

# ***CLEETHORPES ACADEMY HOME LEARNING***

***Summer Term***

***Year 10: English Literature***



We Are ***CARING***

We Are ***CURIOUS***

We Are ***CREATIVE***

## **SELF QUIZZING**

### **OUR EXPECTATIONS**

- The act of self-quizzing supports retrieval. Retrieval is important because the more we revisit knowledge and ideas, the more likely we are to remember it. The more we remember, the greater sense we can make of our learning.
- You should spend a minimum of *30 minutes a night* focusing on a specific subject's retrieval activity.
- You should bring your completed work to form, every Tuesday, where your work will be checked and additional retrieval activities will be completed to support your retention of the information studied at home.
- Failure to complete the activities each week, will result in further sanctions.

### **WHAT YOU SHOULD DO**

- Each night, select a subject to focus on.
- Read the subject's information really trying hard to remember what you have read. You might want to highlight and add your own notes to the information you have been given.
- Once you are confident that you can recall the information without having to recheck, use the following blank page to write down everything you can remember, using a black or blue pen. Don't worry if you can't remember everything
- In form time, your tutor will ask you to check through your work and use a green pen to "gap fill" any information you may have missed.
- Your tutor will also ask further questions in relation to the information you have read each week, to further support your retention of new knowledge.
- You will be rewarded with carrot points for your efforts each week.

## WEEK 1

### POWER AND CONFLICT

#### **What is power?**

Power is the ability or right to control people or things.

#### **What is conflict?**

Conflict is a struggle, disagreement, or clash between opposing forces, interests, or needs, occurring between individuals, groups, or within oneself. It stems from incompatible goals, values, or perceptions, acting as a natural part of human interaction, relationships, and societal change.

#### **CONFLICT:**

The word “conflict” comes from the Latin, conflagere.

Con, meaning “together.”

Figligere, meaning “to strike.”

In other words, coming together and arguing or fighting, because of a disagreement.

Conflict is all around you and can come in many different forms.

Conflict can be seen in nature – when we try to control natural forces or we are overpowered by the force of nature in natural disasters or harsh weather climates.

Conflict can be seen worldwide in war, for example.

Conflict can be seen internally as you struggle with opposing thoughts.

## WEEK TWO

### **POETRY TERMS:**

#### **Stanza**

A group of lines within a poem.

#### **Caesura**

A pause or a break in the line of poetry – usually marked by punctuation.

#### **Enjambement**

Continuation of a sentence at the end line of a poem without punctuation.

#### **Focus shift**

A change in the focal point within the poem.

#### **Contrast**

The presentation of different elements side by side.

#### **Rhyme**

The repetition of syllables – usually at the end of a line.

#### **Dramatic monologue**

A dramatic monologue is a type of poem or speech in which a single, imagined character addresses a silent listener, revealing their inner psychology, motivations, and the surrounding dramatic situation.

#### **Speaker**

The person speaking within the poem.

#### **Allusion**

**Allusion**, or **alluding**, is a figure of speech that makes a reference to someone or something (a person, object, location, etc.) without mentioning it by name or without explaining how it relates to the given context.

## WEEK THREE

### ***Charge of the Light Brigade by Alfred Lloyd Tennyson***

Alfred, Lord Tennyson's "The Charge of the Light Brigade" (1854) commemorates a disastrous 20-minute cavalry charge during the Crimean War's Battle of Balaclava. It highlights a miscommunication that sent 600 British soldiers charging directly into Russian artillery fire, resulting in heavy casualties. Tennyson wrote it to honour their bravery, while subtly criticising leadership blunders.

### ***MEDIA RES***

*The poem starts the action mid-way through to throw the reader into the panic and threat the soldiers would have felt at the time. This establishes a tense atmosphere.*

### ***BALLAD FORM***

*Written in this historic form to remember a story for future readers to enjoy and as a memorial for their efforts.*

### ***KEY TECHNIQUES USED:***

*Repetition*

*Metaphors*

*Biblical references*

*REPETITION is used to make the reader feel as though they are part of the action.*

*METAPHORS help the reader understand the aggression - "Into the mouth of Hell"*

*BIBLICAL REFERENCES "the valley of death" to foreshadow the death of the soldiers.*

*SIBILANCE - "Storm'd at with shot and shell" the sinister and negative/aggressive tone is also used in this quotation to emphasise the horrific nature of what the men endured.*

## WEEK FOUR

### ***BAYONET CHARGE***

Ted Hughes (1930-1998) was an English poet and children's writer, who served as the Poet Laureate between 1984 and his death.

