

This term we are studying two units: The Weird and Wonderful World of Victorian Britain and the poetry of World War One.

For these two units, you will be assessed on:

Reading: You will be given a poem and an extract from one of the short stories you have studied. You will be given some shorter 'warm up' questions and then a longer essay style question.

You will be assessed on your ability to demonstrate the following skills:

Skill 1: To understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text

2: To deduce, infer or interpret information, events or ideas from texts

Skill 3: To identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level

Skill 4: To explain and comment on writers' use of language, including grammatical and literary features at word and sentence level

Skill 5: To identify and comment on writers' purposes and viewpoints, and the overall effect of the text on the reader

Skill 6: To relate texts to their social, cultural and historical traditions

If you complete your classwork to a good standard, your best revision resource is your exercise book. These web pages also have helpful summaries and tests:

WW1 Poetry: <u>https://www.bbc.co.uk/bitesize/guides/z8kyg82/revision/2</u>

General: <u>https://www.bbc.co.uk/bitesize/topics/zs8nv4j</u>

Writing: You will be given a range of persuasive and creative tasks inspired by the themes studied within your poetry and gothic units.

You will be assessed on your ability to demonstrate the following skills:

Skill 1: To write imaginative, interesting and thoughtful texts

Skill 2: To produce texts which are appropriate to task, reader and purpose

Skill 3: To organise and present whole texts effectively

Skill 4: To construct paragraphs and cohesion within and between paragraphs

Skill 5: To vary sentences for clarity, purpose and effect, whilst writing with technical accuracy of syntax and punctuation

Skill 6: To select appropriate and effective vocabulary, using the correct spelling

Here are some helpful revision resources:

Creative and Persuasive Writing: https://www.bbc.co.uk/bitesize/topics/zywfbk7

https://www.bbc.co.uk/bitesize/topics/zn8tkmn

https://www.educationquizzes.com/ks3/english/

SPAG: https://www.bbc.co.uk/bitesize/topics/z7vdy9q

Recommended Reading List

	Read	Star Rating	Rev	iew done
The Breadwinner – Deborah Ellis		****	☆	
(Un)arranged Marriage – Bali Rai	🗖	****	☆	
Holes – Louis Sachar		****	*	
Out of Bounds – Beverley Naidoo	🔲	****	*	
The Edge – Alan Gibbons		****	*	
The Dark Beneath – Alan Gibbons		****	*	
The Village by the Sea –Anita Desal	···· 🗖	****	*	
Persepolis (graphic novel) – Marjane Satr	api. 	****	*	
Asylum – Rachel Anderson		****	☆	
The Bone Sparrow – Zana Fraillon		****	*	
Refugee Boy – Benjamin Zephaniah		****	*	
Now is the Time for Running – M. Williams	🔲	****	☆	
Buffalo Soldier – Tanya Landman		****	*	
Oranges in No Man's Land – Elizabeth La	ird	***	*	
A Little Piece of Ground – Elizabeth Laird.		****	*	
Lies We Tell Ourselves – Robin Talley		***	*	
Blood Brothers – Willy Russell (Play)		***	*	
Ambitious Reads	Read	Star Rating		Review done
To Kill a Mockingbird – Harper Lee		xxxx	хx	
Animal Farm – George Orwell		****	*	
The Grapes of Wrath – John Steinbeck	······ 🗋	***	*	
The Crucible – Arthur Miller		****	*	
The Great Gatsby – F. Scott Fitzgerald		****	*	
Let the Circle be Unbroken – Mildred Tay	lor	****	1	
Roll of Thunder, Hear my Cry – M. D. Taylo	or	፟፟፟፟፟፟፟፟፟፟፟፟	र के	
Go Tell it to the Mountain – James Baldwi	n		त्रि	
I Know Why The Caged Bird Sings – M. An	gelou.	****	ক	
And Still I Rise – Maya Angelou (poetry)		****	*	
Purple Hibiscus - Chimamanda Ngozi Adi	chie .] ☆☆☆☆	त्रेत	
Things Fall Apart - Chinua Achebe] *****	र के	
Never Let me Go - Kazuo Ishiguro			*	
Oranges Aren't The Only Fruit – J. Winters	son 🗌] *****	**	

Don't forget to write a review and recommend a book which you've enjoyed!



LIFE IN VICTORIAN BRITAIN AS A CHILD - use the

information you learned in class to complete this table:

	VICTORIAN BRITAIN	TODAY
		TODAT
CLOTHES		
FOOD		
SCHOOL		
SCHOOL		
PUNISHMENTS		
TRANSPORT		
WORK AGE		

Life in Victorian Britain was _____ for children. If you were poor, you had no _____ to play with. School was expensive, so most children grew up without being able to _____ or write. Instead, children were sent to work in the _____ or the cotton mills as early as the age of five or six. These places were _____ and children were often injured or even killed in accidents. The food was often very poor and a lot of children became _____ because of a poor diet. Clothes were made of rough ______ or tweed and were itchy and uncomfortable. Both children and adults had to ______ everywhere if they couldn't afford transport.

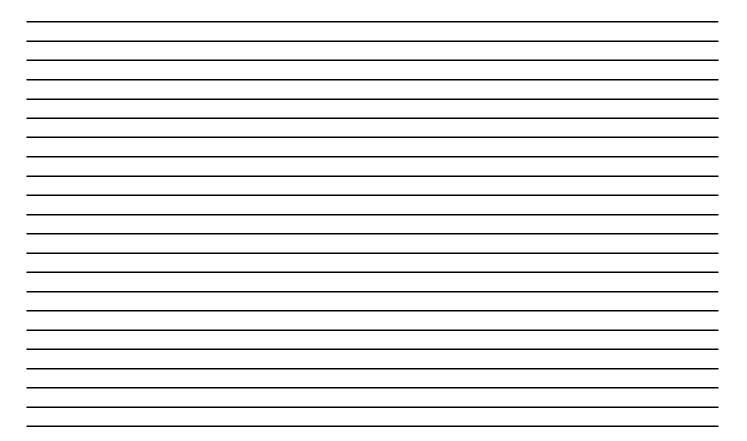
WALK	DANGEROUS	ILL	MINES	HARD
	READ	COTTON	TOYS	

Background Information

Evidence about children's working conditions comes from a range of sources such as photographs, government reports, written interviews, letters from factory owners, newspaper reports and illustrations from the time. For this reason, much is known about the typical life of child workers in England during the Industrial Revolution. Use the following fact sheet to help you understand the 'typical' working routine of a child in a factory. Remember however, that conditions would have varied depending on a number of factors.



Write a diary entry for a Victorian child working in a factory:



Victorian Vocabulary List

abase: cause to feel shame

abstruse: difficult to understand

addle: mix up or confuse

admonition: a firm rebuke

aghast: struck with fear, dread, or consternation

ardour: feelings of great warmth and intensity

austere: of a stern or strict bearing or demeanour

bacchanalian: used of riotously drunken merrymaking

bauble: cheap showy jewellery or ornament

beguile: attract; cause to be enamoured

behemoth: someone or something that is abnormally large and powerful

buffoon: a person who amuses others by ridiculous behaviour

bugaboo: an imaginary monster used to frighten children

cadaverous: of or relating to a corpse

caricature: a representation of a person exaggerated for comic effect

chagrin: strong feelings of embarrassment

clairvoyance: apparent power to perceive things not present to the senses clandestine: conducted with or marked by hidden aims or methods

conundrum: a difficult problem

corpulent: excessively fat

decorum: propriety in manners and conduct

decrepitude: a state of deterioration due to old age or long use

derision: the act of treating with contempt

discomfit: cause to lose one's composure

disconsolate: sad beyond comforting; incapable of being soothed

disinter: dig up for reburial or for medical investigation

dotage: mental infirmity as a consequence of old age

effulgence: the quality of being bright and sending out rays of light

egregious: conspicuously and outrageously bad or reprehensible

ennui: the feeling of being bored by something tedious

ethereal: characterized by lightness and insubstantiality

euphony: any pleasing and harmonious sounds exacerbate: make worse fastidious: giving careful attention to detail felicity: pleasing and appropriate manner or style fete: an elaborate party, often outdoors fetid: offensively malodorous gaze: a long fixed look gesticulation: a deliberate and vigorous motion of the hands or body glutinous: having the sticky properties of an adhesive gossamer: a gauze fabric with an extremely fine texture harangue: a loud bombastic declamation expressed with strong emotion hauteur: overbearing pride with a superior manner toward inferiors hypocritical: professing feelings or virtues one does not have idiosyncrasy: a behavioural attribute peculiar to an individual imbibe: take in liquids immolation: killing or offering as a sacrifice incipient: only partly in existence; imperfectly formed ineffable: defying expression or description inimitable: matchless juxtaposition: the act of positioning close together laconic: brief and to the point lethargic: deficient in alertness or activity manumit: free from slavery or servitude mendicant: a pauper who lives by begging mien: a person's appearance, manner, or demeanour mollify: cause to be more favourably inclined morass: a soft wet area of low-lying land that sinks underfoot necromancy: conjuring up the dead, especially for prophesying nonplussed: filled with bewilderment obstreperous: noisily and stubbornly defiant pallid: deficient in colour suggesting physical or emotional distress paradox: a statement that contradicts itself paroxysm: a sudden uncontrollable attack partisan: a fervent and even militant proponent of something

patrician: a person of refined upbringing and manners pendulous: hanging loosely or bending downward peregrination: traveling or wandering around pernicious: exceedingly harmful petulantly; in an easily irritated or annoyed manner phantasmagorical: characterized by fantastic and incongruous imagery placid calm and free from disturbance prodigious great in size, force, extent, or degree punctilious: marked by precise accordance with details quaff: swallow hurriedly or greedily or in one draught rapture: a state of being carried away by overwhelming emotion revel: take delight in reverie: an abstracted state of absorption ruminate: reflect deeply on a subject runic: relating to characters from an ancient alphabet sanctimonious: excessively or hypocritically pious sanguine: confidently optimistic and cheerful scythe: an edge tool for cutting grass suavity: the quality of being charming and gracious in manner supercilious: having or showing arrogant disdain or haughtiness symposium: a meeting for the public discussion of some topic taper: diminish gradually torpid: in a condition of biological rest or suspended animation trepidation: a feeling of alarm or dread unfeigned: not pretended; sincerely felt or expressed venerable: profoundly honoured verdant: characterized by abundance of vegetation and green foliage virtuoso: someone who is dazzlingly skilled in any field volition: the act of making a choice voluminous: large in capacity or bulk waylay: wait in hiding to attack wont: an established custom zeal: a feeling of strong eagerness

Victorian Vocabulary Tasks

Learn how to spell some of these words and ask your parents or carers to test you.

See how many of these words you can use in a sentence – it must make sense!

Challenge yourself –can you use at least one of these words every day in conversation?

Write 10 sentences each containing at least two of these words.

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Major challenge – can you write a Victorian poem using 20 of these words?

Read this extract from the short story *The Sea Raiders* by H.G. Wells and answer the questions below.

Mr. Fison, torn by curiosity, began picking his way across the wave-worn rocks, and finding the wet seaweed that covered them thickly rendered them extremely slippery, he stopped, removed his shoes and socks, and rolled his trousers above his knees. His object was, of course, merely to avoid stumbling into the rocky pools about him, and perhaps he was rather glad, as all men are, of an excuse to resume, even for a moment, the sensations of his boyhood. At any rate, it is to this, no doubt, that he owes his life.

