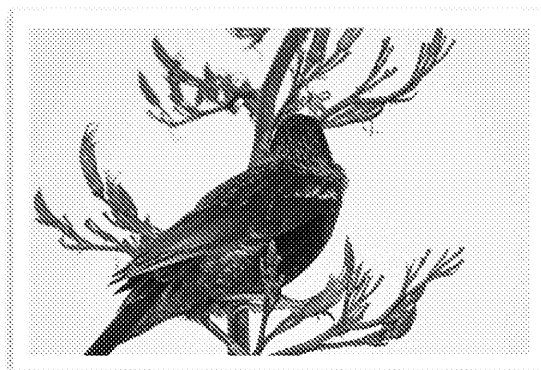
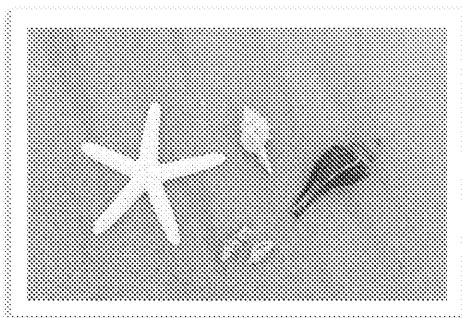


2015 specification



Worlds and Lives

Poetry Anthology Resource Pack
for GCSE AQA English Literature



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Teacher's Introduction

How to Use this Guide

This is a guide to the Worlds and Lives cluster of 15 poems which is one of the three seen poetry options in the Past and Present poetry anthology for AQA GCSE English Literature Paper 2, Section B. It should be used alongside the *Worlds and Lives* poetry anthology which has been produced by AQA. With teaching from 2023, the cluster will be examined from June 2025.

Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.

For each poem in the cluster, there is an initial mind map about the poem, including information about the poet, the context in which the poem was written, a brief summary of the poem, key language points, a glossary of difficult or unusual words, and a brief look at the key themes of the poem, all of which are labelled with their corresponding assessment objective. Then there is a detailed analysis of the poem, again with the relevant assessment objectives labelled in each point, and suggested links to other poems and points for discussion.

There is a set of questions on each poem, comprehension questions and then deeper-thinking questions. While answers and suggested answers are provided for all of these questions, with the deeper-thinking questions, your students will come up with answers not listed here; the suggested answer list is not exhaustive, it is only a starting point.

After this detailed analysis and questions for each poem, the key themes in the cluster are examined; again, this is not an exhaustive list of themes. For the themes which are explored, a mind map linking the theme to three poems in the cluster is included before a more detailed analysis of the theme relating to the theme in general and these three poems in more detail. There are also links to two other poems which cover the theme, which you can explore in more detail. Again, there are comprehension questions and deeper-thinking questions for each theme, and the answers and suggested answers are also provided, although again these are not exhaustive. The theme pages of this pack are designed to help students understand which poems are linked thematically as well as understand that some poems can be linked by one theme but not by another.

There are 10 example questions for these poems, and for each question there are suggested points which could be included in an essay. These are not exhaustive, and students can add their own ideas.

There is a medium-level response to an examination question, with a commentary, and a higher-level response, again with a commentary.

There is a detailed glossary of the language terminology used in the poem mind maps, which students will find useful when reading unfamiliar or archaic words. As well as this, there is a blank mind map and blank theme mind map for your own ideas.

The concepts in the cluster are exciting, relevant, recent and engaging, so enjoy discussing the poems in class, reflecting on the influence of the contexts on the poems.

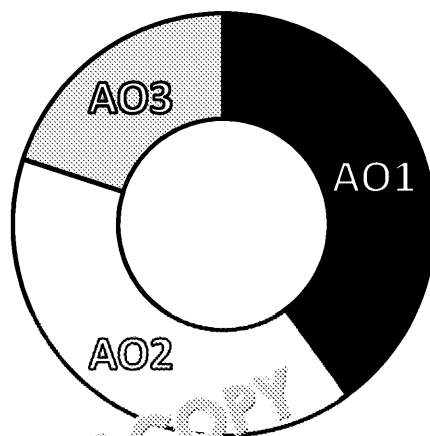
Good luck and enjoy the Worlds and Lives cluster of poems!

August 2023

Specification Information

Paper 2, Section B: Poetry (Anthology: *Poems Past and Present*)

- Closed-book, written exam
- Comparison question on one printed poem and one other poem from the anthology
- Choice of three questions: one for *Love and Relationships*; one for *Power and Conflict*; one for *War and Conflict*
- 30 marks in total:
 - AO1: 12 marks
 - AO2: 12 marks
 - AO3: 6 marks
- Paper 2 (Sections A, B and C) is 2 hours 15 minutes long and is worth 60 marks



The assessment objectives are as follows:

- **AO1:** Read, understand and respond to texts. Students should be able to:
 - make a critical style and develop an informed personal response
 - use textual references, including quotations, to support and illustrate interpretation
- **AO2:** Analyse the language, form and structure used by a writer to create meaning and effect. Students should be able to:
 - use relevant subject terminology where appropriate
- **AO3:** Show understanding of the relationships between texts and the contexts in which they were written

Always check the AQA website for examination updates and changes

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Introducing the Anthology

Introduction for students

Worlds and Lives is an exciting new poetry cluster for AQA GCSE English Literature commencing in 2023 and examinations commencing in 2025. The 15 poems look from and now live in, and examine why they made their place and how they feel about it. Some are positive, some are negative, some are something in between. Other poems look at the globe and what has made them what they are, what has influenced them, what is important to them and how they relate to the world around them, be that a man or a woman. Since the content of the poems is diverse, it will not be a surprise to learn that the poems also represent a wide diversity. While some are classic poets from the past, the majority of the poetry in the cluster is twenty-first century, with some of the poems in the collection first published in the last few years. Many of the poets in the cluster are still alive, you will probably hear brand-new recordings about their poetry and what poetry means to them, so keep an eye out for new poetry podcasts for the poets who are in this cluster. You could try: *The Poet Laureate* (Radio 4); *In Our Time*, with Melvyn Bragg (Radio 4); the British Library (bl.co.uk), which has a resource section for schools; Carol Rumens, who looks at a poem every Monday on the *Today* programme; or poems by poets who were writing before Shakespeare, to poems which have just been written.

What is poetry?

Poetry is a form of writing which doesn't usually reach across the whole page. Poets use words which it might take a prose writer several lines to say. Poets use a wide range of words to put their ideas into a short space on the page. Modern poets, like most in the cluster, do not use the poet is not confined to a predetermined line length or poetic metre. Instead, they write in the verse however they want to – unrhymed, varying line length, varying rhythm, varying stanza length, and so on. The possibilities are literally limitless, but the result is always intentional. Poets are for the most part concerned with both the physical world and the world of our imaginations.

So, poetry depends on the poet. Without the poet, there is no poetry. The first poet to write in the twenty-first century and so free verse is not something they use. Poets are not traditionally structured, these poets are breaking down the boundaries of poetic conventions, as radical in their poetic techniques as they were in their politics. Wordsworth was the founder of Romantic poetry. This is not love poetry, per se, but a falling in love with the natural world around them. Romantic poets were aghast at the way the Industrial Revolution was changing the landscape, but they had an ethical code and were appalled at the way workers in the factories of the monarchy stood to one side, how Parliament did nothing, how the established Church's beliefs, it is easy to see, against the recent backdrop of the American War of Independence and the French Revolution, how, in their eyes, the monarchy, Parliament and the Church could do nothing. For Romantic poets, nature is the all-healing, all-feeling substitute for the triumvirate of the monarchy, Parliament and the Church.

Since poets, by the very nature of their writing, are often boundary breakers, ripe for the taking, drum for a new order, it should, therefore, be unsurprising that the ground-shaking poetry of the Romantic poets is influential on all poetry which has followed. It is an important reason for their influence that modern poets in the cluster were born in countries all over the globe, including Trinidad, Pakistan, the UK and beyond. But the places which are visited are not only different, poets travel across the world as far as New Zealand to examine the world as it is, being ethnically diverse, the people are linguistically diverse, bursting with different cultures. This presents a challenge to the difficulties they might produce. Finally, the diversity of the poets in the cluster is reflected in the backgrounds of the poets. For example, Melvyn Bragg and Antrobus, who has an English and a Jamaican heritage, are both of which he considers in his poetry. All these experiences combine into one.

Poetry, therefore, is here to challenge, to break boundaries, to say what has been normalised – and to make you think.

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How do you analyse a poem?

The first thing you need to do is **read the poem** carefully and more than once. Even secondary meanings when it has been read more than once, as you peel back the layers. As the poems are unfettered in their form and content, so there is no one magic formula. There are several things you can do, but you cannot make a list that you can then simply might not contain the items on your list. You need to be flexible to write your own.

So how do you start? Having read the poem, **look at the title**. Titles can often have multiple meanings and picking these out can lead you to different interpretations in the poem. Look at how they are the same and then see how they are different – look for nuances in the same thing in two different ways, or are they saying different things even though they are talking about the same thing?

Read the question. It might seem obvious, and you will read the question in the first place, but keep reading, keeping the theme of it front and centre of your analysis, and ending with which is not always as easy to do as it sounds when you are in an exam hall and trying to write about what you know about the poems as it is highly likely you are not answering the question. A question asks you to consider 'the environment' of the poet, think about the nature of what the subcategories to this are – the physical environment; the natural environment; the aural environment; the visual environment; and so on.

Write these ideas in your **plan**: they can form the basis of your paragraphs, but you need to order you want to put them in, so they flow well.

Consider the message of the poem (this forms part of your AO1 mark) – what is the poet saying and how are they doing so? Each poem may have more than one theme and will link to other poems, but, depending on the theme, to several different ones. You won't know which of your two favourite poems in the exam: if your favourite poem does not contain the theme, you'll have to go to one side, at least for the duration of the exam. Make your choice for what you are going to compare will make writing the essay more straightforward, so always take time to consider this.

Analysis (AO2) should not be a list of spotting opportunity; if you go down that route, you won't have an engaging essay. You need to pick out a technique the poet has used, explain what it is, and then explain why it is. For shorter poems, look at the words at the end of each stanza – are they linked in any way? For longer poems, look at the words at the end of each stanza – are they linked in any way? The washing line from which you can hang every other part of your analysis; without it, everything else falls down.

What voice is the poet using? (This also forms part of your AO2.) Some of the poems are not necessarily the actual poet talking but a first-person figure who is talking directly to you. Poets take on board their real-life experiences and filter that into their work. Other poems represent a shift from the speaker to the listener. How do you, as the listener, respond? Thinking about this can allow you to weave contextual knowledge and understanding into your analysis (which you get AO3 marks).

Never include **context** (AO3) just for the sake of it or just because you know it – it should be the point you are making in your essay. What you should do is start with the poem and build your knowledge from that; do not shove in everything you know about the poet without considering whether it has any relevance to the poem you have been asked to analyse.

Use the poem in your analysis by giving **short quotations** (AO1). These should not be long word quotations can be embedded into your sentence, making it sound natural. You can make your essay sound like you are talking over this particular poem and can quote what you want. In the examination, if you can't think of the exact quotation, use a paraphrase. Use a range of vocabulary and sentence structures in your essays (AO4), so make sure you are using a variety of sentence structures and not just what you are writing in them.

Finally, and this is also easier said than done when you are against the clock, read **your work**. (You have probably been told to do that by every teacher you have ever had at secondary school.) And relax – there is no one perfect response to the questions on the paper. You are as free as the poets themselves to respond to the poems in a way that is true to you. Try not to worry.

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Worlds and Lives concepts

There are some big ideas in the Worlds and Lives cluster, and since many have been around for so long, the messages they have resonate today. Having said that, the Romantic poets wrote their poetry could not be published when it was written, so again, the messages are of their time and are still relevant today.

Read the poems in the cluster and identify the message each one has for the reader. What do they represent? What change do they want, where do they want it and why?

The earlier poems consider nature, the connection with nature, the harm man is doing to society, social injustice and the effects of urbanisation. Later poems consider progress, the unconscious, heritage, identity, culture, climate change and legacy.

It is not just the poem we have to consider; it is also how we react to it and how the poet reacts. Perhaps there are two poems with seemingly different themes and from different eras, but the way we react to that message might be similar. You have to focus on why.

The concepts in the cluster are exciting, relevant, recent and engaging, so enjoy discussing them, enjoy analysing them, adding your own ideas to the message and reflecting on the messages in the poems.

Good luck and enjoy the Worlds and Lives cluster of poems!

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About the Author (AO3)

- 1770–1850
- Lived mostly in the Lake District
- An important Romantic poet
- Poet Laureate 1843–1850
- A keen walker, he walked in the Lake District before writing the poem

Contextual Information (AO3)

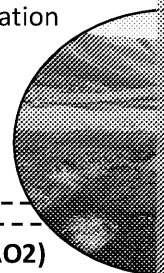
- Wordsworth was influenced by the French Revolution and saw it first-hand.
- Wordsworth saw the impact the Industrial Revolution was having on his Lake District.
- The uncertainty around the monarchy during the illness of King George III and the Regency was also an influence.
- The Enlightenment was a movement in the seventeenth and eighteenth centuries which valued human happiness through liberty, tolerance and intellectual freedom.

Language (AO2)

- Alliteration** – there are many examples throughout the poem, but perhaps the most incisive is the /m/ in 'man has made of man' as it is repeated in the final line of the poem. The alliteration reminds the reader of the harmony of the sounds found in nature.
- Personification** – nature is personified in the line 'Nature's holy plan', giving nature a godly status of power and control. Nature can feel in the same way humans can.
- Rhetorical question** – the poem ends with a rhetorical question which is both sad and angry at the thought of what men have done to each other.

**'Lines' written in Early Spring
William Wordsworth, published 1807****Brief Overview of Poem (AO1)**

Influenced by both the natural world of the Lake District around him and his imagination, Wordsworth explores the effect of the beauty of nature on him. There is a strong sense that beauty and nature are entwined and that everything in nature is innately beautiful. He needs the restorative and hopeful power of nature. Nature has been blended perfectly and everything around him is in perfect harmony. He then explains that humanity does not appreciate this beauty and that for what man has done to other men. While he saves himself from the 'man has made of man', the poem is aware of the devastation of the French Revolution and the Industrial Revolution, and how both left behind bloodshed and destruction.

**Key Words (AO2)**

- 'I sate' – old way of saying I sat
- 'fair' – kind and beautiful
- 'bower' – bough and branches of a tree, with the idea of protection and shade
- 'primrose' – yellow flower which grows at the edges of groups (tufts)
- 'periwinkle' – pale blue flower which grows in areas as ground cover, like a blanket on the ground
- 'wreaths' – winding circles of flowers, wreaths can be celebratory or commemorative
- 'budding' – starting to flower – the potential for beauty
- 'lament' – feel sorry about or mourn

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Analysis of Poem

'Lines Written in Early Spring'

Title (AO1)

The title of the poem uses 'Lines' rather than a specific type of poem, which seems the way Wordsworth walked around Alford, with very far no precise route in mind. Wordsworth feels his thoughts are casual, not worth noting.

Symbolism (AO2)

A notable symbol in the poem is spring – and early spring in particular. The first notes of spring symbolise the earliest signs of new life in the year, and with it, new hope as the shift into a new season progresses through the emergence of new flowers – the 'primrose' and the 'periwinkle' – and increased 'blended notes' of birdsong. Hope is all around, but the final line reminds the reader that winter will inevitably come again, as the seasons go round, and that darkness will come again.

Make the

Compare his feeling and the way passing in responding. What is the poets them for the landscape

Imagery (AO2)

The birds and the flowers around the speaker are loud and vibrant. The speaker is in a secluded area, cut off from the rest of humanity and immersed in the harmonies of nature. He blended himself, but an observer, seeing and understanding the joy that nature offers in its purest form, unsullied by humankind, and bursting with potential and hope.

Feelings (AO2)

The speaker in the poem feels different emotions as he sees the harmonious environment. He shifts to consider the impact man is having on his world. So, the feelings of the poem, from initially feeling optimistic and hopeful that the new spring is offering a brighter future, to a darker mood at the end of the poem, where the unanswered question contemplates the future. The speaker's feelings are encapsulated in the line 'it seemed a thrill to have I not reason to despair'.

Impact (AO2)

Wordsworth has a clear message for the reader: that man should live in harmony with nature. Any conflict of any kind, as doing so is destructive and destroys the chance to live in a harmonious world.

However, there is also the sense of inevitability that while there is joy and optimism now, there is the ongoing threat that despair, in the shape of winter, will once again return. The word 'belief' suggests to the reader that nature and what it represents demands a spiritual response, and that is what the speaker is giving. It is immediately linked by Wordsworth to 'Nature's holy plan' and is telling the reader that the joy he feels while in nature is not an atheistic, secular joy, but one which affirms a higher order controlling both man and nature.

Make

Compare the poet's language with the impact of how the character

Language (AO2)

Wordsworth uses **alliteration** throughout the poem, particularly the /m/ sound which is thoughtful, especially when they are repeated in close succession, for example in 'man'. There is further **alliteration** when Wordsworth is describing the flowers, the 'periwinkle', as if they are blowing in the wind. As with many of Wordsworth's poems, it adds a musical quality to his writing, as if to replicate the harmonies he can hear in nature.

Some of the lines in the poem are **end-stopped** (with punctuation at the end of the line), while others are **enjambéd** (flowing from one line to the next with no punctuation), and this mixture between man and nature which Wordsworth is talking about; thus the structure of the poem reflects the content.

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Nature, in the poem, has been **personified** and given a status that equals, or even a sense that not only is Nature all-powerful, it is also everywhere, and the influence inescapable.

Context (AO3)

Wordsworth was born in 1770 in the Lake District, the far north-east of England. The lakes, and many, many daffodils in the spring. By the time he was thirteen, he had marked the end of a childhood which, at times, had been idyllic. He was able to do so before travelling to France, where he learnt a lot about the lives of oppressed people and how to lead to change.

Having fallen in love in France, and having fathered a child (who he supported), he returned to the Lake District where he married Mary Hutchinson in 1802. William and Mary lived in Grasmere, in the Lake District. Romantic poets are often associated with having a love of nature. Being a Romantic was an acceptance of love in all its guises and a refusal to be tied to the world.

Although he supported the republican cause during his youth, when an ailing King George III was the Prince Regent in charge, who became King George IV, Wordsworth's views changed. When Victoria became queen in 1837 and steadied the anti-royalist trend. Bearing that in mind, she was the first Poet Laureate she appointed, from 1843 until his death, in 1850. However, in 1847, he had written no further poetry. He is buried in Grasmere and the Lake District, in Westminister Abbey.

He was one of the leading members of the Romantic poetry movement; their poetry is not the poetry that we might first think of when we hear the word, but a poetry which looks at the natural world had to offer.

They also fought against the monarchy, which they saw as a threat to the country. They saw as not supporting the poorest people in the country, the army, who were fighting for them; and all those responsible for the construction of factories in the north, causing mass unemployment and, as a result, mass starvation.

They were also inspired by recent revolutions in both the United States and France. Wordsworth travelled to Paris and saw first-hand the French Revolution.

Their poems often used musical rhythms, and they wrote ballads, odes and songs. The iambic pentameter forms a strong beat in much of their poetry, forming a backdrop to the poem. This could mimic the poet walking through the landscape or, perhaps, the drum, a drum which beats for change.

Check the glossary for the words in bold in these poetry analysis sections – they are in bold.

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Questions

'Lines Written in Early Spring'

Comprehension Questions (AO1)

1. Where is Wordsworth during the poem?
2. Why is it important to him that he can see nature?
3. What do the 'blended notes' refer to about nature?
4. Why is the poet moved by nature?
5. What does the poem idealise in the poem?
6. What are periwinkles and primroses, and why do you think Wordsworth mentions them?
7. What technique has Wordsworth used to talk about nature? What is the significance?
8. Why has Wordsworth made the natural world as humanlike as possible in the poem?
9. The poem is written in iambic tetrameter, except for the final line of each quatrain.

Deeper-thinking Questions (AO2, AO3)

1. Why did Wordsworth write about early spring (as opposed to spring or late spring)?
2. What does the speaker in the poem represent?
3. What had man 'made of man'? Why does Wordsworth repeat this line?
4. How important does Wordsworth regard humankind in the poem? Why?
5. What is the significance of the birdsong in the poem?

Remember, when you are writing about the poem, don't simply rephrase it; explain it. Use the box on each Questions page to help prepare you to talk about the meaning of the poem.

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Answers

'Lines Written in Early Spring'

Comprehension Questions (AO1)

1. He is outside in the natural landscape admiring the first flowers which have appeared.
2. He needs to see nature to understand that it, beauty, is real and not just in his imagination.
3. Nature – flowers and birds; are perfectly mixed and together they work sublimely.
4. Man has not blended perfectly with nature and has harmed other men – although he is part of nature.
5. Spring represents harmony in nature, the beauty of the spring and everything that grows in it.
6. They are beautiful and stand out from the green grass they are growing in. The speaker hopes to whoever sees them.
7. Personification – nature takes the place of God, able to lift the mood of people, create a harmonious environment, able to care and nurture.
8. Wordsworth is advocating the link between nature and humans, as part of the world, but by separating them he is making it impossible to have one without the other.
9. In the first, second, third and sixth stanzas, the tetrameter crumbles into trimeter, suggesting that humanity has crumbled and is not holding up nature. This is not the case in the fourth and fifth stanzas which use the ballad metre as the speaker talks solely about harmony in nature.

Deeper-thinking Questions (AO2, AO3)

1. Answers might include:
 - Wordsworth focuses on the first flowers of spring
 - The first signs of hope
 - The infancy of optimism in the poem
2. Answers might include:
 - The speaker represents those people who are in harmony with nature
 - People who appreciate the beauty of the natural world
 - People who are inspired at an almost religious level by the sheer force of nature
3. Answers might include:
 - Man has shown himself capable of destruction, destroying people and the land they live on
 - The poet 'grieves' that this is the case and longs for man to be in harmony with nature and creatures are
4. Answers might include:
 - Disappointing – mankind has not responded to nature adequately and nature and mankind itself
 - Unworthy – man is not worthy of the environment nature can offer
 - Needy – man needs nature to survive
5. Answers might include:
 - Birdsong represents natural sounds, and contrasts to the man-made sounds of London

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About the Author (AO3)

- 1792–1822
- Son of an MP, went to Eton, heir of a fortune although later he criticised hereditary privilege
- An important second generation Romantic
- Married Elizabeth Shelley, had two children
- Eloped with Mary (author of *Frankenstein*)



England in 1819 by Percy Bysshe Shelley, published 1839

Brief Overview of Poem (AO1)

With the upheaval of the French Revolution still in history, this poem is written as a response to the Peterloo Massacre, in Manchester, where there was a peaceful protest against the Corn Laws, which would have meant famine for the working classes; 15 demonstrators were killed. Food was scarce at the time as 1816 had been a year of failed crops (the 'year without summer'). Shelley attacks both the monarchy and Parliament, demanding the repeal of a law that makes this protest poem revolutionary and explicit. It was not immediately published; the image of the phoenix rising from the ashes at the end of the poem was felt ominous to anyone in the Establishment. Published 20 years after it had been written and after his death, Shelley never gave this sonnet a title.

Contextual Information (AO3)

- 1819 was the last full year before the death of King George III.
- The poem is a response to the Peterloo Massacre, 16th August 1819, in Manchester, where 15 peaceful demonstrators were killed.
- As a liberal, Shelley was not pro-monarchy, as were many people during the Regency period (1811–1820). His poetry was as radical as new ideas, advocating atheism and socialism.

Language Close-up (AO2)

- Sonnet** – not all sonnets declare love. Shelley has swapped the usual octave-sestet for a sestet-octave form – indicating the chaos and turmoil the country is now in.
- Metaphor** – those in charge are morally blind, led by a 'blind' king.
- Simile** – 'leech-like' aristocrats are feeding off the land, to the detriment of those who work the land.
- Alliteration** – there is a lot of alliteration in the poem, which is angry and accusatory, like the beating of a drum demanding a response.

