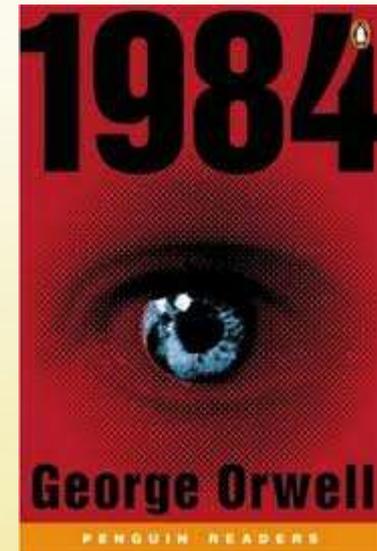
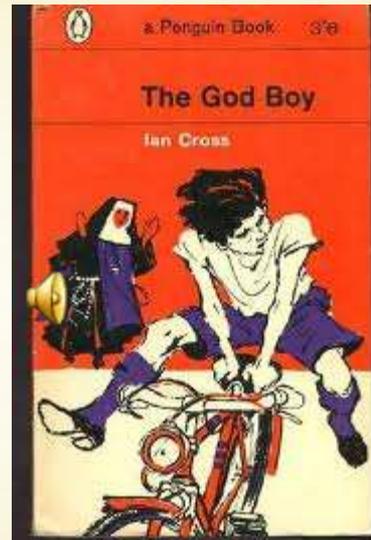
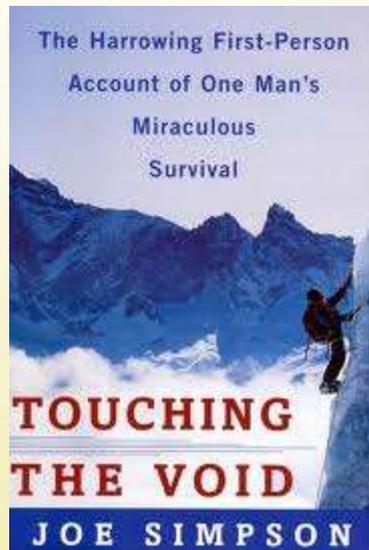
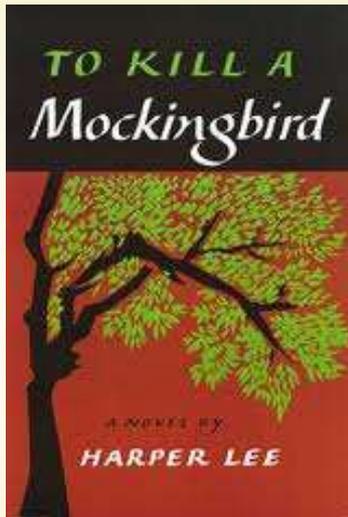


Introducing 1.8

Goal: To think creatively and become curious and interested about one of a choice of themes



Task 1: Choosing a theme (not assessed)

- We will have a selection of four different themes to explore. Our poetry unit will link different poems to each of the themes, whilst you will be allocated an extended written text which also explores this same theme.
- You will select TWO more texts yourself, **so long as your teacher agrees** that they are of a suitable level of complexity for NCEA.
- Texts could come from a range of genres – novel, short story, poetry, song lyrics, extended magazine article, film, television programme, oratory, advertisements etc etc etc.

Our Themes ...

- Living with oppression and injustice
- Prejudice and Racism
- The social causes of violence
- Human resilience and survival
- In your groups, try to write an explanation of what each of these might mean AND note any texts you can think of that explore this theme.

Task 2: Keeping a record of the texts you read

- Over the course of the next TWO terms, you will need to keep a record of important details from the texts you have read.
- Your job is to keep a quotation journal, which will include the following:
 - At LEAST 10 brief quotations (Not more than one or two sentences)
 - A BRIEF explanation of what is happening at that point in the text and
 - A few bullet points detailing how the quotation links to the theme under examination. (See next slide for an example)

Example Quotation Journal

Of Mice and Men – Theme The Corrosive Effects of Loneliness:

Quotation One: ‘...after a while, they get mean, they get to so they want to fight all the time.’

Explanation: George talking to Slim about what happens to the men who have been drifting for too long, explaining why he’s travelling with Lenny

Analysis:

- Steinbeck is exploring how loneliness can cause violence
- if you lose all friendship, you can become bitter and strike out.
- Its like peoples normal companionable nature is lost, because living an isolated existence is so unnatural.
- It shows us how aware George is of the corrosiveness of loneliness, and shows how hard he strives t avoid it.

Task 3: Presenting your explanation of significant connection(s) (assessed)

- Using the significant connection across texts which you have chosen, write a report (which is at least 1000 words long) in which you:
- identify the connection which is significant across your texts
- explain how the connection is significant across your texts by expressing your ideas about the connection
- give evidence that includes reference to specific and relevant details from each text which illustrates the connection across your texts.
- Note: You may identify more than one connection across some of the texts

Beginning to make connections

- Read each of the four poems that connect to each of our themes.
- Which poem links to which theme?

John Agard - *Half Caste*

- **Excuse me
standing on one leg
I'm half-caste.**

**Explain yusef
wha yu mean
when yu say half-caste
yu mean when Picasso
mix red an green
is a half-caste canvas?
explain yusef
wha yu mean
when yu say half-caste
yu mean when light an shadow
mix in de sky
is a half-caste weather?
well in dat case
england weather
nearly always half-caste
in fact some o dem cloud
half-caste till dem overcast
so spiteful dem don't want de sun pass
ah rass?
explain yusef
wha yu mean
when yu say half-caste
yu mean tchaikovsky
sit down at dah piano
an mix a black key
wid a white key
is a half-caste symphony?**

**Explain yusef
wha yu mean
Ah listening to yu wid de keen
half of mih ear
Ah looking at yu wid de keen
half of mih eye
an when I'm introduced to yu
I'm sure you'll understand
why I offer yu half-a-hand
an when I sleep at night
I close half-a-eye
consequently when I dream
I dream half-a-dream
an when moon begin to glow
I half-caste human being
cast half-a-shadow
but yu must come back tomorrow
wid de whole of yu eye
an de whole of yu ear
an de whole of yu mind.**

**an I will tell yu
de other half
of my story.**

Describe at least ONE **interesting use of language** in EACH text.

Explain **how** the writer(s) used the aspect of language in an interesting way in EACH text.

An Old Woman

An old woman grabs
hold of your sleeve
and tags along.

5 She wants a fifty paise coin.
She says she will take you
to the horseshoe shrine.

You've seen it already.
She hobbles along anyway
and tightens her grip on your shirt.

10 She won't let you go.
You know how old women are.
They stick to you like a burr.

You turn round and face her
with an air of finality.
15 You want to end the farce.

When you hear her say,
'What else can an old woman do
on hills as wretched as these?'

You look right at the sky.
20 Clear through the bullet holes
she has for her eyes.

And as you look on,
the cracks that begin round her eyes
spread beyond her skin.