He approached his mark with all the assurance which the absolute security of this country against all forms of animal life gives its inhabitants. The round bodies moved to and fro, but it was only when he surmounted the skerry of boulders, I have mentioned, that he realised the horrible nature of the discovery. It came upon him with some suddenness.

The rounded bodies fell apart as he came into sight over the ridge, and displayed the pinkish object to be the partially devoured body of a human being, but whether of a man or woman he was unable to say. And the rounded bodies were new and ghastly-looking creatures, in shape somewhat resembling an octopus, with huge and very long and flexible tentacles, coiled copiously on the ground. The skin had a glistening texture, unpleasant to see, like shiny leather. The downward bend of the tentacle-surrounded mouth, the curious excrescence at the bend, the tentacles, and the large intelligent eyes, gave the creatures a grotesque suggestion of a face. They were the size of a fair-sized swine about the body, and the tentacles seemed to him to be many feet in length. There were, he thinks, seven or eight at least of the creatures. Twenty yards beyond them, amid the surf of the now returning tide, two others were emerging from the sea.

Their bodies lay flatly on the rocks, and their eyes regarded him with evil interest; but it does not appear that Mr. Fison was afraid, or that he realised that he was in any danger. Possibly his confidence is to be ascribed to the limpness of their attitudes. But he was horrified, of course, and intensely excited and indignant, at such revolting creatures preying upon human flesh. He thought they had chanced upon a drowned body. He shouted to them, with the idea of driving them off, and finding they did not budge, cast about him, picked up a big rounded lump of rock, and flung it at one.

And then, slowly uncoiling their tentacles, they all began moving towards him — creeping at first deliberately, and making a soft purring sound to each other.

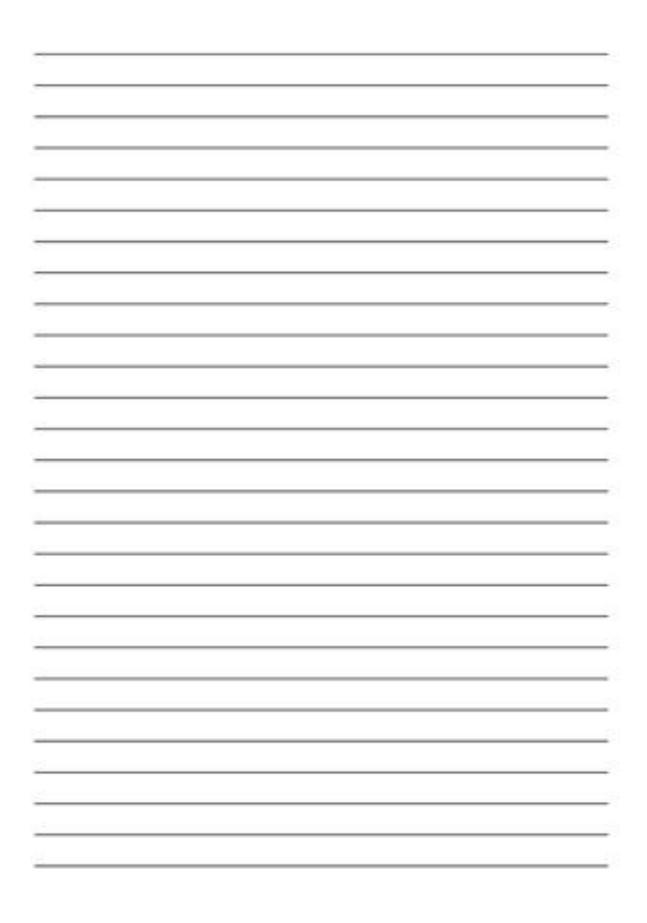
Rendered = made Skerry – mound Excrescence - growth

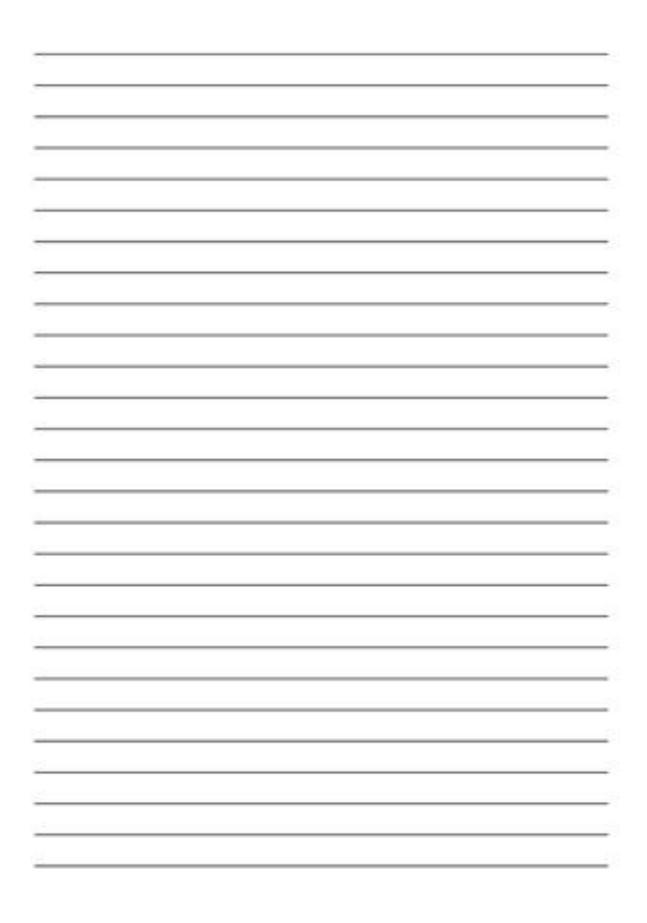
Questions:

Q1		Read the third paragraph phrases that describe what	carefully and write out any at the creatures look like.
Q2		Quickly sketch a picture of using descriptions from the	
Q3		Which of the following e	xtracts from the text contains a simile? Copy the correct answer.
	i)	And the rounded bodies	were new and ghastly looking creatures
1	ii)	The skin had a glistening	texture, unpleasant to see, like shiny leather.
1	iii)	Their bodies lay flatly on	the rocks, and their eyes regarded him with evil interest;
1		They were the size of a fa	
Q4 Q5		that tell you about with the	e text that give you the impression ntelligent as humans.
Q6		Write out any parts of the	e text that tell you about how the creatures move.
Q7		Which row of the table su move and what effect the	ms up how the creatures movement achieves?
	ſ	How the creatures move	Effect this achieves
	i)	Very slowly	Makes the reader feel sad
	ii)	Very quickly	Makes the text funnier
	iii)	Very slowly	Builds up suspense
ī	iv)	Very quickly	Builds up suspense

Q8

In the extract from *The Sea Raiders*, how does the writer convey the horror of the situation to the reader? Write half a page, using the questions on this page for help.





Model Answers

- Q1 rounded bodies
 - new and ghastly looking creatures
 - in shape somewhat resembling an octopus
 - with huge and very long and flexible tentacles
 - The skin had a glistening texture, unpleasant to see, like shiny leather
 - tentacle-surrounded mouth
 - They were the size of a fair-sized swine
 - the tentacles seemed to him to be many feet in length

Q2

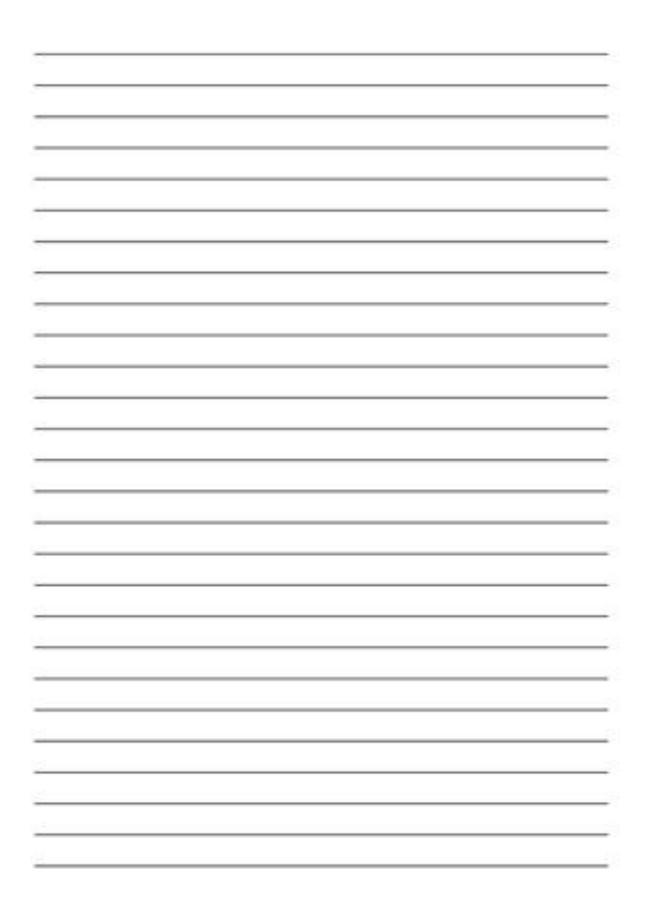


Any picture that looks a bit like this is fine.

- Q3 ii) The skin had a glistening texture, unpleasant to see, like shiny leather.
- Q4 it does not appear that Mr Fison was afraid, or that he realised that he was in any danger
 - his confidence is to be ascribed to the limpness of their attitudes
 - he was horrified, of course, and intensely excited and indignant
- Q5 large intelligent eyes
 - · their eyes regarded him with evil interest
 - making a soft purring sound to each other
- Q6 moved to and fro
 - · emerging from the sea
 - The rounded bodies fell apart
 - slowly uncoiling their tentacles, they all began moving towards him
 - · creeping at first deliberately
- Q7 iii) Very slowly Builds up suspense
- Q8 Your answer could include the following points:
 - The writer describes the creatures as "ghastly looking".
 - The writer uses the simile that the creatures' skin had a "glistening texture, unpleasant to see, like shiny leather", which makes them sound very ugly.
 - The creatures move slowly, which builds up suspense and makes the creatures seem more menacing.
 - The writer says that Mr Fison is "horrified" at seeing the creatures.
- The writer uses personification in phrases like "their eyes regarded him with evil interest" to show that the creatures are intelligent, which makes them seem more horrific.

