

# Year 9 Homework Booklet

## English Term 1: Conflict

Name: \_\_\_\_\_

Form: \_\_\_\_\_

Class Teacher: \_\_\_\_\_

Homework due on: \_\_\_\_\_

Each week your English teacher will set one activity from this booklet for you to complete.

The activities won't necessarily be set in order so it is important that you write your homework in your homework diary and check with your teacher if you aren't sure which activity to complete.

The homework set is designed to complement and consolidate your inclass learning.

# Term 1 – Conflict – Contents

1. Laurence Binyon's *For the Fallen*
2. Rupert Brooke's *The Soldier*
3. Jessie Pope's *The Call*
4. Sebastian Faulks's *Birdsong*
5. Writing prose
6. Vera Brittain's *Perhaps*
7. Alan Seeger's *I have a rendezvous with death*
8. Siegfried Sassoon's *The General*
9. A letter home
10. Writing poetry
11. Carol Ann Duffy's *Last Post*
12. Writing a speech
13. Analysing John Agard's *Flag*
14. End of term revision 1
15. End of term revision 2



# Term 1 – Conflict – Laurence Binyon's *For the Fallen* (1914)

With proud thanksgiving, a mother for her children,  
England mourns for her dead across the sea.  
Flesh of her flesh they were, spirit of her spirit,  
Fallen in the cause of the free.

Solemn the drums thrill; Death august and royal  
Sings sorrow up into immortal spheres,  
There is music in the midst of desolation  
And a glory that shines upon our tears.

They went with songs to the battle, they were young,  
Straight of limb, true of eye, steady and aglow.  
They were staunch to the end against odds uncounted;  
They fell with their faces to the foe.

They shall grow not old, as we that are left grow old:  
Age shall not weary them, nor the years condemn.  
At the going down of the sun and in the morning  
We will remember them.

They mingle not with their laughing comrades again;  
They sit no more at familiar tables of home;  
They have no lot in our labour of the day-time;  
They sleep beyond England's foam.

But where our desires are and our hopes profound,  
Felt as a well-spring that is hidden from sight,  
To the innermost heart of their own land they are known  
As the stars are known to the Night;

As the stars that shall be bright when we are dust,  
Moving in marches upon the heavenly plain;  
As the stars that are starry in the time of our darkness,  
To the end, to the end, they remain.

Read the poem written by Laurence Binyon. Pick out three techniques used, and comment on their effect.

Possible techniques:

- Personification
- Repetition
- Sibilance
- Juxtaposition
- Jingoistic language
- Challenge: free verse

# Term 1 – Conflict – Rupert Brooke's *The Soldier* (1915)

If I should die, think only this of me:

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

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

Read the poem written by Rupert Brooke. Pick out three techniques used, and comment on their effect.

Possible techniques:

- Personification
- Repetition
- Fricatives (including sibilant)
- Metaphor
- Jingoistic language
- Challenge: Perspective – 1<sup>st</sup> person

# Term 1 – Conflict – Jessie Pope's *The Call* (1915)

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

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

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

Read the poem written by Jessie Pope. Pick out three techniques used, and comment on their effect.

Possible techniques:

- Rhyme scheme
- Repetition
- Rhetorical questions
- Colloquial language
- Jingoistic language
- Challenge: anaphora

# Term 1 – Conflict – Sebastian Faulks's *Birdsong* (1993)

***During the First World War, the military used specialist miners to dig tunnels under No Man's Land. The main objective was to place mines beneath enemy defensive positions.***

Evans had tried to light a candle but there was not enough oxygen. The match burnt bright red but would not flame. The two men stopped and listened. They could hear the roar of their breathing magnified in the silence. They held their breath and there was nothing. They had dug to the end of the world. Jack could smell the damp earth and the sweat from Evans's body. Normally he could hear the timbers behind them being put into place by hand, pushed quietly against the clay. There was not even this cautious sound. The narrow tunnel closed round them. Jack felt Evans's hand grip his arm. His breath rasped out again. Something must be happening behind them.

"All right," Jack said. "Get me off this thing."