25 And the hills crack.
And the temples crack.
And the sky falls

with a plate-glass clatter
round the shatter-proof crone
30 who stands alone.

And you are reduced
to so much small change
in her hand.

Arun Kolatkar

Not My Business

They picked Akanni up one morning
Beat him soft like clay
And stuffed him down the belly
Of a waiting jeep.

What business of mine is it
So long they don't take the yam
From my savouring mouth?

They came one night
Booted the whole house awake
And dragged Danladi out,
Then off to a lengthy absence.

What business of mine is it
So long they don't take the yam
From my savouring mouth?

Chinwe went to work one day
Only to find her job was gone:
No query, no warning, no probe-
Just one neat sack for a stainless record.

What business of mine is it
So long they don't take the yam
From my savouring mouth?

And then one evening
As I sat down to eat my yam
A knock on the door froze my hungry hand.
The jeep was waiting on my bewildered lawn
Waiting, waiting in its usual silence.

Education for Leisure

Today I am going to kill something. Anything.
I have had enough of being ignored and today
I am going to play God. It is an ordinary day,
a sort of grey with boredom stirring in the streets

I squash a fly against the window with my thumb.
we did that at school. Shakespeare. It was in
another language and now the fly is in another language
I breathe out talent on the glass to write my name.

I am a genius. I could be anything at all, with half
the chance. But today I am going to change the world.
something's world. The cat avoids me. The cat
knows I am a genius, and has hidden itself.

I pour the goldfish down the bog. I pull the chain.
I see that it is good. The budgie is panicking.
Once a fortnight, I walk the two miles into town
For signing on. They don't appreciate my autograph.

There is nothing left to kill. I dial the radio
and tell the man he's talking to a superstar.
he cuts me off. I get our bread-knife and go out.
the pavements glitter suddenly. I touch your arm.

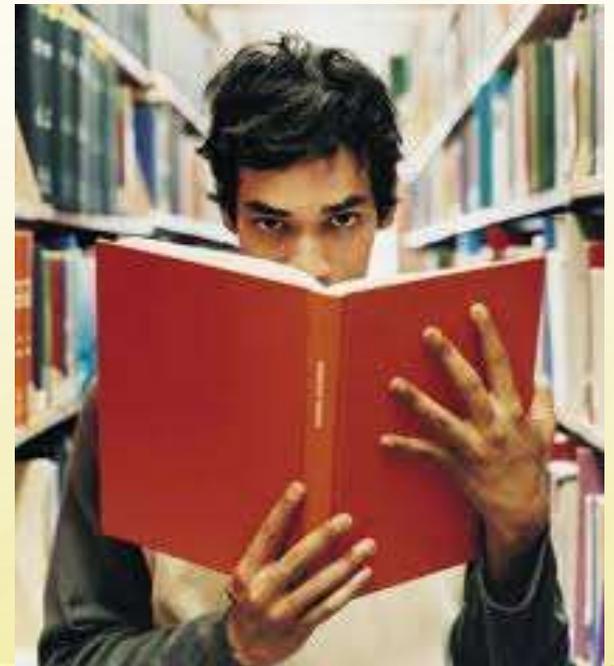


Theme choice and text allocation

Think about it carefully, then choose one of the themes

Collect your extended written text and begin reading ...

... Now!



Thematic Links ...

- From the poems we will explore...

Living with injustice, oppression and brutality:
*Not my Business, 1984, In the Name of The
Father*

Prejudice and Racism: *Half Caste, To Kill a
Mockingbird, Mississippi Burning*

What drives violence – Education for Leisure,
The God Boy,

Human resilience and survival, An Old Woman,
Touching the Void,

Thematic Study AND Written Texts

- Reminders – what is this all about???
- THEMES under examination ...
- Internal AND external
- Quotation journal
- Discussion forum set up – rules, regulations and requirements
- And into the poems



Not My Business

Goal: Understand how this poem explores the danger of apathy
If I told you you were apathetic, would you care?

Listen to Pastor Niemoller's famous quotation—what is the moral?

First they came for the Jews, and I didn't speak up,
because I wasn't a Jew.

Then they came for the Communists, and I didn't speak up,
because I wasn't a Communist.

Then they came for the Catholics, and I didn't speak up,
because I was a Protestant.

Then they came for me, and by that time there was no one left
to speak up for me.

2. Group Work: How is this poem similar to the quotation?

Viewing – an interpretation of the poem using images –
is it any good?

<http://www.youtube.com/watch?v=q8Sn01MJ9WE>



Not My Business

They picked Akanni up one morning
Beat him soft like clay
And stuffed him down the belly
Of a waiting jeep.

What business of mine is it
So long they don't take the yam
From my savouring mouth?

They came one night
Booted the whole house awake
And dragged Danladi out,
Then off to a lengthy absence.

What business of mine is it
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Only to find her job was gone:
No query, no warning, no probe-
Just one neat sack for a stainless record.

What business of mine is it
So long they don't take the yam
From my savouring mouth?

And then one evening
As I sat down to eat my yam
A knock on the door froze my hungry hand.
The jeep was waiting on my bewildered lawn
Waiting, waiting in its usual silence.

The What ...

- Discussion – what is the main idea of this poem?
 1. What happens to the three different individuals in the first three stanzas? Why does it happen to them?
 2. What is the response of the voice of the poem who speaks in the chorus? Why does s/he react this way – layers of meaning here.
 3. What happens to the speaker at the end of the poem? What is he doing as it happens? Why is this significant?
 4. What point is this poem making about **living with injustice and oppression** ?

The how

Group Work: What do you notice about the language used in the poem? In your groups, try to highlight 3 – 10 language techniques used by the poet. Hint - look at the use of poetic features, and also the choice of verbs and pronouns in places

Annotation Time

Review – the whole poem summed up in five words – Go Go GO!

Not My Business – Lesson Two

- Goal: To consolidate understanding of the poem and be able to demonstrate this in SEXY paragraphs
- Starter: Group Tableaux – the poem in four scenes _ don't forget the chorus!
- Essay Question
- Shared Writing – from achieved to merit to excellence
- Group SEXY paragraph
- Feedback

Sample SEXY Paragraph

- Describe at least ONE interesting use of language in EACH text.
- Explain how the writer(s) used the aspect of language in an interesting way in EACH text.

The poet's use of simile is interesting in Not My Business. He uses it to create a powerful association and image when describing the actions of the regime. The line, 'Beat him like soft clay' is a striking example. This image emphasises how ruthless and brutal the beating is.

Sample SEXY Paragraph

- Describe at least ONE interesting use of language in EACH text.
- Explain how the writer(s) used the aspect of language in an interesting way in EACH text.

The poet's use of simile is interesting in Not My Business. He uses it to create a powerful association and image when describing the actions of the regime. The line, 'Beat him like soft clay' is a striking example. This image emphasises how ruthless and brutal the beating is, as the victim either does not resist, or is unconscious and cannot resist, yet is still beaten methodically.

Sample SEXY Paragraph

- Describe at least ONE interesting use of language in EACH text.
- Explain how the writer(s) used the aspect of language in an interesting way in EACH text.

