

# English

## Year 9 Spring A

### Blended Learning Booklet

### Culture and Identity – Poetry

Name:

Tutor Group:

English Teacher:



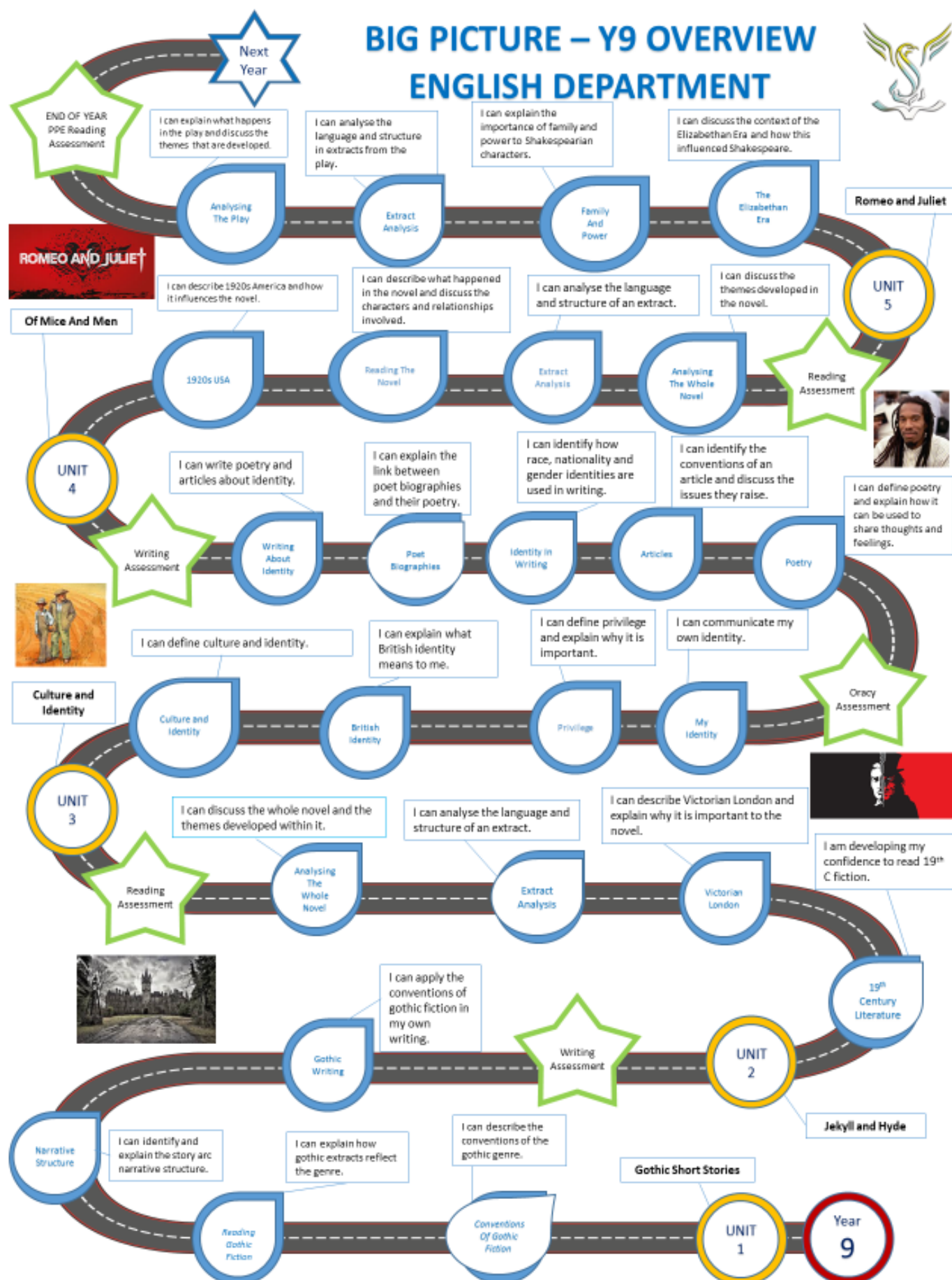


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## BIG PICTURE – Y9 OVERVIEW ENGLISH DEPARTMENT





# ZOOM IN... MY LEARNING JOURNEY:

**Subject:** English **Year:** 9 **Unit:** Culture and Identity



## CAREERS

- Poet
- Rapper/Lyricist
- Song writer
- Editor
- Communications

## UP NEXT:

- Culture and Identity poetry in Spring B
- *Of Mice and Men*
- *Romeo and Juliet*