Key Words (AO2)

- 'dregs' – the bits in the liquid left over at the bottom of a drink
- 'leech' – creature that sucks blood as a metaphor for those who feed off the land
- 'fallow' – not ploughed ready for sowing
- 'homicide' – the killing of freedom
- 'prey' – target to be killed
- 'sanguine' – bloody (of blood)
- 'senate' – parliament
- 'statute' – law
- 'illumine' – light (verb)
- 'tempestuous' – stormy and dangerous

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Analysis of Poem

'England in 1819'

Authority and power (AO1)

Although there are plenty of groups who have the power to help those in need, they have chosen not to help, and this infuriates the speaker. He is critical of the monarch and parliament, bitter that people are dying and starving because of their neglect. Those who should be protecting the people are the very ones who are causing the suffering. They are also suppressing them as they allow them to continue and this, the speaker believes, will ignite a revolution, since the lack of equality in the balance of power has to change or be changed. At the top of the list for those in authority who were abusing their power was the Prince Regent, installed in 1811 as King George IV. The Prince Regent, later King George IV, became known for being profligate and indulgent towards his subjects, extraordinary given how recent the French Revolution (1789) had been and the abolition of the monarchy at this point, which did not subside until Victoria had reigned for several years.

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Corruption (AO1)

The speaker of the poem is also furious that the corruption which is present has been passed on from generation to generation without question. The speaker spits out his words like a machine. The speaker is giving the reader the message not to put up with corruption of any kind.

Hardship and oppression (AO1)

The people have not just suffered in one way, but in multiple ways: being taxed on top of being taxed; after failed crops; massacre when peacefully demonstrating for change; laws which are unfair. The speaker, now is when they can take no more, making it clear which side he is on.

Violence (AO1)

One of the most shocking historical events of 1819, when the poem was written, was the Peterloo Massacre, where peaceful protesters who were protesting peacefully despite starving as a consequence of the Corn Laws, which forced the price of all grains to increase to levels people could not afford and, therefore, caused the deaths of many. The violence of peaceful protestors being violently beaten and killed would catalyse these laws.

Change (AO1)

The final lines of the poem carry a strong sense of optimism that there will be change and that change will be coming soon. The chaos in society (which is reflected in the form of the poem) has to end, and once order has been restored, a new shift in power will be created, one which allows all people to be fairly treated. It is anticipated by the speaker that ordinary people will rise up and bring down those who are abusing their privilege.

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Language (AO2)

The **alliteration** in the poem is harsh, reflecting the anger of the speaker: the /d/ in 'dreadful' and the /c/ in 'country cling' are now those in power are sapping the great suffering and hope. The harsh sounds are menacing and reflect the gross

There are several mid-line pauses in the poem, where Shelley is listing the multiple organisations they represent have let down the general populace of the country: 'see nor feel'; 'An army'; 'A senate'. The lines are given a turbulent feel with these pauses, reflecting the turbulence which the speaker is talking about. It also reflects a turbulent anger

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The much-hated laws which are mentioned in the poem, the Corn Laws in particular, are described as 'tempt and slay', like a mythical creature luring people to their deaths. These laws are those in charge and to kill those which the legal system is supposed to protect. Just as the king looks after its subjects, so too is the legal system: both are corrupt and seeking to destroy those they have a duty to protect.

Shelley uses **caesurae** in the last four lines of the poem, with the commas adding emphasis to the place in England. Where he uses dashes, Shelley is adding a violent, divisive plea for a 'tempestuous day'.

Form (A02)

Shelley uses the sonnet form for his poem, which is ironic, since the sonnet was a form used by the Establishment. He blends the Petrarchan and the English **sonnet** forms, perhaps suggesting that the change happening in mainland Europe is coming to England; it is also a nod to the fact he was greatly influenced by Italian poetry. At the end of the **sonnet**, Shelley has lines which rhyme. This is the usual way to finish a **sonnet**, but it also gives it a final change is coming. It also indicates a final shift in the poem, from looking in anger at the past and what is happening in the present, to looking with hope at what will happen in the future. The poem is closely aligned to this campaign when he uses 'our' in the final line of the poem. As the poem is in iambic pentameter, there is a feeling of soldiers on the march, as part of an uprising; although throughout the poem, the sense of progress does thread its way through the poem.

Context (A03)

The king alluded to in the first line of the poem is King George III, who in 1819 was succeeded by his son, the Prince Regent, in 1811. The Prince Regent would, in fact, be King George IV, but in the decade before that, he had de facto control of the monarchy. King George III, who was incapacitated, he was in charge and, therefore, liable for his shortcomings. King George III, whom came from the same 'muddy water' as the others; the speaker is saying that they are all abusing their royal privilege. While on the surface they are doing good for their subjects, they are supposed to be good men, but it was open to abuse and they ended up harming the people. Instances where they were in the wrong hands, caused more harm than good and pain. The speaker in the poem is suggesting these 'Princes' are not worthy of the position.

The army also has a hand in the suffering of the people. Although they should be protecting them. The Peterloo Massacre, in response to which this poem was written, saw the killing of demonstrators who had gathered in St Peter's Field in Manchester. Sixty thousand people gathered, the desire for change was strong; 15 people died. The poem highlights not just the loss of liberty: 'liberticide'. The name Peterloo was created by a writer at the *Manchester Guardian* in recollection of the Battle of Waterloo, which had taken place in 1815.

The lawmakers are also targeted in this poem. After the Napoleonic Wars (which ended at Waterloo), there was the summer of 1816 – the 'year without summer' – in which there was no money and no food, there was widespread hunger. The Luddites, people who destroyed the machines of the Industrial Revolution taking their jobs and leaving them without work by those in charge. Rather than help them, the lawmakers created laws which worsened their situation. After the Peterloo Massacre, they tried to stop freedom of speech in the newspaper. The Peterloo massacre.

It is hardly surprising, then, that there is an expectation of imminent revolt at the time. In his lifetime, before his prosecution, the poem attracted contemporary admirers. Keats. It was written 20 years, and after Shelley had died, before his wife, Mary Shelley.

Check the glossary for the words in bold in these poetry analysis sections – they are in bold.

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Questions

'England in 1819'

Comprehension Questions (AO1)

1. Why does Shelley describe the king's sons as 'and from a muddy spring'?
2. What is 'leeches' used to symbolise? Do you think this is effective? Why?
3. What does 'liberticide' mean? What does Shelley want to evoke in using this?
4. Why does Shelley call the "festuous day 'our'?" What is the effect of using this?
5. Write down three images from the poem – which one is the most evocative?

Deeper-thinking Questions (AO2, AO3)

1. Give two explanations for Shelley's use of 'double-edged sword'.
2. A sonnet is usually an octave followed by a sestet, in two stanzas. Shelley has an octave in a single stanza. Why do you think he did this?
3. The poem was not published at the time it was written. Why do you think this?
4. What is the message of the poem?

Remember, when you are writing about the poem, don't simply rephrase it; explain it. Use the box on each Questions page to help prepare you to talk about the meaning.

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Answers

'England in 1819'

Comprehension Questions (AO1)

1. They all come from the same pool/family and since the water is muddy, they are all muddy and without blemish.
2. It symbolises the way those higher up in society suck all the money and food out of the country with nothing left for the poor.
3. The death or murder of a king. It evokes the French Revolution and the desire for a new king (the French Revolution was a period of social and political upheaval in France, which resulted in the execution of King Louis XVI and the establishment of a republic).
4. By using the metaphor of the leeches, Shelley is demonstrating which side the speaker is on – the side of the monarchy, against Parliament, against the leeches of society.
5. Leeches / muddy pool / tempestuous day

An example of why one of these is evocative: 'tempestuous day' is evocative of the power of nature, which was important for Shelley as a Romantic poet. It also suggests that an uprising against the monarchy and the establishment is coming, which would bring also, ironically, brings hope to those in society who have been oppressed and are supposed to support them.

Deeper-thinking Questions (AO2, AO3)

1. Answers might include:
 - It could mean a sword which has two edges and is, therefore, more likely to cut both ways.
 - It could refer to two sides of an argument or a situation in which there are two different points of view.
2. Answers could include:
 - Shelley could be exploring different forms of poetry and seeing how he can use them to express his ideas.
 - Shelley could be using the form of the poem to say something about its content. For example, the poem is written in a form that is very similar to a sonnet, which is a form of poetry that is often used to express love. However, the poem is about a very different subject, which is the state of the country in 1819. This contrast between the form and the content could be a way of highlighting the irony of the situation.
3. Answers could include:
 - The content was considered subversive, coming so soon after the French Revolution.
 - Those in power would not want or tolerate criticism of the dying king.
 - Those in power would not want criticism of the future monarch.
 - Those in power would not want to be thought of as being leeches.
4. Answers could include:
 - A call to end the monarchy
 - A call to change the attitudes of those in Parliament
 - A belief in change
 - A plea for universal equality

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About the Author (AO3)

- 1818–1848
- Poet and novelist
- Writing family from Haworth, Yorkshire
- Romantic and Gothic influences
- Wrote under the name 'Currer Bell'
- Died of tuberculosis (TB)



Contextual Information (AO3)

- Brontë was born a year before Queen Victoria and six years after Charles Dickens. Her mother died when she was three.
- There was an increase in TB (also called consumption) during the Industrial Revolution, and it was identified as a disease in 1832.
- Brontë was heavily influenced by the Yorkshire Moors around her home.
- The poem was published five years after it had been written.



Language Close-up (AO2)

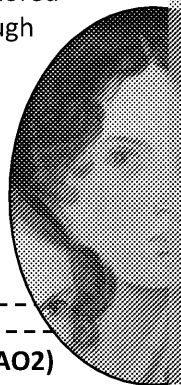
- Narrative** – the first-person narrator is talking to an unnamed listener.
- Monosyllabic** – the vocabulary in the poem is largely monosyllabic, which gives a clarity to the poem and also a sense of urgency as the single beats speed up the poem.
- Rhetorical question** – a question to which the person who asks it does not expect an answer, as it is understood between the asker and the listener what the answer to the question is.
- Imperative** – the speaker is telling the person to whom she is talking to 'find nature again so that it may comfort her and inspire her, to 'dwell' (live) in the comfort of nature, nature as their home.



*Do not earth no more inspire to
by Emily Brontë, published 1846*

Brief Overview of the Poem (AO1)

The speaker of the poem is talking to a listener who is feeling despondent. The speaker urges the listener to connect with a former source of inspiration – the earth. The first two stanzas contain two rhetorical questions, one identifying the listener as a 'lonely dreamer' and one asking why nature no longer ignites her passion. In stanza 3, the earth might be the speaker of the poem, with the focus shifts. The winds stir the speaker until the calm is restored at the end of the day. Although the poem might seem melancholy, it is also trying to uplift the listener to remember how they felt about nature and to give in to the healing powers of nature.



Key Words (AO2)

- 'roving' – wandering
- 'charm' – cast a magic spell on
- 'idolatry' – worshipping fake gods
- 'fond' – foolish
- 'sway' – move from side to side
- 'griefs' – sadnesses/losses
- 'mortal' – living human
- 'pine' – grieve / be sad
- 'nought' – nothing

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Analysis of Poem

'Shall earth no more inspire th

Restorative power of nature (AO1)

Brontë believed in the power of nature and how it could soothe the soul and bring inner peace in life as well as death. The speaker of the poem reminds the listener of the ways in which nature has provided solace for them in the past and how it can do so again.

Imagery (AO1)

Nature is central to the poem, and the summer sky, winds and mountains all combine to demonstrate that the power of nature is everywhere and that the listener can get solace from it no matter where they are. While this is true in life, for the speaker it is also true after death; heaven can only be where nature is, and the closer to nature it is, the closer to heaven it is.

Tone (AO2)

The **tone** of the poem is sad and reflective, melancholic that the listener is not embracing nature fully. The speaker is concerned about the listener and wants the best for them and the only way to achieve that is to go back to the days when they fully enjoyed all that nature could offer. However, the lines themselves are upbeat – nature is innately upbeat too. The lines are all **iambic** (made up of **iamb**s) but some are **hexameter** and some are **trimeter**. This is likely to be an influence of ancient Greek poetry on Brontë, which she and other Romantic poets studied and emulated. This reminds the reader that nature goes back thousands of years and is immortal like Ancient Greek gods and poetry.

Sorrow (AO1)

The listener is not just sad – the speaker says that such is their sensitivity toward 'pine' for it; the emotion is raw and clear. Such is the power of nature, it can calm extreme emotions. Nature has the power to heal, no matter how much pain the

Loneliness (AO1)

Even when the listener is alone, nature is always there, omnipotent. For the speaker, nature takes on the same qualities as a god, one which can nurture, maintain and rescue even after death. With nature, the listener can never be lonely or isolated.

Rhetorical questions (AO2)

The initial **rhetorical questions** do not demand a response; it is assumed by the speaker that nature can inspire the listener. Nevertheless, the speaker goes on to examine the importance of nature to the listener's well-being, both physically and mentally. These questions are followed by imperatives to force the listener to embrace nature.

Rhyme (AO2)

There is a steady **rhyme** throughout the poem which represents the steady force of nature and through this, nature is a permanent force, it is always there to offer comfort. In the final stanza, the **rhyme** does not waver at all.

Context (AO3)

Emily Brontë lived in the parsonage in Haworth, in West Yorkshire. She was born in 1818. She and her four sisters, along with her brother, were able to have schooling; her

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County Down, Northern Ireland, was the parson in the village and saw education not always a common belief in the patriarchal society of the time.

Brontë's work is full of considerations of life, death, and life after death, which may have been influenced by the fact that she died of cancer when she was only three and she lost her two elder sisters, Maria and Elizabeth, to tuberculosis in 1825, a disease which was widespread at the time but not identified as such. Brontë's work is also full of something which will not only provide solace but also has recuperative powers themselves. There is a sense of urgency in her writing; Brontë died at the age of 30, the fifth of the six children, and she outlived not only his wife but all of his six children.

Brontë herself was known as a very solitary figure; she spent many hours alone in the moors. She was such a private person, she would not publish her work under her own name. Charlotte and Emily used pseudonyms which were not revealed until after both had died. Brontë's personal isolation and yearning for privacy is borne out in her poetry.

Check the glossary for the words in bold in these poetry analysis sections – they are in bold.

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Questions

'Shall earth no more inspire the

Comprehension Questions (AO1)

1. How does the speaker describe who they are? 'I in ...'?
2. Who is the speaker of the poem?
3. Why does the speaker know how the person they are talking to feels?
4. What 'idolatry' might the listener have?
5. Why does the speaker say 'wildly pine'?
6. What is the effect of linking 'blending' and 'bending'?
7. What monosyllabic words are there, and why?
8. Why is the listener soothed in the 'evening'?
9. Where is the only place the listener can be consoled?
10. Why does the title of the poem not have a question mark at the end?

Deeper-thinking Questions (AO2, AO3)

1. Why does Brontë start the poem with two rhetorical questions? What is the effect?
2. What is the effect of having mostly monosyllabic words in the poem?
3. Does the poem answer the questions from the opening stanza?

Remember, when you are writing about the poem, don't simply rephrase it; explain. Use the box on each Questions page to help prepare you to talk about the meaning.

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Answers

'Shall earth no more inspire the

Comprehension Questions (AO1)

1. The speaker says the listener is a lonely dreamer.
2. It could be nature, giving advice to a human, and needs to feel the uplifting power of nature.
3. Because nature is like God – omnipotent and all-encompassing. By saying nature is like God, Emily Brontë is showing nature as having godlike powers.
4. That to worship nature is to worship something other than nature.
5. The listener values nature to the point of almost grieving for it.
6. The two elements are linked by their sounds but also their meanings as the listener is drawn to nature, to become one with nature again.
7. Enchant, magic power – they are there to indicate that the power of nature is a supernatural element too.
8. Evening could be the literal night-time, when the listener is tired and, therefore, more likely to feel the evening of their life, feeling calm in the time prior to death. Evening time is the phase before the witching hour of midnight.
9. Only the earth can console the speaker.
10. It makes the title a statement rather than a question. Emily Brontë did not have a title given to her work after her death, perhaps by her sister Charlotte Brontë.

Deeper-thinking Questions (AO2, AO3)

1. Answers could include:
 - The listener's attention is caught and they have to keep listening for an answer.
 - The speaker makes clear that no response is needed – it is already clear that the earth will inspire the listener.
2. Answers could include:
 - The words are easy accessible and straightforward, like raindrops pouring down.
 - The speaker wants the poem to be read quickly, increasing the sense of urgency.
3. Answers could include:
 - Yes – nature tells the listener that they need the earth to be inspired in the future.
 - No – rhetorical questions need no answer; the listener already knows the answer.

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About the Author (AO3)

- 1819–1880
- Mary Ann Evans used the pseudonym George Eliot
- Novelist, poet, journalist, translator
- Born in Nuneaton, Warwickshire
- Lived with John Cross, who was not her husband, causing a great scandal at the time

Contextual Information (AO3)

- Abraham Lincoln was shot in 1865, the year Eliot wrote this poem.
- Rural England was an influence on Eliot.
- Eliot met Robert Owen, the founder of utopian socialism, which was also an influence.
- Eliot's work has been popular with other writers; Virginia Woolf said her books were written 'for grown-up people'

Close-up (AO2)

- Sibilance** – the poem describes the scene in London in the first line with the 'sky' full of 'smoke', which creates a sinister and claustrophobic setting for the speaker.
- Enjambment** – Eliot creates a breathless structure to replicate the lack of air in the city. The lines are enjambed to show there is no room to breathe but also to add a sense of urgency regarding the need to change and step away from the hectic lifestyle in London.
- Form** – the single stanza with many enjambed lines, and the oppression of the poem, giving like 'one long line of wall', imprisoning the speaker in the city.

'in "London Drawingroom"
George Eliot, published 195

Brief Overview of the Poem (AO1)

The speaker is inside a house and is looking out the street in an increasingly industrialised London. The speaker is talking aloud but not expecting a response (apostrophe) while commenting on the 'yellow' surroundings. The speaker can see nothing of nature in the landscape outside, only man-made things. The metaphorical darkness has been created by man. The people who are rushing around the city are being deprived of the life-giving sun (an idea common in Romantic poetry). The landscape the speaker can see is as monotonous as their lives are. The speaker blames them for the darkness of the world they have to live in, as the city is covered in a thick smog.

Key Words (AO2)

- 'monotony' – all the same and unchanging
- 'o'erhung' – overhung
- 'hemp' – a plant which can be used to make ropes
- 'cabs' – hansom cabs, which were horse-drawn enclosed transport common in cities at the time
- 'carriages' – horse-drawn open transport common at the time, especially in the summer
- 'prison-house' – a prison where prisoners were kept before they went to trial. Here, it is used metaphorically, as the speaker feels imprisoned in the city.

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Analysis of Poem

'In a London Drawingroom'

Title (AO1)

Although the speaker of the poem is describing life on a London street, they are doing so while inside, in a drawing room. A drawing room would have been at the front of the house on the ground floor, the first room you would have come to after entering the house. It is not related to drawing, but to withdrawing – where people would have gone, or withdrawn to, to have a private conversation or afternoon tea with visitors.

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Relating to the former of these, the words of the speaker are, then, her private thoughts. The speaker is virtually at street level, looking at the people who are passing by without necessarily being seen herself. The role of omniscient narrator in the poem, understanding everything and speaking

Dislocation from nature (AO1)

Like several poems in this cluster, the poet focuses on the dislocation from nature also of humanity in general. There is a plea, common in Romantic poetry, for the reconnect to nature so that they are able to be fulfilled and enter the space between thought). There was an understanding of the importance of using nature, not as a refuge or wanted.

The residents of the city she can see from her drawing room are rushing about and part this is because it can't be seen in the smoke, and in part because they are not. There is the suggestion, particularly at the end of the poem, that the separation is in part, their own fault and that this is the fault of anyone who is living in an industrial

Work-life balance (AO1)

Although this might seem like a modern concept, there was already an understanding of achieving a balance between work and leisure time so that one could be at peace

To be able to be in nature and see the sky and the birds meant that a peace could be possible when the skies were covered in grey smoke and the birds could not even be seen below. A visual variety of nature, in all its colours, is necessary for a balanced life and a city cannot hope to offer.

Metaphor (AO2)

The speaker feels as if they are trapped in a 'prison-house' – not a literal prison, but the people of London have been trapped by the pollution which has come from the city with no escape. The freedom nature gives and the joys associated with it are, therefore, denied as they go about their daily business in the street in front of the speaker's house.

Colour (AO2)

Colour and the lack of colour is central to the poem. There is a sheen of yellow colour and a yellow glow associated with healthy, natural paintings, but a sickly yellow, jaundiced yellow negatively impacting the health of the inhabitants of the city. Alongside that are the grey smoke coming from the factories in the city all fuelled at that time by coal, spitting out smoke. The grey which is overhanging the city is uniform and inescapable, creating a visual prison for the speaker.

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Pathetic fallacy (AO2)

Related to the colours the speaker can see is the idea that the weather and environment directly link to her mood; when it rains, we are sad; when the sun shines we are happy. These ideas have been based on **pathetic fallacy** and poetry is not immune to it. Central to this is the fact that it directly impacts our mental health.

Smothering (AO2)

Not only does the cloud of smog cover the city literally, it also forms a **metaphorical** cloud smothering them so they cannot breathe but also suppressing their 'warmth and

Structure (AO2)

The poem is structured as a single stanza, reflecting the uniformity and monotony of city content 'monotony of surface & of form' matches the structure of the poem and the reader that the monotonous city life is not good for the soul and not to be aspired to.

Context (AO3)

George Eliot was born in 1819, just a few months after Queen Victoria. George Eliot had to get her work published; as the Brontë sisters found, there was still no great appetite for fiction to be published at the time. She was born Mary Ann Evans in Nuneaton, Warwickshire. She was known as Mary Anne; other times she spelt it Marian.

Much of her work is influenced by this upbringing, despite the fact this poem is for a different audience. Also like the Brontës, she received an education, still not the norm for girls at the time. Being educated as a young girl would go on to influence her own writing. Her education ended when she was 16 as her mother died and she had to look after the house.

Approaching 30, she moved to London because she wanted to become a writer. George Lewes, who was already married with children, caused considerable controversy. George was not your husband was enough to be cast out of society at the time. However, she remained popular, unaffected by her unconventional arrangements.

In common with the Romantic poets who had come before her and influenced her, she had connections to Leigh Hunt, a friend of both Shelley and Keats. She supported the underdogs, the working classes, those who had the bravery to stand up to the ruling classes. She supported the American War of Independence. She also pushed back against the Industrial Revolution, understanding that what politicians saw as progress and profit was causing, in the more rural areas of the country, poverty and unemployment, which in turn led to starvation.

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Questions

'In a London Drawingroom'

Comprehension Questions (AO1)

1. Where is the speaker of the poem?
2. What is creating the fog?
3. How does the speaker describe the city?
4. Give a word which suggests the speaker does not like the view they have.
5. Why can't the speaker see like shadows when they fly?

Deeper-thinking Questions (AO2, AO3)

1. Why does the speaker feel she is in a prison?
2. What were the advantages of the factories in the cities, and what were the disadvantages?
3. What is the message of the poem?

Remember, when you are writing about the poem, don't simply rephrase it; explain it. Use the box on each Questions page to help prepare you to talk about the meaning of the poem.

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Answers

'In a London Drawingroom'

Comprehension Questions (AO1)

1. In the drawing room (downstairs front room) of a house in London.
2. Pollution from the factories which have been recently built during the Industrial Revolution.
3. Dark and gloomy – this could be literal as there is fog in the city, but also metaphorical as the city are not able to enjoy nature, it is like being in a prison.
4. Monotony, yellow.
5. The smog from the factories makes it too dark for birds to create shadows as the sun is not giving any light.