The poet's use of violent imagery is interesting in Not My Business. He uses it to create a powerful association and image when describing the actions of the regime. The simile, 'Beat him like soft clay' is a striking example. This image emphasises how ruthless and brutal the beating is, as the victim either does not resist, or is unconscious and cannot resist, yet is still beaten methodically. This brutality is further expanded in the imagery created through the poet's choice of verb. 'Booted' 'Dragged' 'Beat' and 'Kicked' all have clear violent connotations, all reinforcing horrifically oppressive nature of the regime depicted.

Sample SEXY Paragraph

- Describe at least ONE interesting use of language in EACH text.
- Explain how the writer(s) used the aspect of language in an interesting way in EACH text.

The poet's use of figurative imagery is interesting in Not My Business. He uses it to create a powerful association and image when describing the actions of the regime. The simile, 'Beat him like soft clay' and the personification, stuffed him down the belly of a waiting jeep are two striking examples. The first image emphasises how ruthless and brutal the beating is, as the victim either does not resist, or is unconscious and cannot resist, yet is still beaten methodically. This combines with the personification to reinforce the horror of life under this archetypal regime and show such indiscriminate brutality this can happen to anyone, anywhere under such governance - Africa or beyond. This is the true point the poet makes.

Half Caste by John Agard

Goal: To understand the purpose of Agard in Writing this poem.

Starter: **Connotation** – definition and discussion

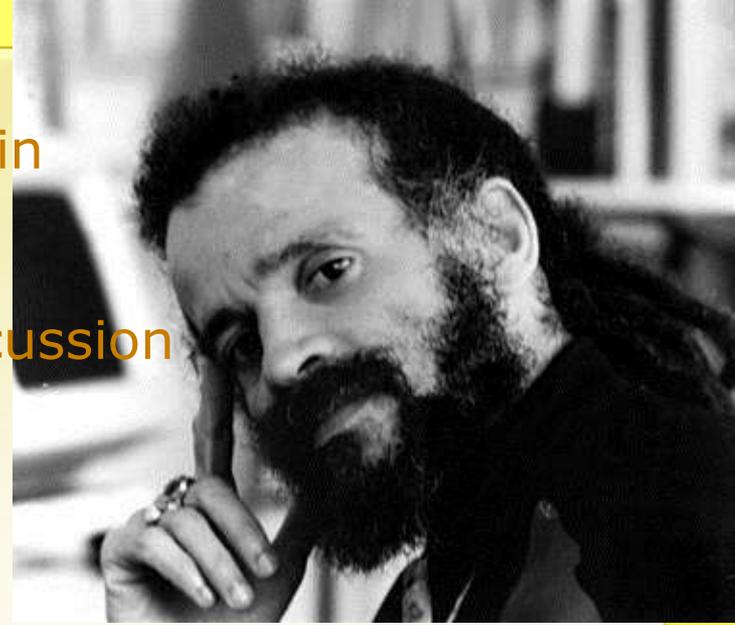
What?

Context

Questions

Walking a mile in his shoes: Write a letter from John Agard to one of the other poets in the anthology. Explain what your poem is about, why you wrote it, and what lines and images you think are especially important.

Review – Hotseating – Go Go Go!



Questions: The What ...

1. How and why does the poet use humour in the first stanza?
2. What three comparisons are made in the second stanza. What implication about being mixed race do they create?
3. What is the purpose of Agard describing himself in halves in the next section?
4. How does the poem change in tone at the end? Why?
5. What points does the poem make about **prejudice and racism**??



Cubism

- A new way of seeing – exploring multiple viewpoints simultaneously

Half Caste Stanza by Stanza

- The first stanza establishes the idea of playing around with the connotations of the word 'Half-Caste' by the persona pretending (or feigning) to be ignorant about its meaning.
- The second stanza continues the mock ignorance – drawing a number of analogies, some of which imply that something that is made up out of contrasting elements (such as someone of mixed race) is in fact unique and wonderful.
- The third stanza has the persona describing his actions and thoughts in 'halves' which helps the poet ridicule the idea that someone of mixed race is 'less than whole' whilst also showing how mixed race people must be wary of those who judge them (sleeping with one eye open) – and hold themselves back (Offering half a hand, listening with half an eye) and how this prejudice limits possibilities for mixed race people – (dream half a dream) – showing the consequences of this prejudiced judgement which can lead to one seeing oneself (or being seen as) half a human being.
- From 'But' in the penultimate stanza into the final stanza, the persona makes the accusation direct, clear and powerful. It is not those of mixed race who are lacking something, it is those who are prejudiced towards them. They have half a 'mind' (Are close minded) and it is they who need to change.

Half Cast - The context of the poem

- John Agard came to England from Guyana in 1977. Like many people from the Caribbean, he is mixed race - his mother is Portuguese, but born in Guyana and his father is black. One of the things he enjoys about living in England is the wide range of people he meets: 'The diversity of cultures here is very exciting'.
- However, one of the things he doesn't like is the view of racial origins, which is implied in the word 'half-caste', still used by many people to describe people of mixed race. The term now is considered rude and insulting.

John Agard - *Half Caste*

- **Excuse me
standing on one leg
I'm half-caste.**

**Explain yusef
wha yu mean
when yu say half-caste
yu mean when Picasso
mix red an green
is a half-caste canvas?
explain yusef
wha yu mean
when yu say half-caste
yu mean when light an shadow
mix in de sky
is a half-caste weather?
well in dat case
england weather
nearly always half-caste
in fact some o dem cloud
half-caste till dem overcast
so spiteful dem don't want de sun pass
ah rass?
explain yusef
wha yu mean
when yu say half-caste
yu mean tchaikovsky
sit down at dah piano
an mix a black key
wid a white key
is a half-caste symphony?**

**Explain yusef
wha yu mean
Ah listening to yu wid de keen
half of mih ear
Ah looking at yu wid de keen
half of mih eye
an when I'm introduced to yu
I'm sure you'll understand
why I offer yu half-a-hand
an when I sleep at night
I close half-a-eye
consequently when I dream
I dream half-a-dream
an when moon begin to glow
I half-caste human being
cast half-a-shadow
but yu must come back tomorrow
wid de whole of yu eye
an de whole of yu ear
an de whole of yu mind.**

**an I will tell yu
de other half
of my story.**

Half-Caste Lesson Two

- Goal: To be able to identify and analyse a range of techniques Agard uses to communicate his theme
- Starter: What is the single most important line of this poem? Choose one, discuss it with your group, groups choose one, then present it to the class. Best justification wins a prize.

Key Technique: Analogy

Analogy – explaining how something works by explaining something else which is similar.

The heart works like a pump. Ogres are like onions – they have lots of layers.