Creative Writing Practice

0	/riting stories is a ne step closer to v	skill that impro writing that be	oves with p st-selling n	ractice. These qu ovel you've alway	lestions should help you s wanted to write.
Q1	A good story follo	ows a good str	ucture. Pu	ut these parts of a	story in the right order.
i)	a satisfying endir	ng which ties u	ip all the lo	oose ends	
ii)	a gripping openir	ng to the story			5"
iii)	an exciting devel	opment in the	plot		
Q2				nd write your ow grab the reader's	
i)	horror	iii) fa	iry tale	v)	science fiction
ii)	adventure	iv) cr	rime	vi)	historical
23				st two different wa one has been don	
a)	The woman oper	ned the door to	the cellar	.	
а) Trembling with	fear, the woma	an slowly p	ulled open the doo	or to the dark cellar.
	Unaware of the	horrors that a	waited her	, the woman flung	open the door to the ce
b)	The soldiers sat s	cared in the tr	enches.		
c)	The spaceship wa	as flying towar	ds the plan	net.	
d)	She thought she l	heard footsteps	s so she loo	oked behind her.	
e)	The avalanche he	eaded for the c	limbers.		
Q4	Match the follow	ing poor endin	ngs with a n	nore interesting alt	ernative from the box:
a)	They won the ba	ttle.	d)	They sailed off ir	nto the sunset.
b)	They were togeth	er again at last		They never caug	
c)	The storm ended		f)	The innocent ma	
	"You will never The boat, silhor	insisted that he defeat me!" ca uetted against t	e didn't do ackled the the sunset, austed sold	it; now, finally, jus vampire, and vanis carried the two lov liers were finally v	



Model Answers

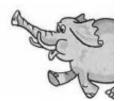
- Q1 ii) a gripping opening to the story iii) an exciting development in the plot
 - i) a satisfying ending which ties up all the loose ends
- Q2 Any three reasonable answers.
- Q3 Any reasonable answers, for example:
 b) The soldiers cowered in the damp trenches, fear written all over their faces.
 Ears ringing with the sound of explosions, the soldiers took cover in the trenches, scared for their lives.
 - c) The spaceship hurtled towards the burning planet, spinning out of control. In the far reaches of a distant galaxy, a lone spaceship was making a dangerous journey towards an unknown planet.
 - d) She froze, and glanced behind her into the shadows, convinced she had heard footsteps. Suddenly she heard a noise; someone, or something, was following her.
 - e) Roaring like an express train, the snow charged down the mountainside towards the stricken climbers. There was nothing the climbers could do as the avalanche, a white wall of doom, came thundering towards them.
- Q4 a) They won the battle. After days of struggle, the exhausted soldiers were finally victorious.
 - b) They were together again at last. They were together again at last, but for how long?
 - c) The storm ended. The streets were flooded and fallen trees lined the road, but at last it was over.
 - d) They sailed off into the sunset. The boat, silhouetted against the sunset, carried the two lovers to their destiny.
 - e) They never caught the monster. "You will never defeat me!" cackled the vampire, and vanished into the darkness.
 - f) The innocent man was released. He had always insisted that he didn't do it; now, finally, justice had been done.

Persuasive Writing Practice

- Q1 Which of the following are tricks you can use to make your writing more persuasive? Choose one or more from options i)-v) and write them down.
 - Keep your writing polite. Don't intentionally offend people who disagree with your views.
 - ii) Use humour, contrast and repetition to put people off your main point.
 - iii) Use descriptive words to emphasise your points.
 - iv) Get the reader on your side by saying "us" and "we".
 - v) Back up your points with elephants.
- Q2 Rewrite the following sentences, changing the language to make them sound less vague and more convincing.
 - People should maybe think about the effect smoking could have on their health.
 - b) One question we might ask is, "If the government have evidence about why we should eat spinach, would they mind sharing it with us?"
 - c) If you don't want to go on the trip, it's probably best if you ask your mother to write a letter to the teacher explaining why.
- Q3 Using adjectives makes your writing more persuasive, and adjectives work really well in groups of three. Copy down the sentences and fill in the blanks with adjectives.

e.g. We need to keep the local park; it is peaceful, beautiful and unique.

- a) I enjoy swimming because it is relaxing, fun and ______.
- c) We all know that homework is ______, and ______
- Q4 Copy out the following sentences, underlining the parts where you think the author is trying to be persuasive.
 - a) How can you allow these poor, desperate people to go without food for any longer?
 - b) Some people are living in a fantasy world and don't know how normal people live. They seem to think that everyone has enough money to spend on whatever they please.
 - c) Their team is disorganised, unmotivated and unprepared.
 - d) If you love theme parks as much as we do, we know that you'll have the time of your life here at Dizzyworld — you'll never want to leave!



1111/1/

There's more -

than one possible

answer for =

You can't ignore other people's points of view. To argue that your opinion is right, you need to say why other opinions are wrong — without getting rude or personal.

- Q5 Are the following paragraphs persuasive, or not? Explain each of your answers.
 - a) You could vote for Claire Harris if you want to see an improvement in employment and a clamping down on crime in the local area. She introduced the Young Offenders Scheme. On the other hand, you could vote for Edward Jones. He has agreed to increase spending on health and education.
 - b) You should vote for Claire Harris because she is intelligent, honest and cares about the local area. Her scheme to help young offenders back into employment has been a major success and is the envy of other constituencies. People backing Edward Jones forget the appalling crime and unemployment rates which this constituency suffered the last time he was in power.
- Q6 Use the evidence from the boxes below to make two properly backed-up paragraphs, following on from the opening lines **a**) and **b**).
 - a) The death penalty should not be reintroduced in Britain.
 - b) The death penalty should be reintroduced in Britain.

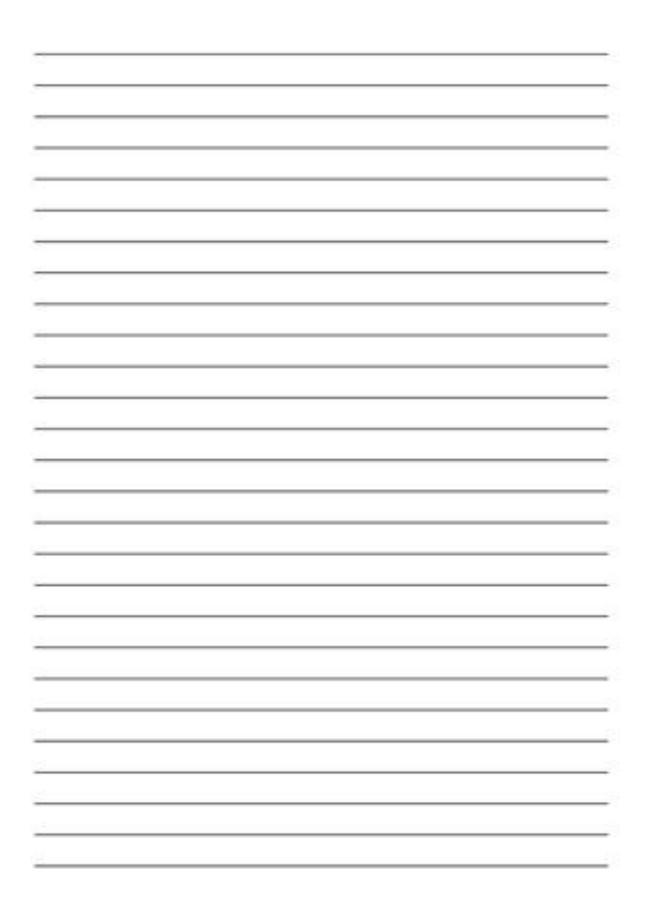
Keeping people in prison costs the government money — on buildings, staff, food and healthcare. People who have committed horrific crimes and are sentenced to life imprisonment are wasting government resources.

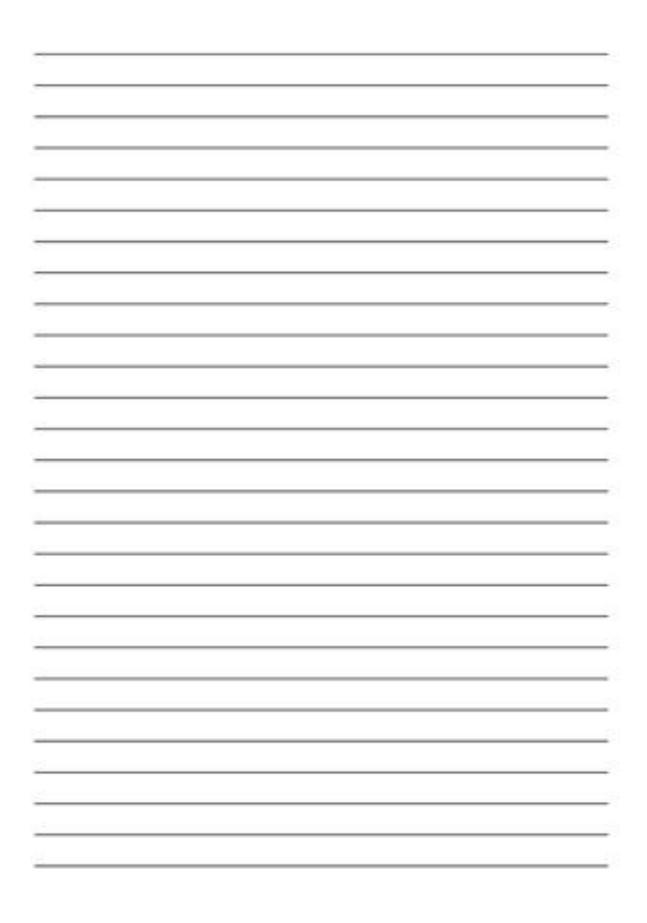
Lord Justice Hodgeman has said on this issue, "Although I have great faith in the British legal system, we should not lie to ourselves that it is infallible." Reintroducing the death penalty would also act as a deterrent to criminals. It would show them that the legal system in Britain is strong and it won't let them get away lightly with their crimes.

There have been several recent cases in Britain where long-serving prisoners have been found innocent because of new evidence. If we had the death penalty in Britain, these people would have been wrongly executed long ago.

Q7 Write a short article for your school newsletter arguing either that cars should be allowed in the school playground or that cars should be banned from the school playground. Mention all of the points from the table below in your article.

Why Cars Should be Allowed in the Playground	Why Cars Shouldn't be Allowed in the Playground
It's hard for teachers to find other parking nearby.	They increase the amount of noise outside school.
It's the safest place for teachers to leave their cars.	Children might be run over and injured or killed.
As long as people drive slowly it should be safe.	There will be less space for children to play and exercise.





Model Answers

- Q1 i) Keep your writing polite. Don't intentionally offend people who disagree with your views.
 - iii) Use descriptive words to emphasise your points.
 - iv) Get the reader on side by saying "us" and "we".
- Q2 a) People need to think about the effect smoking has on their health.
 - b) The only question we have to ask is, "If the government really has evidence about why we should eat spinach, why don't they tell us what it is?"
 - c) If you don't want to go on the trip, you must ask your mother to write a letter to the teacher explaining why.
- Q3 Any reasonable answers, for example:a) I enjoy swimming because it is relaxing, fun and healthy.
 - b) It's important to read the newspapers because they are thought-provoking, informative and interesting.
 - c) We all know that homework is fascinating, inspiring and exciting.
- Q4 a) <u>How can you</u> allow these <u>poor, desperate</u> people to go without food <u>any longer?</u>
 - b) Some people <u>are living</u> in a <u>fantasy world</u> and don't know how normal people live. They <u>seem to think</u> that everyone has enough money to spend on whatever they please.
 - c) Their team is <u>disorganised</u>, <u>unmotivated</u> and <u>unprepared</u>.
 - d) If <u>you love</u> theme parks as much as we do, we know that you'll have <u>the time of your life</u> here at Dizzyworld — <u>you'll never want to</u> <u>leave1</u>

Page 61—Writing to Persuade and Argue

- Q5 a) Paragraph (a) is not persuasive because it offers a fairly balanced view of the two candidates. It gives good points of both Claire Harris and Edward Jones.
 - b) Paragraph (b) is persuasive because it tries to persuade the reader that Claire Harris is the better candidate. It describes three of her good qualities for emphasis — that she is "intelligent, honest and cares about the local area." Her policies are praised, while in comparison her rival Edward Jones's track record is criticised.

Q6 a) Any reasonable answer, for example: The death penalty should not be reintroduced in Britain:

There have been several recent cases in Britain where long-serving prisoners have been found innocent because of new evidence. If we had the death penalty in Britain these people would have been wrongly executed long ago.