## DEVELOPING COURAGE

**Confidence** to ask questions and be involved in discussions

**Opportunity** to read a range of poetry from multiple time periods.

**Uniting** with others through group and pair activities

**Resilience** to tackle challenging texts

**Appreciation** of the work of others

**Generously** supporting our peers who might be finding something difficult

**Enjoy** celebrating pupils' achievements by using as WAGOLLS, sending postcards home, or displaying work

## AIMS

- To compare how poets treat the themes of culture and identity.
- To read, discuss and write about poems.
- To build on analytical skills.
- To develop contextual knowledge for future topics.
- Foster empathy

## WHAT WE KNOW/REMEMBER

- .....
- .....
- .....
- .....

## PREVIOUS LEARNING

- Study of Poetry through Time in Year 7
- Read *Refugee Boy*
- Language analysis, genre, context, and subject terminology in previous units.
- Poetry homework each half-term of KS3

## PERSONAL OBJECTIVES

- .....
- .....
- .....
- .....
- .....
- .....
- .....
- .....

## RECOMMENDED READING

- *Belonging Poetry collection* – ask your English teacher for a copy
- *The Empress* by Tanika Gupta
- *Coram Boy* by Jamila Gavin
- *Boys Don't Cry* by Maloria Blackman
- *To Kill a Mockingbird* by Harper Lee
- *A Poem for Every Day of the Year*
- *A Poem for Every Night of the Year*



## Y9 Culture and Identity Poetry - Knowledge Organiser

**Culture:** the ideas, customs, and social behaviour of a particular people or society

**Identity:** the qualities, beliefs, personality, looks and/or expressions that make a person (self-identity) or group (particular social category or social group)

### Poetic Devices (Subject-terms)

**Adjective:** a word used to describe nouns

**Verb:** word in a sentence that shows action, or tells you what the subject of the sentence is doing

**Adverbs:** a word that describes/modifies a verb

**Connotations:** an idea or feeling that a word creates

**Dialect:** language spoken in a particular or specific region

**Accent:** the way people pronounce words

**Tone:** an attitude of a writer toward a subject or an audience, conveyed through their choice of vocabulary

**Irregular structure:** diverting from an accepted or recognisable form/way of structuring writing

**Non-standard English:** speaking in way that does not conform in pronunciation, grammar, vocabulary, etc., to the usage characteristic of and considered acceptable by most native speakers

**Colloquial:** slang words

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

**Monosyllabic:** a word with only one syllable

### Language for comparison:

Likewise...      Similarly...      In the same way...      Equally...      Also...  
Whereas...      However...      Differently...      In comparison...  
In contrast to...      While...

**Repetition:** where a word or phrase is intentionally used more than once

**Metaphor:** a figure of speech that is used to make a comparison between two things that aren't alike but do have something in common

**Juxtaposition:** when the writer deliberately places two contrasting ideas next to one another in order to highlight the differences

**Onomatopoeia:** a word for a sound that emulates the sound it is describing e.g. drip, bang, splash

**Alliteration:** repetition of the same sound at the beginning words close to one another

**Rhyme scheme:** a poet's deliberate pattern of lines that rhyme with other lines in a poem or a stanza

**Colour imagery:** when colours are used to appeal to the senses

**Personification:** giving an animal or object qualities or abilities that only a human can have

**Sibilance:** a figure of speech in which a hissing sound is created within a group of words through the repetition of "s" sound

<i>The British (serves 60 million)</i> by Benjamin Zephaniah	A quirky and amusing poem celebrating the diverse cultural heritage of Great Britain. Written in the form of a recipe.
<i>My Gran Visits England</i> by Grace Nichols	The poem explores a visit to England made many years ago.
<i>Half Caste</i> by John Agard	A poem about asserting your identity against others who would 'bring you down'.
<i>The Right Word</i> by Imtiaz Dharker	This poem makes us question the labels that we give to people and the attitudes that we have towards terrorists and militants.
<i>Nothing's Changed</i> by Tatamkulu Afrika	An angry poem. It is about the experience of returning to South Africa after the system of racial separation, called Apartheid, had been overturned – and finding that nothing has changed.
<i>Limbo</i> by Edward Kamau Brathwaite	The poem is Brathwaite's reflection on the experience of his ancestors and the slave trade. It uses the imagery and rhythm of limbo-dancing to describe the experience.