Deeper-thinking Questions (AO2, AO3)

1. Answers might include:
 - The smog from the factories makes her feel trapped.
 - She cannot see the sky or the sun so she feels claustrophobic.
2. Answers might include:
 - Things could be made more quickly and uniformly.
 - Products made were all in the same place ready to be transported by boat.
 - People who worked on the land were losing their jobs as machines were being used.
 - The machinery in factories was powered by coal, which created smog in the air that was hard to breathe.
3. Answers might include:
 - Do not allow cities to become polluted.
 - Live in a place where you can see the trees and feel the warmth of the sun.

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About the Author (AO3)

- ✎ 1924–2017
- ✎ Born in Jamaica, died in London
- ✎ Mixed standard English and Jamaican in his poems
- ✎ Explored racial tensions in his poems
- ✎ First Woman to win the Poetry Society's National Competition in 1981
- ✎ His archives at the British Library

Contextual Information (AO3)

- ✎ Berry came to England in 1948, via the USA, on board the *SS Orbita*, the ship that brought immigrants from the West Indies to the UK just after *HMT Empire Windrush*.
- ✎ The change in race in the UK brought excitement, curiosity and tension.
- ✎ The UK at the time offered hope and employment. However, not everyone was happy with these changes.

Language Close-up (AO2)

- ✎ **Conversational** – the poem has been written in a conversational style, as if writing down the exact words in the conversation. This use of free verse lends the poem a sense of authenticity.
- ✎ **Enjambed lines** – these lines flow from one line to the next, which adds fluidity to the conversation the pair are having in the railway carriage.
- ✎ **Metaphor** – while the journey in the title of the poem might be a literal one, which refers to the journey undertaken every week by the Quakers, it also allude to his journey from Jamaica to England, and also to the metaphorical journey he has been on and is still on – he is in the middle of the journey (train ride) and has not yet reached his destination.

*In an Afternoon Train from
Purley to Victoria, 1955*
James Berry, published 1956

Brief Overview of the Poem (AO1)

The poem, written in 1955, was written at a time when there was mass migration from the Caribbean to the United Kingdom. Before this time, most of the population of the UK was white and even in the 1950s some people had not met a non-white person before. Some responses were positive, others responded less well. The speaker is one of those who responded with curiosity, although her ignorance is also more apparent. However, there is no malice in her questions, which the newcomer laughs off, preferring to emphasise unity rather than prejudice. In the days before tablets and smartphones, the lady would not have been able to look up these facts easily. Quakers are known for their inclusivity and acceptance of others.

Key Words (AO2)

- ✎ 'Quaker' – a member of the religious group known as the Society of Friends, founded by George Fox. Quakers believe there is something of God in everyone.
- ✎ 'Inexplicably' – something you cannot explain.
- ✎ Jamaica – island in the Caribbean (and not somewhere in Africa!)
- ✎ Lapland – area in North Finland which is definitely home to Santa Claus and his reindeer.

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Analysis of Poem

'On an Afternoon Train from Purley to York'

Title (AO1)

The title of the poem is very precise and redolent of the precision in the titles of Romantic poetry, particularly that of William Wordsworth. It provides a place and time for the poem, a snapshot of what life was like and of the people who interacted with each other. There is a sense of movement in the poem's title; as Wordsworth would have seen in the titles of his poems, now Berry is travelling by train, creating a literal movement but also a metaphorical one – that attitudes are changing. The movement in the title also reflects the movement the speaker has made, from Jamaica to London, and demonstrates that although there are misunderstandings and a lack of knowledge, it is – and will be – possible for people to live and work side by side.

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Form (AO2)

The poem is written in free verse, allowing the words in the conversation to sound natural. The conversation, starts **in medias res**; the speaker is already aware of the woman he did not strike up a conversation with her. This might be because he was wary of previous bad experiences of starting up conversations with people in train carriages or he wanted to start up the conversation with her? Consider the context in which the poem was written.

Repetition (AO2)

Linked to this is the **repetition** of 'she said' throughout the poem, adding dynamism and a sense of drama and immediacy. There is a sense that she is trying to keep the conversation going, although the questions do not illuminate the fact that she understands the passenger and do not encourage him to respond fulsomely to someone with so little knowledge.

Language (AO2)

The **imagery** of the 'dimly' lit streets is contrasted with 'sunny' Jamaica. While in London, and, therefore, the woman does not understand why he left, in **metaphorical** terms, the city offers opportunities not available in Jamaica. The dimness could represent the lack of understanding with the sun representing understanding/enlightenment in the land he left behind.

Global diversity is also touched upon, with the sun in Jamaica and the snow in London (sometimes) in the UK and so this demonstrates the global diversity in the country of the empire, which is now gone, becoming the more equal platform of the Commonwealth.

The desire to be inclusive is also explored; although the woman in the carriage understands that the speaker is not racist, she does have a desire to learn and is not intentionally racist. He therefore treats her with amusement.

Context (AO3)

Jamaica is a large island in the Caribbean, having been taken over by the Spanish and then by Britain. The Spanish had taken many slaves there from Africa and they continued to be freed from slavery by the British in 1838. As a part of the British Empire, Jamaica was a colony. During World War II, after this, the British government encouraged Jamaicans to migrate to the UK in 1962.

James Berry had travelled to the UK seven years before writing this poem, just after the war had brought people to the UK. He had been born in Jamaica in 1924, when Jamaica was then called the British Empire.

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After the deaths of so many men in World War II, and coming so soon after World War I, there was a labour shortage in the UK, which needed to rebuild after the destruction from bombs during the war, something which went on for many years after the end of the war. Many were also highly skilled and worked in the newly created NHS.

Although life was changing quickly, there were still those who had perhaps not been affected at all by these new arrivals. In theory they knew about them, but in practice they had not met them and understood nothing about where they had come from and why they had come to the UK.

While this could be widespread today, there was a considerable lack of knowledge. The media of the time is to blame, as radio and newspapers were the main sources of information. If these did not supply it, then people remained unaware of what was going on.

Although Berry suffered from racism himself, he chose to celebrate his heritage in order to help others to understand him and his country. His writing tries to unite rather than divide, as he wanted to show that we are all part of the same community.

Check the glossary for the words in bold in these poetry analysis sections – there are many in bold.

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Questions

'On an Afternoon Train from Putney to Victoria, 1955'

Comprehension Questions (AO1)

1. Where are the passengers travelling to, and why might they be going there?
2. Why has the lady 'not moved in silence'?
3. Did the lady recall a poem she already knew?
4. What does the man see out of the window?
5. What image does he recall, and why?
6. Why does the lady ask if Jamaica is in Africa?
7. What does the man think about the woman?

Deeper-thinking Questions (AO2, AO3)

1. What does the lady assuming he is from Africa tell you about the UK at the time?
2. Why does he start thinking about his father's banana fields?
3. Berry arrived in the UK in 1948. Had anything changed between 1948 and 1955?

The comprehension questions will help with AO1, while the deeper-thinking questions will help with AO2 and AO3. Remember, when you are writing about the poem, don't simply rephrase it. Use the box on each Questions page to help prepare you to talk about the poem.

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Answers

'On an Afternoon Train from Purley to Victoria'

Comprehension Questions (AO1)

1. They are travelling to Victoria Station in central London. They might be going to the theatre, or going up to London for so far as it goes – meeting friends (or going to the theatre).
2. She is a Quaker. During a Quaker meeting, which is mostly silent, those present say something, which is often to express a religious or spiritual desire to speak. It is ironic that she has to talk.
3. Perhaps not – she was saying the words she had been spiritually predetermined words, much like her questions later in the railway carriage. There is no predetermined malice in her words.
4. The landscape of the English countryside, a pastoral idyll, except he is not English.
5. He recalls his father's banana fields. This memory takes him back to his childhood far away from his homeland he is; the comments about the weather reinforce this.
6. She assumes because he is black that he must come from Africa; she does not know he has not widely travelled. Prior to 1947, the school leaving age in the UK was 14, so he did not have the benefit of the education students can have today.
7. He sees that she is ignorant but also well-meaning. Since she is clearly kind, he asks her questions and not be offended by them.

Deeper-thinking Questions (AO2, AO3)

1. Answers might include:
 - Many people at the time might not have met a non-white person, so they might be based on stereotypes they might have formed in childhood.
 - There is a lack of knowledge about people not born in the UK, especially those who have travelled there since World War II in the way the men did.
 - The woman might be middle or lower class and would not have had holidays like the higher social classes might have travelled abroad or been abroad prior to 1947.
2. Answers might include:
 - He is thinking about the life he has left behind.
 - He is thinking about the farm and the work he left behind.
 - He is thinking about the people he has left behind.
3. Answers might include:
 - In 1947, India and Pakistan became independent, and so many of those who had been in the UK.
 - George VI passed away in 1952, and Elizabeth became queen (Queen Elizabeth II).
 - Although World War II was over, rationing was still in place for many items until 1953, and meat and other food rationing ended in 1954.

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About the Author (AO3)

- Born in India, in Ludhiana (which has been called the 'Manchester of the north of India')
- Moved to Manchester when she was 11
- Poet, writer, artist
- Identifies as neurodivergent, queer, feminist
- Challenges herself to learn new things in her writing

Contextual Information (AO3)

- Mundair is multilingual, and this poem examines that multifaceted part of her. She says, 'I play with voice, I play with the many tongues I have.'
- The 1970s saw many people leave the Punjab to come to the UK as there was some discord in the region. The poem reflects on the language difficulties which were had on both sides.

Language Close

- Couplets** – the poem is often divided into couplets. The speaker is regretful that she has no couplets and this sense of isolation is reinforced in the fact each line is paired up. The lines are particularly close since they have been enjambed (with no punctuation in between).
- Alliteration** – Mundair's use of alliteration focuses on the rhythms of the new language around her. The language sounds like an assault on her, harsh like bullets, and difficult to pronounce, causing her to 'stumble'. There is a different type of alliteration when the speaker talks about the 'rough music' of 'Mancunian vowels', with the rough sound underlining the difficulty of new words but also the speaker's determination to get the pronunciation right.

*Name Journeys' by Raman
Mundair, published 1998*

Brief Overview of the Poem (AO1)

The speaker's journey begins, and she feels empowered by the Hindu gods, goddesses, heroines. They land in the south of England and travel north, where she finds the new language difficult to pronounce. The speaker begins by comparing herself and her sense of loneliness and isolation to the Hindu deity Rama. Mundair puts Indian deities and culture at the forefront of the poem. The speaker ends the poem by contemplating her name and uses it as a metaphor for the sense of discord she has felt since she took the journey to England.

Key Words (AO2)

- 'Rama' – Hindu god of protection
- 'Sita' – Rama's wife and the goddess of beauty and devotion
- 'Draupadi' – Hindu heroine known for her wit, and courage
- 'toiled' – worked very hard
- 'Mancunian' – from Manchester
- 'discordant' – sounding bad, with clashing sounds
- 'Anglo' – from England
- 'echo chamber' – other influences and ideas which are not heard

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Analysis of Poem 'Name Journeys'

Symbolism (AO1)

The poem starts with the speaker cast out into the 'wilderness', **symbolic** of the isolation she feels at the start of her journey. There is a sense of the spiritual here too as she is in the wilderness prior to the long journey to finding herself.

By choosing the names in the first line, the speaker is espousing the same to those of the Hindu gods and other Asian heritage, which form the framework of the name journey. Her name and the names of the gods around her come to represent her whole self and her whole heritage.

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Imagery (AO2)

As the speaker goes on her journey, her 'milk teeth' fall out; she is leaving her childhood behind and entering a new stage in her journey. She is also losing part of her identity and having a new head but also in her mouth, as a new language takes over. The milk teeth links her to her parents as well as to her mother tongue. She has to consider whether losing this identity in the present.

The speaker's journey is 'rough and smooth' – there are difficulties in places, and two places as well – they are as different as is possible. And yet the journey for her is to overcome the hurdles she has to overcome.

Feelings (AO1)

The speaker in the poem feels lonely, isolated, removed from her childhood in Manchester. As the reader, we have empathy for the struggles she is facing, culture leaves some of her identity behind to travel to a place where people do not understand.

Displacement (AO1)

Should she have been moved from one continent to another? Was any thought of the difficulties she would face? Did anyone think about the cultural differences and how her heritage would have on her? People might move with the best intentions, but so often what was anticipated, if, indeed, any anticipation was part of the process.

Language (AO2)

While the poem explores the feeling of isolation for the speaker, each line is a contrast, therefore alone. The form, therefore, contrasts with the content of the poem, in that the speaker comes from contrasts with the place she is going to. The lines have a sense of chaos as there is no strict order to them. The element of chaos carries over into the move to a new place.

Sibilance runs through the poem, silencing the speaker as she is 'chastened' before the 'swathe' her. While the sounds are the same, the different forms of the sounds are different, like silk through the poem. Although the same sounds might exist in different languages, the meaning is different. These sounds also carry the 'stumble'; unfamiliar letters with unfamiliar sounds representing the change and contrasts she has had to overcome.

The speaker uses alliteration to describe the 'musicality of Mancunian' vowels, where it is 'rough', a rough sound discordant to her, and add to the feeling of unfamiliarity. The discordant language mirrors the discord in the upheaval she is undertaking and the clash between two cultures.

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Context (A03)

Raman Mundair was born in Ludhiana, India, before moving to the UK and growing up in Leicestershire. Her poems examine this journey, the causes of it and the consequences it has combined to influence her and how she can continue to acknowledge her heritage. She writes about the experiences of an individual as well as the experiences of others. Countries are not just about their physicality but also their sounds and the feelings they create.

After Partition, people from Pakistan and India moved to the UK, under the scheme which encouraged them to go for education or work opportunities during the post-war reconstruction period.

Although some people who had been familiar with life in India and Pakistan were there as part of colonial rule, many people would not have been, and their attempts to pronounce words would have sounded jumbled up in many cases. Some people would have tried to pronounce these words correctly but failed; others would not have tried and would have deliberately mispronounced their names, adding to the discomfort of living in a new country and on a new continent.

Check the glossary for the words in bold in these poetry analysis sections – they are in bold.

Make the comparison
Compare the experiences in this poem with those that have been described in the poem that remained in the position in both of the girls' lives. The girl who left them.

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Questions 'Name Journeys'

Comprehension Questions (AO1)

1. Why does the speaker compare herself to Ram?
2. How is the speaker feeling?
3. What is silk?
4. Why does the speaker mention Hindu gods?
5. Why does she mention the sugar cane?
6. What journey is the speaker going on?
7. What is the significance of 'stumble'?
8. Why does her voice become a 'mystery'?

Deeper-thinking Questions (AO2, AO3)

1. What is one difficulty the speaker faced when coming to England?
2. What is the significance of the 'silk'?
3. How does the assonance in the poem deepen its message?
4. How do you feel having read and thought about the poem?

Remember, when you are writing about the poem, don't simply rephrase it; explain. Use the box on each Questions page to help prepare you to talk about the meaning.

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Answers

'Name Journeys'

Comprehension Questions

1. She is recalling the Hindu god, recalling her past, recalling her protectors.
2. She is feeling lonely, alone and isolated, with no sense of a companion or protection.
3. A material made from the thread of a silkworm cocoon – valuable and desirable.
4. These references relate to the trials the gods faced, which tested their loyalty. She, too, is being tested.
5. It is swaddling cloth, but might also be a reminder of a colonial past.
6. A literal journey, to Manchester, but also a spiritual one. The journey is not easy.
7. In stumbling over new words, she is erasing her heritage language. By tripping over the journey is not an easy one. When people mispronounce her name, they are erasing it.
8. She is using words and accents which are not in her native language. Her name is less familiar.

Deeper-thinking Questions

1. Answers might include:
 - She couldn't understand what people were saying.
 - There is a cultural divide.
 - She was a child when she came.
2. Answers might include:
 - It is valuable and was an important trade commodity in olden times.
 - Innocents are killed for something which brings financial gain.
3. Answers might include:
 - It becomes like a talisman.
 - It is a way of appealing to god for help or support, like a prayer.
4. Answers might include:
 - It makes me think about the cultural changes she had to overcome.
 - It makes me think about the language barrier that migrants face.

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About the Author (AO3)

- ✎ Born in 1964
- ✎ Based in Manchester
- ✎ Poet, writer, editor, advisor
- ✎ Experimental performance
- ✎ Performs in English and Urdu

Contextual Information (AO3)

- ✎ The pot of the poem is an exhibit in the Manchester Museum, a museum in the same city as where khan lives.
- ✎ There are artefacts in museums around the world which do not come from the country they are being exhibited in. Debate continues as to whether these artefacts should remain where they are (even if they were taken illegally) or returned to their country of origin.

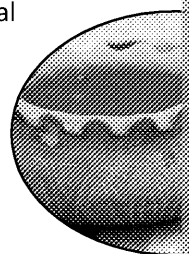
Language Features (AO2)

- ✎ **Punctuation** – In the poem, punctuation is kept to a minimum. There is nothing in the poem which will imprison the pot (it is also written in free verse) so the only thing which is imprisoning the pot is the glass case in the museum.
- ✎ **Anthropomorphism** – the pot is treated as a being and humanised into something which should be able to hear the speaker talking, cajoling the pot into taking action so that it can be set free.
- ✎ **Repetition** – the last two words of the poem are repeated. The speaker is unsure whether the pot can hear her talking or is just choosing not to take action, not to try to break free.

*'The pot' by shamshad khan,
published 1994*

Brief Outline of the Poem (AO1)

The speaker is talking to a pot which has been taken or stolen from Nigeria and is now on display in a Manchester museum, behind glass, imprisoned or trapped and unable to escape. While khan uses some humour and irony in the poem, the message to the reader – and the museum – is clear. The speaker is talking to a specific pot in the museum but it is also representative of all pots (and other artefacts) which have been taken from their country of origin and displayed in museums throughout the world. The poem explores ideas around colonisation and the removal of artefacts, but it also explores the difficulties experienced by the diaspora, which are linked to a sense of identity and belonging.



Key Words (AO2)

- ✎ 'accata' – red clay which a pot from ancient times would often have been made out of
- ✎ 'looter' – thief, who takes things often during times of war or rioting
- ✎ 'yacht' – type of boat
- ✎ 'diaspora' – the movement of people from their homeland

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Analysis of Poem 'pot'

Title (AO1)

The pot of the title has, according to the end of the poem, been 'incarcerated' in a museum in Manchester. Incarcerated means imprisoned, i.e. put there against its will.

The pot has no precise name, despite being inspired by a specific pot, and the lack of article (a/an/the) reinforces this for the reader. It could represent all pots/artefacts which have been taken from their country of origin to another country to be displayed in a museum; or it could be that in coming to Manchester, its name was removed and, with it, part of its identity.

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The poem looks at the impact on a nation of cultural theft as well as the impact of the pot in the poem as an everyman figure.

Structure (AO2)

The poem has been written in **free verse**. While the speaker of the poem therefore has no constraint and movement, the pot is confined, representing the capture and incarceration in Africa. The freedom of the poem also contrasts with the strict colonial rules of the past; the freedom of the populace and represented by the pot. It also contrasts modern freedoms with the past; without modern freedoms, the past cannot be seen.

Direct address (AO2)

The speaker in the poem is talking directly to the pot, encouraging it to leave, escape and return home, with the idea of home being where the pot belongs. The speaker is cajoling, encouraging the pot to take flight, and this tone is aided by the use of first person. The speaker talks to the pot, **anthropomorphising** it when she tells it to 'growl if you

Identity (AO1)

The identity of the pot has been imprisoned in the museum and perhaps reinterpreted. Is there a label to explain where the pot has come from, and would this match the pot's identity? The speaker needs to discover the identity of the pot in the museum, the identity of those it was taken from. All of these have combined to form the history of the pot which is now not known; 'they' who took the pot are as nameless as the pot itself.

The difficulty for the pot to retain its original identity is a commentary on any immigrants who retain their identity in the new country; often in the past, they would have been given a new version of their name, or a name which had no connection at all with their birthplace. This is happening recently, or further back, to slaves and servants who had to relocate and their identity shifted.

Context (AO3)

Shamshad Khan was born in 1964 in London. She uses her poetry and other writing to explore women's writing.

Around the world, in museums belonging to countries which formerly had empires, are artefacts which have been taken from their place of origin and put on display. The origins of these items in Germany, Portugal and Spain all have items which were gained from their colonies. The reasons are not clear and there could be many reasons for them, which are explored in the poem: the sale, auction, smuggling, or something else? The end result is the same: the items

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In the UK, the most argued over items like this are probably the Elgin Marbles; the Lord Elgin, who took them from Greece (having been sold them, although by whom, is debated), and then brought them to Britain, selling them to the government, which then placed them in the British Museum, where they remain today. Even people at the time thought of this as looting; Lord Byron had written a poem against the Ottoman Empire, so he was particularly pre-Hellenic in his stance. The British Museum has a platform to vocalise his views.

Items with a cultural heritage not from the country they are in are being systematically returned, after careful consideration of where they have come from and who the rightful owners are. Debate rages, however, as some museums are reluctant to return items they feel should remain in their collection.

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The debate centres on whether artefacts should be returned to the country they came from, or whether they should remain in a museum in a different country, and often on a different continent, from the place they were found. It can be argued that items should be returned to their country of origin so that the people of that country can easily learn about it and their cultural history; others argue that these items can educate people about what has happened in the past as well as about the people who come from different countries and cultures.

Check the glossary for the words in bold in these poetry analysis sections – these words are in bold.

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Questions 'pot'

Comprehension Questions (AO1)

1. Where is the pot?
2. Where has the pot come from?
3. What is the pot made of?
4. What is on the pot?
5. Give at least two examples of how the pot came to be there.
6. Why is it repeated twice at the end of the poem?

Deeper-thinking Questions (AO2, AO3)

1. What is the speaker encouraging the pot to do, and why?
2. Should the pot have been taken from Nigeria for any reason?
3. What should happen to the pot?
4. How is the poem hopeful about the future?

Remember, when you are writing about the poem, don't simply rephrase it; explain.
Use the box on each Questions page to help prepare you to talk about the meaning.

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Answers 'pot'

Comprehension Questions

1. In a museum in Manchester
2. Nigeria
3. Clay
4. Figures in scenes from life in Nigeria
5. Stolen/sold/auctioned/trafficked
6. The speaker asks to check if the pot is listening. Is it there and not responding or has it already gone/escaped?

Deeper-thinking Questions

1. Answers might include:
 - The pot has been personified so that it has the ability to escape the museum and has been incarcerated.
 - Fight for its right to return to its homeland.
2. Answers might include:
 - The reasons it came to Manchester do not seem to be legal.
 - It might be used to educate people who otherwise would know little about Nigeria.
3. Answers might include:
 - It should be returned to Nigeria.
 - It should remain in Manchester.
4. Answers might include:
 - The benign pot has been provoked again – this time by the speaker's words.
 - The benign pot has probably have left the building.

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About the Author (AO3)

- Born in 1951
- Writer, poet, performer, singer and creative artist
- Born in Leeds of English and Indian heritage
- Lyrical and covers a range of themes, including war, conflict, pandemic and trauma

Contextual Information (AO3)

- Seneviratne was inspired by her surroundings in Leeds and wrote the poem as part of Leeds Architecture Week.
- The Industrial Revolution built not only factories but also many houses and other buildings as people moved from rural areas to increasingly urbanised areas, causing pollution and disease in the cramped conditions.

Language Close-up (AO2)

- Sibilance** – the repeated /s/ sounds ripple through the poem like the ‘smoke-filled sky’ and ‘his dreams’, which all stack up to give an ethereal quality to his dreams – will they end up just being a pipe dream or will they be realised?
- Imagery** – the ‘tall octagonal crown’ gives a regal sense to the landscape, an imperial imprint from the past, once majestic but now jaded or oppressive
- Metaphysical** – the speaker moves outside time itself, transported through time by the beauty of the buildings around her.