1. Key poetic technique – where are the analogies? Why are they framed as questions? What point do they make – particularly the first and last one.
2. Rhyme: How does the rhyme add to the mood and emphasis – key idea – rhyme links and emphasises – look at words that are linked and words that are stressed through rhyme. Ask yourself why the poet choose these words.. Do NOT say It makes it flow YUK!!!!
3. What is the purpose of the phonetic spelling – how does it add to the voice and persona of the speaker.
4. Key technique – irony – how and why is it used in the third stanza (multiple layers here – what point does it make about what the speaker thinks of the person he is addressing? What point does it make about how the speaker believes he is perceived? – think also about the idea of sleeping with one eye open) ?
5. Key technique – repetition – how and why is it used in the final part of the third stanza?

ANNOTATE THE POEM WITH YOUR ANSWERS

Half-Caste – SXY Paragraph Time

- Describe at least TWO interesting technique used in this poem.

Explain how these techniques were used to show you an important idea in EACH text.

Note: Techniques could include language, structure, and narrative point-of-view.

SPLAT

Write down an answer to a key question that could be asked about what we've learned today.

I will read a list of questions to you. If you have the answer written down (before I've asked it) shout SPLAT!!

An Old Woman

- Goal: To experience the process of coming to grips with an enigmatical text.



My Process

- Step One: Reading – three times for a start.
- Step Two: The Title – what do I notice?
- Step Three – what can I understand – what seems clear, what connections can I make to other texts?
- Step Four – The vocabulary – what do I need to define?
- Step Five - the challenging bits – how do we work through them – what questions do we have to answer?
- Step Six – discussion with others – what do others think? (Time to read the forum methinks!)
- Step Seven the language features – what do they evoke in me?
- Step Eight – writing down my thoughts – my response.
- Shared writing time – a written response – what is this poem about – what themes and ideas does it explore?

Describe at least ONE **interesting use of language** in EACH text.

Explain **how** the writer(s) used the aspect of language in an interesting way in EACH text.

An Old Woman

An old woman grabs
hold of your sleeve
and tags along.

5 She wants a fifty paise coin.
She says she will take you
to the horseshoe shrine.

You've seen it already.
She hobbles along anyway
and tightens her grip on your shirt.

10 She won't let you go.
You know how old women are.
They stick to you like a burr.

You turn round and face her
with an air of finality.
15 You want to end the farce.

When you hear her say,
'What else can an old woman do
on hills as wretched as these?'

You look right at the sky.
20 Clear through the bullet holes
she has for her eyes.

And as you look on,
the cracks that begin round her eyes
spread beyond her skin.

25 And the hills crack.
And the temples crack.
And the sky falls

with a plate-glass clatter
round the shatter-proof crone
30 who stands alone.

And you are reduced
to so much small change
in her hand.

Arun Kolatkar

You look right at the sky.

20 Clear through the bullet holes
she has for her eyes.

And as you look on,
the cracks that begin round her eyes
spread beyond her skin.

25 And the hills crack.
And the temples crack.
And the sky falls

with a plate-glass clatter
round the shatter-proof crone
30 who stands alone.

And you are reduced
to so much small change
in her hand.

Arun Kolatkar

Response to 'An Old Woman'

This poem primarily concerns a narrator's (perhaps the poet?) dramatic change in viewpoint of an old beggar woman. There seems to be a complete reversal in the status of the two in the poem – initially, the poet sees the woman as a mere inconvenience – she troubles him as if she is of no value or worth – she is 'like a burr.' A simile which connotes being a pest which one cannot shake off.

However, through one simple piece of dialogue, the poet's perception completely changes. When she asks the rhetorical question, 'What else can an old woman do / on hills as wretched as these?' The poet is moved to see her as a human being, then is overwhelmed by her experience, and the pain he sees etched on her face and in her, 'bullet hole' eyes. The poet seems to have an epiphany – he (?) realises the trials, suffering and hardship through which the old woman has, and continues to survive.

It is this epiphany that reverses the status of the two characters in the final stanza. Whereas the woman was a nuisance, their interaction 'a farce', at the poem's conclusion, the poet has been reduced as he realises the insignificance of his action of giving a few un-needed coins to someone who has suffered so much, and survived with such tenacity – to this 'shatter-proof crone who stands alone.'

Review –

- Your job is to give some advice to students in next year's English class, when they're confronted with a challenging poem. Try to come up with a list of at least five techniques they can use to help them access the challenging content.

An Old Woman – Lesson Two

- Goal: TO consolidate your understanding of the main point of the poem (the WHAT) and see HOW these ideas are put forward
- Starter: Some enlightening Comments
- Key questions – The WHAT – YOU DESIGN THE QUESTIONS!!!
- Annotation – the how
- Review – what does this poem suggest about *Human resilience and survival*

I'll just add to the ideas bank. I hope you don't mind me not repeating things we've read before.

I think that the gender of the other character in the poem, 'An Old Woman', is unclear, because lines: 10 – 11 read: She won't let you go. You know how old women are.' The last statement is merely a man's comment to the assumed male reader, - (women may object to line: 11).

The old woman's eyes were described as bullet holes in line: 20, implying that the look she gave the 'man' was piercing, direct and almost cold. Her gaze is not like that of the other character in the poem, which to begin with, I imagine, was aversive, un-respectful, and defiant as he wanted to ignore her.

The old woman seems to be shatter-proof but you can imagine that she doesn't appear that way. The mental struggle in the second half of the poem happened perhaps in a short space of time, (somewhat like that of Mr. Schaumann's experience in London).

Lines: 29 – 30 read: 'round the shatter proof crone who stands alone'. For reasons unknown the old woman is alone. She doesn't want to be with the other character in the poem, she wants his money. The woman's motives are unclear, but probably aren't sinister, due to revealed aspects of her nature – she earlier offered to take 'him to the horseshoe shrine', - she seems old and poor but still would provide service to the defiant 'man'. These ideas hint that the old woman may be desperate to attain money.

- I think that the most significant point or occurrence within the poem that seems to create the most confusion would have to be the sudden reversal of view portrayed of the elderly woman. After reading the poem a lot of times I began to perceive lines 19 to line 24 as describing the realisation of the old lady as being far more of a significant or special person, maybe in terms of wisdom, compared to the original first impressions of the elderly woman as just an annoying pest or beggar. Lines 25, 26 and 27; "And the hills Crack. And the temples crack. And the sky falls." I think are perhaps an analogy for the break down of the original perception and understanding of the old woman, who toward the very end of the poem is portrayed as the far more significant character in comparison with "us" who had become reduced to just "small change in her hand."

- I think the meaning is similar to what Josh and Jordan said, but I also think it is slightly more than that. As Jordan said earlier the poem is very deep and the meaning is hard to pick up. As well as it meaning people should take time from their busy lives to think about others, I think that in the end, the tourist sees himself as very small in the world compared to the beggar woman. I do not know why he thinks this but the last three lines, *And you are reduced to so much small change in her hand'* means that he suddenly realises that the small change he just gave her does not really mean much to him but it means so much to her and he thinks about his position in the world and sees himself as not so important to this beggar woman and the millions of other beggar people in the world. But the point of the poem is just to show people that the world does not just revolve around them and there are other people who need more help. It takes the beggar woman's begging and seeing the change in her hand for the tourist to see this. That probably just made no sense...

