME

The poem is very prosaic, with uneven lines and little or no rhyme.

Structure

- What is the value of the first line?
- Why do you think it is a stanza on its own?
- What do you notice about the next 3 stanza lengths?
- Can you suggest any reason for this?
Poem 14 - ‘August 6, 1945’

What do you think this picture shows?

Now read one version of an old children’s rhyme:

*Ladybird, ladybird, fly away home,*

*Your house is on fire,*

*Your children shall burn!*

What connections could there be between the first picture and the nursery rhyme?

This is a poem about the dead, and the people responsible - could it be, in part, an elegy?
More than any other poem, ‘August 6, 1945’ asks us to consider a certain day and its historic significance. Even its title points to its historicity. The only other poem that deals with an important historical event that can be dated is ‘Our Sharpeville’.

- Why isn’t ‘Our Sharpeville’ titled ‘21st March 1960’?
- What difference does it make?

You should be aware, therefore, of some key facts when trying to deal with this poem:

- Only two nuclear bombs have ever been used: ‘Little Boy’ was dropped over the city of Hiroshima, (6th August 1945), and the ‘Fat Man’ over the city of Nagasaki (9th August 1945) - both by the US against Japan at the end of World War II.

- Germany had already surrendered, but Japan fought on. A land invasion was being prepared, but US forces used the atom bombs to -
  i/ prevent loss of life to US soldiers in a land invasion
  ii/ test a new weapon
  iii/ send a clear message to the rest of the world (particularly Russia) about US dominance

- Within four months, the death toll for both cities is estimated to have been 150,000 - 246,000, with roughly 50% dying on the first days.

  Facts concerning Hiroshima only:
  - Radius of total destruction was 1 mile; resulting fire destruction was 4 miles
  - 70,000-80,000 mostly civilians (including women and children) killed immediately
  - Destruction was caused by three elements: the blast, fire, and radiation
  - A blinding flash was accompanied with heat of nearly 4000 degrees centigrade
  - Radiation caused sickness, cancer and death for many years

The UK’s current nuclear weapon system (TRIDENT) is 8 times more powerful.

>>>More info>>>  http://www.cnduk.org/campaigns/no-to-trident
Two families:

1. In the air
The plane ‘Enola Gay’ was named after the pilot’s mother.
The bomb was named ‘Little Boy’

2. On the ground
‘A scarlet girl’ searches for her lost mother

Nature
There are four animals mentioned, as well as flowers - ‘hot white rhododendrons’.

- Why do you think family connections are emphasised?
- What do you think of the bomb’s name?
- The imagery of Marilyn Monroe and ‘eye of his belly’ suggest erotic connotations- could this be a rape?
- What is the significance of the animals?
- Could there be other reasons for the ladybird image at the end?
TONE

Paul Tibbets, the pilot, was perhaps the only member of the crew who fully understood the mission and the bomb’s capacity for indiscriminate destruction. All his life he boasted about his "achievement". During a 1975 interview he said: "I'm proud that I was able to start with nothing, plan it, and have it work as perfectly as it did . . . I sleep clearly every night." In March 2005, he stated, "If you give me the same circumstances, I'd do it again."

- What evidence is there of this uncaring, proud tone in the first two stanzas?
- Find evidence of a completely different tone in stanzas 4 and 5.
- Although Paul Tibbets says he sleeps well, that is not presented at the end of the poem; why not?

WORDS

It is difficult to understand or describe the horror of that day. Fell attempts description with some very interesting imagery:

A/ Went up like an apricot ice
B/ The eye of his belly
C/ Marilyn’s skirts fly over her head for ever*
D/ Like an old shoe sole or mermaid’s tale
E/ People are become as lizards or salamanders

Decide what each of these lines is describing, and what it suggests to you.
*Could C have any connection to line 23?