## Lesson 1 – Culture, Identity and the Power of Language

**LI:** To explore the themes of culture and identity.

Do now:

- What is culture?
- What is identity?
- How does language contribute to culture and identity?

Watch the two videos hyperlinked below. What do they show us about identity?

<https://www.youtube.com/watch?v=VTwbKryrhks>

<https://www.youtube.com/watch?v=U4ORIBSya30>

### Imagined community

- An imagined community is different from an actual community because it is not based on everyday face-to-face interaction between its members.
- Benedict Anderson believes that a nation is a socially constructed community, imagined by the people who perceive themselves as part of that group.
- ‘The imagined community of millions seems more real as a team of eleven named people’.
- **How do the two videos you have just watched demonstrate an imagined community?**
- **How might an imagined community be linked to language?**

### DART: Thick Description

Thick description involves more than just recording and describing something. It involves providing the background information necessary for understanding the relevance, meanings and intentions that underpin social interactions. The goal is not just to describe a situation, but also add details so that readers understand the significant and complex cultural meanings underpinning any observable scenario. To describe thoughts and emotions, we need to interpret a situation rather than just describe the surface features. For example, when observing an argument between two people, a researcher needs to explain the motivations behind the two people arguing. Without a detailed description, the finer details that explain human life are lost. However, thick descriptions can be easily fabricated and there is potential for researcher bias. One researcher would see and describe completely different details than another researcher, leading to very different findings.

Clifford Geertz argues that cultures are very complex man-made concepts. He calls culture a ‘web of significance’ that ‘man has spun’. Geertz argues that researchers are not and cannot be objective in their research. The act of collecting observing other cultures requires interpretation. Different observers might write different notes, because the observer is



simply reconstructing a scene in their notes based on their own observations. In his own words: “what we call our data are really our own constructions of other people’s constructions of what they and their compatriots are up to.” He also believes it is hard to generalise about different cultures because ‘the notion that one can find the sense of national societies, civilizations, great religions, or whatever summed up in so-called “typical” small towns and villages is palpable nonsense. What one finds in small towns and villages is (alas) small-town and village life.”

1. What is the ‘goal’ of thick description?
2. What are the potential flaws of thick description?
3. What does Clifford Geertz argue about culture?
4. Why does Geertz believe it is hard to generalise?
5. Do you think outsiders can accurately understand and explain another culture?

Now, watch this TED<sup>x</sup> Talk. Is your identity given or created?

[https://youtu.be/-tJKGZ\\_xSZ0](https://youtu.be/-tJKGZ_xSZ0)

**DIP:** Write a couple of paragraphs about culture and identity

Questions to guide your paragraph

1. What are culture and identity?
2. Where do they come from?
3. Are they given or created?

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## Lesson 2 – British Identity

**LI:** To explore and express my own identity.

Do now:

- What does identity mean?
- What features of a person can be used to explain their identity?
- Is your identity different at different times?

### Activate

Consider the following questions. What are your opinions?

- Is identity something people are born with or given, or is it something people create for themselves?



- Can you change your identity over time?

Now, watch this TED<sup>x</sup> Talk. What opinion is expressed here?

<https://youtu.be/uluJT1n2vRY>

## **DART: The Presentation of Self in Everyday Life**

Erving Goffman wrote a book called "The Presentation of Self in Everyday Life" and believes in a theatre-like approach to social interactions. Goffman is interested in how we manage the impression of ourselves within social interactions. He believes we always "perform" ourselves. Our theatrical performance of who we are is never a solo act since it depends on the setting ("stage"), audience and the co-operation of other players. This means that if I want to be something I need other people to relate to and view me as that something.