Evans pulled the wooden support away and helped roll Jack over. They crawled back until they saw lamplight. Weir was half-standing in the low tunnel. He clutched his ear, then gestured them to lean against the side walls. He began to mouth an explanation but before he could finish there was a roar in the tunnel and a huge ball of earth and rock blew past them. It took four men with it, their heads and limbs blown away and mixed with the rushing soil. Jack, Weir and Evans were flattened against the side wall by the blast and escaped the path of the debris. Jack saw part of Turner's face and hair still attached to a piece of skull rolling to a halt where the tunnel narrowed into the section he had been digging. There was an arm with a corporal's stripe on it near his feet, but most of the men's bodies had been blown into the moist earth.

Weir said, "Get out before another one goes."

Read the extract written by Sebastian Faulks. Pick out three techniques used, and comment on their effect.

Possible techniques:

- Onomatopoeia
- Sentence types
- Connotations
- Juxtaposition
- Challenge: Highlight and comment on any other interesting language choices in the extract.

# Term 1 – Conflict – Writing prose

***During the First World War, the military used specialist miners to dig tunnels under No Man's Land. The main objective was to place mines beneath enemy defensive positions.***

Evans had tried to light a candle but there was not enough oxygen. The match burnt bright red but would not flame. The two men stopped and listened. They could hear the roar of their breathing magnified in the silence. They held their breath and there was nothing. They had dug to the end of the world. Jack could smell the damp earth and the sweat from Evans's body. Normally he could hear the timbers behind them being put into place by hand, pushed quietly against the clay. There was not even this cautious sound. The narrow tunnel closed round them. Jack felt Evans's hand grip his arm. His breath rasped out again. Something must be happening behind them.

"All right," Jack said. "Get me off this thing."

Evans pulled the wooden support away and helped roll Jack over. They crawled back until they saw lamplight. Weir was half-standing in the low tunnel. He clutched his ear, then gestured them to lean against the side walls. He began to mouth an explanation but before he could finish there was a roar in the tunnel and a huge ball of earth and rock blew past them. It took four men with it, their heads and limbs blown away and mixed with the rushing soil. Jack, Weir and Evans were flattened against the side wall by the blast and escaped the path of the debris. Jack saw part of Turner's face and hair still attached to a piece of skull rolling to a halt where the tunnel narrowed into the section he had been digging. There was an arm with a corporal's stripe on it near his feet, but most of the men's bodies had been blown into the moist earth.

Weir said, "Get out before another one goes."

**Re-read this extract from *Birdsong*. Continue the men's story out of the tunnel: 2 paragraphs & include a minimum of 3 techniques. Some possible techniques:**

- Varied sentence types
- Onomatopoeia
- Similes
- Descriptive adjectives
- Dialogue (only 1 or 2 lines)
- Challenge: Include juxtaposition

# Term 1 – Conflict – Vera Brittain's *Perhaps* (1916)

Perhaps some day the sun will shine again,  
And I shall see that still the skies are blue.  
And feel once more I do not live in vain,  
Although bereft of You.

Perhaps the golden meadows at my feet  
Will make the sunny hours of Spring seem gay.  
And I shall find the white May blossoms sweet,  
Though You have passed away.

Perhaps the summer woods will shimmer bright,  
And crimson roses once again be fair,  
And autumn harvest fields a rich delight,  
Although You are not there.

Perhaps some day I shall not shrink in pain  
To see the passing of the dying year,  
And listen to Christmas songs again,  
Although You cannot hear.

But, though kind Time may many joys renew,  
There is one greatest joy I shall not know  
Again, because my heart for loss of You  
Was broken, long ago.

Read the poem written by Vera Brittain. Pick out three techniques used, and comment on their effect.

Possible techniques:

- Anaphora
- Personification
- Sibilance
- Direct address
- Juxtaposition
- Challenge: caesura in last stanza



# Term 1 – Conflict – Alan Seeger's *I have a rendezvous with death* (1917)

I have a rendezvous with Death  
At some disputed barricade,  
When Spring comes back with rustling shade  
And apple-blossoms fill the air—  
I have a rendezvous with Death  
When Spring brings back blue days and fair.

It may be he shall take my hand  
And lead me into his dark land  
And close my eyes and quench my breath—  
It may be I shall pass him still.