Look at the adverbs of time ‘before’ (1) and ‘later’ (5)
- Why is so much of the poem focused on ‘later’?
Alliteration, Assonance, Sibilance, Consonance

Stanza 2 contains assonance of the long ‘i’ vowel:

Sky /like/ ice/ eye/ fly

Stanza 4 contains a lot of sibilance:

Later she will walk/ the dust, a scarlet girl/ with her whole stripped skin/ at her heel. Stuck like an old/ shoe sole or mermaid’s tale

• What effect do these sounds make on a reader?
• Do they match the difference in tone at all?

RHYTHM & RHYME

This is free verse with unpredictable rhythms and internal rhymes dotted about, eg. Gay/ Say, Sky/ Fly.

After the 2nd stanza, there is less rhyme.

• Why might the rhythm and rhyme be unpredictable?
• Why might rhyme only appear, if at all, at the beginning of the poem?

STRUCTURE

• Is the shape meant to suggest anything?
• There is only one full stop - look what it is after and suggest a reason for it.
• What happens between stanzas 3 and 4?
POEM 15 - ‘Invasion’

Look at stanza 1

Soon they will come. First we will hear
The sound of their boots approaching at dawn
Then they’ll appear through the mist.

- Who do you think ‘they’ are?
- Who do you think ‘we’ are?
- How would you describe the tone of the first sentence?
- The modal verb ‘will’ is used often, eg. will come/ will appear—what is the effect of this on the reader?

REPEATED IDEAS

There is a repeated image of fear, death and certain defeat.

Sort these lines into those headings:

<table>
<thead>
<tr>
<th>FEAR</th>
<th>DEATH</th>
<th>CERTAIN DEFEAT</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

A The sound of their boots/ B They’ll appear through the mist
C Death-bringing uniforms / D Guns and tanks pointing forward
E Rusty guns/ F Short-lived freedom/ G We will lose
H Blood will cover our roads/ I [blood] will creep into our dreams
J We’ve lost this war before it has begun
TONE

The tone seems very bleak and hopeless, but perhaps there is a slight change at the end-

‘Keep your head down and stay indoors’

- Do you find anything slightly positive about this advice?

WORDS

Take a look at the verbs:

<table>
<thead>
<tr>
<th></th>
<th>Come, hear, approaching, appear</th>
</tr>
</thead>
<tbody>
<tr>
<td>S2</td>
<td>March, pointing</td>
</tr>
<tr>
<td>S3</td>
<td>Confronted, took(for granted)</td>
</tr>
<tr>
<td>S4</td>
<td>Lose, cover, mix, creep</td>
</tr>
<tr>
<td>S5</td>
<td>Keep, stay, lost, begun</td>
</tr>
</tbody>
</table>

- Sort the verbs into two lists- one for the invaders, and one for the defenders. You will need to look at the lines containing the verbs carefully to make your decision.

- What do you notice?
Alliteration, Assonance, Sibilance, Consonance

Comment on the following:

S1   We will hear...then they’ll appear
S3   Rusty guns... Boiling blood
S4   Lose this war...cover our roads...water,
S4   it will creep into our dreams

• Which, by using harsher consonants, or plosives, (b/d/g/p/t/k) sounds
  the most aggressive?
• Is the poem softer sounding than you might imagine? If so, why might
  this be?

RHYTHM & RHyme

Like ‘August 6,1945’ this is free verse with unpredictable line length
and occasional internal rhyme, again at unpredictable locations.
• What comment can be made about this?

STrUCTURE

The number of lines in each stanza are 3/3/4/3/2
• Could this be significant? Is anything special about the longest
  stanza - 3?

>>>MORE>>> http://www.poetryarchive.org/poetryarchive/singlePoet.do?poetId=13036
Poem Silhouettes