The third poem

- Goal: To understand the ideas within the poem the point it is making about the causes of violence

Starter: Here is an extract from the poem. Can you think of an appropriate title for it, based on this stanza?

I squash a fly against the window with my thumb.
we did that at school. Shakespeare. It was in
another language and now the fly is in another
language.

I breathe out talent on the glass to write my name.

Education for Leisure

Today I am going to kill something. Anything.
I have had enough of being ignored and today
I am going to play God. It is an ordinary day,
a sort of grey with boredom stirring in the streets

I squash a fly against the window with my thumb.
we did that at school. Shakespeare. It was in
another language and now the fly is in another language
I breathe out talent on the glass to write my name.

I am a genius. I could be anything at all, with half
the chance. But today I am going to change the world.
something's world. The cat avoids me. The cat
knows I am a genius, and has hidden itself.

I pour the goldfish down the bog. I pull the chain.
I see that it is good. The budgie is panicking.
Once a fortnight, I walk the two miles into town
For signing on. They don't appreciate my autograph.

There is nothing left to kill. I dial the radio
and tell the man he's talking to a superstar.
he cuts me off. I get our bread-knife and go out.
the pavements glitter suddenly. I touch your arm.



Starter: Poetry as film

- Getting your head around it ...
- Read 'Education for Leisure' Turn it into a film storyboard. You cannot use the same camera shot twice. 5 – 10 Frames. Stick Figures only. Go!!

Education for Leisure

Today I am going to kill something. Anything. I have had enough of being ignored and today I am going to play God. It is an ordinary day, a sort of grey with boredom stirring in the streets

I squash a fly against the window with my thumb. we did that at school. Shakespeare. It was in another language and now the fly is in another language. I breathe out talent on the glass to write my name.

I am a genius. I could be anything at all, with half the chance. But today I am going to change the world. something's world. The cat avoids me. The cat knows I am a genius, and has hidden itself.

I pour the goldfish down the bog. I pull the chain. I see that it is good. The budgie is panicking. Once a fortnight, I walk the two miles into town For signing on. They don't appreciate my autograph.

There is nothing left to kill. I dial the radio and tell the man he's talking to a superstar. he cuts me off. I get our bread-knife and go out the pavements glitter suddenly. I touch your arm.

1. What is your impression of the speaker? Why do you think this?
2. What clues can you find for the reasons he might want to kill and hurt things?
3. What similarity is there between the weather and the character's feelings at the end of the first stanza? What clues does this give us about the narrator's motivation?
4. Do you believe the speaker when he says, 'I could be anything at all, with half the chance.' Why / Why not?
5. 'I see that it is good' is a reference to Genesis in the bible, where God creates the world. In what ways does the narrator try to be a god?
6. What does the narrator want when he rings the radio?
7. What is the significance of the final sentence?
8. What links can you find between

Getting to grips with ideas and purpose

Create an interview transcript between Carol Ann Duffy and a news paper columnist.

The subject of the interview is what the point of this poem is.

Int: Describe for our readers the speaker in this poem:

CAD: This young man is ...

Try to include, and answer questions about the purpose that Duffy had in writing this poem, and how it explores the social causes of violence.

You MUST use the word 'alienated'

Education for Leisure: Language Techniques

- Goal: To be able to connect the effects created by the choice of language feature to the themes and purpose of the poem.
- Starter: In your groups, try to come up with a definition of the following terms
 - Allusion
 - Personification
 - Short Simple Sentence
 - 2nd Person possessive pronoun

Definitions

- **Allusion**

A reference to another text – such as a biblical allusion 'I see that it is good.' *As flies to wanton boys, are we to the gods,* — They kill us for their sport.

- **Personification**

Giving something that is not human, human characteristics
'...boredom stirring in the streets.'

- **Short Simple Sentence**

A complete sentence with one simple clause 'I touch your arm.'

- **2nd Person possessive pronoun**

- Your

Connecting Technique to theme and Purpose

- Highlight an example of allusion, personification, short sentences and 2nd person possessive pronouns
- For each one answer the following:
 1. How does that line contribute to creating an impression of the character?
 2. How does that line contribute to the theme of how alienation can lead to violence

SXY Paragraph Time

- Describe at least ONE **important technique** used in EACH text.
- Explain **why** this technique was important in EACH text.
- *Note: "Technique" could include vocabulary, imagery, style, structure or narrative point-of-view.*

Comparing and Contrasting

- To review the main ideas and techniques within each poem and begin to explore how to compare and contrast the use of techniques
- Starter: Technique Venn diagrams
- What comparisons can we make between NYB, OW and E4L in terms of techniques used? Answer in Venn diagrams ...

Comparative Essay Planning

Essay Question: **Describe** at least one interesting technique used in each text. **Explain** how this technique helped explore an important idea or ideas

Next Step – Essay Planning (and homework prep)

1. Describe an important idea in EACH text. Explain how you were shown that this idea was important in EACH text.
2. Describe an interesting technique in EACH text. Explain how techniques were used to show this in EACH text. *Include language,*
3. Describe a character. Explain how this character opened up a new way of thinking or
4. Describe a surprising idea (or ideas) in EACH text. Explain what helped you understand this (or these ideas) in EACH text. *or*

One Together –
the rest by
yourself
Ah rass!



Sample SEXY Paragraph

- Describe at least ONE interesting use of language in EACH text.
- Explain how the writer(s) used the aspect of language in an interesting way in EACH text.

The poet's use of simile is interesting in Not My Business. He uses it to create a powerful association and image when describing the actions of the regime. The line, 'Beat him like soft clay' is a striking example. This image emphasises how ruthless and brutal the beating is.

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Making Connections

- Goal: TO develop your ability to compare and contrast, and use this to explore how to write your essay for 1.8
- Starter: To Kill an Mockingbird – what's it all about? An introduction to video sparknotes

To Kill a Mockingbird

Speech to the jury by Atticus Finch, Chapter 20.

- The witnesses for the state have presented themselves to you gentlemen, to this court, in the cynical confidence that their testimony would not be doubted, confident that you gentlemen would go along with them on the assumption - the evil assumption - that all Negroes lie, that all Negroes are basically immoral beings, that all Negro men are not to be trusted around our women, an assumption one associates with minds of their caliber. Which, gentlemen, we know is in itself a lie as black as Tom Robinson's skin, a lie I do not have to point out to you. You know the truth, the truth is this: some Negroes lie, some Negroes are immoral, some Negro men cannot be trusted around women, black or white. But this is a truth that applies to the human race and to no particular race of men.
- This quotation explores the idea of negative stereotypes – how can we link it to *Half Caste*?

Children as innocent from the corruption of prejudice

- I think there's just one kind of folks. Folks.

To Kill a Mockingbird
Scout, Chapter 1

- If there's just one kind of folks, folks get along with each other and nobody ever gets in trouble with each other. That's the way it is in our town. At the beginning to understand the world, you just begin to understand how other people think. You begin to understand how everybody else's house all this time.