I have a rendezvous with Death  
On some scarred slope of battered hill,  
When Spring comes round again this year  
And the first meadow-flowers appear.

God knows 'twere better to be deep  
Pillowed in silk and scented down,  
Where Love throbs out in blissful sleep,  
Pulse nigh to pulse, and breath to breath,  
Where hushed awakenings are dear ...  
But I've a rendezvous with Death  
At midnight in some flaming town,  
When Spring trips north again this year,  
And I to my pledged word am true,  
I shall not fail that rendezvous.

Read the poem written by Alan Seeger. Pick out three techniques used, and comment on their effect.

Possible techniques:

- Personification
- Juxtaposition
- Sibilance
- Challenge: rhyme scheme

# Term 1 – Conflict – Siegfried Sassoon's *The General* (1917)

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

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

Read the poem written by Siegfried Sassoon. Pick out three techniques used, and comment on their effect.

Possible techniques:

- Use of dialogue
- Colloquial language
- Single-line stanza
- Rhyme scheme
- Challenge: Perspective – 3<sup>rd</sup> person

# Term 1 – Conflict – A letter home (1917)

We had a march of three miles over shelled road, then nearly three along a flooded trench. After that we came to where the trenches had been blown flat out and had to go over the top. It was of course dark, too dark, and the ground was not mud, not sloppy mud, but an octopus of sucking clay, three, four, and five feet deep, relieved only by craters full of water. Men have been known to drown in them. Many stuck in the mud and only got on by leaving their waders, equipment and in some cases their clothes. High explosives were dropping all around out, and machine guns spluttered every few minutes. But it was so dark that even the German flares did not reveal us. Three quarters dead, I mean each of us three quarters dead, we reached the dug-out, and relieved the wretches therein. I then had to go forth and find another dug-out for a still more advanced post where I left 18 bombers. I was responsible for other posts on the left but there was a junior officer in charge.

**Read the extract taken from a letter by poet Wilfred Owen to his mother. Find the following:**

- An example of a metaphor
- An example of onomatopoeia
- An example of repetition

For each, comment on the effect of these techniques on the reader.

Challenge: Highlight and comment on any other interesting language choices in the extract.

# Term 1 – Conflict – Writing poetry

We had a march of three miles over shelled road, then nearly three along a flooded trench. After that we came to where the trenches had been blown flat out and had to go over the top. It was of course dark, too dark, and the ground was not mud, not sloppy mud, but an octopus of sucking clay, three, four, and five feet deep, relieved only by craters full of water. Men have been known to drown in them. Many stuck in the mud and only got on by leaving their waders, equipment and in some cases their clothes. High explosives were dropping all around out, and machine guns spluttered every few minutes. But it was so dark that even the German flares did not reveal us. Three quarters dead, I mean each of us three quarters dead, we reached the dug-out, and relieved the wretches therein. I then had to go forth and find another dug-out for a still more advanced post where I left 18 bombers. I was responsible for other posts on the left but there was a junior officer in charge.

**Re-read Owen's letter. Use his experiences to write a poem. Include a minimum of 3 techniques. Some possible techniques:**

- Simile
- Metaphor
- Onomatopoeia
- Repetition
- Sibilance
- Juxtaposition
- Challenge: Include a rhyme scheme

# Term 1 – Conflict – Carol Ann Duffy's *Last Post* (2009)

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

If poetry could tell it backwards, true, begin  
that moment shrapnel scythed you to the stinking mud...  
but you get up, amazed, watch bleed bad blood  
run upwards from the slime into its wounds;  
see lines and lines of British boys rewind  
back to their trenches, kiss the photographs from home-  
mothers, sweethearts, sisters, younger brothers  
not entering the story now  
to die and die and die.

Dulce- No- Decorum- No- Pro patria mori.  
You walk away.

You walk away; drop your gun (fixed bayonet)  
like all your mates do too-  
Harry, Tommy, Wilfred, Edward, Bert-  
and light a cigarette.  
There's coffee in the square,  
warm French bread  
and all those thousands dead  
are shaking dried mud from their hair  
and queuing up for home. Freshly alive,  
a lad plays Tipperary to the crowd, released  
from History; the glistening, healthy horses fit for heroes, kings.