Excuse me standing on one leg
I'm half-
caste
Explain yuself
wha yu mean when you say half-
caste
yu mean when picasso
mix red an green
is a half-
caste canvas/
explain yuself
wha yu mean when you say half-
caste
yu mean when light an shadow
mix
in de sky
is a halh-
caste weather/
well in dat case
england weather
nearly always half-
caste
in fact some o dem cloud
half-
caste till dem overcast
so spiteful dem don't want de sun pass
ah rass/
explain yuself
wha yu mean when you say half-
caste
yu mean T
chaikovsky
sit down at dah piano
an mix a black key
wid a white key
is a half-
caste symphony/
Explain yuself
wha yu mean Ah listening to yu wid de keen
half of mih ear
Ah lookin at yu wid de keen
half of mih eye
and when I'm introduced to yu
I'm sure you
'll understand
why I offer yu half-
a-hand
an when I sleep at night
I close half-
a-eye
consequently when I dream
I dream half-
a-dream
an when moon begin to glow
I half-
caste human being
cast half-
a-shadow
but yu must come back tomorrow
wid the whole of yu
an de whole of yu mind
an I will tell yu
de other half
of my story
Dad parked our Granada, champagne-gold
By our superstore on Blackstock Road,
My brother's eyes scanning the men
Who scraped the pavement frost to the dole,
One 'got on his bike'
over the hill
Or the few who warmed us a thumbs-up
For the polished recovery of our re-sprayed car.
Council mums at our meat display
Nestled against a pane with white trays
Swilling kidneys, liver and a sandy block
Of corned beef, loud enough about the way
Darkies from down south
Come op ta Yorksha, mekkin claims on aut theh can
Befoh buggrin off in theh flash caahs!
At nine, we left the emptied till open,
Clicked the dials of the safe. Bolted
Two metal bars across the back door
(with a new lock). Spread trolleys
At ends of the darkened aisles. Then we pressed
The code for the caged alarm and rushed
The precinct to check it was throbbing red.
Thundering down the graffiti of shutters
Against the valley of high-rise flats.
Ready for the getaway to our cul-de-sac'd
Semi-detached, until we stood stock-still:
Watching the car-skin pucker, bubbling smarts
Of acid. In the unstoppable pub-roar
From the John O'Gaunt across the forecourt.
We returned up to the shop, lifted a shutter,
Queued at the sink, walked down again.
Three of us, each carrying pans of cold water.
Then we swept away the bonnet-leaves
From gold to the brown of our former colour.
Suddenly as the riot squad moved in, it was raining exclamation marks,
Nuts, bolts, nails, car-keys. A fount of broken type. And the explosion.
Itself - an asterisk on the map. This hyphenated line, a burst of rapid fire…
I was trying to complete a sentence in my head but it kept stuttering,
All the alleyways and side streets blocked with stops and colons.
I know this labyrinth so well - Balaclava, Raglan, Inkerman, Odessa Street
- Why can't I escape? Every move is punctuated. Crimea Street. Dead end again.
I was playing hopscotch on the slate when miners roared past in lorries, their arms raised, signals at a crossing, their chanting foreign and familiar, like the call and answer of road gangs across the veld, building hot arteries from the heart of the Transvaal mine.

I ran to the gate to watch them pass. And it seemed like a great caravan moving across the desert to an oasis I remembered from my Sunday School book: olive trees, a deep jade pool, men resting in clusters after a long journey, the danger of the mission still around them and night falling, its silver stars just like the ones you got for remembering your Bible texts.

Then my grandmother called from behind the front door, her voice a stiff broom over the steps: 'Come inside; they do things to little girls.' For it was noon, and there was no jade pool. Instead, a pool of blood that already had a living name and grew like a shadow as the day lengthened.

The dead, buried in voices that reached even my gate, the chanting men on the ambushed trucks, these were not heroes in my town, but maulers of children, doing things that had to remain nameless. And our Sharpeville was this fearful thing that might tempt us across the wellswept streets.

If I had turned I would have seen brocade curtains drawn tightly across sheer net ones, known there were eyes behind both, heard the dogs pacing in the locked yard next door.

But, walking backwards, all I felt was shame, at being a girl, at having been found at the gate, at having heard my grandmother lie and at my fear her lie might be true. Walking backwards, called back,
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 masses in the east her melancholy army attacks once more in ranks on shivering ranks of gray, but nothing happens.

Sudden successive flights of bullets streak the silence. Less deathly 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-stared, 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; nor 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.