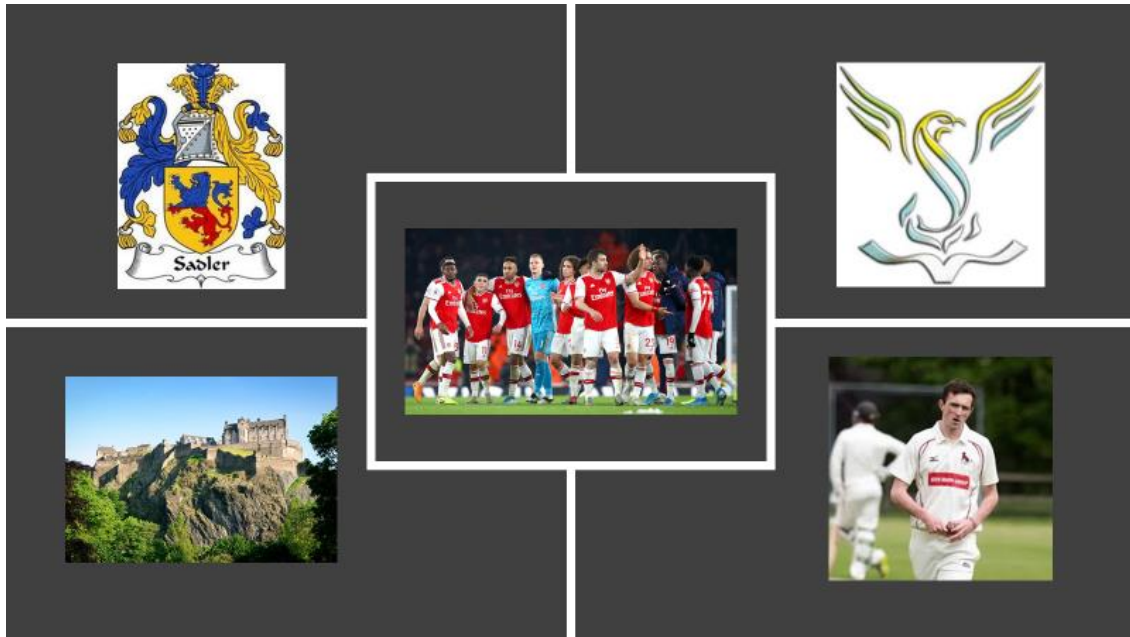
Like in theatre, it is not about what's real but rather about what is perceived as real. We use different strategies to shape the manner in which we are perceived. For Goffman, we do not only negotiate our own "characters" but also co-operate in constructing them and setting the stage for others.

When we meet a person, we always attempt to draw information about him such as social, economic and marital status, an assessment of his nature and traits, his abilities and so forth. The information we derive allows us to adapt our conduct towards and expectations of that person.

An interesting point Goffman makes is that our social character is always divided in two: the impressions we intentionally and actively make and the impression, perhaps unintended, that our efforts create. Other people perceive both the manner we try to appear and our actual appearance. To prove Goffman's point, think about the way you interact with your grandparents compared to the way you interact with your friends. These two groups of people will likely have a different impression of who you are and the way you behave.

1. What does it mean to 'perform' ourselves?
2. What comparison to theatre is made at the start of the second paragraph?
3. What do people try to do when they first meet someone?
4. What example is used to support Goffman's argument at the end of the extract? Can you think of your own example of this?
5. How could Goffman's theory be linked to identity?





Take Mr Sadler's example of what can shape your identity. What are the influences on your identity that have affected you and your values?

**DIP:** Write a paragraph to address the following questions:

- Who am I?
- Who do I consider myself to be?
- What effect have influences in my life had on who I am?

This WAGOLL may help you to generate ideas and structure your writing:

*I am one of four children. I have two older brothers and a younger sister. I am from a working-class background, both of my parents were born and grew up in North London, and I have spent most of my life living in East London and Essex. My parents were not able to go to University until later in life so always impressed the importance of education on me. My grandparents liked to have fun and left me with the importance of enjoying yourself. I was raised as a Catholic. However, I am no longer religious. Nevertheless, I have a strong belief in doing the morally right thing. The one thing about British culture I believe in above all else is the principle of equality.*

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## Lesson 3 – British Identity

**LI:** To explore ideas of British identity.

Do now: What do these five images have in common?