Lord Justice Hodgeman has said on this issue, "Although I have great faith in the British legal system, we should not lie to ourselves that it is perfect."

b) Any reasonable answer, for example: The death penalty should be reintroduced in Britain:

Keeping people in prison costs the government money — on buildings, staff, food and healthcare. People who have committed horrific crimes and are sentenced to life imprisonment are wasting government resources.

Reintroducing the death penalty would also act as a deterrent to criminals. It would show them that the legal system in Britain is strong and it won't let them get away lightly with their crimes.

Q7 Any reasonable answer, for example: Against cars:

Despite protests from some parents and teachers, cars are still allowed in our school playground. This is a terrible hazard and we need to ask ourselves how much longer it can be allowed to continue.

The strongest argument against cars being allowed in the playground is that they are dangerous. Children run around in the playground, and the risk of an accident is high. There are several examples of children being run over and killed in school playgrounds. These tragedies are horrendous for the schools and families, and an appalling thing for other children to witness.

Some people argue that by driving slowly they can avoid having an accident. This is a misguided attitude. People are often killed or badly injured by cars driving as slowly as 20 mph.

Another important reason for wanting to keep cars out of the playground is that they take up a lot of space. The playground is a useful area for children to run around, socialise and exercise. If they are kept in a small area of the playground, then their breaktimes will be less healthy and stimulating.

Cars also increase the noise outside the school. This can be distracting for students during lessons, especially during tests.

In conclusion, teachers and parents who complain that there is no other space to park, or that their cars aren't safe elsewhere, aren't thinking about the safety and health of the children they claim to care for. We must support the campaign to keep cars out of the playground for good.

WW1 Poetry



War has always inspired poetry. It has been around for as long as there have been wars, one of the oldest examples being '*The Illiad*' by an ancient Greek poet called Homer. This poem depicted the Trojan wars (and the famous *Trojan Horse*) and was composed around 750 BC, roughly well over two thousand years ago.

War poetry brings history to life by telling us the private thoughts of men and women who have experienced conflict between nations.

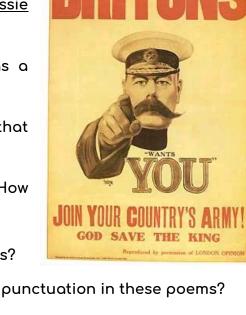
Some of the most famous poems and plays written in the English language about war were '*Henry V*' by Shakespeare, about the battle of Agincourt in 1415 and, '*The Charge of the Light Brigade*'by Alfred Tennyson about the Crimean War in the 1850s. These are all stories of heroism and glory and depict the bravery of the soldiers.

However, World War One saw a complete change in the way wars were fought and the attitudes towards them. More advanced technology saw death on a huge scale and there were nearly a million British casualties. In total over 8.5 million men were killed during the 'Great War'. This in turn created a new breed of poets such as Wilfred Owen and Siegfried Sassoon, who wrote in protest of the war and its dire conditions. This study pack concentrates on the poetry written during the First World War for this reason.

At the beginning of the war in August 1914, people had no idea of the scale and length of the conflict they were to be involved in and people were eager to enlist in a war that they though would be over by Christmas.

Look at the poems on the next two pages by Jessie Pope, who wrote for the Daily Mail newspaper.

- 1. How would these poems make you feel as a young person whose country was at war?
- 2. Are there any phrases from these poems that would make you feel a certain way? Why?
- 3. What do you think the poet feels about war? How does that make you feel?
- 4. Why do you think the poet wrote these poems?



- 5. What is the effect of repetition of words and punctuation in these poems?
- 6. These poems made many soldiers angry after they had been to the front, in particular Wilfred Owen. Why do you think this might be?

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<u>'The Call'</u> By *Jessie Pope (1914)*

Who's for the trench— Are you, my laddie? Who'll follow French— Will you, my laddie? Who's fretting to begin, Who's going out to win? And who wants to save his skin— Do you, my laddie?

Who's for the khaki suit— Are you, my laddie? Who longs to charge and shoot— Do you, my laddie? Who's keen on getting fit, Who means to show his grit, And who'd rather wait a bit— Would you, my laddie?



Who'll earn the Empire's thanks— Will you, my laddie? Who'll swell the victor's ranks— Will you, my laddie? When that procession comes, Banners and rolling drums— Who'll stand and bite his thumbs— Will you, my laddie?



<u>'Who's For The Game?'</u> By *Jessie Pope (1916)*

Who's for the game, the biggest that's played, The red crashing game of a fight? Who'll grip and tackle the job unafraid? And who thinks he'd rather sit tight?

Who'll toe the line for the signal to 'Go!'? Who'll give his country a hand? Who wants a turn to himself in the show? And who wants a seat in the stand?

Who knows it won't be a picnic – not much-Yet eagerly shoulders a gun? Who would much rather come back with a crutch Than lie low and be out of the fun?

Come along, lads – But you'll come on all right – For there's only one course to pursue, Your country is up to her neck in a fight, And she's looking and calling for you.





<u>'The Soldier'</u>

f I should die, think only this of me: That there's some corner of a foreign field That is for ever England. There shall be In that rich earth a richer dust concealed;
A dust whom England bore, shaped, made aware, Gave, once, her flowers to love, her ways to roam;
A body of England's, breathing English air, Washed by the rivers, blest by suns of home.

And think, this heart, all evil shed away, A pulse in the eternal mind, no less Gives somewhere back the thoughts by England given; Her sights and sounds; dreams happy as her day; And laughter, learnt of friends; and gentleness, In hearts at peace, under an English heaven.

~Rupert Brooke, 1914





<u>Note:</u>

Rupert Brooke never experienced front-line combat, but was sailing for Gallipoli in Turkey with the British Mediterranean Expeditionary Force when he contracted blood poisoning from a mosquito bite. He died on 23rd April 1915 (St George's Day), aged 27, and was buried on the island of Skyros, in an olive grove chosen by his friend William Denis Browne (who was killed at Gallipoli two months later).

> Why might his view of war be quite naïve?

Poetic Techniques

Ν	G	Е	G	Ν	М	Е	Υ	В	W	U	т	V	н	Q
G	0	S	Ρ	0	А	Е	Ν	R	W	С	S	F	G	F
Υ	Ζ	Ι	Q	Т	В	Ν	Т	F	F	U	G	0	U	Ν
С	F	Ρ	Т	Т	А	В	F	А	J	R	T	Ζ	Ρ	А
Q	S	F	Ζ	А	J	Е	Ζ	Х	Ρ	Υ	С	Ρ	Ι	Н
А	Q	U	Н	R	С	F	S	Х	G	Н	R	Е	Т	F
Q	Х	S	D	Е	T	Ι	R	0	S	Т	0	К	М	R
U	Q	Х	L	Т	S	Ρ	F	В	J	Ρ	Ζ	R	Ρ	J
Ι	Т	Ζ	В	Т	V	В	I	Ι	0	Q	Ν	V	U	Т
М	Q	J	М	L	Ζ	Ν	Υ	Т	Ν	Е	Ζ	Q	L	W
А	L	Ι	Х	L	V	Н	А	U	G	0	М	Т	А	К
G	L	F	Т	А	К	М	С	Т	J	В	S	Υ	W	Q
Е	Ρ	А	S	S	0	Ν	А	Ν	С	Е	Ζ	R	Н	К
R	D	Х	Υ	Ν	М	Н	Т	Υ	Н	R	Ι	В	Е	R
Υ	F	Ζ	0	J	V	Ρ	G	W	А	0	С	L	В	Ρ

- A _____ is a comparison between two things. We can recognise a ----- by the presence of <u>like</u> or <u>as</u>.
- A _____ is more difficult to understand. It suggests a comparison between two things that are not really alike. For example: "John was a lion"
- _____ is achieved by repeating the same sound or letter at the beginning of two or more words in the same sentence or line. For example: "gravelly ground".
- _____ is the repetition of the vowel sounds of two or more words in the same sentence. For example "sound ground".
- The technique where words imitate the sound of the word they are describing is called ______ For example "splash, clash, babble, gurgle".
- _____ is where the words of the poet create a picture in the reader's head. This is a very personal thing for the reader.
- _____ is when a thing or object is given human qualities. For example "The crying wind"
- ______ is the where the words are similar in sound, especially in respect to the last syllable. For example "All lost things lie under closing <u>water</u>, in that lake with the poor man's <u>daughter</u>."

•_____ is the perception of sounds heard with respect to time. The 'beat' of the poem when it is read aloud.

Understanding Similes and Metaphors

Task:

Draw the image. Underneath your picture, explain whether this is a metaphor or a simile and why you think the poet has chosen this image.

1. The boxer had an iron fist.	2. The birds on the telegraph wire looked like music notes on a page.
3. The car shot through the night like a bullet.	4. Her eyes were still, blue ρools.
5. A simile of your choice.	6. Now a metaphor of your choice.

1. The teacher was a raging lion.	2. He was as big as a house.
This is a simile / metaphor. The poet has chosen it because	This is a simile / metaphor. The poet has chosen it because
3. His eyes blazed with anger	4coughing like hags
This is a simile / metaphor. The poet has chosen it because	This is a simile / metaphor. The poet has chosen it because
5. A simile of your choice (something is like something else).	6. Now a metaphor of your choice (something is something else).
I chose this simile because	I chose this metaphor because



Poet Fact File



Name:	Siegfried Sassoon
Date of Birth:	8 th September 1886
From:	Weirleigh, near Paddock Wood in Kent
Education:	Marlborough School, then Clare College
	Cambridge University.
Served with:	Sassoon enlisted as a cavalry trooper in the
	Sussex Yeomanry
	He then became an officer in the Royal Fusiliers.
Rank:	Company Commander
Where Served:	The Somme, Palestine, St Floris
Medals:	The Military Cross
Wounds:	Lots of minor wounds, known as 'Mad Jack' for the
	risks he would take.
	Spent some time in Craiglockhart Hospital while
	the authorities decided what to do with him when
	he protested against the war, where he met
	Wilfred Owen. A head wound at St Floris.
Date of Death:	1967
Some Poems Written:	How to Die, The General, The Hero
Style of Poetry:	Sharply against the war and the people in
. ,	charge, a satiric edge.
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Name:	Wilfred Owen
Date of Birth:	18 th March 1893
From:	Plas Wilmot, Oswestry
Education:	Birkenhead Institute and at Shrewsbury Technical School
Served with:	Enlisted in 3/28 th London Regiment Then commissioned into Manchester Regiment and served with both the 2 nd and 5 th Battalion.
Rank:	Lieutenant
Where Served:	The Somme, Serre, Beaurevoir-Fonsomme Line, Sambre-Oise Canel
Medals:	The Military Cross
Wounds:	Concussion at the Somme Shell Shock, stayed at Craiglockhart Hospital where he met Sassoon
Date of Death:	4 th November 1918
Some Poems Written:	Disabled, Strange Meeting, Mental Cases
Style of Poetry:	Lyrical, longer poems that protest against the war by highlighting the soldiers' conditions.

Research Task

On the previous page, you have discovered the basic facts about the two most famous First World War poets. However, there were lots of poets who were equally well known and important.

Your task is for your group of three or four to present your research about your chosen poet to the class. You can either do this orally using a poster you have made or using PowerPoint.

Remember: don't copy chunks of text from the Internet onto a PowerPoint presentation. This must be your work, the Internet is a tool for information and PowerPoint is a presentation and prompt tool. The words you write and say:

MUST BE YOUR OWN!