To-night, this frost will fasten on this mud and us, shrivelling many hands, puckering foreheads crisp. The burying-party, picks and shovels in shaking grasp, pause over half-known faces. All their eyes are ice, but nothing happens.
As I stood in a hot, white Room at the window watching The people and cars taking Turn at the traffic lights. I can remember you, our first Fierce confrontation, the tight Red rope of love which we both Fought over. It was a square Environmental blank, disinfected Of paintings or toys. I wrote All over the walls w ith my Words, coloured the clean squares With the wild, tender circles Of our struggle to become Separate. We want, we shouted, To be two, to be ourselves. Neither won nor lost the struggle In the glass tank clouded with feelings Which changed us both. St ill I am fighting You off, as you stand there With your straight, strong, long Brown hair and your rosy, Defiant glare, bringing up From the heart's pool that old rope, Tightening about my life, Trailing love and conflict, As you ask may you skate In the dark, for one more hour.

Where they have been, if they have been away, or what they've done at home, if they have not – you make them write about the holiday. One writes My Dad did. What? Your Dad did what? That's not a sentence. Never mind the bell. We stay behind until the work is done. You count their words (you who can count and spell); all the assignments are complete bar one and though this boy seems bright, that one is his. He says he's finished, doesn't want to add anything, hands it in just a s it is. No change. My Dad did. What? What did his Dad? You find the 'E' you gave him as you sort through reams of what this girl did, what that lad did, and read the line again, just one 'e' short: This holiday was horrible. My Dad did.
How can you tell what class I'm from?
I can talk posh like some
With an 'Olly in me mouth
Down me nose, wear an 'at not a scarf
With me second-
hand clothes.
So why do you always wince when you hear
Me say 'Tara' to me 'Ma' instead of 'Bye Mummy
dear'?
How can you tell what class I'm from?
'Cos we live in a corpy, not like some
In a pretty little semi, out Wirral way
And commute into Liverpool by train each day?
Or did I drop my unemployment card
Sitting on your patio (We have a yard)?
How can you tell what class I'm from?
Have I a label on me head, and another on me bum?
Or is it because my hands are stained with toil?
Instead of soft lily-
white with perfume and oil?
Don't I crook me little fi nger when I drink me tea
Say toilet instead of bog when I want to pee?
Why do you care what class I'm from?
Does it stick in your gullet like a sour plum?
Well, mate! A cleaner is me mother
A docker is me brother
Bread pudding is wet nelly
And me stomach is me belly
And I'm proud of the class that I come from.
I was a cottage-maiden
Hardened by sun and air,
Contented with my cottage-mates,
Not mindful I was fair.

Why did a great lord find me out
And praise my flaxen hair?
Why did a great lord find me out
To fill my heart with care?

He lured me to his palace—
Woe's me for joy thereof—
To lead a shameless shameful life,
His plaything and his love.

He wore me like a golden knot,
He changed me like a glove:
So now I moan an unclean thing
Who might have been a dove.

O Lady Kate, my Cousin Kate,
You grow more fair than I:
He saw you at your father's gate,
Chose you and cast me by.

He watched your steps along the lane,
Your sport among the rye:
He lifted you from mean estate
To sit with him on high.

Because you were so good and pure
He bound you with his ring:
The neighbours call you good and pure,
Call me an outcast thing.

Even so I sit and howl in dust
You sit in gold and sing:
Now which of us has tenderer heart?
You had the stronger wing.

O Cousin Kate, my love was true,
Your love was writ in sand:
If he had fooled not me but you,
If you stood where I stand,
He had not won me with his love
Nor bought me with his land:
I would have spit into his face
And not have taken his hand.

Yet I've a gift you have not got
And seem not like to get:
For all your clothes and wedding-ring
I've little doubt you fret.