You lean against a wall,  
your several million lives still possible  
and crammed with love, work, children, talent, English beer, good food.  
You see the poet tuck away his pocket-book and smile.  
If poetry could truly tell it backwards,  
then it would.

Read the poem written by Carol Ann Duffy. Pick out three techniques used, and comment on their effect.

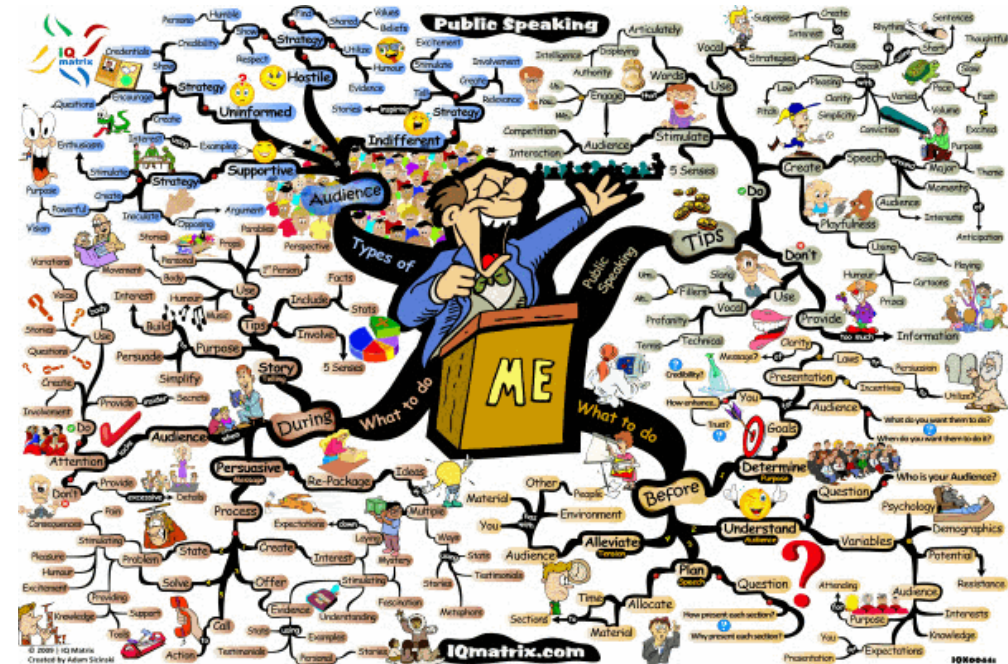
Possible techniques:

- Direct address
- Repetition
- Sibilance
- Listing
- Juxtaposition
- Challenge: free verse

# Term 1 – Conflict – Writing a speech

**Mindmap 3 or 4 ideas (in detail) for a speech to be delivered in your assembly about the importance of Remembrance Day. On each of the 3 or 4 branches, include which technique that you would use in that part of the speech. Possible techniques to include:**

- Direct address, i.e. you
- Other pronouns, e.g. we, they, etc.
- Repetition
- Imperative and/or modal verbs
- Emotive language
- Anecdote
- Challenge: Anaphora



# Term 1 – Conflict – John Agard's *Flag* (2004)

What's that fluttering in a breeze?  
It's just a piece of cloth  
that brings a nation to its knees.

What's that unfurling from a pole?  
It's just a piece of cloth  
that makes the guts of men grow bold.

What's that rising over a tent?  
It's just a piece of cloth  
that dares the coward to relent.

What's that flying across a field?  
It's just a piece of cloth  
that will outlive the blood you bleed.

How can I possess such a cloth?  
Just ask for a flag my friend.  
Then blind your conscience to the end.