Bayonet Charge is unusual for a Hughes poem in that it focuses on a nameless soldier in the WWI – although he did write other war-themed poems, much of his work focused instead on nature and the animal kingdom, and myths and legends. His father had fought in the war.

**The Bayonet** – A bayonet is a bladed weapon that is like a knife or sword. It is designed to be fitted onto or underneath the muzzle of a rifle or similar firearm. From the 17th Century, up until WWII, the bayonet was a primary weapon for infantry attacks and combat at close quarters. It also served other purposes as a general-purpose survival knife (when detached). Famously, those attacking in WWI were often mown down by machine guns before they had opportunity to use them.

### **KEY THEMES**

**Suffering** – In addition to the mental anguish that the soldier experiences, a physical undercurrent of pain and suffering is evident throughout the poem. In stanza 1, for example, the soldier's discomfort is made clear through vocabulary such as 'raw' and 'sweat.' The image of the injured hare in stanza 3 represents his stricken comrades.

**The Futility of War** – The poem portrays one of the most terrifying acts of this or any war, the charge 'over the top.' This was close to a suicide mission, as they were exposed to machine guns and shells. The soldier seems to stop still in time (stanza 2) and question the rationale for carrying out his actions ('running...for a reason')

## WEEK FIVE

**Structure** – The three stanzas depict three very different moments in the poem. The first is fast paced, depicting the action of the soldier running across No Man's Land. The dashes show that the soldier is, however, starting to hesitate and think. The second stanza happens in slow motion as he contemplates his actions (3 lines are broken by punctuation). In the 3rd stanza, the soldier rushes once more towards death.

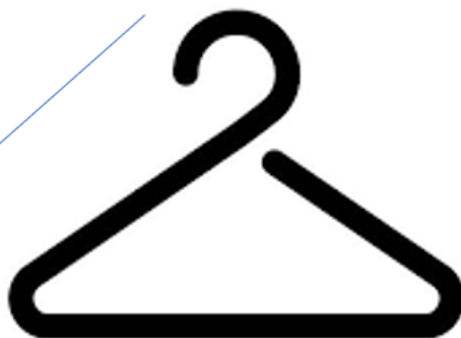
**Alliteration/ Repetition** – Hughes uses the repetition of sounds and words for emphasis and to replicate sounds throughout the poem. For example, the alliteration of the 'h' sound throughout the opening stanza expresses the soldier's heavy breathing as he charges forward. Furthermore, harsh, awkward sounds are repeated e.g. 'plunged past' to demonstrate the discomfort felt by the soldier

**Personification/ Metaphors** – Hughes' use of figurative language gives the poem a violent undercurrent, demonstrating the pain and suffering of the warzone. Bullets are personified as 'smacking' the sky, presenting both sound imagery and an association with pain. The symbolic use of the wounded hare, during the 3rd stanza, shows the terror and trauma of injuries sustained on No Man's Land.

**Juxtaposition** – Hughes places violent imagery alongside descriptions of nature, to demonstrate how out of place and unnatural the events of the war are. For example, he describes the pain and discomfort of the soldier as he stumbles around, surrounded by 'rifle fire' and 'bullets', yet juxtaposes language associated such as 'field of clods' and 'green hedge.' Positioning the two ideas next to one another emphasises the extremity of both, showing how preternatural the war seems.

## WEEK SIX

1. Find a connection:  
thematic, method,  
similar, different



2. Focus on poem 1:  
Quotation, methods,  
meaning?

4. Focus on poem 2:  
Quotation, methods,  
meaning?

3. Use a connective to move to  
the next poem

### METHOD FOR COMPARING POEMS

#### COMPARATIVE CONNECTIVES:

- **Showing Similarity (Comparison):**

- **Similarly:** "She loves to read; **similarly**, her brother enjoys books".
- **Likewise:** "He works hard, and his sister does **likewise**".
- **Equally:** "Both candidates are **equally** qualified for the position."
- **Also/Too:** "He is smart; he is **also** very kind."
- **In the same way:** "The company, **in the same way**, saw profits rise".