Poets:

- Rupert Brooke
- Robert Graves
- > Joseph Lee> Edward Thomas
- Isaac Rosenberg
- Ivor Gurney
- Jessie Pope
- Margaret Postgate-Cole
- David Jones



You must fill in a grid for your poet, like the ones made for Wilfred Owen and Siegfried Sassoon (obviously, if the person didn't serve in the army, you can find out other information instead).



You can also find a picture of the person, a cover of a book of their poetry and you could read out one of their poems to the class.

The following web sites below are very useful, just be careful how you type them:

http://www.poetryfoundation.org/features/articles/detail/70139

http://www.firstworldwar.com/poetsandprose/

Imagery in Poetry

One of the objectives of a successful poem is to create pictures into the mind of the reader of important images and issues they want to convey. The imagery in war poetry is very important as they want the reader to understand the suffering they have witnessed and experienced.

- > Look at the poems below and choose one you connect with.
- Using some plain paper, draw some of the images you find have an impact on you, or that you think the poet is trying to make you see.

You can either do one large picture, or several small images, dotting words or lines around your picture/s from the poem to show what you are illustrating.

'In Flanders Fields'

In Flanders fields the poppies blow

Between the crosses, row on row

That mark our place; and in the sky

The larks, still bravely singing, fly

Scarce hear amid the guns below.

We are the Dead. Short days ago We lived, felt dawn, saw sunset glow, Loved and were loved, and now we lie In Flanders fields.

'Anthem for Doomed Youth'

What passing-bells for these who die as cattle?

- Only the monstrous anger of the guns.

Only the stuttering rifles' rapid rattle

Can patter out their hasty orisons.

No mockeries now for them; no prayers nor bells;

Nor any voice of mourning save the choirs, -

The shrill, demented choirs of wailing shells;

And bugles calling for them from sad shires.

'The Falling Leaves'

November 1915

Today, as I rode by, I saw the brown leaves dropping from their tree In a still afternoon, When no wind whirled them whistling to the sky, But thickly, silently, They fell, like snowflakes wiping out the noon; <u>Wilfred Owen BBC Documentary</u> ← Hyperlink on digital version

Wilfred Owen is the second most studied English poet but who is the first?

What is the title of Wilfred Owen's most famous poem?

Who was assassinated on the streets of Sarajevo?

What date did Britain enter the war?

What height and weight was Wilfred Owen?

What sound influenced the rhythm of Owen's poetry?

What is trench-foot?

What happens to your feet if you get trench-foot?

What was the name of Owen's friend that was killed?

What was shellshock?

What was the cause of shellshock?

What was one of the early treatments for shellshock?

Where was Owen sent to recover from shellshock?

Which other famous poet did he meet there?

What poem did he help him with?

How many days before the end of WW1 was Owen killed?

When did his mother receive the news that he had been killed?

<u>'Dulce et Decorum est' ← Hyperlink on digital version</u> Christopher Eccleston's reading)



Bent double, like old beggars under sacks, Knock-kneed, coughing like hags, we cursed through sludge, Till on the haunting flares we turned our backs And towards our distant rest began to trudge. Men marched asleep. Many had lost their boots But limped on, blood-shod. All went lame, all blind; Drunk with fatigue; deaf even to the hoots Of tired, outstripped Five-Nines that dropped behind.

Gas! GAS! Quick, boys! – An ecstasy of fumbling, Fitting the clumsy helmets just in time; But someone still was yelling out and stumbling, And flound'ring like a man in fire or lime... Dim, through the misty panes and thick green light, As under a green sea, I saw him drowning.

In all my dreams, before my helpless sight, He plunges at me, guttering, choking, drowning.

If in some smothering dreams you too could pace Behind the wagon that we flung him in, And watch the white eyes writhing in his face, His hanging face, like a devil's sick of sin; If you could hear, at every jolt, the blood Come gargling from the froth-corrupted lungs, Obscene as cancer, bitter as the cud Of vile, incurable sores on innocent tongues, -My friend, you would not tell with such high zest To children ardent for some desperate glory, The old Lie: Dulce et decorum est Pro patria mori.

~ Wilfred Owen, 1918

Analysing the Poem 'Dulce et Decorum est'

1. What is the title of this poem? _____

<u>First Stanza:</u>

- 2. What is the main <u>emotion</u> expressed in the first stanza (verse)?
- 3. Write an example of a <u>simile</u> used in the first stanza:
- 4. Where were the <u>'haunting flares'</u> coming from?
- 5. <u>Describe</u> what the soldiers looked and felt like as they marched away from the trenches:
- 6. Why were the shells '<u>disappointed</u>'?

Second Stanza:

- 1. How does the <u>emotion change</u> at the beginning of the second stanza?
- 2. What were the soldiers '<u>fumbling</u>' for and <u>why?</u>
- 3. Write <u>and</u> explain the <u>simile</u> that Owen uses to describe how the soldier acted when he breathed in the gas:
- 4. Owen uses a <u>metaphor</u> to describe what the gas looked like. Write it and explain it here:

<u>Third Stanza:</u>

1. <u>Why</u> do you think the third stanza is only two lines long? Think about the <u>dramatic effect</u> and the emotion:

Fourth Stanza:

1. What is the main <u>emotion</u> expressed in the fourth stanza?

- 2. How does Owen <u>describe the soldier's face</u> after he has been 'flung in the wagon'?
- 3. Write two similes that Owen uses to describe how disgusting the effect of the gas is:
- 4. Name three parts of the body that are affected by this sort of gas:

5. What does the final line mean in English:

'Dulce et decorum est Pro patria mori.'

Extension Question:

Write your <u>opinion</u> of this poem. Think about what the emotion expressed, use of powerful words, use of similes and metaphors, layout, and what the poet is trying to say. Try to use full sentences and give reasons to support your ideas:



<u>'GLAD THAT I KILLED YER' ← Hyperlink on digital version (Scroll down to a German</u> soldier's - Stefan Westman - account of bayoneting a French soldier)

Hear my voice; hearken unto my speech: for I have slain a man. — Genesis iv. 23.

Glad that I killed yer — It was you or me: Our bayonets locked, And then I pulled mine free; My heart beat like to burst; But Gawd, I got in first-Glad that I killed yer!

Glad that I killed yer, Though you are so young: How still you lie With both your arms outflung: There's red blood on your hair — Well, what the Hell I care? — Glad that I killed yer!

Glad that I killed yer — You're my enemy; I had to hate — And you — you hated me; You mightn't be to blame — I killed yer just the same — Glad that I killed yer!



That's the game o' war; But for my luck I'd lie just like you are; Your blood is on my hand — Surely you understand I *had* to kill yer ?

Glad that I killed yer — Yet I can't forget The look you gave me When we turned — and met — Why do you follow me with staring eye? Was it so difficult a thing to die — Gawd! when /killed yer?

Glad that I killed yer— Yet I'm sorry, too, For those will wait So long at home for you: I have a mother living down at Bow — Thank Gawd for this that yours will never know 'Twas I that killed yer!

Glad that I killed yer— It was you or me: It does seem strange, But it had got to be. My heart beat like to burst, But Gawd, I got in first — Glad that I killed yer! ~ Joseph Lee, 1917

<u>Questions:</u>

- 1) Describe how the poet's mood changes throughout this poem.
- 2) What is the poet's final thought on what happened? (see stanza 7)
- 3) What lasting effects will this moment have on the poet? (see stanza 5)
- What line, which is repeated, suggests that he was simply lucky? (See stanza 1 & 7)
- 5) Do you think the poet was 'Glad'?
- 6) Why does the poet use so much repetition?
- 7) Why does the poet use 'yer' instead of you?

Tik, Johnniel

A

llah Dad and Hira Singh, You and I fought for the King! Hajal Moka, Suba Khan, You stood with us, man to man – *Tik, Johnnie!*

When we were tottering to our knees Beneath a barbed cheval-de-frise, And struggling through the muddy miles, You'd meet us with a face all smiles And – *Tik, Johnnie!*

When we were crouching in the trench, And choking in the smoke and stench, The bullets falling like a flail, You'd pass us with a friendly hail – *Tik, Johnnie!*

And when, on stretchers dripping red, You bore the dying and the dead, With pity in your wistful eye, Your greeting seemed half sob, half sigh – *Tik, Johnnie!*

I've seen you leaning on a wall, Your head smashed by a rifle ball; You've smiled and raised a hand and cried *Tik, Johnnie!* Then turned upon your side and died.

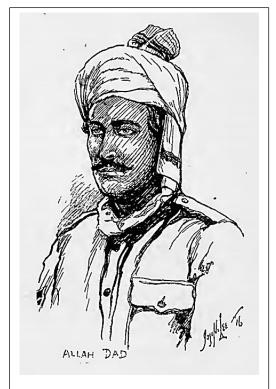
May Allah, when you go above, Grant you the heaven you would love; And if our straying footsteps meet Then free and friendly-like we'll greet – *Tik, Johnnie!*

~Joseph Lee, 1917

'Tik, Johnnie!' (pronounced '*Teek*') – the friendly and familiar slang greeting

between **British** soldiers and their **Indian** comrade-in-arms, heard so frequently during the war. Freely translated it means 'good', 'all right?' 'How y' doing?'





'Allah Dad' - the nickname for his fellow soldier - drawn by Joseph Lee in 1916

<u>'Futility'</u>

ove him into the sun— Gently its touch awoke him once, At home, whispering of fields half-sown. Always it woke him, even in France, Until this morning and this snow.

If anything might rouse him now

The kind old sun will know.

Think how it wakes the seeds—

Woke once the clays of a cold star.

Are limbs, so dear-achieved, are sides

Full-nerved, still warm, too hard to stir?

Was it for this the clay grew tall?

—O what made fatuous sunbeams toil

To break earth's sleep at all?

~ Wilfred Owen

<u>Task</u>

Identify and highlight language / form / structure features in the poem in preparation for discussion.

Discussion Points

- What is Owen's attitude to war here?
- What do we learn about the soldier in the poem?
- > Why do you think Owen personifies the sun and mentions it throughout the poem?



'The Night Patrol, France, March 1916.'

Ver the top! The wire's thin here, unbarbed Plain rusty coils, not staked, and low enough: Full of old tins, though — "When you're through, all three, Aim quarter left for fifty yards or so, Then straight for that new piece of German wire; See if it's thick, and listen for a while For sounds of working; don't run any risks; About an hour; now, over!"

And we placed

Our hands on the topmost sand-bags, leapt, and stood

A second with curved backs, then crept to the wire,

Wormed ourselves tinkling through, glanced back, and dropped.

The sodden ground was splashed with shallow pools,

And tufts of crackling cornstalks, two years old, No man had reaped, and patches of spring grass. Half-seen, as rose and sank the flares, were strewn The wrecks of our attack: the bandoliers, Packs, rifles, bayonets, belts, and haversacks, Shell fragments, and the huge whole forms of shells Shot fruitlessly — and everywhere the dead. Only the dead were always present — present As a vile sickly smell of rottenness; The rustling stubble and the early grass, The slimy pools — the dead men stank through all, Pungent and sharp; as bodies loomed before, And as we passed, they stank: then dulled away To that vague fetor, all encompassing, Infecting earth and air. They lay, all clothed, Each in some new and piteous attitude That we well marked to guide us back: as he, Outside our wire, that lay on his back and crossed





His legs Crusader-wise: I smiled at that, And thought on Elia and his Temple Church. From him, at quarter left, lay a small corpse, Down in a hollow, huddled as in a bed, That one of us put his hand on unawares. Next was a bunch of half a dozen men All blown to bits, an archipelago Of corrupt fragments, vexing to us three, Who had no light to see by, save the flares. On such a trail, so light, for ninety yards We crawled on belly and elbows, till we saw, Instead of lumpish dead before our eyes, The stakes and crosslines of the German wire. We lay in shelter of the last dead man, Ourselves as dead, and heard their shovels ring Turning the earth, then talk and cough at times. A sentry fired and a machine-gun spat; They shot a flare above us, when it fell And spluttered out in the pools of No Man's Land, We turned and crawled past the remembered dead: Past him and him, and them and him, until,

For he lay some way apart, we caught the scent

Of the Crusader and slide past his legs,

And through the wire and home, and got our rum.