‘Consider View’ by Seni Seneviratne published 2007

Brief Outline of the Poem (AO1)

The speaker of the poem reflects on the life of her great-grandfather and the route he took to escape the confines of inner-city life during the Industrial Revolution in Leeds. The poem takes in the sights of Leeds which were built during the Industrial Revolution with mills and factories associated with fabric weaving in the city. The landscape still stands and represents a link back to this time, but the buildings also, in a way, represent ‘progress’ which brought with it the fragmentation of the rural community, cramped living conditions, diseases which were fatal, and a disconnection from nature.

Key Words (AO2)

- ‘back-to-back’ – rows of houses in industrial areas which backed onto each other, cramped conditions in inner cities
- ‘cholera’ – waterborne sickness which was prevalent during the Industrial Revolution caused by poor living conditions
- ‘flax’ – plant fibres which can be used to make cloth; the flax can be pressed to make linseed oil
- ‘Minshali’s Temple Mill’ – built by James Minshali during the Industrial Revolution
- ‘Tower Works’ – a pin factory in Leeds
- ‘Harding’ – Colonel Thomas Harding established the Tower Works in the nineteenth century
- ‘River Aire’ – flows through Leeds
- ‘Giotto’ – twelfth-century Italian painter

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Analysis of Poem

'A Wider View'

Location (AO1)

The location of the poem starts in the cramped back-to-back houses in Leeds, where workers from the mills lived in cramped conditions, often with poor sanitation and disease. With this backdrop, the speaker's great-grandfather imagines escaping the dirt and disease, to go to somewhere healthier, physically better but not necessarily better for his mental well-being.

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The mills might provide employment, but they do not provide a good environment in which to live or work. Many people, including small children, suffered terribly in the mills, with severe injuries, illness by conditions in the mills.

Repetition (AO2)

The **repetition** in the poem adds to the physical claustrophobia of the place and, to escape: 'the backyard of his back-to-back'. The sibilant **repetition** adds to the hissing and deadly with the 'smoke-filled sky'.

Imagery (AO2)

The 'Panelled gates of the Tower Works' and the 'octagonal crown of Harding's clock tower' are symbols of the Industrial Revolution on the landscape of Leeds. Such is their height, they tower over the city, casting a literal as well as a **metaphorical** shadow across the streets and the sky.

The works and the chimney might look impressive but they also represent some form of control, like monarchy or government, ultimately to oppress the workers, both physically and mentally. However, the power of imagination seeks to overcome these restrictions.

Links to the Present (AO3)

The buildings are still there, still towering over the Leeds skyline. Inside, they might have been repurposed, but their outsides remain intact. This outward lack of change is maintained across the generations and where once the buildings impacted negatively on the landscape, they might, through their age, bring comfort as they provide a direct link back to ancestors who saw the same view. In the same way, they will provide a link to future generations as they represent a **metaphorical** anchor, now timeless and enduring.

Make the
Compare
poem as
able to
dominate
there in

Context (AO3)

Seni Seneviratne was born in Leeds in 1951 and is of English and Sri Lankan heritage. He writes about the fight for justice for those who don't have a voice. Using poetry as a platform for social change, he provides a direct link back to Shelley. She is known for her anti-war poems as well as her support for the oppressed.

Mills in Leeds were at the heart of the Industrial Revolution in the north of England. They provided the backdrop to the city where the River Aire flows past them as a reminder of the mills they took over. The river and the railway which ran over it provided quick links to other parts of the country, offering opportunities for people to move and find work elsewhere.

Despite supporting employment and opportunities in the city, they also represented a barrier to progress by the mill owners, and the lost employment in surrounding farmland. In the first instance, local Luddites came into the mills and destroyed the equipment, since it was taking away their work. Luddites did not want to destroy the equipment for its own sake; they wanted to take away work from people. The poet Byron was a vocal supporter of the Luddites.

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While the flax which was later spun into linen could have originated in the fields, the flax which was spun was probably imported, and that has links to the slave trade.

Daily life for workers in the mills would not have been well documented; the lives were better documented.

Today, the repercussions of the Industrial Revolution are still visible. Pollution from factories 150 years ago still continues to impact the purity of the water which flows in the rivers. The acids which were released into the air from the coal-burning factories fell to the ground and these acids are still in the soil today. The 'legacy of past' still contaminates the land and will do so in the future. This is not just the case in Leeds, but in industrialised coal-mining areas across the country.

Check the text for the words in bold in these poetry analysis sections – they are in bold.



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Questions

'A Wider View'

Comprehension Questions (AO1)

1. Who is the speaker recollecting in the opening stanza?
2. Where could he be?
3. What is he dreaming about?
4. In which year do we learn of her great-great-grandfather?
5. What did her great-great-grandfather do for a living?
6. Why did he come home the long way?
7. What do the places he passed represent?
8. What is the 'sodium gloom'?
9. Why is the River Aire important?
10. How are generations linked?

Deeper-thinking Questions (AO2, AO3)

1. What is the 'wider view' of the title of the poem?
2. What 'harm' might her great-great-grandfather be protecting the infant from?
3. Why does the speaker allude to Giotto's work in the final stanza?

Remember, when you are writing about the poem, don't simply rephrase it; explain. Use the box on each Questions page to help prepare you to talk about the meaning.

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Answers

'A Wider View'

Comprehension Questions (AO1)

1. Her great-great-grandfather.
2. In a terraced house in a city.
3. He is dreaming of being elsewhere, somewhere not so polluted or full of dis-
4. 1869.
5. He worked in one of the mills, in 12-hour shifts.
6. He was missing something of the nature around him, without the pollution.
7. The impact the Industrial Revolution had on the local area, which is still there.
8. It is the impact the arches had – the Dark Arches were built to support Leeds.
9. The River Aire runs under and through the Dark Arches. It symbolises the way the way it has been smothered by industry.
10. By places in the past which still exist today. The views we see are the same.

Deeper-thinking Questions (AO2, AO3)

1. Answers might include:
 - The wider environment of the city.
 - Seeing the metaphorical bigger picture of the impact of industry on a city.
2. Answers might include:
 - The pollution in the city.
 - The influence of modern industry.
3. Answers might include:
 - Giotto's work is timeless, linking connections between the generations.
 - There is a fusion of art, beauty and function.

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About the Author (AO3)

- Born in 1980 in the West Midlands, the Black Country
- Poet, teacher, lecturer
- Her work uses Black Country dialect and vocabulary, which gives her poetry an authentic feel

Contextual Information (AO3)

- The Black Country is so called because of the industrial past of the area and gives the area a strong sense of its own identity.
- Pastimes in the Black Country included keeping homing pigeons (one idea in the title).
- Dialect is the language you speak in a particular area, words which might not be understood out of the area, even only a few miles away.

Language Choices (AO4)

- Narrative** – this is conversational and authentic, adding sincerity to what is being said. The voice also includes local dialect words which the speaker wishes to maintain, ensuring the language, as part of the identity of the area, lives on.
- Allusion** – the homing pigeon might be synonymous with the Black Country and is a symbol of everything it represents, its industrial past and its dialect. As the pigeon is 'fluttering' home, it, and everything it represents, seems quite delicate.
- Plosives** – the explosion of the 'box beneath' is like gunfire ready to go off at the dialect which has been hidden away.

'Homing' by Liz Berry,
published 2014

Brief Outline of the Poem (AO1)

The poem is set firmly in the Black Country, the the Industrial Revolution, where cast iron was created by Abraham Darby in 1707. Coal, iron and the black were all icons of the area. Latterly, pigeon fancy became a popular pastime in the twentieth century. In the poem, the speaker is addressing her mother, wondering why these words were hidden away. The speaker is dismayed that past words are being kept in a box under the bed and would rather they were released into the world. For the community they were in, the speaker becomes increasingly defiant during the poem. While the 'homing' of the title could relate closer to home, one's roots, it also connotes homing pigeons, which were popular in the area and represent the language coming home like a homing pigeon where it started.

Key Words (AO2)

- 'elocution' – lessons in which people were taught how to speak 'properly', using received pronunciation
- 'jemmied' – opened with a jemmy, an iron tool (used in the Black Country)
- 'ferrous' – ironlike (adjective)
- 'blacksmith' – made horseshoes, pots and other iron objects
- 'forge' – building where the blacksmith worked (forge means to make)
- 'furnace' – hot fire in the forge where the iron was softened before it was shaped into whatever the blacksmith wanted to make

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Analysis of Poem

'Homing'

Title (AO1)

The title of the poem may relate to different things: going home having spent time away; finding one's root, when one has become detached from them for whatever reason; fixing in on a target, like a precision-guided missile; keeping on returning home no matter where you are, like a homing pigeon. Homing pigeons are popular in the Black Country, perhaps a little more so in the past than today, but nevertheless the image of a homing pigeon is closely associated with the Black Country.

Make the Link

How much of your identity is determined by the place you ever try to connect to or should you always stay where you are? Compare your response to this poem and in 'On an Afternoon in Victoria, 1955'

Feelings (AO2)

The poem explores what it feels like to return home and to salvage those parts of your identity that have been hidden away, either by you or by someone close to you. It is so long since she has heard her own accent, the dialect words have been sealed away and it is initially hard to get them back.

Dialect (AO1)

The words that come out of our mouths differ depending on where in the country we live. Where some people might ask for a 'roll', others, in a different part of the country, might ask for a 'bap', meaning the same thing. These non-standard words are part of the local dialect. RP (received pronunciation, a posh way of talking) would be the ones which the elocution teacher, and those paying for elocution lessons, wish to suppress. It is not popular today, as little as 50 years ago, but it was still keen to have elocution lessons, seen as a way out of the regions and a way to progress in life.

Make the Link

How important is your heritage to you? How many years, you have spent reconnecting with it? Compare your response to this poem and in 'On an Afternoon in Victoria, 1955'

The line 'how now brown cow' is an example of a phrase elocution teachers would use but said in isolation like this, it sounds as ridiculous as the proposition that every child should be able to pronounce it. It is shocking to think today that a teacher would hit a child if they got a pronunciation wrong.

Regional dialects used to be thought of as a lower standard to RP and indicative of a less educated speaker. Thankfully, most people understand the value of regional dialects today and a regional accent does not mean you are not educated. Far from being ashamed of their regional dialects are celebrated, something to be proud of. At the end of the poem, 'it's not from the rooftops', be proud of the dialect she uses and make sure others know it. It should not be hidden 'beneath the bed' again.

Simile (AO2)

The vowels she speaks are 'ferrous as nails' and the consonants could be covered in rust. During the Industrial Revolution, were inherent in the use of iron, which was created and used in many ways, iron and coal were the backbone of that industry and symbolic of the region and the industry of the time. They are inextricably linked.

Perhaps the harshness of her accent are harsh, hard like the nails of the area, but they are also the heritage and, like nails, are robust and essential.

The homing pigeons are also linked to the area and to the heritage of the speaker. When she moves away from the area, she will always return, like the homing pigeon. That they are mentioned in the final lines adds a cyclical structure to the poem, a completeness which is made more so by the title.

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Memory (AO1)

The speaker in the poem has gone back to the house she grew up in, and the way she is talking to her mother, in whose house she is, and wondering why she is 'clearing' her mother's house, having come home. The memory she has of the area, and how she is now able to use it freely, in the box no longer.

Form (AO2)

The poem is 25 lines long and has been arranged into five stanzas of equal length in iambic pentameter, which gives the poem a more conventional and authentic **tone**.

Berry has used a first-person narrative voice in the poem, which gives it a more personal direct address, with the speaker firstly to someone who we assume to be her mother, and then to her recently deceased mother.

Context (AO3)

The Black Country is so-called because of the vast amounts of soot and smoke which covered the surrounding area, making it look black. These factories had been built in the nineteenth centuries during the Industrial Revolution, when manufacturing started in factories rather than being done by individuals in their cottages (as part of many factories could be made more centrally, costs were lower; and since the machines could do the work, unemployment was high. People who had been manufacturing items in their homes were now having no work. No work meant no income, which meant less food and potential starvation years after 1816.

The Black Country dialect has, at times, been compared less favourably with other dialects, particularly with received pronunciation (RP), which was supposed to be the way of speaking that you wanted a good job or even if you simply wanted to appear educated, you were expected to speak like RP and definitely not using a Black Country accent. However, things have changed in recent years. In the 1980s people were having elocution lessons to learn how to speak with an RP accent.

Since there had been unemployment from the Industrial Revolution, there was a desire to move to other places and that led to a desire to mask the native dialect. Fortunately, today it is more welcomed in the workplace and in the media, and the pressure to change one's dialect is not as strong as it was in the last century.

Check the glossary for the words in bold in these poetry analysis sections – they are in bold.

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Questions 'Homing'

Comprehension Questions (AO1)

1. Why is her accent 'in a box beneath the bed'?
2. What line is an example of something she has to say during elocution lessons?
3. What happened to her if she didn't speak 'properly'?
4. Give an example of what her dialect came out.
5. Give an example of a word that had been forgotten.
6. Why do the boxes need to be 'jimmied open'?
7. What kind of house was the speaker born in? What does that tell you about her?
8. Why did Berry use the word 'forge' in line 21?
9. Why are the homing pigeons referred to in the last two lines of the poem?

Deeper-thinking Questions (AO2, AO3)

1. Why did the speaker have elocution lessons? How would you feel if you were to have elocution lessons?
2. What could be the effects of having elocution lessons?
3. Why could you 'lick the coal from' the words she uses?
4. Why does the speaker want to 'forge your voice / in my mouth'?
5. What does 'Homing' in the title of the poem mean?

Remember, when you are writing about the poem, don't just rephrase it; explain it. Use the box on each Questions page to help prepare your answer to talk about the meaning of the poem.

Large empty box for writing answers to the questions.

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Answers

'Homing'

Comprehension Questions (AO1)

1. It has been metaphorically sealed away by her mother's that she is unable
2. 'how now brown cow'
3. The teacher hit her with a ruler across her knees. (Corporal punishment was banned in 1986; or 1999 in independent schools!)
4. 'uh', 'saft', 'blart'
5. 'bibble', 'e', 'a', 'wum'
6. It had been put very firmly so she needed something strong to start using it as character.
7. A back-to-back. They were not wealthy, perhaps working class.
8. It is a reminder of the area she lived in – the Black Country is known for its iron being forged by blacksmiths. It was the soot from the coal which gave the area its name.
9. This is another reminder of the area, where keeping homing pigeons was a popular hobby.

Deeper-thinking Questions (AO2, AO3)

1. Answers could include:
 - To sound better educated.
 - To be more likely to be given a job.
 - To sound like other people you are working with or socialising with.
2. Answers could include:
 - Someone, in the past, might have been giving her a fake accent so they would not have a regional accent.
 - Suppressing natural speech to cause psychological problems or create a false identity.
3. Answers could include:
 - The words are infused with the history of the Black Country.
 - The words are embedded in the area and connect with those who were born there.
4. Answers could include:
 - The word 'forge' also invokes the heritage of the Black Country.
 - The words are made with the same pedigree as the ironworks of the area.
5. Answers could include:
 - Coming home to the native language, dialect and culture.
 - Evoking local homing pigeons who also find their way back home.

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About the Author (AO3)

- ✎ Born in 1954, in Lahore, Pakistan
- ✎ Poet, artist and video maker
- ✎ Grew up in Glasgow and describes herself as a 'Scottish Muslim Calvinist'
- ✎ Received the Queen's Book of Merit for Poetry in 2014
- ✎ Writes about home, journeys, identity, displacement, conflict, gender and geography



Contextual Information (AO3)

- ✎ Written in 2014, a century after the beginning of the First World War.
- ✎ Malala Yousafzai was shot in 2012 when she was a schoolgirl who was campaigning for the education of girls.
- ✎ The first line of the poem is an echo of 'Anthem for Doomed Youth' by Wilfred Owen, the WW poet who wrote: 'What passing-bells for these who die as cattle?'



Image Close-up (AO2)

- ✎ **Imagery** – the 'school-bell' echoes the cowbells in Owen's poem. Both have a low tone, like a church tolling its bells for the dead, giving a sense of foreboding in this image, that more deaths will be unavoidable and that those who are dying have done nothing to deserve to die.
- ✎ **Onomatopoeia** – the 'humming' in the fields should represent bees buzzing among the flowers, but in a war zone, it represents all the sounds of war, which do not fit into the natural landscape.
- ✎ **Cyclical** – the structure of the poem where it started; the 'firing-line' of the poem has become the 'front line' of war, which the girls are determined to win.



'A Century Later' by Imtiaz
published 2014

Brief Outline of the Poem (AO3)

Even a century after the 'war to end all wars' is a war raging – one where girls are fighting for their right to an education and risking their lives to achieve it. Bravery in the 'firing-line' is not restricted to male soldiers; here, the brave are the schoolgirls, being shot at because they want to go to school. Even after one (Malala) has been shot in the head, they carry on, continuing to fight for an education and education. The oppressive forces around them are not enough to make them hesitate and the unison of action adds resonance, taking their action from a 'murmur' to a 'swarm', small but equally determined and capable of defeating those who want to deny them an education.

Key Words (AO2)

- ✎ 'firing-line' – the first line of soldiers, the ones most likely to be shot as there is no one in front of them
- ✎ 'humming' – with the noise of bees, the sound of bullets
- ✎ 'poppies' – the flower of remembrance for WWI in the UK. But poppies are also a crop to make money illegally from, sometimes to fund guns and weapons, perhaps by those trying to kill the soldiers
- ✎ 'front line' – the first line in a battle, which can be metaphorical

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Analysis of Poem 'A Century Later'

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Power and oppression (AO1)

Where there is oppression, there is a fight against oppression. It can be it on the battlefields of northern France, where Wilfred Owen fought during the First World War, or the streets of Pakistan, where the Taliban wish to ensure women are restricted and girls do not get an education. This poem examines the bravery of those who stand up to their oppressors and the motivation behind the rebellion. The Taliban might think they are powerful but, in fact, the powerful figures are the schoolgirls, not the ones who shoot the schoolgirls.

Rights (AO1)

The schoolgirl simply wants the right to an education, an 'ordinary' desire which is often taken for granted. But when this right was taken away, she took a step into the risky, but it was a risk worth taking. And she was not alone. Even though she was killed, other girls are right behind her, literally and metaphorically, ready to take the 'firing-line'.

Gender politics (AO1)

Linked to rights is gender politics; the girls are being denied just because they are girls. This also forms a link to the era of the First World War, when women fought and not allowed to vote. It took a war to start to redress the gender balance. The Taliban to redress the balance for the schoolgirls in the north. They are fighting to establish this fight, the girls are potentially going to be able to engage in the political process to transform or eliminate the regime in which they are living.

Imagery (AO2)

The soldiers in the battlefield, their lives are at risk, and they could be shot or killed. The schoolgirls, who go to school, are being shot at, not with shots which are war-like but intended to kill. The soldiers in northern France were young and perhaps had girlfriends, the girls, too, are young. If either is shot, the waste of life is enormous, as is the time being wasted and young people are still fighting oppressors 100 years apart.

Sibilance (AO2)

Many of the words Dharker uses use an /s/ sound, and when said aloud, these words look like they have 'surrendered' and are 'surrounded' by the gunmen as they sit.

Language (AO2)

The semantic field that Dharker uses is one of the battlefield: battle / firing-line / missile / kill / front line. The fact that these are schoolchildren in the battlefield is 'cannot kill a book' and ultimately, although it is lethal, it cannot defeat the girls.

The sounds of the bullets and missiles use **onomatopoeia**, fighting like with like: warm. They do not need to use words and knowledge. The vibrations of these sounds has stirred them to charge.

There is past language in the poem: the bullet takes her to 'an orchard in full bloom' which soon turn into fruit (apples, pears, cherries perhaps) just as the girls will soon be allowed to. The field 'humming under the sun' should be in full flower, with bees and propagating the plants with the bodies. But the humming does not come from the bees and the fertility and potential of the landscape cannot be harnessed. So the image of remembrance for the young lives lost, needlessly shot down.

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Context (A03)

Imtiaz Dharker was born in Lahore, Pakistan, in 1954. In her poetry, she examines identity, conflict and gender.

When the Taliban took control in Pakistan, they decided that girls would no longer be able to go to school. If girls did not have an education, they would not learn about other views and opportunities would be lost, doors shut and careers lost. There was an expectation that girls stay at home to look after their menfolk. The girls in the poem saw a different future for themselves than this. Those in charge, who were supposed to protect the children, saw fit to deny them education.

Malala Yousafzai was the schoolgirl who was shot in the head. She was flown to the UK to recover before being able to continue her education, ending up at university in Oxford. She has been awarded the Nobel Peace Prize, the youngest ever recipient of this prize. She has campaigned for education for girls across the world.

The rights we have were fought for: women's rights; LGBTQIA+ rights; suffrage rights; etc. It could be longer. Having fought for these rights, there are groups who wish to take away rights in the country we are living in. Recently, some governments are taking away rights which people have and people are protesting on the streets. In Pakistan, protest turned to war when the intention of killing them.

For centuries, those in charge have tried to suppress various groups for various reasons. Sometimes it turns violent. But a universal desire for equality unifies people across continents.

Check the glossary for the words in bold in the score and analysis sections – they are in bold.

Make the comparison in this poem with 'England' and 'England'. Were the poem? Why is it important?

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Questions 'A Century Later'

Comprehension Questions (AO1)

1. Where is the poem set?
2. What meanings of 'into the firing-line' are there?
3. How old is the schoolgirl?
4. Why was she shot 'into the sea'?
5. Why does the poem lead to poppies?
6. What does the speaker mean by the 'right to be ordinary'?
7. What is the 'buzzing' in a book? Why would someone want to stop it?
8. Why does the 'murmur' become a 'swarm'? Why is this significant?
9. What will happen after the girl has been injured?
10. What will happen in the future?

Deeper-thinking Questions (AO2, AO3)

1. The first line of the poem is evocative of the poetry of Wilfred Owen. Why?
2. Why is the poem shocking?
3. What is the uplifting message at the end of the poem?
4. What is the significance of the pastoral imagery in stanza 3?
5. How do you feel about the schoolgirl who was shot and the other schoolgirls?

Remember, when you are writing about the poem, don't simply rephrase it; explain. Use the box on each Questions page to help prepare your talk about the meaning.

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Answers

'A Century Later'

Comprehension Questions (AO1)

1. In Pakistan.
2. On the literal path of the bullets, as the Taliban are shooting at the schoolgirls; words, doctrine and laws, which seek to stop girls from getting an education.
3. She is 15.
4. Because she wanted an education and dared to go to school when the Taliban forbade it.
5. Poppies are a symbol of remembrance. No matter what happens to her, her memory will live on. The poppies also represent hope in the future.
6. The girls just want an ordinary life, to be the same as thousands of other teenagers. Education for girls should be normal.
7. The threat to others that an education can bring; the Taliban feels threatened by girls getting an education. The books are a route out of being suppressed.
8. It is growing in numbers and also in volume – these girls will fight and will be victorious.
9. If a girl is injured, there are many others who will step up and take her place.
10. There is hope that the girls will win their battle by sheer force of numbers.

Deeper-thinking Questions (AO2, AO3)

1. Possible answers include:
 - It evokes the battleground of the poems.
 - It is a reminder not to waste young lives.
2. Possible answers include:
 - An adult shot a schoolgirl in the head just for wanting an education.
 - The girl could have died.
3. Possible answers include:
 - The girls will win.
 - The Taliban will not suppress the girls.
4. Possible answers include:
 - Links back to the poppies and to peace.
 - Links back to the Romantic poets, who also influenced Owen.
5. Possible answers include:
 - She is brave to have stood up to the Taliban.
 - She is a leader and there are plenty of girls who want to follow in her footsteps.

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About the Author (AO3)

- ✎ Born 1972
- ✎ Writer, poet, speaker
- ✎ Has English and Ghanaian heritage
- ✎ Writes about diversity, race, mental health, giving a voice to those who have been marginalised in the African diaspora



Contextual Information (AO3)

The issues which surround racism are explored, particularly when these issues appear in non-cities. The jewellery maker is poor, making delicate and expensive items for rich people.