To Kill a Mockingbird
Jem Finch, Chapter 1

- How could we be so innocent about the purpose of life? Is it real or a

USEFUL STRATEGY

ASK UNCLE GOOGLE FOR
IMPORTANT QUOTATIONS
FROM YOUR TEXTS

FIND CONNECTIONS
BETWEEN THESE

they get along
so they go out of
think I'm
I'm beginning
out up in the
to stay inside.

Caste? Think
of innocent –

Sample comparative paragraphs

Both *To Kill a Mockingbird*, and *Half Caste* use an innocent viewpoint to help forward their key themes, though in a very different manner. Scout, the narrator from *To Kill a Mockingbird*, views the world in a simple, equitable way: 'I think there's just one kind of folks. Folks.' Her childish innocence has not been corrupted by the prejudiced society of Maycomb in which she has been raised. Her innocence is used by Lee to show the reader the natural state of humanity – free from prejudice, and to criticise the society in which the novel is set – the Deep South of the USA in the 1930's, and also have the reader of her own era – the 1960s – examine their own conscience.

Agard's innocence contrasts strongly with Scout's. Whilst the latter's is true, Agard's is a pretence – he pretends not to know the meaning of the derogatory term half-caste, asking a series of questions to the reader about what it means. He ponders whether it is like the mixture of paints on a Picasso canvas, or when, 'tchaikovsky ... mix a black key wid a white key is a half-caste symphony?' Agard's innocence is used to show how absurd it is to think something inferior, simply because it is a mixture. In fact, he implies that combining different elements can result in something striking, original and beautiful. His purpose here is to expose the flawed thinking of those that accept the negative connotations of the work 'half-caste' and the prejudice and racism that lies behind this.

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States a similarity

States a difference in this similarity

Explores the example in one text

Mentions the theme explicitly

Comments about why that writer has used that technique

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Links texts and technique

Develops the difference in this similarity

Explores the example in the second text

Comments about why that writer has used that technique

Mentions the theme explicitly

What comparisons can be drawn between these two quotations

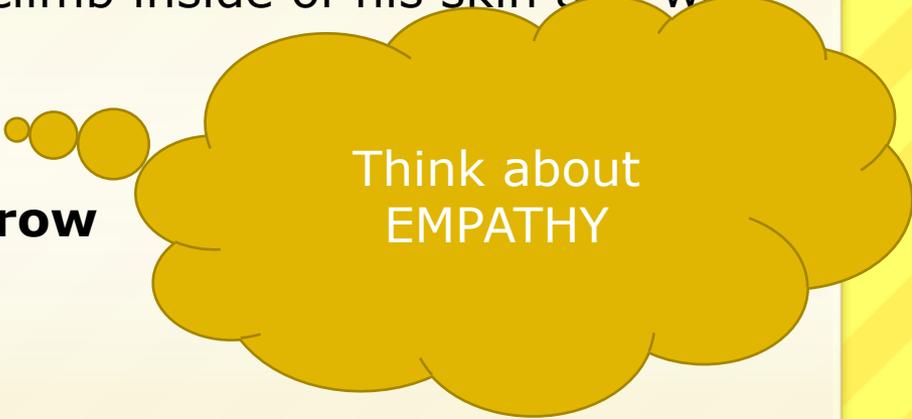
- **To Kill a Mockingbird** Atticus Finch to daughter Scout, Chapter 3.
- You never really understand a person until you consider things from his point of view--until you climb inside of his skin and walk around in it.

John Agard Half Caste

- **but yu must come back tomorrow
wid de whole of yu eye
an de whole of yu ear
an de whole of yu mind.**

**an I will tell yu
de other half
of my story.**

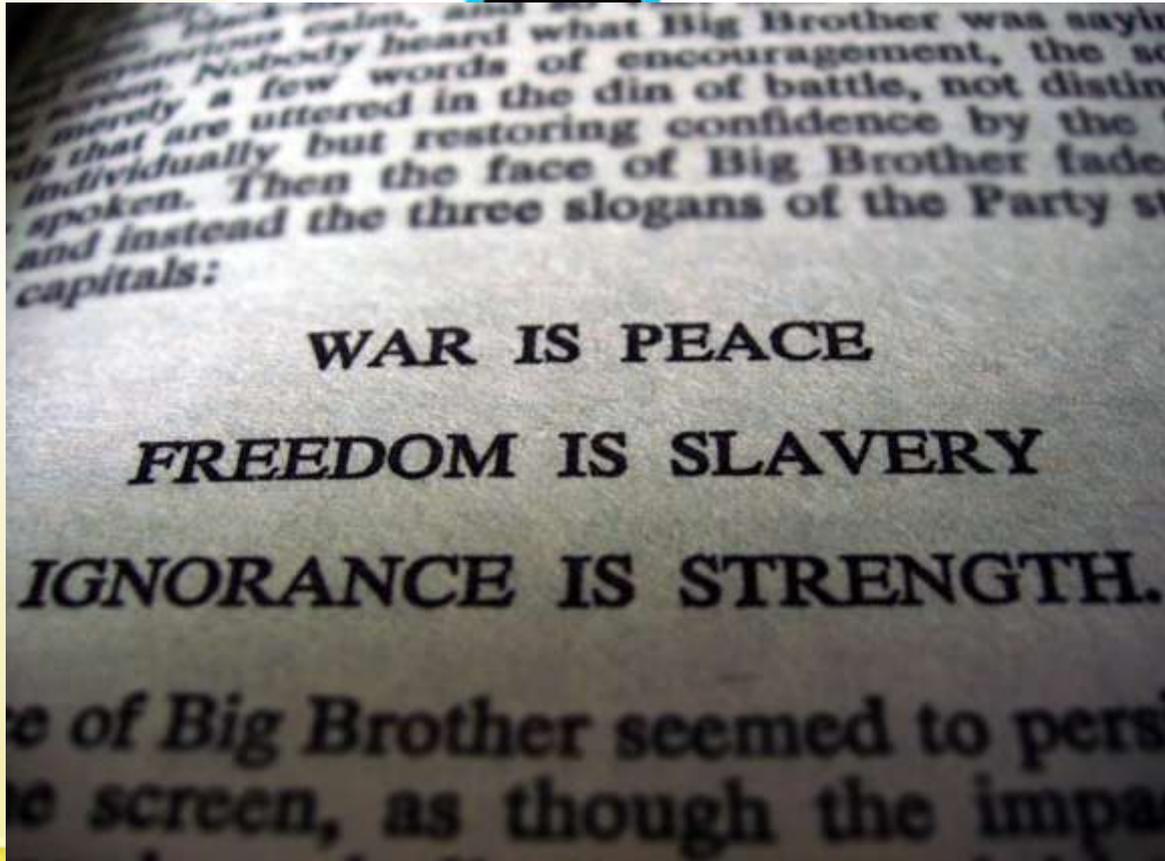
- Homework: ONLY IF YOU'VE READ TKM - Create two paragraphs around these quotations for a draft of your thematic essay - I'll give you feedback. ALSO - name any other text you're considering using



Think about
EMPATHY

Living with oppression

- Goal: To  mpare
and con



Orwell's 1984

- How can the experience of the narrator, Winston Smith, be compared to the experience of the characters in Not My Business?
- He did not know where he was. Presumably he was in the Ministry of Love, but there was no way of making certain. He was in a high-ceilinged windowless cell with walls of glittering white porcelain. Concealed lamps flooded it with cold light, and there was a low, steady humming sound which he supposed had something to do with the air supply. A bench, or shelf, just wide enough to sit on ran round the wall, broken only by the door and, at the end opposite the door, a lavatory pan with no wooden seat. There were four telescreens, one in each wall.