Focusing on the highlighted lines, write two “perfect” paragraphs answering the question:

*How does the writer explore the impact of patriotism?*

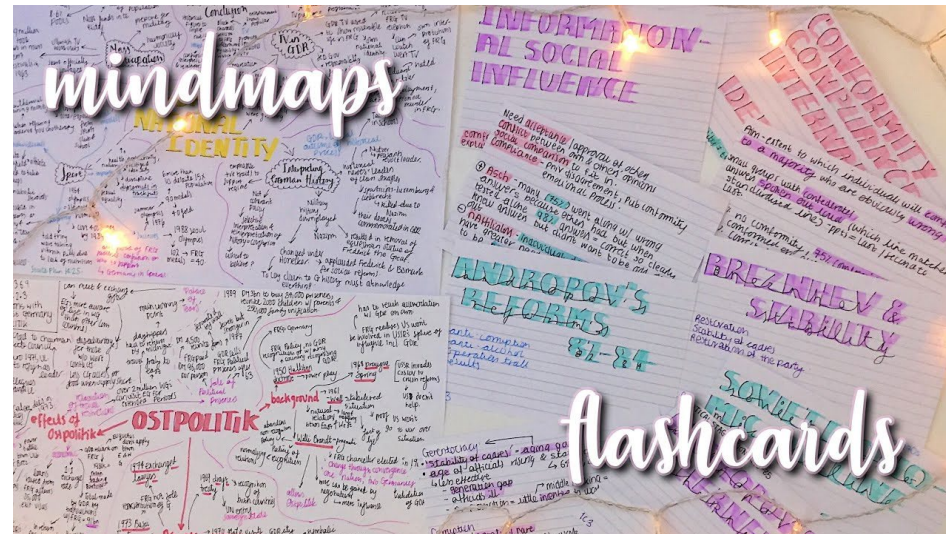
**Challenge:** How does the poet use juxtaposition?

Patriotism – the act of being devoted to, and vigorously supportive of, your country.

# Term 1 – Conflict – End of Term Revision 1

To prepare for your assessment, revise the content of the Knowledge Organiser on the next page. Some ideas to help you revise:

- Give the KO to one of your friends or family members and ask them to test you.
- Create flash cards with the topic on one side and what to say about it on the other.
- Create a mindmap with key topics and branches for extra info – include colour & images!
- Create stories, rhymes or mnemonics to help you remember key information.





# Year 9 Term 1: Conflict

Conflict is an undeniable part of the human experience. Whether it be personal conflict, conflict between individuals or conflict on a global scale.

Many of the poems you will study this term deal with the perspectives of those involved in war and the effect this intense conflict has on them as individuals. Conflict may be inevitable in society, however many of these poets question whether war or violence should be.

War and poetry have always gone hand in hand. The first great work of poetry that has come down to us, *the Iliad*, is about nations in conflict. No war however, has produced a greater wealth of English poetry than the First World War.

Context	Themes
<p>WWI began on <b>28 July 1914 and ended on 11 November 1918</b>. It was one of the deadliest conflicts in history; an estimated 9 million people were killed in combat, while over 5 million civilians died from military occupation, bombardment, hunger, and disease.</p>	<p><b>Absurdity of war</b>  <b>Horror of war</b>  <b>Patriotism</b>  <b>Heroism</b>  <b>Death</b>  <b>Sacrifice</b>  <b>Remembrance</b>  <b>Nationhood</b>  <b>Nature</b>  <b>Loss</b>  <b>Duty and honour</b>  <b>Criticism of leadership</b>  <b>Violence and brutality</b>  <b>Evil</b>  <b>Love</b>  <b>Identity</b></p>
<p>As a group, <b>war poets wrote poems which were often violent and realistic, challenging earlier poetry which largely glorified war</b>. The first-hand experience of war is maybe one reason why there is such a shift in the attitude of poets towards war.</p>	
<p>The poets of WWI tend to question the reason for war, document the horrors of trench warfare and lament the mass death of their fellow soldiers.</p>	

## WWI Letters

During the First World War, **letter writing was the main form of communication between soldiers and their loved ones**, helping to ease the pain of separation. Soldiers wrote letters in spare moments, sometimes from front line trenches or in the calmer surroundings behind the lines.

**Censorship dictated what servicemen were permitted to disclose in their letters**. However, in practice, men often found ways to impart information, and their letters offer a **powerful and highly personal insight into the experience of war**. Receiving letters from family and friends was also **vital to morale**.

# Poems

**The Man He Killed - Thomas Hardy**  
 A dramatic monologue, the poem's speaker recounts having to kill a man in war. In conflict about shooting the man, the speaker says it was "just so"—it was just what happens during war.