Language Close-up (AO2)

- ✎ **Repetition** – with the repeated use of ‘he’ the focus is placed sharply on the jewellery maker, what he represents, his craft, his making and who he is making for. The fact that he ‘does this each day’ adds to the repetition of this craft is a daily task for the jewellery maker.
- ✎ **Simile** – the tools are laid out in front of him ‘neat as soldiers’; the tools are standing to attention, ready to be used. The way they have been laid out demonstrates the jewellery maker’s attention to detail and desire for precision. As skilled as a surgeon, but not paid like one.
- ✎ **Imagination** – while he is crafting he imagines how he could decorate his house – and his wife – in the most delicate gold. It is, of course, impossible. The jewellery maker will never even receive thanks from the people who end up with his products.



*‘The Jewellery Maker’ by Louise
Adjoa Parker, published 2014*

Brief Outline of the Poem (AO1)

The speaker describes a jewellery maker, living in a rural country. The jewellery maker is not wealthy, but does have neighbours to interact with, a wife and tools of his trade. He is a master craftsman, as skilled as a surgeon, with a set of tools to match. His tools are agile as he continues the trade his father and grandfather had before him. Despite making beautiful jewellery, his wife wears only a wedding band, and has worn that with age. The jewellery maker and his wife are the beneficiaries of his skills. The women who will own the pieces are quite different from them: they will warm the metal he has melted not in a skilled way, only by the heat from their bodies. While the jewellery maker considers them, the women, in their turn, might not consider who made their jewellery.

Key Words (AO2)

- ✎ ‘blossom’ – flowers on trees in the spring
- ✎ ‘yields’ – gives way to
- ✎ ‘wax and wane’ – how the moon increases and decreases in size over the course of each month
- ✎ ‘dragonfly’ – a dragonfly is a long-bodied insect which is blue/green and lives near water. It is a symbol of courage, strength and happiness in European and Japanese folklore.
- ✎ ‘drape’ – hang loosely, like flowing material
- ✎ ‘bird-boned’ – thin, delicate like a bird. The women are not thin because they can’t afford to eat food; they are thin to show they are wealthy.

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Analysis of Poem 'The Jewellery Maker'

Title (AO1)

The focus of the poem is firmly on the jewellery maker, although his focus is on his work and his customers. The speaker describes what he does, as he has done every day, and is not changing and he is a calm and constant person. He thinks about the life of his customers but does not feel their jealousy even though he is as skilled as any technician. The reader is asked to consider what value we place on things in society and the value we put on the people who make them.

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Identity (AO1)

Although the work of the jewellery maker is delicate and detailed, we do not learn the reader is as apparent; to his customers, he has no name and they think nothing of his name to appreciate his craft? Should we take the time to find out what his name is?

Symbols (AO1)

The jewellery maker creates things from 'hot metal' having heated up gold and silver into delicate shapes. His wife has gold, but only her wedding band, which symbolises the length of it.

The jewellery he makes might also be symbolic for the person who receives it: but birth and regeneration, the continuing cycle of life; the moon could symbolise the humans, again a cyclical waxing and waning each month, and the dragonflies could symbolise continuity, a cycle which is repeated each year.

Comparison (AO2)

The jewellery maker carries on the traditional skills of his father and grandfather to them but he is an extension of the same thing, a representation of continuity. The women will buy the jewellery: her skin is 'wrinkled' while they have 'unlined' faces. Ask who is the richer? Why do they need jewellery while his wife does not?

Language (AO2)

Where the jewellery maker works and what he creates symbolise new life: the 'birth' of something new forming, something which will bring joy. He makes new things out of old which, once finished, might bring new life to their wealthy owners.

The dragonflies also symbolise new life, and the fragility of life. They represent the maker transforms the gold into delicate 'loops and curls', and they also represent the maker understands where he has come from and what his role is.

The lines of the poem are fluid; they have been shaped into different lengths and with different punctuation in the same way the jewellery maker has shaped the gold and silver in different ways. The stanzas are similar, with each one slightly longer than the one before, like hot metal being teased out into shape.

Check the glossary for the words in bold in these poetry analysis sections – there is a definition for every word in bold.

Metaphor
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Questions

'The Jewellery Maker'

Comprehension Questions (AO1)

1. Has there been a jewellery maker in the village for a long time? How do you know?
2. What is the area in which the jewellery maker works like?
3. Why does the wild dog bark?
4. Why is the jewellery maker 'straight-backed'?
5. What job is he compared to? Why does Dharker make this comparison?
6. Give an example of something the jewellery maker makes.
7. What jewellery does his wife wear? Why?
8. How does he feel about his job?
9. How skilled is he?

Deeper-thinking Questions (AO2, AO3)

1. Why does the speaker give delicate examples of the jewellery maker's work?
2. What message is the poem giving the reader?
3. How do you feel about the jewellery maker? What would you ask him if you could?

The comprehension questions will help with AO1, while the deeper-thinking questions will help with AO2 and AO3. Remember, when you are writing about the poem, don't simply rephrase it. Use the box on each Questions page to help prepare you to talk about the poem.

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Answers

'The Jewellery Maker'

Comprehension Questions (AO1)

1. For at least three generations, as he is old and his father and grandfather did.
2. In a hot country where stone is 'heat-baked' and the sky is 'plate-blue'.
3. It is the only sound he can hear – the booming of industrial factories to him, the dog is 'wild', untamed and untrained, like the aural landscape.
4. He is disciplined and methodical, as straight as the tools he has ready to use.
5. A surgeon is as skilled as a surgeon's, if only those who receive his work.
6. Butterflies; flowers; moons; dragonflies; loops and curls.
7. Her wedding ring, nothing else. It suggests they are poor or cannot afford to buy other things for women.
8. He is reflective, thoughtful, perhaps content.
9. Very skilled – as skilful as anyone who uses their hands for their work.

Deeper-thinking Questions (AO2, AO3)

1. Possible answers include:
 - Because delicate work is the most intricate and complex work he can do.
 - It demonstrates his skills and his ability.
2. Possible answers include:
 - Don't take things for granted – think about where they come from, who made them, and the conditions they were made.
 - Connections between the past and present generations as well as connecting the maker to the recipient.
3. Possible answers include:
 - Admiration for his skill.
 - Envy for his apparent poverty.
 - Wonder how his skills will be passed to?
 - What would you tell the women who buy your jewellery?

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About the Author (AO3)

- ✎ Born in 1986, in Hackney, East London
- ✎ Poet, writer, educator
- ✎ Jamaican-British heritage
- ✎ Deafness, lip-reader, signer
- ✎ Desire for inclusion and access to become a professional
- ✎ Lyrical and narrative poems

Contextual Information (AO3)

Antrobus's poetry uses the senses to explore the increasing awareness of the role that people play, and should play, in the D/deaf community. Lyrical poetry gives a voice to this community and also is a way of improving mental health. The poetry implores others to accept those in the D/deaf community and accept they add a unique part to the cultural landscape.

Language Close-up

- ✎ **Sound** – the sound words the poet are significant and vibrations are different to people in the D/deaf community, but those who are not in it might not even realise those people are D/deaf, so there is a call for people to become more aware of those around them.
- ✎ **Symbolism** – the trees in New Zealand, the Kauri trees and the Tui birds link back to ancient times, with the forest elevated to a place of deep spirituality. In the forest, the speaker can contemplate the value of silence.
- ✎ **Couplets** – these add structure and consistency to the poem, with only the final line on each stanza a warning for those who do not allow themselves to heal in nature.

'Tui or Birds You're Nerver Loner'
Raymond Antrobus, published 2019

Brief Outline of the Poem (AO1)

Antrobus reveals the experience of someone who is deaf while getting a seemingly everyday cup of coffee. Struggling to hear the barista, he sees a man in the corner of the café reading a book about trees and is transported back, in his mind's eye, to the forests of New Zealand. While the forest noises are loud, especially the birds, the speaker is able to turn off his hearing aids and experience the forest in total silence. When the barista's voice is turned back on, the noise is deafening, and he contemplates what the trees, which are ancient and strong, would say. It is the Maori word 'Kauri' who gives the name of the poem, an ancient Maori saying. Back in London, the speaker feels sorry for the trees there, which are not surrounded with birds or spiritual gods.

Key Words (AO2)

- ✎ 'barista' – coffee seller in a coffee shop
- ✎ 'Kauri trees' – large trees found in New Zealand
- ✎ 'Tui birds' – medium-sized blue and green birds which are native to New Zealand
- ✎ 'brazen' – bold
- ✎ 'Zealandia' – microcontinent in the region of the South Island, from which New Zealand was formed, 480m above sea level
- ✎ 'Maori' – indigenous (native) people of New Zealand
- ✎ 'Kauri' is a Maori word for the type of tree that grows in the forest (the scientific name, *Agathis australis*, translated as 'southern ball of twine')

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Analysis of Poem

'With Birds You're Never Lone

Symbolism (AO2)

The speaker in the poem is at first in a city coffee shop ubiquitous in every city centre the world over. Coffee shops are noisy places, with the steaming coffee machine and the chatter of customers. They are not a nature place, although one customer has found some solace while reading, in the corner of the café, a book on nature.

Make the Link
Understanding
can benefit
this poem
the impact
we treat nature

Trees represent the past, right back to ancient times, when people were able to connect with nature. They understood nature and would not have had to read about it in a book passed down from one generation to the next.

On his return to the city, the speaker feels sorry for the 'grey' trees of London, who are cut off from the birds, nor the spirits of the gods.

Sound (AO2)

The man-made sound in the café is a harsh onomatopoeia: slam, which sounds very different from the repetitive sibilance of the 'spoons slam' and the 'steam' in the café reinforces this cacophony for the speaker.

The speaker is transported back to ancient woods on the other side of the world by the natural noises. We discover that the speaker has hearing aids, which he turns off so that he can hear the natural world.

Through silence, the speaker can find an inner peace and an option which is not open to him in the city. Far from being a disability, it is an ability, as it allows him to be more receptive to the messages nature wants to give us.

Nature and humans (AO2)

The poem is a link between nature and humans, the way we understand nature. We no longer have the time to understand it or, if we do, it is via a book, or perhaps a book. To listen to nature, and understand it, we can become closer to it and appreciate it. We receive messages when we are listening, but if we stop and listen to the silence, we are more receptive to the messages nature wants to give us.

Context (AO3)

Raymond Antrobus was born in Hackney in 1986. As a deaf person, he explores sound and the lack of sound in his poems. As a man of Jamaican-British heritage, he also explores themes around heritage and culture, alongside racial and class-based assumptions made about people. He has written poetry since he was a child.

Check the glossary for the words in bold in these poetry analysis sections – there is a definition for every word in bold.

Make the Link
Context
this poem
Early on
nature
they feel
Do not
in nature
tech
feel

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Questions

'With Birds You're Never Alone'

Comprehension Questions (AO1)

1. Where is the speaker at the beginning of the poem?
2. What is the other customer in the café doing?
3. Where has the speaker recently returned from?
4. Give two examples of what he saw when he was away.
5. Why didn't he turn his hearing aids on?
6. How did he feel when he turned them back on again?
7. What do you think about when he turns the hearing aids back on?
8. Where does the phrase 'with birds you're never lonely' come from?
9. What does he feel sorry for when he is back in London?
10. What don't city trees have that ancient forests and woodlands do have, according to the speaker?

Deeper-thinking Questions (AO2, AO3)

1. What does Antrobus establish in the first stanza, and why is this important?
2. Why does Antrobus list the sounds he cannot hear?
3. Why does Antrobus compare life in the New Zealand forest to life in London?
4. Why is the last line of the poem on its own? What is the effect of this?

Remember, when you are writing about the poem, don't simply rephrase it; explain. Use the box on each Questions page to help prepare your answer. Think about the meaning of the poem.

Large empty box for writing answers to the questions.

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Answers

'With Birds You're Never Alone'

Comprehension Questions (AO1)

1. In a café in London
2. Sitting on his own, reading a book about trees
3. Zealandia / New Zealand forest
4. Kauri trees, Tui birds
5. The birds in the forest are very noisy
6. Jealousy
7. He wonders what trees would say if they could cut humans down and write
8. An old Maori saying, showing how attuned with nature they were and still are
9. The grey trees in the city. This could be a literal greyness, covered in the pollution, or a metaphorical greyness as the life in the city dulls their potential.
10. Spirituality – the old forests contain gods which link back to the olden times and a deeper understanding of the world which cannot be accessed in a city.

Deeper-thinking Questions (AO2, AO3)

1. Answers might include:
 - He wears hearing aids which can be turned off according to the situation.
 - When he turns off his hearing aids, he can access a feeling hearing people have.
2. Answers might include:
 - They are everyday sounds we might hear and not even think about.
 - They relate to city sounds people hear every day.
3. Answers might include:
 - The forest is a link back to ancient times.
 - Although the city has changed a lot, life in the forest has remained the same.
4. Answers might include:
 - It focuses the final point of the poem, where to find a link to the past.
 - It emphasises the importance of maintaining links to ancient times.
 - It reinforces the value of nature.

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About the Author (AO3)

- Born in 1982 in Hackney, East London, to Trinidadian parents
- Grew up in Trinidad
- Describes himself as a 'British-born, with a Trini sensibility'
- Poet, songwriter, performer, writer, musician, vocalist



Contextual Information (AO3)

- Some of the West Indian elders are returning to the Caribbean – are they going back to find the paradise they left behind, or was paradise here all along?
- The poem is the title poem in Robinson's collection which won the TS Eliot Prize for poetry in 2020.
- Robinson often considers identity and the concept of identity in his poetry.



Language Close-up (AO2)

- Single sentence** – this maintains the flow of the poem, as the flow of the memory floods through, and gives a conversational feel to the poem, which feels relaxed and intimate.
- Alliteration** – 'hotel, / hostel or hovel' – the places where he can stay are increasingly shoddy as he becomes increasingly desperate for somewhere to sleep. It might indicate different social classes in the area, the range of social diversity in a small area.
- Metaphor** – the paradise he is smiling at could be a literal one, which could be a jar, or a metaphorical one, which is inside you, or it could, because it is italicised in the first line, allude to a holy paradise, which is also a haven or refuge.



*'A Portable Paradise' by
Roger Robinson, published 2020*

Brief Outline of the Poem (AO1)

This poem takes comfort in the memory from the past and an exploration of what paradise is and whether paradise is achievable. The speaker wants the reader to hold on to items from their past so that they will bring comfort in the future. His grandmother spoke in the past, so perhaps he is now heeding her words after she has passed away, and has kept these items as a reminder of her and of the time he spent with her. The fact that he had the items 'concealed' on him is ominous, forcing the reader to consider who he was concealing the items from, and why; there is even a sense of menace in the word, which is misplaced as the items are benign. Robinson uses the senses to remind him of Trinidad – the sands, green hills and fresh fish.'

Key Words (AO2)

- 'concealed' – hidden
- 'piney' – smells of pine trees; fresh
- 'anthem' – song which is symbolic and representative of a group or country
- 'sustained' – kept up
- 'hostel' – place to sleep with dormitories
- 'hovel' – squalid house or dwelling

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Analysis of Poem

'A Portable Paradise'

Disconnection with nature (AO1)

The speaker of the poem has a reminder of his homeland in his pocket, a portable keepsake that he can take out whenever he needs to. But there is also a disconnection with nature, as it is through memory and these memories, and not through actual engagement with nature. Even apart from this nature is problematic, when he does face 'stresses', he can find solace in his items.



Belonging (AO1)

When the speaker is transported back to his grandmother's home in his mind's eye, he has a sense of belonging. His identity can be preserved in the items he has in his pocket.

Such is their value, they need to be hidden on his person, so that they cannot be taken away. They are personal and private, and only see the light – when the speaker is alone, although it does not matter where the speaker is, just his items out of his pocket.

It also, therefore, does not matter how wealthy the speaker is, whether they can afford them, they all have the same need to connect to their heritage and maintain their sense of self.

The speaker's link to his 'Paradise' comes from his grandmother. As she is referred to as 'her', recalling something she told him when he was a child, or she might have passed on, her words have remained with him, and he can go back to where she lived even though he is not there.

Memory (AO1)

The items in his pocket evoke sensory memories of his family and where he grew up. These memories could be Robinson's own memories of Trinidad, with 'green hills' and 'fresh fish'.



Imagery (AO2)

The lamp literally and metaphorically shines a light on the items, mimicking the sun and bringing warmth to the items and to his soul, restoring and calming in its heat.

The items are concealed like weapons, which is a violent juxtaposition of the past and the present, reminding the reader of the realities of city life and the prejudices which people face each day, and the negativity around the speaker.

Structure (AO2)

The poem is a single stanza, a stream of conversational recollection on the memories. Without the boundaries of stanzas, the poem reflects how memories have no boundaries and are retrieved with no notice and they can provide comfort no matter where we are.

Language (AO2)

Robinson uses a conversational style and enjambment to give a loose, conversational tone to the poem.

Context (AO3)

Roger Robinson was born in Hackney, London, in 1982. He is of Trinidadian heritage and grew up in Trinidad.



Make the

Although the speaker is not in his homeland, he takes back there with him one of his items, the 'white lamp'. The speaker in 'A Portable Paradise' is transported back to his grandmother's home in his mind's eye. Images to think about: what images bring you back to your home?

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Trinidad is a large island in the West Indies, part of Trinidad and Tobago. It became a British colony in 1889 and was given independence in 1962. It has maintained links with the rest of the Commonwealth. Despite being (or perhaps because it is) an island, it has a rich flora and fauna (animals).

The poem might reference the gun culture in cities like London, where young boys in particular might carry a knife on their person, hidden away, something only they know about. Instead of something which is deadly, this speaker carries something which is life-affirming, solidifying links across continents to ancestors who are far away or who have died.

Malay
Cultural
and
character
their
people

Check the glossary for the words in bold in these poetry analysis sections – a definition for every word in bold.



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Questions

'A Portable Paradise'

Comprehension Questions (AO1)

1. What does 'portable' mean?
2. Why does 'Paradise' have a capital letter?
3. Who does the speaker think he is talking about 'Paradise'?
4. Why does he have to 'leave' it?
5. 'they can't reach it' who is 'they'?
6. How does it make the speaker feel?
7. What is the 'anthem'?
8. Does it matter to the speaker where he is when he looks at the 'Paradise'?
9. How does the 'Paradise' offer hope?

Deeper-thinking Questions (AO2, AO3)

1. How does the poem show a disconnection with nature?
2. Why does the speaker need his 'Paradise' to be portable?
3. What is the message of the poem?

Remember, when you are writing about the poem, don't simply rephrase it; explain it. Use the box on each Questions page to help prepare you to talk about the meaning.

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Answers

'A Portable Paradise'

Comprehension Questions (AO1)

1. You can carry it.
2. It has been personified.
3. His grandmother.
4. He hides it so that no one can find it, as if it is something illegal or harmful.
5. Other boys / bullies / police / authority figure / teacher / police officer.
6. It gives him comfort in times of crisis, when he is feeling 'under pressure'.
7. The name of his home, of the country, or of a favourite sports team or club.
8. No – he can be in a hotel, a hostel or a hovel, it doesn't matter.
9. It provides comfort of past places and people, and the hope that he will see

Deeper-thinking Questions (AO2, AO3)

1. Answers might include:
 - The speaker is not in the real nature of white sands and green hills, he is in a hotel, a hostel or a hovel.
 - He does long to return to the real places the 'Paradise' reminds him of.
2. Answers might include:
 - He might have a job in which he is itinerant.
 - He wants it to be small enough so it can be hidden away.
3. Answers might include:
 - It is important to maintain a connection to the past.
 - It is important to return to the past, in spirit if not physically.

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About the Author (AO3)

- Born in 1950, in Georgetown, Guyana
- Poet, teacher, journalist
- Influenced by Guyanese folklore and Caribbean rhythms
- Received the Queen's Gold Medal for Poetry in 2000

Contextual Information (AO3)

- Climate change is a globally relevant topic, and one Nichols has written about in several poems, focusing on what will happen when the sea levels rise.
- Guyana is on the Atlantic coast, with beaches Nichols would have visited as a child. In the intervening years, with more waste, the beaches are no longer the idylls of the past.

Language Close-up

- Sonnet** – the speaker is visiting an appreciable home town, by the sea, but is alienated by the amount of rubbish which has been allowed to build up.
- Imagery** – the speaker has a memory of the clean and beautiful beach, which shines like jewels. But when she gets there, the reality is quite different, with rubbish, plastic and rubber – symbols of modern commercial life – piling up on the beach and choking the sea.
- Feelings** – the beach and her homeland are supposed to represent places of safety and security, like returning to the womb or somewhere she feels secure, but this feeling is turned down and she feels like a tourist in her homeland.

*'Like an Heiress' by
Grace Nichols, published 2000*

Brief Outline of the Poem (AO1)

The speaker in the poem is admonishing those not taking proper care of the seas and the beaches around the world. It is known that microplastic sea can cause huge damage to delicate ecosystems and yet there are people who discard their rubbish with no thought of the consequences of their actions. The speaker goes back to her hotel, feeling guilty though she would feel like she is at home but she feels like a tourist, an outsider. She thinks what would have once been a paradise to have inherited is now a rubbish tip and this angers the speaker, causing her to reflect on what future generations will inherit if the planet is not looked after now.

Key Words (AO2)

- 'heiress' – a woman who inherits riches – could be literal, such as diamonds and other jewels, or they could be metaphorical, in a place of beauty in which to live
- 'foam' – soft expanded plastic packaging often for hot food or drinks
- 'sanctuary' – a refuge, a place of safety
- 'gleam' – shine
- 'treasure' – where treasure or money is kept or stored

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Analysis of Poem 'Like an Heiress'

Title (AO1)

When the speaker recalls her homeland, the beaches and oceans, she feels like an heiress who has been given something of great value. The simile, in comparing her to someone who has inherited wealth, creates a sense that it has been handed down through the generations and that it will continue to be handed down to future generations to come. These are to be received with pride and care and to be cared for in readiness for the next heiress. However, as we read, we see that this inheritance has not been looked after; beaches are strewn with rubbish which then pollutes the oceans.

Make the

The poem
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you respo

Climate change and change (AO1)

The poem is concerned with the way we are looking after – or not looking after – the environment, which is increasing in recent years. Where once, only a few years ago, there were clean beaches, now there is rubbish, polluting the seas and land. The speaker in the poem has a mixture of emotions: she is horrified, angry, ashamed. Ultimately, the poem is an appeal to ensure people do their bit to stop climate change. Islands and cities (like Georgetown) which are below sea level are particularly susceptible and increase the urgency for action.

Climate change represents all change; we might look back on something fondly, but it has changed: the bench you sat on has gone; the people you knew are no longer there; the beaches have been replaced by dirt and grime.

Memory (AO1)

The memory of her childhood home on the beaches draws her back home. But the memories are no longer the same: the faces: tyres, bottles and cups mount up on the shore, as palpable as the sea. When she returns to her hotel room, the hotel emphasising she is no longer home. The poem should be a tribute to the land and the riches contained within it, but the speaker is sad about what has happened to the beaches. Rather than reconnecting with her home, she retreats to her hotel room.

Identity (AO1)

Her place of birth and the beach represent a large part of her identity, but when it has changed, she has to retreat to the 'sanctuary' of her hotel room because she has lost her identity. The things which shaped it have changed so much.

Belonging (AO1)

The speaker returns assuming she has a strong sense of belonging in the town. But she has to give what she thinks is a strong sense of belonging. But she has to stay in a hotel because of the fact that she is an outsider now. Time has passed and the place she belonged to is no longer there, but she only realised this when she returned.

Heritage (AO1)

The speaker's heritage is a mix of cultures in this city and she has held onto that while she has been away. She has a mix of cultures wherever in the world they are, and while this can unite them, it can also divide them. The speaker's heritage has been changed in her absence. The sea wall in her childhood now form a second sea wall, but not a protective barrier – this wall is made of concrete and can only cause harm and is destroying her heritage, the beaches and the Atlantic Ocean, the heritage which future generations will have. The pollution of the past has destroyed the heritage of the future; in the future, if this pollution does not stop, the heritage which is already lost will be gone.