<u>Questions</u>

- 1. Describe what has happened in this poem.
- 2. What evidence is there of a previous attack?
- 3. Find examples of how the dead are described.
- 4. How does the night patrol use the dead bodies?
- 5. What does the word 'fetor' mean? Why is this excellent use of imagery?
- 6. What is an 'archipelago' and why is a good term to describe the dead men?
- 7. Find examples of the 5 senses; similes and metaphors.
- 8. The Poet refers to a dead soldier lying on his back 'crusader-wise' like the grave of a Crusader Knight in a church. Why do you think the poet smiles at this thought?

'Trench Idyll'

We sat together in the trench, He on a lump of frozen earth Blown in the night before, I on an unexploded shell; And smoked and talked, like exiles, Of how pleasant London was, Its women, restaurants, night clubs, theatres, How at that very hour The taxi cabs were taking folk to dine ... Then we sat silent for a while As a machine gun swept the parapet.

He said:

"I've been here on and off two years And only seen one man killed."

"That's odd."

"The bullet hit him in the throat; He fell in a heap on the fire-step, And called out 'My God! dead!"

"Good Lord, how terrible!"

"Well, as to that, the nastiest job I've had Was last year on this very front Taking the discs at night from men Who'd hung for six months on the wire Just over there. The worst of all was They fell to pieces at a touch, Thank God we couldn't see their faces; They had gas helmets on ..."

I shivered: "It's rather cold here, sir; suppose we move?"

~ Richard Adlingt**On**



<u>Questions</u> Get a dictionary. What is the definition of 'Idyll'. How is this used in the title? What was life back in London like? How many men has the Officer that the poet was talking to seen

- killed up close and personal? Describe what happened.
- 4. What does he go on to describe as the 'nastiest job' he's had?
- 5. How does the poet use 3 simple images to sum up the horror of war?
- 6. The ending: do you think the poet is cold, or, do you think something else is going on?



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<u>'Suicide in the Trenches'</u> ← Hyperlink on digital version (Stephen Graham's reading)

I knew a simple soldier boy Who grinned at life in empty joy, Slept soundly through the lonesome dark, And whistled early with the lark.

In winter trenches, cowed and glum, With crumps and lice and lack of rum, He put a bullet through his brain. No one spoke of him again.

* * *

You smug-faced crowds with kindling eye Who cheer when soldier lads march by, Sneak home and prey you'll never know The hell where youth and laughter go.

~ Siegfried Sassoon, 1918





Questions:

- 1. What kind of mood do you think Sassoon was in when he wrote this poem? Explain your answer.
- 2. Who does Sassoon direct his anger towards?
- 3. Was it a surprise that the soldier killed himself?
- 4. Why do you think that nobody spoke of the soldier again?

<u>'Counter Attack'</u>

While dawn broke like a face with blinking eyes, Pallid, unshaved and thirsty, blind with smoke. Things seemed all right at first. We held their line, With bombers posted, Lewis guns well placed, And clink of shovels deepening the shallow trench. The place was rotten with dead; green clumsy legs High-booted, sprawled and grovelled along the saps; And trunks, face downward, in the sucking mud, Wallowed like trodden sand-bags loosely filled; And naked sodden buttocks, mats of hair, Bulged, clotted heads slept in the plastering slime. And then the rain began,--the jolly old rain!

A yawning soldier knelt against the bank, Staring across the morning blear with fog; He wondered when the Allemands would get busy; And then, of course, they started with five-nines Traversing, sure as fate, and never a dud. Mute in the clamour of shells he watched them burst Spouting dark earth and wire with gusts from hell, While posturing giants dissolved in drifts of smoke. He crouched and flinched, dizzy with galloping fear, Sick for escape,--loathing the strangled horror And butchered, frantic gestures of the dead.

An officer came blundering down the trench: "Stand-to and man the fire-step!" On he went ... Gasping and bawling, "Fire-step ... counter-attack!" Then the haze lifted. Bombing on the right Down the old sap: machine-guns on the left; And stumbling figures looming out in front. "O Christ, they're coming at us!" Bullets spat, And he remembered his rifle ... rapid fire ...

And started blazing wildly

... then a bang

Crumpled and spun him sideways, knocked him out To grunt and wriggle: none heeded him; he choked And fought the flapping veils of smothering gloom, Lost in a blurred confusion of yells and groans ... Down, and down, and down, he sank and drowned, Bleeding to death. The counter-attack had failed.

~ Siegfried Sassoon, 1918

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Questions.

1. Describe the trenches (the place where the counter attack takes place). Use quotations from the poem (the first and second stanzas in particular) plus your research to help you.

- 2. Why does Sassoon describe the rain as 'jolly'?
- 3. Make a table to list the examples of <u>onomatopoeia</u>, <u>metaphor</u>, <u>simile</u> and <u>alliteration</u> in the poem.

onomatopoeia	
metaphor	
simile	
alliteration	

- 4. What are the 'flapping veils of smothering gloom'?
- 5. Describe the metaphor 'He sank and drowned'. What image does it portray? Is the image effective?

'<u>The Last Laugh'</u> \leftarrow Hyperlink on digital version (Sean Bean's reading)

'O Jesus Christ! I'm hit,' he said; and died. Whether he vainly cursed or prayed indeed,

> The Bullets chirped—In vain, vain, vain! Machine-guns chuckled—Tut-tut! Tut-tut! And the Big Gun guffawed.

Another sighed,—'O Mother,—mother,—Dad!'

Then smiled at nothing, childlike, being dead.

And the lofty Shrapnel-cloud

Leisurely gestured,—Fool!

And the splinters spat, and tittered.

'My Love!' one moaned. Love-languid seemed his mood,

Till slowly lowered, his whole face kissed the mud.

And the Bayonets' long teeth grinned; Rabbles of Shells hooted and groaned; And the Gas hissed.

~ Wilfred Owen, 1918

<u>Hyperlink to BBC Armistace Archive. Watch 'The</u> <u>first time you saw someone being killed'</u>

Explore and analyse some of the personification in this poem



'Anthem for Doomed Youth' ← Hyperlink on digital version (Sean Bean's reading)

hat passing-bells for these who die as cattle?
 — Only the monstrous anger of the guns.
 Only the stuttering rifles' rapid rattle

Can patter out their hasty orisons.

No mockeries now for them; no prayers nor bells;

Nor any voice of mourning save the choirs,—

The shrill, demented choirs of wailing shells;

And bugles calling for them from sad shires.

What candles may be held to speed them all?

Not in the hands of boys, but in their eyes

Shall shine the holy glimmers of goodbyes.

The pallor of girls' brows shall be their pall;

Their flowers the tenderness of patient minds,

And each slow dusk a drawing-down of blinds.

~ Wilfred Owen, 1917

- > Listen to the poem being read aloud by the actor Sean Bean
- Make a list of the key issues that Wilfred Owen is exploring in this poem
- > What is your favourite line of the poem? Explain why.
- How does this poem link to what you already know about Wilfred Owen's experiences at war? (Look at the notes you made on the BBC documentary about him)



<u>'Disabled'</u>

He sat in a wheeled chair, waiting for dark, And shivered in his ghastly suit of grey, Legless, sewn short at elbow. Through the park

Voices of boys rang saddening like a hymn, Voices of play and pleasure after day, Till gathering sleep had mothered them from him.

About this time Town used to swing so gay When glow-lamps budded in the light blue trees,

And girls glanced lovelier as the air grew dim, -

In the old times, before he threw away his knees.

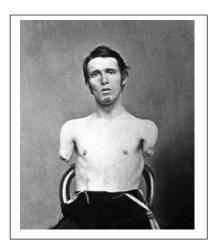
Now he will never feel again how slim Girls' waists are, or how warm their subtle hands;

All of them touch him like some queer disease.

There was an artist silly for his face, For it was younger than his youth, last year. Now, he is old; his back will never brace; He's lost his colour very far from here, Poured it down shell-holes till the veins ran dry,

And half his lifetime lapsed in the hot race And leap of purple spurted from his thigh.





One time he liked a blood-smear down his leg,

After the matches, carried shoulder-high. It was after football, when he'd drunk a peg, He thought he'd better join. - He wonders why.

Someone had said he'd look a god in kilts, That's why; and may be, too, to please his Meg;

Aye, that was it, to please the giddy jilts He asked to join. He didn't have to beg; Smiling they wrote his lie; aged nineteen years.

. Germans he scarcely thought of; all their guilt,

And Austria's, did not move him. And no fears Of Fear came yet. He thought of jewelled hilts For daggers in plaid socks; of smart salutes; And care of arms; and leave; and pay arrears; Esprit de corps; and hints for young recruits. And soon, he was drafted out with drums and cheers.

Some cheered him home, but not as crowds cheer a Goal.

Only a solemn man who brought him fruits Thanked him; and then inquired about his soul.

Now, he will spend a few sick years in institutes,

And do what things the rules consider wise, And take whatever pity they may dole.

To-night he noticed how the women's eyes Passed from him to the strong men that were whole.

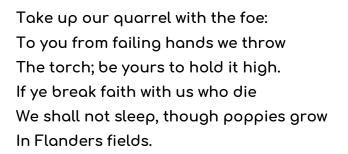
How cold and late it is! Why don't they come And put him into bed? Why don't they come?

~ Wilfred Owen, 1917

<u>'In Flanders Fields'</u>

In Flanders fields the poppies blow Between the crosses, row on row, That mark our place; and in the sky The larks, still bravely singing, fly Scarce heard amid the guns below.

We are the Dead. Short days ago We lived, felt dawn, saw sunset glow, Loved and were loved, and now we lie, In Flanders fields.





~ John McRae, 1915

Questions.

- 1. Compare the mood in the first two stanzas with that in the third.
- 2. Is this a pro-war poem? If so why; if not, why not?
- 3. Who is the speaker in this poem?
- 4. What does the speaker want his listeners to do?
- 5. What do crosses mark 'row on row' marking a place refer to? What is in the sky? What is heard below?
- 6. What happened 'short days ago'? Have you thought of those that lived in the past this way before?
- 7. What is being tossed to us? Is this a 'torch' you can touch? If not, to what is the author referring?
- 8. Explain what the following quote might mean: 'If ye break-faith with us who die.' Compare/contrast this with this quote from the bible, from John 15:13, 'Greater love hath no man than this, that a man lay down his life for his friends.'