There was a dull aching in his belly. It had been there ever since they had bundled him into the closed van and driven him away. But he was also hungry, with a gnawing, unwholesome kind of hunger. It might be twenty-four hours since he had eaten, it might be thirty-six. He still did not know, probably never would know, whether it had been morning or evening when they arrested him. Since he was arrested he had not been fed.

He sat as still as he could on the narrow bench, with his hands crossed on his knee. He had already learned to sit still. If you made unexpected movements they yelled at you from the telescreen. But the craving for food was growing upon him. What he longed for above all was a piece of bread. He had an idea that there were a few breadcrumbs in the pocket of his overalls. It was even possible -- he thought this because from time to time something seemed to tickle his leg -- that there might be a sizeable bit of crust there. In the end the temptation to find out overcame his fear; he slipped a hand into his pocket.

'Smith!' yelled a voice from the telescreen. '6079 Smith W.! Hands out of pockets in the cells!'

Comparing and Contrasting

A frame

Winston Smith, the ... *1984*, and the ... in Niyi Osundare's *Not my Business* are treated in a very ... manner by their respective In 1984, Big Brother arrest Smith, and (blend a bit of paraphrase and two or three short quotes) Orwell does this to show ... Additionally, Orwell wanted to warn his own ... about the dangers of ... and thus uses the treatment of Smith to ...

Next paragraph

Similarly, Akanni, Danladi and Chinwi, characters from *Not my Business*, all suffer forms of ..., which they are ... to We see actions such as (Insert a few brief quotes) all of which serve to illustrate the ... of the African ... Though the ... of each text (A dystopian future for *1984*, an anonymous African country for *Not my Business*) are very ..., both authors use them in similar ways. Like Orwell, Osundare wants to ... his readers of a ... course of action, in this case to ... Both authors want to persuade us to agree with their viewpoints – that it is of huge importance that we do not allow ...

Winston Smith, the protagonist from *1984*, and the characters in Niyi Osundare's *Not my Business* are treated in a very similar manner by their respective regimes. In *1984*, Big Brother arrests Smith, and imprisons him without him knowing where (He did not know where he was. Presumably he was in the Ministry of Love, but there was no way of making certain) where they deprive him of food so that he has 'a gnawing, unwholesome kind of hunger'. Orwell does this to show some of the ruthless, inhumane tactics of Big Brother. Additionally, Orwell wanted to warn his own society about the dangers of totalitarianism and so uses Smith as a kind of everyman, with whom the reader identifies, which in turn makes his oppression all the more appalling.

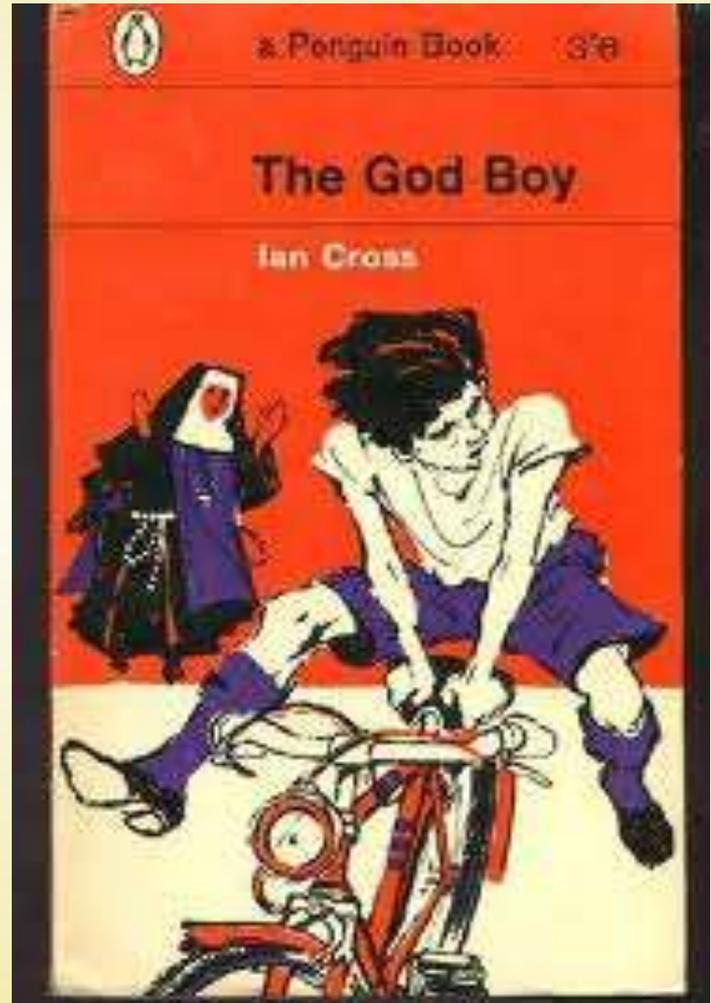
Similarly, Akanni, Danladi and Chinwi, characters from *Not my Business*, all suffer forms of injustice, which they are powerless to resist. We see actions such as Akanni being, 'beaten soft like clay', Danladi being sent, 'Off to a lengthy absence and Chinwi being sacked for no reason, despite having a 'stainless record'. All of this serves to illustrate the injustice and oppression of the African regime. Though the settings of each text (A dystopian future for *1984*, an anonymous African country for *Not my Business*) are very different, both authors use them in similar ways. Like Orwell, Osundare wants to warn his readers of a dangerous course of action, in this case to 'turning a blind eye' to injustices that are happening around you. Both authors want to persuade us to agree with their viewpoints – that it is of huge importance that we do not tolerate the corrosion of our basic human rights, so that we avoid living in a society such as Smith's or Akanni's.

NEXT STEP:

- - Create two paragraphs comparing the ENDING of 1984 and Not My Business
- Explore how both endings REINFORCE the theme of oppression and injustice.
- For 1984, think about the fact that Winston now actually LOVES the party – he has been so utterly broken and indoctrinated that even what he LOVES is implanted in him.
- If you're not sure about the ending – go to sparknotes, and read the summary / analysis of the end.

The God Boy

- Goal – to further develop your ability to write comparative essays.
- To consolidate your understanding of EFL
- Starter – what happens in 'The God Boy'



'She is friendly to me and her eyes are all right then. She's been that way ever since she was sick that time. She looks as though she picked up sixpence and lost a pound note as they say. That was silly, her getting sick, and he blaming her for getting sick.'

'It's hard to say when people are being silly,' said Jack. 'Little boys don't understand what is going on, and perhaps they should not pay attention. Grownups should be ignored sometimes, kind of, by children.'