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even be a memory. It is a significant warning from Nichols about the importance generations to understand and enjoy.

Language (AO2)

The speaker looks mournfully at the rubbish which is building up against the sea. It has been built to protect people and crops from floods, this new wall of pollution has no care about the planet.

The jewels the speaker anticipates are the shining light of the sun on the crystal-clear Ocean as they symbolise the richness of the natural and pure ocean.

There is no one on the beach; it is 'deserted' not only of people but also of life.

The final line of the poem is sombre and places the 'fate of our planet' on us all, to ensure the planet's seas and beaches are saved for future generations.

The poem is written in a 14-line sonnet. This is a love poem for her past life in a place between her and her homeland. But this is no ordinary Shakespearean sonnet. It is not a rhyming couplet; nor is there the methodical rhythm of iambic pentameter. The poem is about the ocean, and the lack of rhyme mimics the lack of uniformity now on the beach, but it can be seen as a bridge between England and Guyana, or the movement from England to Guyana by the turbulent ocean which now has to cross two walls to reach the beach. This is a poem to a past time, when perfect beaches and jewelled oceans were the norm. In reality, it is as euphoric as Romeo is of Juliet. But the harsh reality comes crashing in and the modern sonnet is replaced by the grim reality that people no longer look after the planet.

Context (AO3)

Grace Nichols was born in Georgetown, Guyana, in 1950. Guyana, which has a sea coast on the Atlantic Ocean, was a British colony between 1814 and 1966, when it gained independence. Sugar had been an important commodity as had coffee, tobacco, and gold. Since Georgetown is below sea level, a sea wall was built to protect it from flooding – and to protect the city and its sugar plantations around it. Canals also help to drain water away from the city.

Controlling climate change is particularly important when the land is below sea level. Many things could be lost: lives; homes; livelihoods; and crops.

Check the glossary for the words in bold in these poetry analysis sections – they are in bold.

Malcolm
Compton
to claim
in 'life'
would
wind
envy
would

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Questions 'Like an heiress'

Comprehension Questions (AO1)

1. What is an heiress?
2. What are the jewels in the poem?
3. What is on the beach?
4. Why doesn't even the speaker touch the rubbish?
5. Why does the speaker compare herself to a tourist?
6. Why does she call the hotel room a 'sanctuary'?
7. What does she think about in her hotel room?

Deeper-thinking Questions (AO2, AO3)

1. How does the speaker initially feel when she goes back home?
2. How does the speaker feel when she sees the rubbish on the beach?
3. How does the speaker feel about climate change?

Remember, when you are writing about the poem, don't simply rephrase it; explain.
Use the box on each Questions page to help prepare you to talk about the meaning.

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Answers

'Like an Heiress'

Comprehension Questions (AO1)

1. A woman who inherits wealth.
2. The sparkles of light which flash on the Atlantic Ocean, like diamonds.
3. Nothing other than a wave – and carrying plastic bottles, Styrofoam cups.
4. It could be toxic / it contains not life-giving / it is disgusted at how human.
5. Tourists see devastation as women leave, doing nothing; she, at first, does the sight she sees.
6. She sees a place to find refuge from the horror of the beach.
7. What man has done to the planet / climate change / the future of the planet.

Deeper-thinking Questions (AO2, AO3)

1. Answers might include:
 - She is happy, drawn to the beauty of the place she has emotionally inhabited.
 - She takes in the beauty of the ocean as if it were covered in jewels.
2. Answers might include:
 - Shocked
 - Horrified
 - Ashamed
 - Angry
3. Answers might include:
 - She is worried about the impact climate change is having on once-perfect beaches.
 - She is angry at the lack of action on the beaches and the oceans.

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About the Author (AO3)

- Born in 1990 in Nigeria
- Came to England when he was seven
- Lived in North Peckham, in South London
- Poet, teacher, film-maker, dancer, photographer

Contextual Information (AO3)

- Damilola Taylor lived on the same estate as Femi. He was killed in 2000, 10 days before his eleventh birthday, in a racially motivated stabbing.
- Many Nigerian immigrants and people of Nigerian heritage lived on the estate, which is also ethnically diverse and very deprived.
- This poem is one of a series of poems giving a voice to young black boys in North Peckham. Gloucester Primary School is in North Peckham, where Femi grew up.

Language (AO2)

- Metaphor** – children are told to reach for the stars, to be the best they can be, shine brightly. Such language is often used in primary assemblies, but because of prejudice, those dreams cannot be fulfilled.
- Memory** – the child remembers the policeman from the primary school talk and hopes that he, in turn, will remember the boy, whose class were ‘supernovas’.
- Imagery** – the poem is full of language of ‘supernovas’, ‘the biggest and brightest stars’, not just brightne superlatives ‘highest’, ‘the brightest of them all’. Children have been set up, allowed ambitions to be placed on the highest pedestal before reality bites.

*‘Thirteen’ by Caleb Femi
published 2020*

Brief Outline of the Poem (AO1)

Femi wrote the poem in response to photographs of young black boys living in North Peckham, but it also represents all black boys and their lives in North London. The speaker in the poem maps out what will happen to the boy he is speaking to: it is, he says, inevitable that he will be stopped by the police for something he has done, examining the real-life prejudices on the streets and contrasting them with the sugar-coated reassurances of the policeman when he visited Gloucester Primary School. While it may not be uncommon for a police officer to shield primary schoolchildren from the whole truth, Femi is addressing what is wrong with these false expectations and how prejudice can fell aspirational dreams. He wants to eradicate these prejudices so that all young boys have equal opportunities.

Key Words (AO2)

- ‘officer’ / ‘fed’ – police officer
- ‘supernovas’ – a supernova is a bright explosion of a star in space
- ‘cast lots’ – pick something by chance, usually by drawing a straw (the shortest straw is the winner) or throwing one or two dice. Biblical allusion to the soldiers who put Jesus on the cross and cast lots for his clothes.
- ‘condenses’ – when water in the air becomes liquid
- ‘on the verge’ – about to become
- ‘black holes’ – a black hole is an area in space where nothing can escape the boundary of (the event horizon)

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Analysis of Poem 'Thirteen'

Childhood (AO1)

The speaker's childhood should be carefree, focused on his ambitions and looking forward to the future. We can expect to look back at our childhoods and recall how we were encouraged and supported. Yet at the age of only 13, the speaker has already discovered that not all children are encouraged and that there are adults who would rather think the worst of them, even though they have done nothing wrong.

Make the
How does
childhood
Compare
with 'Like
between a
childhood
13-year-old

Imagery (AO2)

There is an extended metaphor in the poem as Femi uses the lexical field of stars in the poem: 'little stars', 'supernovas', 'the biggest and brightest stars', 'dying stars', 'but are told they will be able to reach high in the future; what the police officer does to him, this will not be the case, as boys are stopped and questioned in the street for doing nothing wrong.

Feelings (AO2)

The police officer is there to protect people on the streets, particularly 13-year-olds. The speaker has nearly made it home, nearly made it to safety, but an officer stops him about a robbery, however implausible it should seem that the boy could have done anything. His reaction is to laugh at the ridiculousness of the situation, but these feelings change when the police officer is not joking but is speaking to him in earnest.

Impact (AO2)

The word 'warmth' shows the speaker is kind and friendly, trying to give out energy which is positive. By the end of the poem, the energy has become negative. The speaker realises he is doomed with such prejudice against him, that he will not be able to reach for the skies while people, particularly those in authority, remain so judgemental.

Make
What
that
are
situation
Compare
in 'E

Language (AO2)

The poem uses direct address to the boy who has been stopped. As the reader, we do not know who 'you' is, but we understand he is a young boy aged 13 because he is black, with the assumption being he might have committed a crime.

There is a focus on parts of the body in the poem: shoulder, face, teeth, organs, body parts, which is sinister. It also makes the reader consider how he is only seen as a whole had been looked at by the officer, he would have realised the impossibility of committing the crime.

Check the glossary for the words in bold in these poetry analysis sections – they are in bold.

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Questions 'Thirteen'

Comprehension Questions (AO1)

1. Where is the boy?
2. Why was he stopped by the officer?
3. How old is the boy?
4. Which body parts are mentioned in the poem? Why might this be significant?
5. How does the speaker feel at the end of the poem?
6. How does the boy feel at the end of the poem?

Deeper-thinking Questions (AO2, AO3)

1. How effective is the extended metaphor of stars and supernovas in the poem?
2. How does the free verse in the poem add to its meaning?
3. What is the significance of what the officer told the primary schoolchildren?
4. What is the message of the poem?

Remember, when you are writing about the poem, don't simply rephrase it; explain. Use the box on each Questions page to help prepare you to talk about the meaning.

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Answers 'Thirteen'

Comprehension Questions (AO1)

1. On the street, having nearly reached home.
2. Because he is black.
3. Thirteen.
4. Shoulder/face/smile/teeth/legs/sneezes. The boy is seen as parts, not as a whole.
5. He feels desolate and alone.
6. You might feel sad, angry / empowered to demand change.

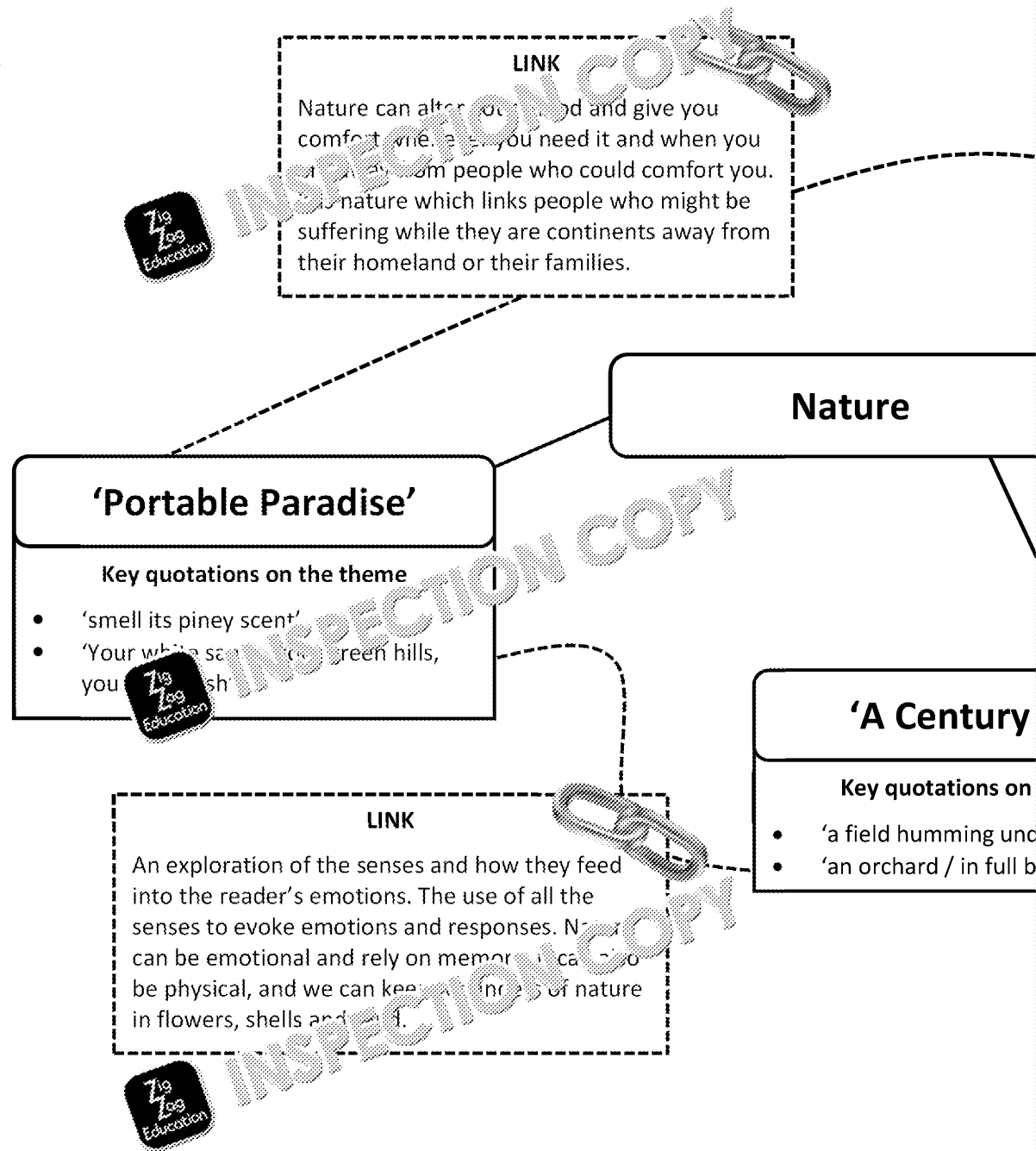
Deeper-thinking Questions (AO2, AO3)

1. It is effective because it reflects what all children are told – that you can be the best one; others have to come below them. But these children are not better than others because of their skin colour but because of the colour of their skin.
2. It adds a fluidity to the poem, making it conversational, but also adds an urgency to the poem and creates a sense of urgency in the message to the poem – it has to be said now, it can start happening as soon as possible.
3. As a trusted figure, he should have been telling them the truth; he didn't, and he's not telling them the truth either.
4. Do not judge people by the colour of their skin; everyone can achieve as long as they try; look at the facts before making a judgement.

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Analysis of the theme 'Nature'

The theme of nature and why it is important appears in a number of poems in the from the past considered nature as important as those who are writing today, and forms a link between the past and the present, linking us to our ancestors and for

In 'Lines Written in Early Spring', Wordsworth identifies sights and sounds which are 'blended'. The speaker is observing the natural world around him, a small snapshot of the world he is resting in, and he takes something from it, infusing it with a spiritual element. The speaker has a 'holy plan'. The emotional response the speaker feels about nature is enhanced in the rhythms in the poem. The mood changes as the speaker's mood changes, from joy to despair. The cause of the speaker's despair is man-made, and the initial joy the poet feels at the beginning of the poem. Wordsworth found spiritual solace in the natural surroundings of the Lake District, and this substituted organised religion in which he, like many of the Romantics,

In 'In a London Drawingroom', Eliot sees the nature in the street but despairs that the Industrial Revolution has created has meant that true nature – the birds – goes unseen as the sky has been obscured. As with Wordsworth observing only the area around the bower, so Eliot's view of nature is limited to what he can see from the drawing room window. The impact of the Industrial Revolution is more impactful in the city that Eliot sees. The mills are referenced when Eliot says 'clothed in hemp', as she points the finger at the cause of the darkness. There is a sense of loss. The Industrial Revolution brought with it cramped living conditions and poor sanitation, with diseases like tuberculosis (TB) and cholera to become rife. People working in the factories were often unable to afford medicine in the century prior to the NHS, the mortality rate was high.

In 'With Birds You're Never Lonely', Antrobus returns in his mind's eye to New Zealand where he had to 'turn off [his] hearing aids'. In place of the cacophony of natural sounds, there is the 'grey tree of London'. Living with D/deafness, someone might be thought of as being cut off from the world. When he turns off the hearing aids, he is not cut off. The poem digs deep into the solace that nature provides. It is open to receiving that solace, and also illuminates, for the non-D/deaf reader, what it is like to live in a world where sound is not always accessible. What can be seen as a disability is a way of feeling more empathetic. What can be seen as a disability is a shortcut into the harmonies to be found deep in the ancient world.

Other poems that deal with nature include:

- 'Shall earth no more inspire thee' – the listener is no longer inspired by nature, but must return to her roots and give in to the positive influences nature has to offer, or else give in to and, for whatever reason, no longer does.
- 'A Portable Paradise' – the speaker carries a reminder of his grandmother farm. These have the ability to soothe him and transport him back to the place he loves, his grandmother.

Questions on the theme of 'Nature'

Comprehension Questions (AO1)

1. How does Wordsworth feel about nature?
2. Who is to blame for the loss of nature in London, according to Eliot?
3. What does Antrobus tell us about the power of nature?

Deeper-thinking Questions (AO2, AO3)

1. How does nature affect the speakers in these poems?
2. Which poem on nature comes the closest to your own feelings about nature?
3. Why is it important to look after the natural world around us?

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Answers to questions on 'Nature'

Comprehension Questions (AO1)

1. He views it as equivalent or superior to God and religion.
2. Those who had caused pollution in the cities during the Industrial Revolution.
3. It goes back to ancient times and can provide understanding and enlightenment.

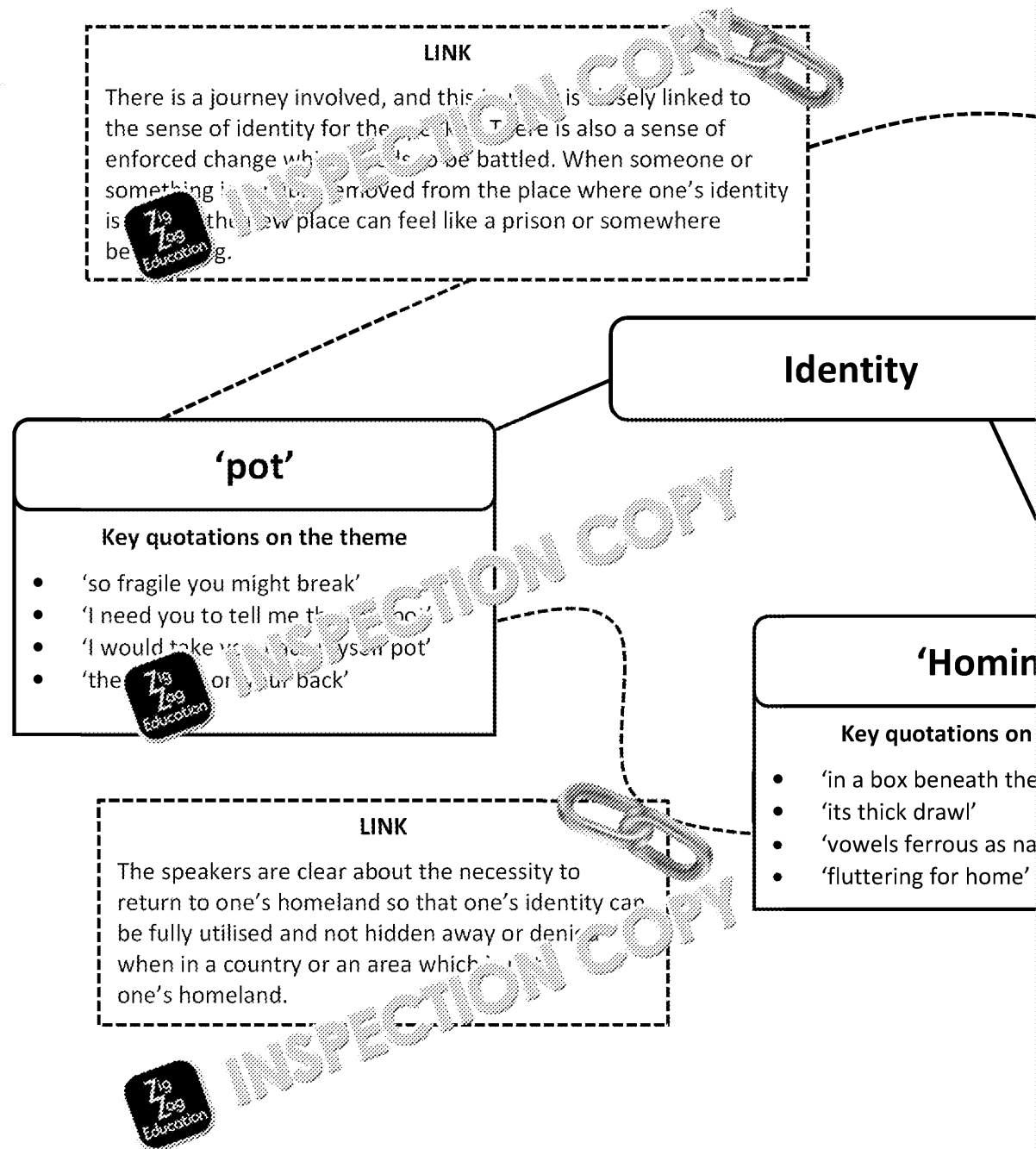
Deeper-thinking Questions (AO2, AO3)

1. Answers might include:
 - It uplifts them. If their mood is low, it can make them feel better.
 - It gives them a feeling like a spiritual experience, a substitute for religion.
 - It makes them feel angry when nature is not being looked after.
2. Answers might include:
 - 'Lines Written in Early Spring' because walking in nature makes my men
 - 'With Birds You're Never Lonely' because going into the wood is like for
 - to connect to how you are feeling.
3. Answers might include:
 - Without it we will only have grey streets and shadows.
 - We need it to connect to the past.
 - It is important for our physical health as well as for our mental and emo

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Analysis of the theme 'Identity'

Identity depends on several things, including: who we are; who our parents are; where we grew up; and what we have, or haven't, learnt along the way. As the theme of identity is put alongside family identity, residential identity and national identity, we can identify things in yourself, but they can also act as a prison. We see others more clearly, but with can be formative and informative.

In 'Homing', the speaker's identity is strongly linked to being able to use her accent. These, part of her identity, are 'homing'. Her vowels are 'ferrous as nails', and so her home is where she is, to use the nails which were made during the Industrial Revolution.

In 'Name Journeys', the speaker's identity is not recognised when she moves countries. Her protectors with her but these too are not understood. That her identity is not recognised, 'dislodged' is bewildering as she faces a 'void of history and memory'.

In 'pot', the identity of the pot is unknown; although the reader can see it has content, it has no name but is a general representation. The pot is 'fragile' and 'shouldn't resist'. The speaker implored the pot to flee, so that it can feel 'the hot sun' and 'warm grain'.

Other poems which deal with identity include:

- 'A Century Later' – although the schoolgirls are not specifically identified, they are together and together they stand united in their cause. They do not need to be single girls to represent every girl who is demanding the right to have an education.
- 'Thirteen' – the boy's identity is not revealed; he represents all black boys in the system. It means he is wrongly accused and is assumed to be capable of doing wrong. The speaker to support this, mainly because he is so young.

Questions on the theme of 'Identity'

Comprehension Questions (AO1)

1. What forms of identity are there in 'Homing'?
2. What different identities does the speaker have in 'Name Journeys'?
3. Where is the pot in 'pot'? Where might it identify with in 'pot'?

Deeper-thinking Questions (AO2, AO3)

1. Why is having a sense of identity important?
2. Can your identity change during your life? If so, why?
3. Why do people want to change all or part of their identity, and can they ever change? Why do people who want to take away the identity of other people?

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Answers on the theme of 'Identity'

Comprehension Questions (AO1)

1. Personal identity; family identity; social identity; local identity.
2. She has her identity which she was born with and the identity that others put on her.
3. The pot has been 'captured' and placed in a museum in Manchester; it probably came from Nigeria.