<u>'The General'</u>

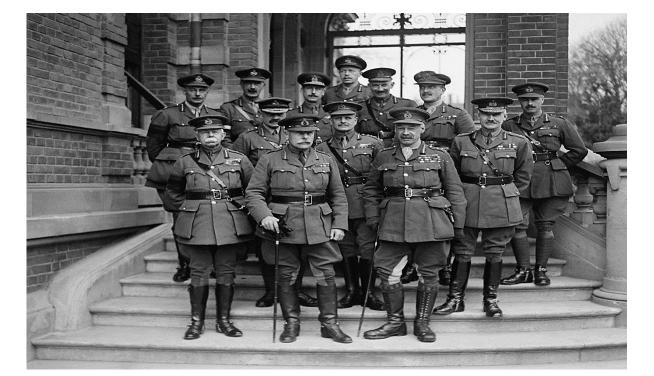
ood-morning; good-morning!" the General said When we met him last week on our way to the line. Now the soldiers he smiled at are most of 'em dead, And we're cursing his staff for incompetent swine. "He's a cheery old card," grunted Harry to Jack As they slogged up to Arras with rifle and pack.

But he did for them both by his plan of attack.

~ Siegfried Sassoon, 1917

Questions.

- 1. How does Sassoon feel about 'The General'?
- 2. What does the phrase 'incompetent swine' mean?
- 3. Why do you think Sassoon called his soldiers 'Harry' and 'Jack'?
- 4. What happened at Arras?
- 5. Why would the men have followed 'plans of attack' that were wrong?
- 6. What would happen to men in WW1 who refused to follow orders?



The men in charge of the British Army in the First World



General (later Field Marshal) Douglas Haig,

'Atrocities' (Original Version)

ou bragged how once your men in savage mood Butchered some Saxon prisoners. That was good! I trust you felt no pity when they stood Patient and cowed and scared, as prisoners should.

How did you kill them? Speak, and don't be shy. You know I love to hear how Germans die Downstairs in dug-outs. 'Kamerad', they cry; and squeal like stoats when bombs begin to fly.

I'm proud of you. Perhaps you'll feel as brave Alone in no man's land, when none can shield or save you from the horror of the night. There's blood upon your hands. Go out and fight.

I hope those Huns will haunt you with their screams, and make you gulp their blood in ghoulish dreams.

You're great at murder; tell me: can you fight?

~ Siegfried Sassoon, 1918

In the letter accompanying the draft poem, Sassoon voices despair at "Canadians & Australians airing their exploits in the murder line", adding: "I know of very atrocious cases. Only the other day an officer of a Scotch regiment ... was regaling me with stories of how his chaps put bombs in prisoners' pockets & then shoved them into shell-holes full of water. But of course these things aren't atrocities when we do them. Nevertheless, they are an indictment of war – some people can't help being like that when they are out there."

On the next page is the official censored version of the poem that appeared in print at the time. Compare the two.



'Atrocities' (War office censored version)

You told me, in your drunken-boasting mood, How once you butchered prisoners. That was good! I'm sure you felt no pity while they stood Patient and cowed and scared, as prisoners should.

How did you do them in? Come, don't be shy: You know I love to hear how Germans die, Downstairs in dug-outs. 'Camerad!' they cry; Then squeal like stoats when bombs begin to fly.

And you? I know your record. You went sick When orders looked unwholesome: then, with trick And lie, you wangled home. And here you are, Still talking big and boozing in a bar.

~ Siegfried Sassoon

Notes:

"The Conscript"

ndifferent, flippant, earnest, but all bored, doctors sit in the glare of electric light Watching the endless stream of naked white Bodies of men for whom their hasty award Means life or death maybe, or the living death Of mangled limbs, blind eyes, or a darkened brain; And the chairman, as his monocle falls again, Pronounces each doom with easy indifferent breath. Then suddenly I shudder as I see A young man stand before them wearily, Cadaverous as one already dead; But still they stare untroubled as he stands With arms outstretched and drooping thorn-crowned head, The nail-marks glowing in his feet and hands.

~Wilfrid Wilson Gibson, 1917



'A Dead Boche'*

To you who'd read my songs of War And only hear of blood and fame, I'll say (you've heard it said before) "War's Hell!" and if you doubt the same, Today I found in Mametz Wood A certain cure for lust of blood:

Where, propped against a shattered trunk,

In a great mess of things unclean, Sat a dead Boche; he scowled and stunk

With clothes and face a sodden green, Big-bellied, spectacled, crop-haired, Dribbling black blood from nose and beard

~ Robert Graves, 1916

**Boche =* French Slang for a German soldier



<u>'The Kiss'</u>

To these I turn, in these I trust; Brother Lead and Sister Steel. To his blind power I make appeal; I guard her beauty clean from rust. He spins and burns and loves the air, And splits a skull to win my praise; But up the nobly marching days She glitters naked, cold and fair. Sweet Sister, grant your soldier this; That in good fury he may feel The body where he sets his heel Quail from your downward darting kiss.

~ Siegfried Sassoon



Practise Poetry Comparison

You are going to write an essay comparing two poems, 'Dulce et Decorum est' and a poem of your choice from the anthology which you have studied. To do this, you should have annotated the poems, highlighting language devices and their effect.

Compare the two poems in both theme (what it's about) and style (how it's written). Using the grid below, look at the similarities and differences between the two poems:

Things To Look For	'Dulce et Decorum est'	'Suicide in the Trenches'
Sympathy for Soldiers	Shows the suffering of several men in a gas attack.	Shows the suffering of one individual youth.
Protest		"You smug-faced crowds" Sassoon is angry at the people who cheer the soldiers to war.
Rhythm		
Rhyme		
Descriptive Devices		
Tone of Poem		



Practice Essay Plan

Compare and contrast the ways that the writers of two poems, 'Dulce et Decorum est' by Wilfred Owen and one other poem from the anthology, get their point across.

For your studies in English Literature, you have to study two sets of poetry and write essays about them in the exams. If you follow the essay plan below, you will be on the road to writing a decent essay. Also, remember the things you learnt for your recent KS3 work such as:

- Point
- Example
- Analysis
- *Effect* on reader
- Link back to question

It's the same concept as writing your other essays so far this year; you still need to use quotations, you're just using quotes from the poems instead.

Introduction

Explain which poems you will be comparing/contrasting and explain a bit about each of the poets. Explain the 'stories' of each poem and say whether you think each poet does a good job of getting their point across to the reader.

Main Section

This is where you discuss the differences and similarities between the poems. The best way to do this is to compare them both throughout the main body of the essay rather than analyse one poem and then the other. Remember that you are looking at the ways that the poet has developed their point of view and passed this message on to the reader. You should be discussing the following things in relation to the poems;

> Imagery Metaphor Simile Rhyme Alliteration Assonance Rhythm

You should refer to the success criteria further down to help you write the main body of your essay:

<u>Conclusion</u>

This is where you want to make some final comments to finish off your essay, but you want to leave the reader with your final thoughts, these are the ones that they will be left with after they have finished reading your essay. Try to:

- > Draw in a point that you have mentioned in your introduction,
- Try to add something further from your introduction to show progress in your discussions,
- Avoid using phrases such as, 'in conclusion' or 'to sum up', they are over-used and have become clichés.

<u>Success Criteria</u>

- PEAEL throughout your essay
 ⁽ⁱ⁾ Make a <u>P</u>oint, provide <u>E</u>vidence (best to use quotes), <u>A</u>nalyse what is shown or revealed by it, explain the <u>E</u>ffect this has on the reader and <u>L</u>ink the point to the next paragraph.
- 2) No quotes = no 'good' level
- 3) Any quotes you include must be written in '.....' even if it is only one word!!!
- 4) The title of the poem also goes into '…'.
- 5) Do not write things such as 'A quote which shows this is...' or 'I know this because it says...' they sound really immature! If you are stuck as to how to introduce the quote then the best thing to do is just write it out and explain why it backs up your point!!
- 6) Refer to the author as their second or full name, not their first name! They are not your mates!
- 7) Do not write out huge passages from the poems. Choose your quotes carefully and ensure that they are no longer than two or three lines, max.
- 8) For the more able among you, try 'jumping' straight into the essay. Do not repeat the question or describe what you are going to do. Some of the best essays I have ever read start with a quote! (Just try to find a good one and remember to explain it.)

Reading Skills: Personal Learning Checklist

Mark awarded	Skill 1: To understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text	Skill 2: To deduce, infer or interpret information, events or ideas from texts	Skill 3: To identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level	Skill 4: To explain and comment on writers' use of language, including grammatical and literary features at word and sentence level	Skill 5: To identify and comment on writers' purposes and viewpoints, and the overall effect of the text on the reader	Skill 6: To relate texts to their social, cultural and historical traditions
STEP 6 Convincing , critical analysis and exploration 26–30 marks	 I read with a clear critical opinion, which helps me to develop a coherent interpretation of text(s) by drawing on imaginative insights, which are well supported by reference to a wider textual knowledge. 	 I have a clear appreciation and understandin g of how the text structure and language use support the writer's purpose and contribute to meaning. 	 I have a clear appreciation and understanding of how the text structure and language use support the writer's purpose and contribute to meaning 	• My responses to the overall effect of the text shows my clear understanding and critical evaluation of the writer's purposes and viewpoints and how these are articulated throughout the text.	 I can make sustained critical analysis/evalua tion of the text(s), which shows appreciation of how it relates to context and tradition, and my analysis explores the meanings produced. 	 I can sustain a critical analysis/evalua tion of the text(s) to show my appreciation of how it relates to context(s) and tradition(s) and explores the meanings produced from it.
STEP 5 Thoughtful, developed considerati on 21–25 marks	 I read and carefully select the right words and phrases in a text to support the point I want to make about it. I am learning to draw on knowledge of other sources to develop or clinch an argument when discussing a point I want to make about a text. 	My comments begin to develop an interpretation of the text(s), making connections between insights, teasing out meanings or weighing up evidence.	 I can evaluate the extent to which structural choices support the writer's theme or purpose, <i>e.g.</i> <i>using plots and</i> <i>sub-plots.</i> I have some appreciation of a writer's skill when he/she uses a range of features to organise the writing at text level, like when a writer uses flashbacks. 	 My comments begin to develop precise, perceptive analysis of how language is used, e.g. showing how language use reflects a character's changing emotional state. I have some appreciation of how the writer's language choices contribute to the overall effect on the reader, e.g. demonstrating the greater effectiveness of imagery in poem A than poem B. 	 My responses begin to develop some analytical or evaluative comment on writer's purpose. My responses begin to develop some analytical or evaluative comment on how viewpoint is established or managed across a text. My responses begin to develop an appreciation of how particular techniques and devices achieve the effects they do. 	 My responses begin to show some analysis of how a text is influenced by earlier texts written within the same tradition, e.g. how some features of a contemporary text show influence of earlier examples of that genre. I can show some analysis of how different meanings and interpretations of a text relate to the contexts in which it was written or read.
STEP 4 Clear understand ing 16–20 marks	 I can identify relevant points clearly, including summarising and synthesizing information from different sources or different places in the same text. I can comment on texts incorporating apt textual reference and quotation to support my main ideas or argument. 	 My comments are securely based in textual evidence and I can identify different layers of meaning, with some attempt to explore these meanings in detail. My comments consider wider implications of 	 I can make points by exploring in some detail how structural choices support the writer's theme or purpose. I can comment on how a range of features relating to organisation at text level contribute to the effects achieved, like building up to a surprising ending or changing 	 I can give some detailed explanation, with appropriate terminology, of how language is used, e.g. identifying and commenting on patterns or structure in the use of language. I sometimes draw together comments on how the writer's language choices contribute to the overall effect on the 	 My evidence for identifying the main purpose of a text is precisely located at word/sentence level or traced through a text, <i>e.g.</i> <i>commenting on</i> <i>repetition of</i> <i>'Brutus was an</i> <i>honourable</i> <i>man'.</i> I can clearly identify a writer's viewpoint and my explanation of it is developed through close 	 I can show some exploration of textual conventions or features as used by writers from different periods, e.g. comparing examples of sonnet form, dramatic monologue, or biography or travel writing. I can make some detailed discussion of how the contexts in which texts are