My fair-haired son, my shame, my pride,
Cling closer, closer yet:
Your sire would give broad lands for one
To wear his coronet.
I'd been tired, under the weather, but the ansaphone kept screaming. One more sick note, mister, and you're finished. Fired. I thumbed a lift to where the car was parked. A Vauxhall Astra. It was hired. I picked him up in Leeds. He was following the sun to west from east with just a toothbrush and the good earth for a bed. The truth, he said, was blowin' in the wind, or round the next bend. I let him have it on the top road out of Harrogate—once with the head, then six times with the krooklok in the face—and didn't even swerve. I dropped it into third and leant across to let him out, and saw him in the mirror bouncing off the kerb, then disappearing down the verge. We were the same age, give or take a week. He'd said he liked the breeze to run its fingers through his hair. It was twelve noon. The outlook for the day was moderate to fair. Stitch that, I remember thinking, you can walk from there.

I hate that drum's discordant sound, parading round, and round, and round: to thoughtless youth it pleasure yields, and lures from cities and from fields, to sell their liberty for charms of tawdry lace, and glittering arms; and when Ambition's voice commands, to march, and fight, and fall, in foreign lands. I hate that drum's discordant sound, parading round, and round, and round: to me it talks of ravaged plains, and burning towns, and ruined swains, and mangled limbs, and dying groans, and widows' tears, and orphans' moans; and all that Misery's hand bestows, to fill the catalogue of human woes.
O what is that sound which so thrills the ear
Down in the valley drumming, drumming?
Only the scarlet soldiers, dear,
The soldiers coming.

O what is that light I see flashing so clear
Over the distance brightly, brightly?
Only the sun on their weapons, dear,
As they step lightly.

O what are they doing with all that gear,
What are they doing this morning, morning?
Only their usual manoeuvres,
dear,
Or perhaps a warning.

O why have they left the road down there,
Why are they suddenly wheeling, wheeling?
Perhaps a change in their orders, dear,
Why are you kneeling?

O haven't they stopped for the doctor's care,
Haven't they reined their horses, horses?
Why, they are none of them wounded, dear,
None of these forces.

O is it the parson they want, with white hair,
Is it the parson, is it, is it?
No, they are passing his gateway, dear,
Without a visit.

O it must be the farmer
that lives so near.
It must be the farmer so cunning, so cunning?
They have passed the farmyard already, dear,
And now they are running.

O where are you going? Stay with me here!
Were the vows you swore deceiving, deceiving?
No, I promised to love you, dear,
But I must be leaving.

O it's broken the lock and splintered the door,
O it's the gate where they're turning, turning;
Their boots are heavy on the floor
And their eyes are burning.
I shall die, but that is all that I shall do for Death.
I hear him leading his horse out of the stall; I hear the clatter on the barn-floor.
He is in haste; he has business in Cuba, business in the Balkans, many calls to make this morning.
But I will not hold the bridle while he cinches the girth.
And he may mount by himself; I will not give him a leg up.
Though he flick my shoulders with his whip, I will not tell him which way the fox ran.
With his hoof on my breast, I will not tell him where the black boy hides in the swamp.
I shall die, but that is all that I shall do for Death; I am not on his pay-roll.
I will not tell him the whereabouts of my friends nor of my enemies either.
Though he promises me much, I will not map him the route to any man's door.
In the Enola Gay five minutes before impact he whistles a dry tune.
Later he will say that the whole blooming sky went up like an apricot ice.
Later he will laugh and tremble at such a surrender, for the eye of his belly saw Marilyn's skirts fly over her head for ever.
On the river bank, bees drizzle over hot white rhododendrons.
Later she will walk the dust, a scarlet girl with her whole stripped skin at her heel, stuck like an old shoe sole or mermaid's tail.
Later she will lie down in the flecked black ash where the people are become as lizards or salamanders and, blinded, she will complain: Mother you are late, so late.
Later in dreams he will look down shrieking and see ladybirds, ladybirds.
Soon they will come. First we will hear
the sound of their boots approaching at dawn
then they’ll appear through the mist.
In their death-bringing uniforms
they will march towards our homes
their guns and tanks pointing forward.
They will be confronted by young men
with rusty guns and boiling blood.
These are our young men
who took their short-lived freedom for granted.
We will lose this war, and blood
will cover our roads, mix with our
drinking water, it will creep into our dreams.
Keep your head down and stay in doors—
we’ve lost this war before it has begun.