- **Showing Difference (Contrast):**

- **Whereas:** "Apples are sweet, **whereas** lemons are sour".
- **However:** "I love hiking; **however**, I dislike camping".
- **On the other hand:** "City life is exciting. **On the other hand**, it is very noisy".
- **Alternatively:** "You can take the bus; **alternatively**, you can take a taxi".
- **Unlike:** "**Unlike** his brother, he is very shy."

## WEEK SEVEN

### EXPOSURE – Written by Wilfred Owen

**Exposure to the Weather** – The majority of the fighting took place in Europe, where the soldiers faced extremities in temperature and weather over the years. Rain would quickly accumulate in the trenches (sometimes to waist height) whilst in the winter months soldiers would often be battered by snow, hail, and sub-zero temperatures. The winter of 1916-17 was so cold that many lost fingers and toes to frostbite. Trenches offered little to no protection. Even clothes and blankets froze solid.

**Personification/Pathetic Fallacy** – Owen persistently personifies the weather to create the impression that the weather is as much of a danger to the soldiers as the enemy itself. The weather is constantly referred to as an enemy, for example through suggesting it ‘knives’ the men, gathers a ‘melancholy army’ against them, and uses ‘stealth’ to attack them. The use of pathetic fallacy (e.g. the ‘mad gusts’) even adds emotions and malice to the forces of nature.

**Sibilance/Alliteration/Assonance** – These language techniques are used to echo/mimic the sounds (or in some cases silence) that the men are exposed to. For example, repetitive use of the ‘w’ and ‘s’ sounds are representative of the whistling of the wind around them, and even the muffled whispering of the men. Furthermore, awkward ‘o’ sounds emphasise words, and represent the difficulty the men have in taking their minds off the cold misery that they face.

**Similes/Metaphors** – Similes and metaphors are used to figuratively describe the physical and psychological pain that the men are enduring. For example, the dawn of a new day is compared to a ‘melancholy army’ being amassed – a new day signals a repeat of the cycle of misery and despair.

## WEEK EIGHT

### HOW TO COMPARE THE STRUCTURE IN THE POEMS

STRUCTURE refers to the order a text is written in to effect the reader.

#### YOU WILL CONSIDER THESE QUESTIONS:

What do you notice about the opening of each poem?

How does the poem set the mood/theme and why?

How have the poets purposefully developed pace within their works?

Are there any noticeable patterns used?

Are there any common topics explored?

Do the poems end in the same way? If so, what is the effect of the ending?

What topic does each poem focus on?

- **Form:** Determine if the poems share a form (e.g., both are sonnets) or if they differ (e.g., structured rhyme vs. free verse) to understand how the poet controls the reader's experience.
- **Stanzas and Rhyme:** Analyse how the arrangement of stanzas (e.g., quatrains, couplets) or the rhyme scheme reinforces the theme.
- **Progression and Shifts (Volta):** Compare how the argument or emotion progresses, such as a sudden shift in tone (volta) or a gradual development.
- **Lineation and Pacing:** Examine the use of enjambment (lines running over) for speed, or end-stopped lines for a slow, controlled, or trapped feeling.
- **Opening and Ending:** Compare how the structure of the beginning draws the reader in and how the ending offers resolution or lingering ambiguity.

## WEEK NINE

### Storm on the Island – Context

#### SEAMUS HEANEY

Born in Northern Ireland (mostly Protestant), he was a Catholic and nationalist who chose to live in the South (mostly Catholic).

"Be advised, my passport's green / No glass of ours was ever raised / To toast the Queen," he once wrote.

He came under pressure to take sides during the 25 years of the Troubles in Northern Ireland and faced criticism for his perceived ambivalence to republican violence.

The building tensions in Northern Ireland resulted in conflict and violence. Homes were petrol-bombed and looted, businesses and pubs were burnt and destroyed. The IRA was an illegal organisation formed by the Northern Irish Catholics to use violence to rid Northern Ireland of the British Army and the representatives of the British government. Within two decades of the conflict, many people were killed. The conflict resulted in many deaths involving innocent victims an increasing number of people growing up with intense prejudice towards each other and an adverse development on the economic and social landscape of the country.