		information, events or ideas in the text so I can explain how small details in a text contribute to the overall meaning.	perspectives in the text.	reader, e.g. 'all the images of flowers make the events seem less horrific and makes it even sadder'.	 reference to the text. I can identify the effect of a text on the reader, with some explicit explanation as to how that effect has been created. 	written and read affect meaning.
STEP 3 Explained, structured comments 11–15 marks	 I can identify most relevant points clearly, including those selected from different places in the text. I can make comments and generally support them using relevant quotation, even though sometimes my points are not always accurate. 	 My comments develop an explanation of inferred meanings drawing on evidence across the text – I can read between the lines. My comments make inferences and deductions based on textual evidence. 	 I can comment on structural choices, showing some general awareness of the writer's craft. I can identify various features relating to organisation at text level, including form, with some explanation, <i>e.g., 'each section starts with a question as if he's answering the crowd'.</i> 	 I can identify various features of a writer's use of language, with some explanation, e.g., 'when it gets to the climax they speak in quick, short sentences which makes it tenser'. My comments show some awareness of the effect of the writer's language choices, e.g. "inked up" is a good way of describing how the blackberries go a bluey black colour as they ripen'. 	 I can identify the main purpose of a text, often through a general overview, e.g. 'the writer is strongly against war and wants to persuade the reader to agree'. I can identify the viewpoint in texts, with some, often limited, explanation I have a general awareness of the effect on the reader, with some, often limited, explanation. 	 My comments identify similarities and differences between texts, or versions, with some explanation, e.g. narrative conventions in traditional tales or stories from different cultures, ballads, and newspaper reports. I can give some explanation of how the contexts in which texts are written and read contribute to meaning, e.g. how a novel relates to when/where it was written.
STEP 2 Supported, relevant comments 6–10 marks	 I can identify some relevant points. My comments are supported by some generally relevant quotation or references to a text but sometimes my points are a bit vague. 	 My comments make inferences (like best guesses) based on evidence from different points in the text. My inferences are often correct, even if I do not always pick the best words and phrases from the text to make my point. 	 I can identify some structural choices with simple comment, e.g. 'he describes the accident first and then goes back to tell you why the child was in the road'. I can identify some basic features of organisation at text level, e.g., 'the writer uses bullet points for the main reasons'. 	 I can identify some basic features of a writer's use of language, e.g. 'all the questions make you want to find out what happens next'. I can make simple comments on the writer's choices, e.g. 'disgraceful" is a good word to use to show he is upset'. 	 I can identify the main purpose of a text, e.g., 'it's all about why going to the dentist is important and how you should look after your teeth'. I can make comments, which show some awareness of the writer's viewpoint. I can make a simple comment on the overall effect of the text on the reader. 	 I can identify different features common to different texts or versions of the same text and make simple comments about them, <i>e.g. characters,</i> <i>settings,</i> <i>presentational</i> <i>features.</i> I can make simple comments on the effect that the reader or writer's context has on the meaning of texts.
STEP 1 Simple, explicit comments 1–5 marks	 I can identify the simple, most obvious points although I sometimes get confused if points are made in different places in a text. I can make some comments that include quotations and references to a text, even if they are not always relevant. 	 I can identify the simple, most obvious points though there may also be some misundersta nding. I can make some comments that include quotations from the text. 	 I can make straightforward inferences (best guesses) based on a single word or phrase in the text, e.g. 'he was upset because it says, "he was crying". My points about a text show I have a straightforward understanding of it. 	• I can identify a few basic features of a writer's use of language, but I need to explain why the words are used, e.g. 'there are lots of adjectives'.	 My comments identify the main purpose of the text, e.g. 'the writer doesn't like violence'. I can give my personal opinion about the content of the writing but I sometimes forget to say what the writer thinks. 	 I can make some simple connections between texts, e.g. similarities in plot, topic, or books by same author, about same characters. I can recognize some ideas about when the text was set or whether the text is similar or different to my life.

Writing Skills: Personal Learning Checklist

Mark award ed Skills 1-4	Skill 1: To write imaginative, interesting and thoughtful texts	Skill 2: To produce texts which are appropriate to task, reader and purpose	Skill 3: To organise and present whole texts effectively	Skill 4: To construct paragraphs and cohesion within and between paragraphs	Skill 5: To vary sentences for clarity, purpose and effect, whilst writing with technical accuracy of syntax and punctuation	Skill 6: To select appropriate and effective vocabulary, using the correct spelling	Mark award ed Skills 5-6
STE P 6 22- 24 mark s	 My writing has a creative selection and adaptation of a wide range of forms and conventions to meet varied writing challenges with distinctive personal voice and style, which is matched to intended effect. 	 I can select from a wide range of writing forms and conventions to meet varied writing challenges with my own distinctive personal voice and style, which is matched to intended effect. 	 My writing is imaginative, has a well-controlled structure of subject matter and my management of paragraphing provide textual coherence and cohesion to position the reader appropriately in relation to the writer's purpose. 	 I write with imaginative, well controlled structuring of subject matter and management of paragraphing. My writing provides textual coherence and cohesion to position the reader appropriately in relation to the writer's purpose. 	 My sentence structures are imaginative, precise and accurate, matched to my purpose and intended effect on the reader. 	 I write with wide ranging vocabulary used imaginatively and with precision. High level of accuracy in spelling, including irregular words. 	STE P 6 16 marks
STE P 5 18– 21 mark s	 My writing is imaginative and is generally a successful adaptation of a wide range of forms and conventions to suit a variety of purposes and audiences. I establish a well-judged, distinctive individual voice or point of view which can sustain throughout 	 I can make imaginative and generally successful adaptations of a wide range of forms and conventions to suit a variety of purposes and audiences. I write with a well-judged, distinctive individual voice and point of view, which is established and sustained, throughout my writing. 	 My writing uses information, ideas and events which are skilfully managed and shaped to achieve my intended purpose and effect I also use a variety of devices to position the reader. 	 My paragraph construction really helps with the meaning and purpose of my writing, e.g. paragraph length and complexity I shape and craft individual paragraphs for imaginative or rhetorical effect, e.g. last sentence echoing the first etc. 	 I write with a variety of sentence types, which I can use judiciously across the text to achieve my purpose and overall effect, with rare loss of control. I use a range of features to shape/craft sentences that have individual merit and contribute to the overall development of the text 	 I use a range of vocabulary which is generally varied and ambitious and often judiciously chosen. Generally accurate spelling, including complex and irregular words. 	STE P 5 13– 15 mark s
STE P 4 14– 17 mark s	 I try to write with imaginative treatment of appropriate materials, show familiarity with conventions of a variety of forms, and can adapt them when I need to suit my purpose and audience. My writing has a convincing, individual voice or point of view, which is established and mostly sustained throughout. 	 My writing is imaginative and I am familiar with different writing conventions, which I try to use. I can establish a point of view and try to sustain it throughout. 	 My writing is clearly controlled and sequenced, taking account of the reader's likely reaction I use a range of features to clearly signal the overall direction of the text for the reader. 	 My construction of paragraphs clearly supports the meaning and purpose of my writing, e.g. paragraph topic signalled and then developed Within my paragraphs, I can use cohesive devices, which contribute to the emphasis and effect of my writing. 	 I can use simple and complex sentences in my writing to show my purpose and achieve an effect on my reader. My sentences use the full range of punctuation and are consistently accurate. There is variety in my sentence structure with only occasional errors in ambitious structures, e.g. only occasional comma splices. 	 I use a range of vocabulary, which is generally varied and often ambitious, even though my choices may not always be apt. Some accurate spelling of more complex words. 	STE P 4 10– 12 mark s

STE P 3 10– 13 mark s	 I can write using relevant ideas and I develop my material with some imaginative detail. I develop my ideas appropriately, establish a clear viewpoint, and add detail where possible. 	 I can write so that the main purpose of my writing is clear and consistently maintained. I can write using the correct form and features of specific types of writing and this appropriate style keeps my reader interested. 	 My writing is structured clearly and I can organise my sentences into appropriate paragraphs. I can manage the development of my writing, using clear links between paragraphs. 	 My paragraphs clearly structure my main ideas across the text to support my purpose, e.g. clear chronological or logical links Within my paragraphs/ sections, I can use a range of devices, which support cohesion, e.g. secure use of pronouns and connectives. 	 I can use simple and complex sentences in my writing to make my ideas clear. I use a full range of punctuation accurately to demarcate sentences, including speech punctuation. The word order and punctuation within my sentences are generally accurate 	 I use a reasonably wide vocabulary although I do not always choose the best word. I use correct spelling of most common words, which have a function within a sentence. I can spell most suffixes and prefixes. I sometimes make mistakes with words that are not spelt how they sound. 	STE P 3 8–9 mark s
STE P 2 5-8 mark s	 I can write with relevant ideas and content and some of my ideas are developed in detail. I use a straightforward viewpoint, which I keep throughout my writing. 	 I can write so that the main purpose of my writing is clear, even if it is not always consistent all the way through my writing. I write using the main features necessary for my writing and the style of writing I use is generally appropriate, even if I do not always write with my reader in mind. 	 I organise my writing ideas into related points or by putting them in order of time. I write with an appropriate opening and closing which are sometimes linked. 	 I use paragraphs to organise the content of my writing. I tend to repeat connective words to join my sentences and paragraphs, e.g. overuse of 'also' or pronouns. 	 I can use some types of connectives in my writing: e.g. if, when, because. My sentences have punctuation throughout my writing, including question marks. I can use speech marks generally accurately, and can use some other speech punctuation too. 	 My writing shows some evidence of deliberate vocabulary choices I use correct spelling of most common words, which have a purpose within a sentence. I can spell adverbs with -ly formation and most plurals correctly. I need to work on words, which sound the same but are spelt differently, eg. their, there and they're' 	STE P 2 5-7 mark s
STE P 1 1-4 mark s	 I write using some appropriate ideas and content and I attempt to include some detail about basic information in my writing. I try to show a viewpoint in my writing but I do not always do that all the way through it. 	 I can generally establish the purpose of my writing. Some of the main features of the type of writing I am working on are shown in my writing. 	 I try to organise ideas by putting related points next to each other. I usually write openings and closings. I try to put ideas in an order but I need to work on organising them. 	 I sometimes write one- sentence paragraphs and my ideas are loosely organised. I sometimes make links between sentences but my links sometimes end suddenly or do not quite make sense. 	 I use simple sentences and I connect my ideas using words like and, but, so. I can write straightforward sentences with full stops, capital letters, question marks and exclamation marks. Sometimes I can use speech marks and commas accurately. 	 I use simple, generally appropriate vocabulary but I do not use a range of different words. I use correct spelling of most common words, which have a purpose within a sentence. I have trouble spelling past tense verbs and adverbs, often the words that end in –ly. 	STE P 1 1-4 mark s

For more information or guidance on completing your Independent Learning Booklet, speak to or email your English teacher:

Ms Farthing - <u>farthing.e@thenorwoodschool.org</u> Head of English

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