**For the Fallen - Laurence Binyon**  
 Deeply patriotic poem mourns, honors, and celebrates the soldiers who died fighting for England in the war.

**Who's for the Game - Jessie Pope**  
 A call-to-arms, a targeted address to young men with the aim of getting them to enlist in the British Army.

**The Soldier - Rupert Brooke**  
 Deeply patriotic and idealistic poem that expresses a soldier's love for his homeland—in this case England, which is portrayed as a kind of nurturing paradise.

**In Flanders Fields - John McCrae**  
 The poem describes the tragedy of the soldiers' deaths, as well as the ongoing natural beauty that surrounds their graves. It also addresses the question of the next generation's responsibility to carry on the soldiers' battle in war.

**Common Form – Rudyard Kipling**  
 Kipling speaks here in the voices of the slain, the "angry and defrauded young".

**Perhaps - Vera Mary Brittain**  
 Poem that mourns the tragic loss of life due to the war.

**I Have a Rendezvous with Death - Alan Seeger**  
 The poem features a soldier who is certain that death is near. Though the speaker implies that it would be preferable to try to avoid this fate, the poem makes it clear that this is simply not an option because of the speaker's soldierly sense of duty.

**The General - Siegfried Sassoon**  
 Sassoon critiques those in charge within this anti-war poem.

**Dulce et Decorum Est - Wilfred Owen**  
 He illustrates the brutal everyday struggle of a company of soldiers, focuses on the story of one soldier's agonizing death, and discusses the trauma that this event left behind.

**The Falling Leaves – Margaret Postgate Cole**  
 Cole, in her poem, highlights the mass loss of life due to war whilst still trying to honour those who fought.

**Vultures - Chinua**  
 The poem is an extended metaphor on the nature of evil. It portrays a picture of a concentration camp commander, but begins with an analogy; a description of a pair of vultures.

**Belfast Confetti - Ciaran Carson**  
 In the poem, an unnamed speaker appears to be caught up in a bomb blast and tries to escape. The poem then explores the relationship between violence and language itself.

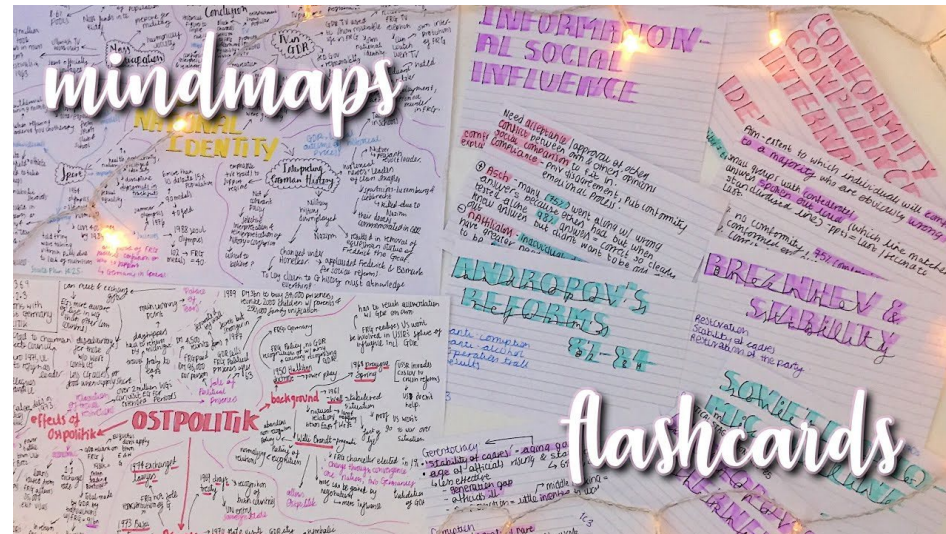
**Out of the Blue – Simon Armitage**  
 Told from the point of view of an English trader working in the North Tower of the World Trade Centre on 9/11, it charts the conflict the speaker feels about jumping from the burning building.

**The Last Post - Carol Ann Duffy**  
 It imagines what would happen if time ran backwards and those killed in the war came back to life; their lives would still be full of possibilities and filled with "love, work, children, talent, English beer, good food."