- **The Troubles:** The poem is widely interpreted as an allegory for the violent 30-year conflict in Northern Ireland between unionists (Protestants) and nationalists (Catholics).
- **Hidden Meaning:** The title "Storm on the Island" hints at **Stormont**, the location of the Northern Ireland Parliament, suggesting the storm is actually political.
- **Geographical Context:** Heaney was Northern Irish, and the poem reflects the harsh, wind-swept coastal landscape of Irish rural life.
- **Nature vs. Politics:** While describing a natural storm, the language ("bombarded," "pelf") implies a, violent, military attack, bridging the gap between nature and political conflict.
- **The "Huge Nothing":** The poem explores the fear of the unknown—both in nature and in political instability.

## WEEK TEN

### WAR PHOTOGRAPHER

#### KEY TERMS

#### Darkroom

A darkroom is a specialized, light-tight room used in photography for developing film and printing photographs, typically lit only by a dim red "safelight" to avoid exposing light-sensitive materials.

#### Mass

The Mass is the central act of worship for Catholics, considered both a sacrifice and a sacred meal (Eucharist) where bread and wine are believed to become the body and blood of Christ. It is essential for nurturing faith, typically celebrated on Sundays, and involves liturgy, scripture readings, and Holy Communion.

#### Rural

Green land set aside from cities. Generally offering peace, farming and smaller settlements.

#### Impassive

Not feeling or showing emotion, unmoved by situations.

#### Supplement

Refers to adding something to aid its completion, extra.

#### Sunday Supplement

In the UK, Sunday supplements are glossy magazines or special sections included with Sunday newspapers, focusing on lifestyle, culture, and long-read features rather than hard news. They are a long-standing British tradition designed for leisurely reading, offering advertisers a premium format and covering topics like fashion, travel, interviews, and home decor.

## WEEK ELEVEN

Carol Ann Duffy's "War Photographer" (1985) is based on her friendship with renowned photojournalists like [Don McCullin](#) and [Philip Jones Griffiths](#). It explores the emotional burden, psychological trauma (PTSD), and moral conflicts these photographers face when documenting atrocities and returning to comfortable, indifferent lives in rural England.

### **Key influences and themes include:**

- **Friendship with Photojournalists:** Duffy was intrigued by the challenge of witnessing horrific events while remaining detached enough to record them, and the guilt of not being able to help subjects.
- **The "Darkroom" Analogy:** The poem mirrors the development of film in a darkroom with the processing of traumatic memories, comparing the photographer to a priest conducting a funeral mass in "ordered rows".
- **Specific War Zones:** The poem references places experiencing significant conflict during the 1970s/80s, including [Belfast](#), Beirut, and Phnom Penh.
- **Contrast of Comfort and Chaos:** It highlights the stark contrast between the violent "nightmare heat" of war zones and the "rural England" where people read the news with detached indifference.
- **Iconic Imagery:** The poem refers to scenes similar to the Vietnam War's Napalm attack, where children were photographed fleeing, emphasizing the innocence lost in conflicts.

## WEEK TWELVE

### REMAINS by Simon Armitage

A powerful poem based on the account of a British soldier in Iraq, exploring the lasting trauma and guilt of war. It depicts a soldier haunted by the memory of shooting a potentially innocent looter, highlighting how wartime violence leaves permanent emotional "remains" that persist long after the soldier leaves the battlefield.

#### **Key aspects of the poem include:**

- **Content & Theme:** It focuses on PTSD, guilt, and the psychological impact of taking a life. The soldier describes the killing of a looter and how the graphic, gory memory haunts him in his sleep.
- **Structure:** The poem consists of eight stanzas, initially using regular quatrains that break down, mirroring the speaker's deteriorating mental state. It transitions from the incident in the war zone to the aftermath back home.
- **Language & Imagery:** Armitage uses colloquial language and vivid, violent imagery (e.g., "blood-shadow") to make the soldier's experience authentic and visceral. Repetition of the phrase "probably armed, possibly not" highlights the moral ambiguity and uncertainty that feeds the guilt.
- **The Title:** The title is a pun referring to both the physical, mangled remains of the dead body and the enduring traumatic memories that remain with the soldier.