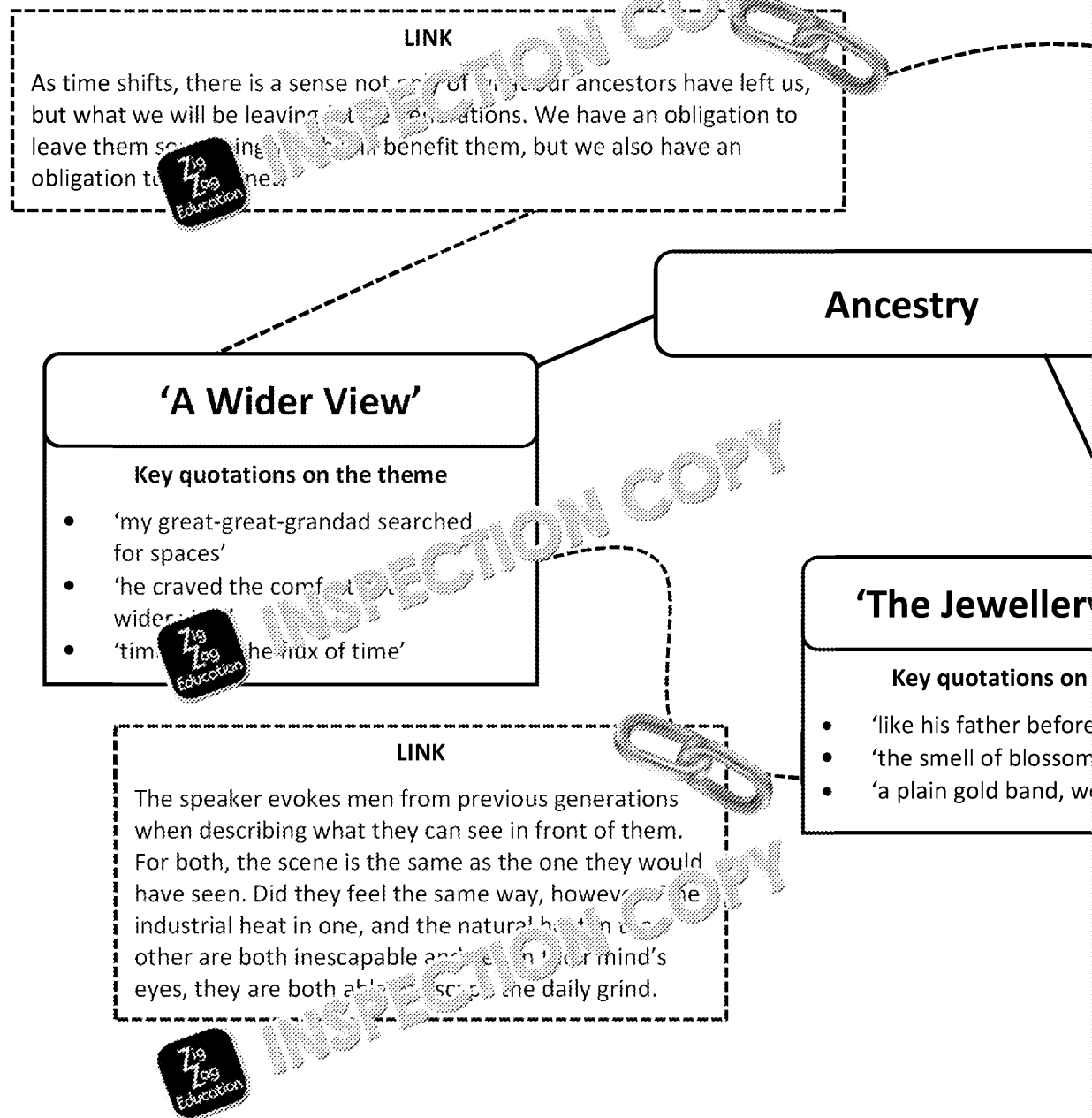
Deeper-thinking Questions (AO2, AO3)

1. Answers might include:
 - It allows you to gain a better understanding of yourself.
 - It allows you to form links to others in your community.
 - It allows you to form links with the past and the future.
2. Answers might include:
 - You might be forced to change it if you move somewhere else and people have a different view of your identity.
 - You might have to use a different name to fit in with where you are living.
 - You might feel differently about your identity if you discover something about your past.
3. Answers might include:
 - They might want to get a job in a workplace which does not accept their identity.
 - They might decide to change their name or use a different name when they go out to pronounce their name.
 - No one can change their whole identity, but they can change how much they show to the outside world.
 - People might try to take your identity away from you but it is always there, hidden in a box under your bed.

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Analysis of the theme 'Ancestry'

Where we come from, who our ancestors are and what makes us human are all connected in a cluster. Working out what our ancestry is and how it impacts us today is a clear theme in the present. What happens when we are taken away from places where our ancestors belonged to our ancestors are removed and taken – for various reasons – those are considered in these poems.

In 'A Wider View', Seneviratne makes a specific link back to her ancestors in the way they would have seen a city in the past. The buildings are still there and the human landscape is the same. There is a desire to escape the city and find somewhere to connect to nature and the present through ancestry is strong. The speaker feels linked to her ancestors and the same view she is now seeing. Despite the negatives, there is also a strength in the reaction to the cityscape.

In 'In a London Drawingroom', the speaker ruefully considers what those who have created pollution they created and left behind is now impacting the life of the residents in the present. The speaker is despondent when reflecting on the legacy the ancestors of those now living in the city. The feelings are warning the present generation not to leave a similar legacy themselves behind in the cloud of pollution.

'The Jewellery Maker' touches on his past family but they are not his main focus in the present rather than the past. While the speaker acknowledges his past and the talent he has passed down from his ancestors, the jewellery maker himself seems to pay less attention to the past. The world is the same as that of his ancestors, which is the backdrop to the work he does. He has clearly been influenced by his ancestors, and is doing what they did for generations. The past does not preoccupy him.

Other poems which deal with ancestry include:

- 'England in 1815' – the past is not seen as a good thing as the heirs to the land are not the same, all tainted by the same lack of care over their subject.
- 'On an Underground Train from Purley to Victoria, 1955' takes the speaker back to the past, a 'big banana field'; he does not have to be on the smallholding to be able to live there.

Questions on the theme of 'Ancestry'

Comprehension Questions (AO1)

1. Why does the speaker's grandfather need a wider view, and why is it important?
2. What are the links to the past in 'In a London Drawingroom' and how are they shown?
3. What is the significance of the past in 'The Jewellery Maker'?

Deeper-thinking Questions (AO2, AO3)

1. Why do many people find comfort in finding out where their ancestors came from?
2. How much of ancestry can be defined by place, people or possessions?
3. How can travel link us to our ancestors?

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Answers on the theme of 'Ancestors'

Comprehension Questions (AO1)

1. He needs to escape mentally from the claustrophobia of the buildings in the Industrial Revolution. He goes up above street level so that he can see the sky and the sun without any obstruction.
2. The speaker is blaming people in the past who polluted the skies by building and polluting even though they are no longer in the city. Their legacy is one of ecological damage.
3. The jewellery maker is doing the same job as his father and grandfather and although he does not know the people who will be receiving this jewellery and what delicate work has been done is, given this will be one of many pieces they will be making.

Deeper-thinking Questions (AO2, AO3)

1. Possible answers include:
 - It gives them a sense of security and continuity.
 - They like to feel a part of something bigger.
2. Possible answers include:
 - It can be the place you are in if your family have always lived in the same place.
 - It can be the people in your family who pass down traditions and stories to the next generation.
 - It can be items which have been passed down through the generations and have significance to one family.
3. Possible answers include:
 - If your immediate ancestors moved or were forced to move in the past, earlier generations were born or lived in a different place, which can help us to connect to our ancestors.
 - Travel can allow us to go to places where our ancestors lived, and see the things they have seen in the past.

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LINK

Nature has the capacity not only to inspire humans but also to heal them, with a restorative power which only it can provide, giving us a place to live. Sometimes, however, we need to be reminded of this in order to make sure, when this reminder comes, that we heed it.



'Shall earth no more inspire thee'

Key quotations on the theme

- 'Since passion may not fire thee'
- 'Come back and dwell with me'
- 'Thy comrade let me be'



LINK

Nature is seen as a place to live in as well as a place to visit. There is a higher spirit in nature which is ancient and everlasting; no matter where in the world you are, this is always the case. In the past, seeing something as a replacement for God would have been a danger. This is why to publish and is one of the reasons why Romantic poets, at their time, were not popular with the establishment.



Humans and Nature

'With Birds Never Long'

Key quotations on the theme

- 'a silence that was not a silence'
- 'I wondered what the birds would say about us?'
- 'the Gods they can't hear us'

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Analysis of the theme 'Humans and Nature'

The relationship between humans and nature has long interested poets, perhaps from the Romantic period, including Wordsworth and Shelley. They see nature as an alter ego to be worshipped but without the constraints of the established Church. Since the 19th century, the negative effect of pollution on the environment has been explored. They also explore the joy of being in nature, surrounded by flowers but also surrounded by trees; the concept of nature and your mental health is not a new one.

In 'Lines Written in Early Spring', Wordsworth explores the beauty of nature and the joy of being in nature. He sets the scene in spring, the time of new life, of optimism for the future. When in nature, the speaker hears 'a thousand blended notes', with nature fully alive. The colours he sees are primary and secondary, essential to all other colours. When he is forced to contemplate what 'man has made of man'; since he is sad, he does not see the beauty of nature and despairs at what man has done (although not explicitly specified).

Antrobus, in 'With Birds You're Never Lonely', examines how humans in modern life are disconnected from nature. 'Coffee machine', 'spoons' and 'steam', so much so that nature cannot be heard. In the forest, he meets a girl who has not lost sight of the sounds of nature or what they mean. The importance of maintaining this link rather than to read about trees from a book or a café. There is a clear contrast between the understanding of nature the girl in the forest has acquired that information, compared to the man in the city café, and where he is disconnected from nature. The sounds that humans listen to and are affected by is contrasted in the two poems.

Brontë is more forceful than the gentle suggestions in Antrobus's poem. The speaker is no longer being inspired by the earth, but is angry and so she strongly expresses her feelings he felt when he was inspired by nature. The poem is peaceful at the end, 'Return and dwell with me', which is hopeful about the future relationship despite the apparent gulf that exists between the listener and nature.

Other poems that deal with humans and nature include:

- 'In a London Drawingroom' – the London view from her house is covered by man-made, leaving nature unable to be seen. The speaker can see the people as they should be and she puts this down to the fact they are covered by the city where birds can cast no shadows.
- 'Like an Heiress' – the speaker returns home to see the man-made rubbish on the beach. For generations humans have cared for their environment, but in the modern world it has not been washed up onto the beach having been in the water for generations. It has been washed up or just left by people in the very recent past, and the speaker is angry about the natural resources of the planet.

Questions on the theme of 'Humans and Nature'

Comprehension Questions (AO1)

1. Which words make the speaker feel sad and disappointed in 'In a London Drawingroom'?
2. How does the speaker feel in touch with nature in the poem 'Lines Written in Early Spring'?
3. What does the speaker learn when he went to the forest in 'With Birds You're Never Lonely'?

Deeper-thinking Questions (AO2, AO3)

1. How does nature improve our lives, and can we be content without it?
2. Why do so many people find solace in nature?
3. Do human links to nature depend on where you live?

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Answers on the theme of 'Humans and the Natural World'

Comprehension Questions (AO1)

1. 'yellowed'; 'solid fog'; 'Monotony'; 'Without a break'; 'clothed in hemp'; 'only'
2. The speaker is sitting in a grove; the speaker can see many bright flowers; the birds are all singing in harmony.
3. He sees the girl who has learnt from the past with the birds – and presumably the city café, who has to learn even from the past.

Deeper-thinking Questions (AO2, AO3)

1. Possible answers include:
 - It can improve our lives to be outside and have fresh air and listen to the birds.
 - It can improve our lives as it can give us a peace to know we understand nature.
2. Possible answers include:
 - Understanding nature can give people a rest from their busy lives, especially from the constant contact, with emails and phones.
 - It can help people to feel less stressed about life when they find time and space to think.
3. Possible answers include:
 - Humans might have a greater understanding of nature if they live in it or in a rural community might understand it better than someone living in a city.
 - The knowledge we have about nature might depend on where we live. It might come from our ancestors; if we live in a city, it might come from a book or a TV programme.
 - People from different countries might see nature differently; or they might have different names but they still mean the same thing, a green town.

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Prejudice

'Homing'

Key quotations on the theme

- 'in a box beneath the bed'
- 'the teacher's ruler across my legs'
- 'jemmied open'

'Thirteen'

Key quotations on the theme

- 'cornered by an officer'
- 'you're thirteen'
- 'You will watch the tv for your organs'

LINK

People might think they are doing good when they are not the case. Although the intention might be honourable, the outcome is not desirable: the teacher hitting the child with a ruler is an example of a dialect (fortunately now illegal); the woman thinking the child is from Africa as her interlocutor is black (fortunately she is now better educated and better travelled).

LINK

Prejudice causes entrapment; true feelings are imprisoned. The dialect is metaphorically confined to the box sealed shut while the boy is physically trapped by the police officer. Whatever the outcome, the cause is always the same: we can never be justified: we should not be judging people by their accent; we should not be judging people by their appearance.

Analysis of the theme 'Prejudice'

Prejudice can take many forms, and the poems in the Worlds and Lives cluster explore it from several different angles. Racial prejudice is explored in 'Thirteen', and the fact that Femi has been exposed to it makes it all the more shocking. In 'On an Afternoon Train from Jamaica' a woman is actually quite well-meaning despite her ignorance. Prejudice based on dialect is explored in 'Homing', where the speaker has had to learn the way she naturally speaks from her birthplace.

In 'On an Afternoon Train from Jamaica to Victoria, 1955' the traveller/commuter is a woman who has come from Jamaica. She is talking to a fellow traveller/commuter who knows little about the way of life in Jamaica and has left behind to be in England. She does not know where Jamaica is, and her humour and ignorance are many British people, particularly when talking to someone they don't know. She is talking about the weather, saying she does not know why he left such a sunny place. She has not heard of the reasons he has come to England. Even in the 1950s, it would not have been unusual for a person of colour before. She is trying to take an interest in him but the more she says, the more her lack of knowledge is apparent. It seems she wants to learn but the starting point of her knowledge from Jamaica is woefully inadequate and she taps into implicit stereotypes.

In 'Homing', the prejudice is one against native accent and dialect. In past times, a 'proper' way to speak was with received pronunciation, a very precise way of speaking. Some people in a 'proper' way were told to lose their native accent and not use native dialect. Elocution lessons were popular in the twentieth century, but more recently local accents have become widely accepted in all walks of life; a regional accent is no longer seen as being different.

In 'Thirteen', the prejudice is racial; it is purely because of the colour of the boy who the police officer is looking for. He does not fit the description of the man that the police are looking for at all. Femi does not know who the police are, but the police force, as in all parts of the world, was not as diverse in the 1990s as it is now. The teenager in the poem is a boy with so many lived experiences, especially of being stopped by the police, who are stopped, perhaps repeatedly, only because of the colour of their skin. The poem is made very powerful by the fact that the boy is being judged on his race despite the fact his age was also a factor.

Other poems that deal with prejudice include:

- 'A Century Later' – the schoolgirls are not allowed to have an education on their own terms. Gender prejudice is something the girls are willing to risk their lives for by standing up to the school when one of the girls is shot in the head, deliberately, many others are ready to follow.
- 'A Portable Paradise' – the fact that the container of precious items has to be hidden away as a weapon – a bad secret – that needs to be carefully stored in case he is stopped.

Questions on the theme of 'Prejudice'

Comprehension Questions (AO1)

1. What is prejudice based on?
2. What is the effect of prejudice on the boy in 'Thirteen'?
3. Why might someone be prejudiced against a dialect, as in 'Homing'?

Deeper-thinking Questions (AO2, AO3)

1. What is the worst type of prejudice?
2. Is it more effective to battle against prejudice as an individual or as a group?
3. What is the message these poems share about prejudice, and how do you feel about it?

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Answers to questions on 'Prejudice'

Comprehension Questions (AO1)

1. Race/gender/ability/accent/sexuality/birthplace.
2. He feels demoralised, disheartened that he will probably not fulfil his potential.
3. They might think that a dialect does not sound educated / they might think he is not intelligent / they might think he is not qualified to speak if you want to make a good impression etc. in a job interview.

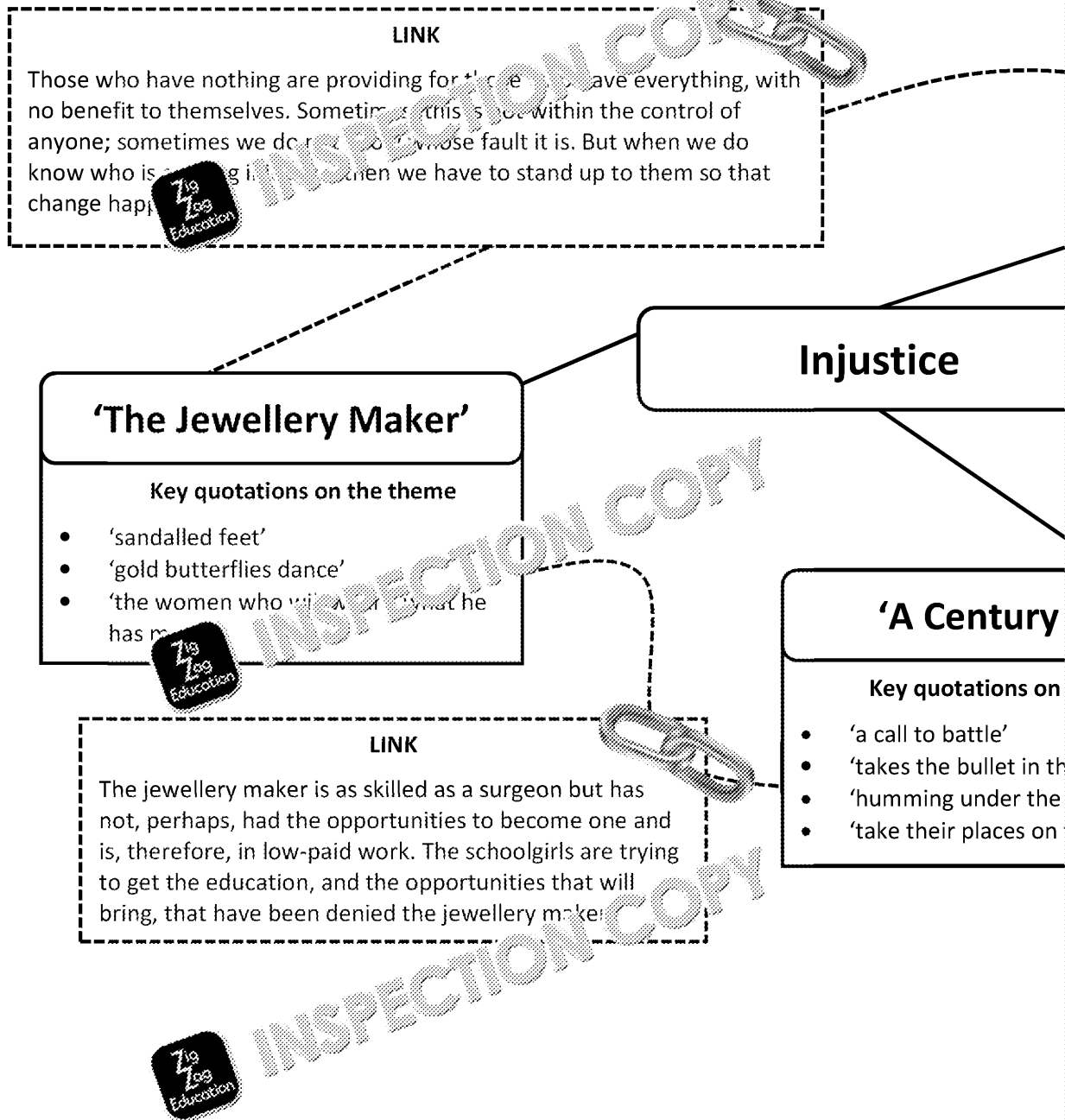
Deeper-thinking Questions (AO2, AO3)

1. Answers might include:
 - A prejudice is bad because it impacts negatively on someone.
 - All prejudice is bad because it is handed down from one generation to the next, making it difficult to change.
2. Answers might include:
 - An individual can provide a focus for change.
 - A group can show those who are being prejudiced against that many people are against what they are doing.
3. Answers might include:
 - Prejudice is wrong.
 - Prejudice can be overcome.
 - The poems provide a positive message of change.
 - The poems offer hope that in the future prejudice will be challenged and overcome.

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Analysis of the theme 'Injustice'

The theme of injustice appears in a number of poems in the Worlds and Lives cluster. It is not just happening now; it has happened in the past as well, causing the poets to write about what was happening.

In 'England in 1819', the speaker is railing against the multiple injustices around the country and the sources of these injustices. He starts with the dying king who, in 1819, was George III. He was not popular as he was old, he had ruled for 60 years, he was profligate, while many people were poor. In 1816, the harvest was poor, and it had become known as the 'year without summer' due to the darkness caused by an enormous volcanic eruption at Mount Tambora the previous year. 1816 was the coldest year on record between 1766 and 2000, which is why many people were left to starve. But the monarchy and Parliament did not care. And it was this that inspired Shelley and other Romantic poets.

In 'A Century Later', Dharker immediately establishes the schoolgirls in a war zone. Girls are not normally found in war zones, and it is this juxtaposition which makes the poem so powerful. So when we read that one of the girls has been shot in the head – the perpetrator was trying to kill her. Malala Yousafzai has become well known for being the victim of a terrifying attack. She came to the UK and survived, later going to Oxford University. She won the Nobel Peace Prize in 2014, the youngest Nobel Laureate, the second person from Pakistan and the first Pashtun to become a Nobel Laureate.

In 'pot', the speaker of the poem wants justice for the pot which, she believes, has been taken from another country/continent under false pretences and is now hidden behind a piece of glass in Manchester. The poem explores why the pot has been taken: it could have been found by a thief in time of need; it could have been sold at an auction; it could have been found by the person who found it took it to England, or perhaps smuggled it.

Other poems that deal with injustice include:

- 'The Jewellery Maker' – there is a social injustice of the highly skilled jeweller who makes expensive items, while his wife wears only her wedding ring.
- 'Thirteen' – there is a clear injustice when the boy is stopped because the police have a description of the wanted man, despite being only 13 – so he clearly did not fit the description they were looking for.

Questions on 'Injustice'

Comprehension Questions (AO1)

1. What injustice is dealt with in 'England in 1819'?
2. What is the injustice in 'A Century Later'?
3. What is the injustice in 'pot' and how the woman passenger responds to the male passenger on the train from Derby to Victoria, 1955'?

Deeper-thinking Questions (AO2, AO3)

1. Which poems in the cluster deal with the theme of injustice effectively do you think?
2. What is the significance of the conversations in these poems?
3. Why is it important that we deal with injustice?

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Answers to questions on 'Injustice'

Comprehension Questions (AO1)

1. There are people who are taking advantage of others, leaving them to starve.
2. The boy is accused of something he hasn't done because of the colour of his skin.
3. She does not understand anything about him and makes assumptions about him. We don't know if she is really listening to his answer.