# Term 1 – Conflict – End of Term Revision 2

To prepare for your assessment, revise the content of the Knowledge Organiser on the next page. Some ideas to help you revise:

- Give the KO to one of your friends or family members and ask them to test you.
- Create flash cards with the topic on one side and what to say about it on the other.
- Create a mindmap with key topics and branches for extra info – include colour & images!
- Create stories, rhymes or mnemonics to help you remember key information.



## Grammar

### Noun types:

**Concrete** – A noun we can see, hear, touch, smell or taste

**Abstract** – A noun which we cannot experience with any of the 5 senses e.g. happiness, tension

**Proper** – A noun which is the name or title of something and is capitalised

**Collective** – A singular word used to group together a plural e.g. a group, a herd, a class

**Pronouns:** replaces a noun e.g. she, her, mine, that

**Subject:** Does the action in a sentence or clause

### Verb types:

**Dynamic** – A verb that we can see/hear being completed – a deliberate action

**Stative** – A verb that we cannot see being completed e.g. I think, I believe

**Imperative** – A commanding verb e.g. Do this work, sit down, let's go

**Modal** – A verb expressing possibility or probability e.g. will, should, could, can, must

**Past tense:** used to describe things that have already happened **Present tense:** used to describe things that are happening now

**Future tense:** describes things that have yet to happen

**Main clause** – A clause which makes sense on its own as a sentence

**Subordinate clause** – A clause which does not make sense on its own as a sentence – it needs another to make it make sense – it starts with a subordinating conjunction

**Coordinating conjunction** – A conjunction which joins 2 main clauses FANBOYS – for, and, nor, but, or, yet and so

**Subordinating conjunction** – A conjunction which joins a subordinate clause to a main one – e.g. while, as, because, since, if

**Simple sentence** – A sentence with only one verb and one main clause

**Compound sentence** – A sentence with more than one main clause, joined by a coordinating conjunction

**Complex sentence** – A sentence with at least one main clause and at least one subordinate clause which can't stand alone as a sentence, joined by a subordinating conjunction

## Grammar

### Adjective types:

**Descriptive** – An adjective which describes factual characteristics e.g. big, green

**Evaluative** – An adjective expressing an opinion, can be disagreed with e.g. great, boring, amazing

**Emotive** – An adjective which makes the reader feel a strong emotion e.g. shocking, starving, dangerous

**Comparative** – An adjective ending in –er or with 'more' in front of it. e.g. bigger, faster, more exciting

**Superlative** – An adjective ending in –est or with 'most' in front of it. e.g. biggest, fastest, most exciting

### Adverb types:

**Manner:** tell us how something happens e.g. angrily, quickly

**Time:** tell us when something happens e.g. tomorrow, yesterday

**Place:** where something happens e.g. everywhere, nowhere

**Degree:** describe the intensity of an action or quality e.g. extremely, very, too

**Frequency:** used to describe how often something happens e.g. constantly, frequently

## Poetry Terms

**Speaker/Persona:** the character who tells the story in the poem

**Stanza:** a paragraph in a poem

**Elegy:** a form of poetry in which the speaker expresses grief, sadness, or loss

**Sonnet:** a 14 line poem written in iambic pentameter, rhyming couplet at the end

**Assonance:** repetition of vowel sounds within a tight group of words

**Plosives:** repetition of the p/b/g/d/m sound in words next to each other

**Fricatives:** repetition of the f/th sound in words next to each other

**Sibilance:** repetition of the S sound in words next to each other

**Enjambment:** a run on line in poetry

**Caesura:** punctuation in the middle of a line of poetry

**Rhyme scheme:** pattern of rhyme in a poem

**Free verse:** poem with no regular rhyme scheme

**Extended metaphor:** extends over the course of multiple lines, paragraphs, or stanzas

**Imagery:** visually descriptive or figurative language

**Iambic pentameter:** a line of verse with five metrical feet, each consisting of one short (or unstressed) syllable followed by one long (or stressed) syllable

**Meter:** the rhythm produced by the arrangement of syllables according to the number and type of beats in each line

**Rhythm:** the beat and pace of a poem