'It's hard not to pay attention,' I explained, 'especially when they shout. Do you think I'm queer and imagine things?' I said.

'No, it's not that,' said Jack. 'You're hearing right, I don't doubt a second. It's just that you're hearing what you shouldn't be. Most of the trouble in the world starts that way, Jimmy, with people hearing or seeing something they shouldn't be. You think if you never bothered to look or see anything much you wouldn't be worrying.'

'I'd have to be very dumb to be like that,' I said.

'Then be dumb,' he said. 'See nothing, hear nothing.'

'I can't, I can't,' I said. 'I can't help hearing. I can't help seeing. I can't help it unless I run away.'

'Then just don't care,' said Jack. 'Don't care. Like for instance you know about that fire down at Albertville a couple of days ago and six people got burned to death?'

I nodded my head. Everybody knew about that fire. We'd even talked about it at school.

'Well,' said Jack. 'You know about the fire, and yet it doesn't drive you out of your head thinking about it, does it?'

'No,' I said. 'I'm sorry, even so.'

'Of course you are sorry, but you don't care. Well, be the same with your Mum and Dad. Be sorry but don't worry or care. They can take care of themselves. They both are nice to you aren't they?'

'Yes.'

'That's all you got to worry about then. They're nice to you. Let them worry about the other business.'

'I'll try,' I said.

Here Jimmy tries to overcome his isolation. How does this compare to the narrator of EFL??

Making Comparisons

- The religious references:

'You don't have to worry about me – I'm a God Boy' Jimmy Sullivan, *The God Boy*
Ian Cross

'I've had enough of being ignored and today I am going to play god. *Education for Leisure* Carol Ann Duffy

How do these religious references help characterise BOTH protagonists?

Both protagonist make specific references to God, though with very different effect upon the reader. The Title of Cross's novel, *The God Boy* links to a conversation Jimmy has with Sister Angela, where he states, 'You don't have to worry about me, sister, I'm a god boy.' Here Jimmy is attempting to make sense of his horrific circumstances, through reasoning that he has been chosen especially by god, to be tested, and ultimately rewarded. The religious reference here serves to increase the amount of sympathy felt for Jimmy; it is a childish response to his dysfunctional social context. Jimmy's circumstances are to ...

Touching the Void

- To compare the presentation of survival and human resilience in Touching the Void and An Old Woman.



Touching the Void

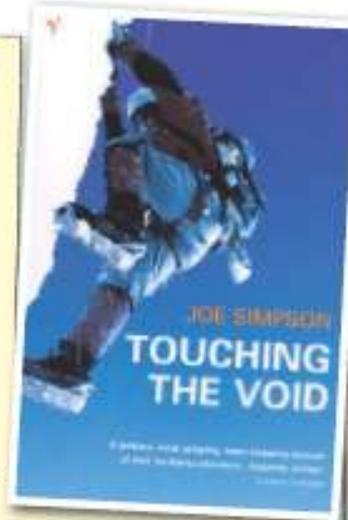
C Touching the Void

Crouching down on my knees, I turned my back to the cliff edge and managed to get my axes to bite in deeply. I lowered my legs over the cliff until the edge was against my stomach and I could kick my **crampons** into the ice wall below me. I felt them bite and hold. Removing one axe, I hammered it in again very close to the edge (...). I was hanging on to the ice axe, reaching to my side to place the hammer solidly into the wall with my left hand. I wanted it to be perfect before I removed the axe embedded in the lip and lowered myself on the hammer. As the hammer came out there was a sharp cracking sound and my right hand, gripping the axe, pulled down. The sudden jerk turned me outwards and instantly I was falling.

(...) I felt a shattering blow in my knee, felt bones splitting, and screamed. The impact catapulted me over backwards and down the slope of the East Face. I slid, head-first, on my

back. The rushing speed of it confused me. I thought of the drop below but felt nothing. Simon would be ripped off the mountain. He couldn't hold this. I screamed again as I jerked to a sudden violent stop.

Everything was still, silent. My thoughts raced madly. The pain flooded down my thigh – a fierce burning fire coming down the inside of my thigh, seeming to ball in my groin, building and building until I cried out at it, and my breathing came in ragged gasps. My leg! Oh Jesus. My leg!



+ crampons
- spikes on
a climber's
boots

- Comparing through style and technique
Find an example of metaphor and direct speech in the final paragraph of this extract

Comparing Techniques

- Consider the similarities of PURPOSE behind the metaphor and direct speech. Think about the depiction of suffering
- Everything was still, silent. My thoughts raced madly. The pain flooded down my thigh – a fierce burning fire coming down the inside of my thigh, seeming to ball at my groin, building and building until I cried out at it, and my breathing came in ragged gasps. 'My leg! Oh Jesus. My Leg.'

Exemplar Analysis

Introduction – shows idea question is addressing – gives brief overview of each poem.

Body – Begins to describe the idea as it is presented in the first poem.

Begin your essay here:

5

P 1

Both Taylor and Curran use their poetry to bring issues facing New Zealanders to public attention and challenge the populace to attempt to rectify ~~not~~ rectify these issues. Curran creates a metaphor for the descendants of British immigrants to New Zealand in the form of a dog and uses this to show their feeling of displacement. Taylor effects symbolism in the Māori *Teo Teo* which rages at Tu and hints at the conflict between the two Māori ~~was~~ worlds. The poems serve to address these 20th century New Zealand ~~to~~ issues.

The simple, old farm dog has a whole paragraph of ~~the~~ Curran's "House and Land" to itself and this is because it sums up the ~~the~~ main idea behind the whole poem. The dog is laid to be dragging a chain and this helps it to serve as a metaphor for descendants of British immigrants. New Zealand immigrants as they too ~~trail~~ ^{trail} carry a chain a bond with Britain which ~~is~~ ^{is} not yet broken. The dog trails its chain ^{from} to the privy as far as the gowl house and back to the privy again. This action of the dog shows how the British descendants feel that Britain is still home. They have come as far as the gowlhouse, New Zealand.

Explains more about the idea – making wider references to the rest of the poem

Begins to describe the idea of the second poem

and how they feel a pull back towards Britain. Curzon is using this metaphor to show how ^{many} New Zealanders still don't consider New Zealand as their real home, they still feel that they belong in Britain.

This concept of displacement is further exemplified by the character of Miss Wilton. She is an old woman living on a New Zealand farm but in fact she lives her own little world based on other people's ~~memory~~ memories. She uses upper class affectations, such as "rather", and is more concerned with the symbols of her British history, the photos and the silver teapot, than ~~it~~ with her real life. Curzon is making a powerful statement through ~~the~~ Miss Wilton, by saying that if New Zealanders don't start seeing New Zealand at home then they will end up like Miss Wilton, ~~lost~~, ~~lost~~, secluded and living in the ~~of~~ past.

Taylor's poem "Sad Soko on a Marae" is set on a Marae and on that Marae is a large, fearsome, carved Teka Teka. This carving represents ~~symbolizes~~ symbolizes the old ways