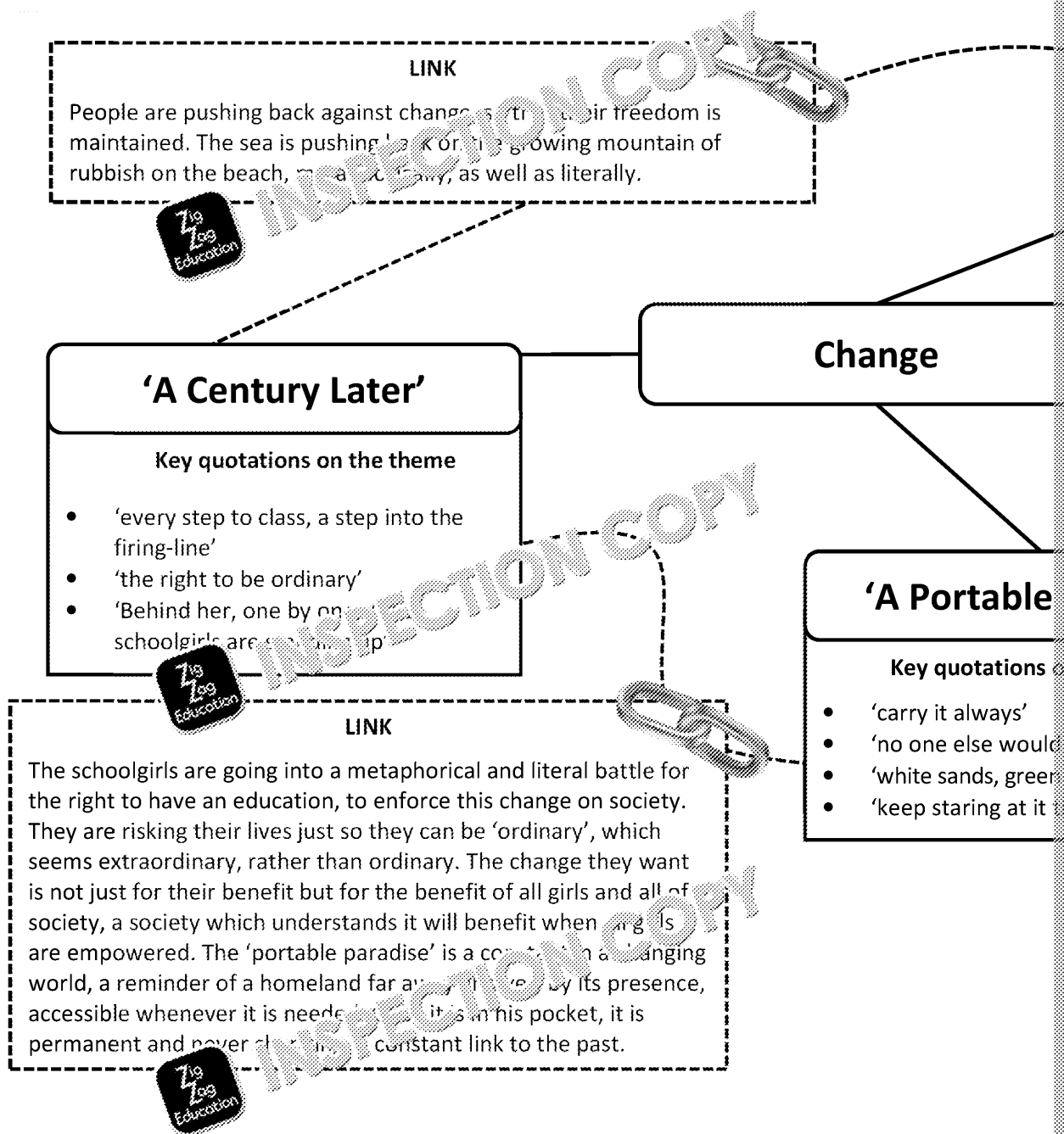
Deeper-thinking Questions (AO2, AO3)

1. Answers might include:
 - 'L' in 'L' as it inspires people to fight against injustice and offer help.
 - 'T' because it is shocking that such a young boy is subject to injustice.
2. Answers might include:
 - The people who are talking are not being listened to.
 - The people in power who they are trying to talk to are not listening to them.
3. Answers might include:
 - People have a right to be treated fairly and equally.
 - People should not be judged by how they look or how they speak.

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Analysis of the theme 'Change'

Change can be for the better or for the worse. The poems in the Worlds and Lives anthology look at change and what the effects of change are; they look at examples of where change has had a positive effect on the speaker or those around them; they also look at times when change has had a negative impact. Sometimes, there has been no change, which in itself could be either good or bad.

In 'A Century Later', the poem acts as a warning of change, with the school bell tolling as a reminder that change is drawing near. The poem implies that this is a change for good. The speaker calls for change, to allow the children to go to school. The children demanding the adults to change, but they also realise how effective they can be and how widespread the demand is. This gives the sense that change is inevitable since there will always be new soldiers replacing those who have fallen, like new soldiers coming to war to take the place of the old.

'A Portable Paradise' sees the speaker change continents while the mementos in his suitcase form a constant memory of what he has left behind. While life can change and move on, the suitcase is a constant, a stabilising force in a turbulent present. It adds a sense of calm to the experience of change and relocation, forming a link to the past which remains unchanged. 'The hills and fresh fish'.

'Like an Heiress' shows the reader what can happen when change happens for the better. The change is good but this is a reminder that that is not always the case. The clean, modern, and comfortable childhood home are now covered in 'car tyres, plastic bottles, Styrofoam cups'. The speaker feels that the change is disappointing, and the speaker is filled with regret and then anger as she surveys the new home.

Other poems which deal with change include:

- 'Name Journeys' – the speaker feels changed when she is made to travel to a new place like a strange place where no one will understand her.
- 'Shall earth no more increase her seed' – the speaker pleads for the listener to change their ways, being inspired by the speaker for their own sake.

Questions on the theme of 'Change'

Comprehension Questions (AO1)

1. How has the city changed in 'A London Drawingroom'?
2. How does the speaker feel about change in 'Like an Heiress'?
3. What do the girls want in 'A Century Later', and why?

Deeper-thinking Questions (AO2, AO3)

1. What makes the poets feel there is hope in change?
2. How are the speakers impacted when there is no hope of change?
3. How have global attitudes to pollution changed in recent years, and why?

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Answers on the theme of 'Change'

Comprehension Questions (AO1)

1. The city has been changed mainly by the pollution which is in it; the sky is no longer blue; nothing casts a shadow on the pavements because of the overhanging gloom.
2. She has many emotions: the change is unexpected; she is shocked at what she has seen; she feels angry; she wants the pollution stopped.
3. The girls want the right to an education so that they will be able to achieve what they are capable of; this is a personal benefit but also a benefit for the society in which they live.

Deeper-thinking Questions (AO2, AO3)

1. Possible answers include:
 - They understand that humans want to find inner peace, and that to do this they need a natural environment.
 - They know that negative changes in the past can be reversed.
2. Possible answers include:
 - They are upset, very sad at what has happened.
 - They are determined to fight and create change even though the hope of success is small. For example, a teenage girl standing up to a gunman seems an impossible task.
3. Possible answers include:
 - People are becoming more aware of the need for urgent change as the world becomes more global.
 - People are better educated via schools, television and the Internet about the dangers of pollution on our planet and controlling the pollution in it.

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Exam Preparation

Exam Preparation Advice

What will happen in the exam?

From June 2024, the Worlds and Lives cluster of poems will be an option on the AQA Paper 2.

There are three sections in Paper 2

Section A: Prose or Drama (30 marks plus 4 marks for AO4 – use a range of structures for clarity, purpose and effect, with accurate spelling and punctuation in these texts in class. Make sure you attempt only one question and that it is the one you have studied.

Section B: Poetry (30 marks). You will have studied one of the three poetry clusters. In the guide, you will be answering the question from the Worlds and Lives cluster.

Section C: Unseen Poetry (32 marks). You will be given two poems to read in the exam to answer.

Paper 2 is 2 hours 15 minutes long (unless you have extra time).

You should prepare for **all three** sections of Paper 2. This pack will prepare you for Section B.

In the examination, you should spend about **45 minutes** on Section B.

1. Before you start writing your response, there are several things you need to do.
2. Next, and this is the tricky bit, read the second poem carefully. You need to find similarities and differences between the two poems that you can talk about. The choice you make between the two poems can be difficult, so take a moment in the examination to make your choice.
3. Plan – this is the way you usually plan; do not try to plan in a different way in the examination, with key quotations, or use the what/how/why plan. Aim for about 10 minutes in the examination – if you don't spend long enough, you might end up with an essay as you could have structured it; if you take too long, you might end up rushing.
4. Think about the content of the poems, as well as the structure, form, language, when making your comparisons. Find how they are similar, and also how they are different, the same thing in a different way, for example.
5. Use quotations from both poems and make sure you talk about each poem. Make your writing flow better if you embed short quotations into your sentences. If you cannot remember the exact quotation, write about the gist of the quotation.
6. Make sure you are answering the question. It is easy, especially in an examination, to lose sight of the question to check the theme of the essay, and keep using your plan, to keep writing.
7. Try to end your essay with a conclusion about the theme and how each poem contributes to it.

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Practice Exam Questions

Question 1

Compare how poets explore nature in 'From a London Drawingroom' and in one other poem from 'Worlds and Lives'.

Question 2

Compare how poets explore relationships in 'Possible Paradise' and in one other poem from 'Worlds and Lives'.

Question 3

Compare how poets explore history in 'pot' and in one other poem from 'Worlds and Lives'.

Question 4

Compare how poets explore friendship in 'On an Afternoon Train from Purley to Wimbledon' and in one other poem from 'Worlds and Lives'.

Question 5

Compare how poets explore the ways worlds are presented in 'Like an Heiress' and in one other poem from 'Worlds and Lives'.

Question 6

Compare how poets explore urbanisation in 'A Wider View' and in one other poem from 'Worlds and Lives'.

Question 7

Compare how poets explore ways people are affected by difficult experiences in 'The Day After Tomorrow' and in one other poem from 'Worlds and Lives'.

Question 8

Compare how poets explore the ways in which identity is explored in 'England in 1819' and in one other poem from 'Worlds and Lives'.

Question 9

Compare how poets explore ways to fit in in 'Homing' and in one other poem from 'Worlds and Lives'.

Question 10

Compare how poets explore lives in 'Thirteen' and in one other poem from 'Worlds and Lives'.

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Hints for Exam Questions

Question 1

- Compare with 'With Birds You're Never Lonely' – what is causing the tone in
- Examine how the poet views nature in the city from inside the house.
- Compare it to how the poet views nature in the forest when he is outside.
- What are the shadows symbolic of in London? What is causing a sense of darkness?
- How do the poets feel at the end of each poem? How does each poem make

Question 2

- Compare with 'In a London Drawingroom' – things either physically or metaphorically kept in a
- Examine how knowing these items are there helps the speaker in each of the
- Compare how easy it is for them to examine the contents of their respective
- Which people come to mind for the speakers, and why?
- How important is it to maintain things which form part of our heritage?

Question 3

- Why has the pot been placed in a museum with other historical artefacts?
- Compare with 'Name Journeys' to look at why people or objects are made to
- What are the benefits of relocation and what are the drawbacks?
- How does the history of a person or an object inform their heritage? Why is
- What is the effect of the direct address in 'pot' on the reader?

Question 4

- Compare with 'With Birds You're Never Lonely' to explore the impact of a city
- Consider the sincerity of the interactions both speakers have and how these feel
- Examine the simplicity of the language – words do not have to be layered to
- Compare what each speaker takes away from their respective interactions.
- How would each speaker's mood reflect on these interactions?

Question 5

- Compare with 'In a London Drawingroom' to examine what mankind has done
- How does the way the climate has changed affect our mental health?
- Is a change in climate, stemming from relocation across continents, impacting
- permanent change stemming from climate change?
- How does each poet expect humans to look after the earth for future generations?
- How is the speaker in each poem imprisoned by what they see outside?

Question 6

- Compare with 'In a London Drawingroom' to explore the impact of the Industrial
- Explore how the speaker and the people they are thinking of can be in a city
- can be somewhere else. What is the effect of this?
- What is the effect of urbanisation on the mental health of the speakers?
- How does urbanisation allow us to connect to those in the past and those in the
- Why has each poet allowed the reader in each poem to take a step back and

Question 7

- Compare with 'In a London Drawingroom' to explore why people and objects move across continents
- Explore how such movement is not welcome to those not in control of their
- What is the lasting impact of this movement on the person or object which has
- Explore the reasons why outside help might be needed to overcome these
- How present difficulties could be linked to the past.

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Question 8

- Which inequalities is Shelley preoccupied with in his poem?
- Compare to 'A Century Later' to examine the consequences of when people
- How does each speaker want the reader to react?
- How does each poem use metaphor to maximise its impact?
- How does each poet use sound in the poems?

Question 9

- Compare to 'Name Journeys' to explore why people might have to be seen to
- What are the consequences on one's heritage when trying to fit in?
- For which reasons might one not wish to fit in?
- How has society to fit in changed in recent years?
- Are there any positives to trying to fit in?

Question 10

- Compare to 'Shall earth no more inspire thee' when looking at how past experience
- What happens when we do not tell the truth or when we hide our true selves?
- Who is being cajoled in each poem, and why?
- How can the speaker in each poem turn negative feelings into positives?
- What is the message of each of the poems for the reader?

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Sample Responses

Question:

Compare how poets present friendship in 'On an Afternoon Train from Purley to Victoria, 1955' and a poem from 'Worlds and Lives'.

How would you plan this response? Which poem would you compare it to? Which quotations would you use, and why? Which language features would you use about the poets would you use? Write your ideas here.

Poem to compare to:

Content which is relevant to the question:

How are the two poems similar in relation to friendship?

How are the two poems different in relation to friendship?

Quotations from 'On an Afternoon Train from Purley to Victoria, 1955':

Quotations from the poem I have chosen to compare it to:

Language features:

Information about the poets which is relevant to the point I want to make:

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There is a medium-level response and a higher-level response for you to read. The answers, but they are intended to be indicative of the type of response which, you can achieve these levels.

1. Firstly, read the medium-level response. Do you think the candidate has done well? Write down your ideas here:

.....

.....

.....

2. Do you think this response is just into the medium range, a low-medium, or towards a higher-level response? Why do you think that?

.....

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3. What could they have done to improve their response? Make a list of things to improve their response.

.....

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4. Look at the response and write a list of things to improve it. Now write out the new paragraph.

5. Now read the higher-level response. It might be similar to the paragraph you wrote. What could the higher-level response do that the lower-level response did not do? Write down your ideas.

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6. How would you improve the higher-level response? Make a list of things to improve their response.

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7. Now write out the new paragraph for the higher-level response. You will have a new paragraph, so well written.

.....

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Question:

Compare how poets present friendship in 'On an Afternoon Train from Purley to Vauxhall' and 'With Birds You're Never Lonely' from 'Worlds and Lives'.

Now, read the medium-level response to this question.

Medium-level sample response

In 'On an Afternoon Train from Purley to Vauxhall', the speaker examines a woman in the train carriage with a bit of sympathy through her questions towards him and is actually quite ignorant of her culture and the reasons he might have travelled to be open to her. As she asks questions which only need short answers and questions on the same theme, just different questions. We do not know if she answers he has given her.

The speaker in 'With Birds You're Never Lonely' travels across the world, from open to understanding different cultures and thinks about what he has been told information back to London and keeps thinking about it there, showing the decision making.

James Berry came to England, like the man in the poem, from Jamaica in the poem recalls his 'father's big banana field'. The image reminds him of Jamaica he has left behind. He connects to the past in his mind's eye.

The forest in New Zealand is noisy but the speaker is able to close off the noise and the silence of the forest, connecting to the past. He has no personal link to the place to make that connection.

There are two settings in both the poems: the train and Jamaica; and the context. Both count for the speaker and how they respond to other people. When the patience to deal with people who have not had the same experiences as the

Commentary:

There is some understanding of the theme in this response. The choice of poem deals with one poem and then the other; comparisons should be more explicit and there is some use of quotation and references from the poem, this should be more

Quotations could be frequently embedded and short, not overly long like the one. Technical language has been used to identify techniques the poets have used; when technique, it can be useful to compare these side by side. There is some context explored in more detail; however, it should not be explored in isolation but along

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Higher-level sample response:

Both 'On an Afternoon Train from Purley to Victoria, 1955' and 'With Birds' chance meeting far from home. How the person they are with reacts and what chance meeting differs, however. The speaker in Berry's poem listens patiently immediately that 'she' is 'a Quaker', ironically telling him how she was 'moved'. He is willing to answer her questions, which do not seem connected to each other whether she has listened to or thought about his answers before asking the next. Antrobus's poem also listens thoughtfully not only to the 'coffee machine' but also thinks deeply about what has been told, even when he has returned to London been told to 'go home'. Against this, the reader can feel it is a pity the woman listens in the same way.

The speaker on the train tells us in the final line that the woman was 'So sincere' in fact she showed little understanding of him and his situation. The speaker responds to her in the same manner. Although she was ignorant, she was well-meaning. The forest is also sincere, as she 'could tell which bird chirped' and had a deep understanding even though she is 'young'. The fact she has learnt about them 'from her grandmother's knowledge, just as the man on the train links back to his father; the power of poems.

The speakers in both poems have been influenced by their families: the train speaker's father's 'banana field' in Jamaica, while the Maori girl learnt about birds 'from her grandmother'. This has had a lasting impact on their understanding of the natural environment they were in. This has had a lasting impact on the poems. Coming from Jamaica himself, Berry is likely to be drawing on his own experience where his father, too, was a farmer. The juxtaposition of the 'banana field' in London 'streets' he can now see contrasts the difference in the landscape. The poem also contrasts the warm, sunny Jamaica to London, where 'Snow falls', perhaps highlighting how the speaker now feels wistful and reminded of the warmth of the family he left behind. The 'sun' is contrasted with the 'grey tree' of London, again highlighting the difference between the two trees are seen.

The language in both poems is straightforward and conversational. Despite the experiences being explored in the poems, the poets use clear language to describe the streets of London are 'dimly lit' at the time they are travelling to Victoria; the backdrop to what is happening is natural and authentic and makes the speaker's story too, adding an anecdotal element to both poems.

Both poems use sibilance although the effect in the poems is different. Berry uses sibilance to make the listener so that they are ready to hear the answers to the questions. Although there is silence, she is not always listening. Antrobus uses sibilance to draw attention to the silence caused by the 'spoons' and the 'stirrer'. He then also focuses on 'silence' to allow the listener to hear its message. Listening to something the speaker has done before and then it. The focus on silence for a poet who is deaf is interesting and also shows the speaker's ability to be able to hear the world around you to appreciate the world around you, and the noise of the environment you are in, it can allow you to see and understand what is missed or not fully appreciated.

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Both poems carry a clear message. Berry wants us to understand why people are different and not to make assumptions based on their skin colour. He is not critical, in fact, he seems wryly charmed by her ignorance, as she was 'So sincere she was'. The student has to understand how to connect with the past through nature and the importance of the person who has gone before us. The way we can better understand the world around us by reading about it in a book 'in the corner' of a café.

Commentary:

There is a much closer comparison of the two poems in this response. The ideas in both poems are explored side by side rather than sequentially. The quotation analysis of the poems the poets use is clear. There is some consideration of the poems. The student has used quotation extensively and the student has looked at the poems in detail.



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Glossary

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Alliteration – repetition of a consonant, e.g. a big brown bear. Depending on the context, alliteration can be comforting, threatening, insistent or amusing.

Allusion – referring to something else but not explicitly. For example: he is a bit of a romantic, or, at least, trying to be a bit romantic.

Anthropomorphism – a description in which human qualities are given to animals or objects. For example: the rabbit in the Beatrix Potter books; the animals in *Animal Farm* by George Orwell.

Caesura/Caesurae – a caesura (or caesurae) in a line is a break in the flow of the line, often marked by a full stop, a comma, a semicolon, a dash or an ellipsis. It often, but not always, can signify a change in the metre of the line.

Conversational – a style in which the poet is writing as if they were speaking to the reader in a conversational manner, which makes what they are saying sound authentic and truthful.

Couplet – a pair of lines either on their own or the last two lines in a stanza, often giving the poem a feeling of finality. The lines in the couplet have the same metre (e.g. a rhyming couplet).

Cyclical – like a circle, ending up where it started. A cyclical structure can give a poem a sense of a complete full circle, and can give a feeling of fulfilment. It can also create a sense of being trapped, as if you started no matter how hard you try to escape, and can add a feeling of despair.

End-stopped – a line of poetry with some punctuation at the end of it. An end-stopped line often creates a pause to think about what is being said. It might also be used to add discomfort or perhaps to reflect something the speaker is talking about.

Enjambed – when the lines have been written with no pause or punctuation at the end of the line (i.e. enjambed, the poet has used enjambement). Enjambement often adds a fluency to the poem, as if the poet is rushing to tell the reader something.

Feelings – what the speaker thinks about something, which can be positive or negative. The poet often explores the other in the poem, finds a change of this change, and think about where the speaker is going.

Free verse – a style in which the poet can choose how long lines are, whether they are in a stanza, and how long each stanza is, and not necessarily all the same all the time. Free verse gives the poet a lot more flexibility when writing. Since there are no restrictions, free verse is often conversational and natural than earlier poems. The use of free verse has increased since the twentieth century.

Hexameter – a line of poetry where there are six (hex) feet in a line, 12 beats.

Iamb – a foot, or two beats, in a line of poetry where the first beat is unstressed, and the second is stressed. The adjective of iamb is **iambic**.

Iambic pentameter – five (pent) feet (10 beats) in a line of poetry where there is one stressed beat throughout the line. Pentameter is one of the most common line metres in English poetry.

Imagery – a description which creates a clear picture or impression on the reader's mind. For example: the runner finished the marathon, wheezing for breath and gasping for water as his legs ached.

Imagination – in your mind and not in reality. Imagining in a poem can be a way of exploring what the speaker may be escaping and why they want to escape.

Imperative – an order to do something, e.g. 'Tidy your bedroom', 'Do your homework'.

In medias res – the poem starts as if it is mid-conversation, and the listener has to work out what has started.

Memory – how we remember places, people or events. Memory can trigger powerful emotions, sometimes both, so look at where in the poem emotions change and explore why.

Metaphor – where a direct link is made between an object and how it is being described, e.g. 'He was a statue of stone'.

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Metaphysical – ideas or images beyond those we can see, metaphors which are a journey across space and time in metaphysical images, in which the poet can compare things that are not possible to compare in only one time or place.

Monosyllabic – where there is one syllable (one beat) in each word, e.g. dog/cat. The sound is childlike but also conversational, a stream of conscious flow of words which shows thought, showing the true feelings of the speaker rather than a well-prepared, written speech.

Narrative voice – the person who is telling the story, the narrator. If the narrator is speaking as 'I'; if the narrator is a third-person narrator, the poet is writing as if they were a character in the story.

Onomatopoeic – the word sound mimics the sound it is describing, e.g. whizz, buzz. Poets can also add realism to what is being described. For example, the 'field humming under the sun'.

Pathetic fallacy – the subject of the poem matches the weather which is happening. For example, the speaker is sad and then it starts to rain.

Personification – a type of description where non-human things are given human qualities. For example, the poet sat beneath its branches.

Personified – where personification has taken place (see above).

Plosives – the sounds of /p/ and /b/ which can sound like an explosion when they are used. Plosive sounds can often be found in war and conflict poetry.

Punctuation – marks between words which show pauses, questions, etc. (e.g. question marks, full stops). Make sure you write the punctuation in the same way it is in the poem; also use punctuation in your own writing about poetry.

Repetition – words and phrases which are said more than once. This can be encouraging or grating, depending on what word or phrase is being repeated or where the speaker is using it.

Rhetorical question – a question which you do not expect an answer to, e.g. 'Do you think I am a fool?' Rhetorical questions can tell the listener or reader what the speaker's views are.

Rhyme – the sounds of words which are the same. For example: 'thee' and 'me' in 'Do you think I am a fool? inspire thee?'

Rhyming couplet – a couplet is two lines of poetry, so a rhyming couplet is two lines that rhyme. They often appear at the end of a poem, or stanza, to emphasise the end.

Sibilance – a type of repeated alliteration in which the sounds /s/, /z/ and/or /sh/ are used. Sibilance can sound like the wind, or they can sound like bullets in a war.

Simile – where a link is made between an object and how it is being described using 'like' or 'as'. For example, 'my heart is as hard as stone; her eyes were shining like diamonds. What something can tell you something about them.'

Sonnet – 14-line poem often about love, written in iambic pentameter and rhyme. For example, 'Compare thee to a summer's day?' (Sonnet 18). There are English (Shakespearean) and Petrarchan sonnets. The poet will choose the form they prefer and the influence of the sonnet.

Sound – words, rhythms, rhymes, half-rhymes, songs, ballads and odes, a poet can use sound to maintain it throughout the whole poem.

Stanza – a group of lines in a poem. For example: a couplet (two lines); a tercet (three lines). Some poetic forms use the same stanza length throughout the poem; others use a predetermined way (for example, in a sonnet or a villanelle). Others use a less determined way, such as in a free verse.

Symbol – an image which stands for something else beyond its literal meaning, e.g. a rose for love. Look for more than one meaning in a symbol because the poet will have chosen it to be one meaning, but there might be more. **Symbolic** is the adjective.

Tone – how the speaker of the poem feels. The reader can work out the tone of the poem and the words that have been chosen. Tone can be positive or negative. The tone of a poem can change during the poem.

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About the Poet



Contextual Information

Language Close-up



Brief Overview of Poem

Key Words

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