**DART:** Read the opinion article below. Highlight or underline as many features of Britishness that were shown in the ceremony as you can.

Then, copy these features down in the table. Can you explain how this image or idea links to British culture and identity?

*Challenge:* re-read the final paragraph. What does it mean? What does it suggest about Britishness and how people view Britain?

### **Olympics 2012 Opening Ceremony: 'A Britain as never seen before'**

It was when the Queen sky-dived out of a helicopter with James Bond in her slipstream that you thought: hang on, this opening ceremony isn't quite like the other ones I remember. Whispers had hinted that the start of the London Olympics might be a little eccentric, a touch more tongue-in-cheek than others we have witnessed. What no-one expected was that it would be quite so gloriously daft, so cynicism-squashingly charming and - well, so much pinch-yourself fun.

From the moment the Red Arrows roared overhead to paint the town red, white and blue at 20:12 to Bradley Wiggins's unheralded yellow-shirted parade and the appearance of dancing NHS nurses - actual, real nurses - this was a constant swooping rollercoaster of noise, searing colour and what on earth was that? Save the surprise? They barely stopped coming.

There was Mr Bean playing Chariots of Fire, on a keyboard, with one finger. There were skipping suffragettes and an army of Isambard Kingdom Brunels. There was a 60ft Voldemort, flying half-bird-half-bikes, flash-mob house parties and David Beckham driving a speedboat through a firework waterfall on Tower Bridge. In the first three minutes alone we had Radio Four's shipping forecast, The Wind in the Willows's Mole and Ratty, Pink Floyd's flying pig and the EastEnders drum intro.

Did the rest of the world understand it? You barely had time to worry before another cultural reference hit you. Hold on - that's the Child Catcher from Chitty Chitty Bang Bang! There's 40 Sergeant Peppers! Was that a two-second clip from Kes I just spotted?



Opening ceremonies, traditionally big on pretension and po-faced, usually require a little mickey-taking to be endured. This one did it for you.

Watching it as a native was a strange and, for many, an increasingly emotional experience.

Unfurling in front of us was a whirlwind series of collective historical, cultural and social memories - the NHS, ska and rave, the Industrial Revolution, the Windrush, Great Ormond Street, the invention of the internet - which had Britons looking at each other and saying, hold on - that was us too, wasn't it?

It should have been jingoistic, or cliched, or obvious. Maybe to foreign eyes it was. But to those lucky 80,000 in the stadium and millions watching on television, there was something else, something not always felt: genuine pride in the little pieces of all of us that were being shown to the world.

Feature of British Identity	How does the image link to British culture and identity?

## Consolidate

**DIP:** Write a response to the following using your learning today and your own ideas:

- What do Britain and Britishness mean to you?
- Do you agree with the ideas of Britishness presented in the Olympic Opening Ceremony?

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## **Lesson 4 – Patriotism and Music**

**LI:** To analyse the language and structure of a text to identify how key ideas are developed.

## Connect

- What is patriotism? Is it a positive or negative thing?
- How might music be used to express patriotism?



**DART:** Read the information below, then answer the summary questions that follow.

### **The Last Night of the Proms**

The Last Night of the Proms, at the Royal Albert Hall in London, is one of the most popular classical music concerts in the world, watched and listened to by an audience of many millions around the globe. It is the final celebration of the Proms, a eight-week summer season of daily orchestral classical music concerts and other events held annually.

The concert series was started in 1895, and each season includes an average of seventy individual concert presentations in the Royal Albert Hall plus chamber Concerts in Cadogan Hall, Proms in the Park that take place in various UK locations, and children's events.

The Last Night of the Proms is the biggest of all the concerts and is the highlight of the season. The dress code is relaxed to allow concertgoers to wear patriotic clothing such as a Union Jack Waistcoat, suit, Union Jack jacket, patriotic t-shirts, and bowler hats. Large Union Jack hand flags are waved with patriotic pride by concertgoers during the performances. The Last Night Of The Proms celebrations take place across the UK, using music and the celebration of Britishness to bring people together.

1. What is the Last Night of the Proms?
2. When did the Proms start?
3. Where does the Last Night of the Proms take place?
4. What do concert goers wear on the Last Night of the Proms?
5. Why is music a powerful way of expressing national identity?

### Demonstrate

Watch the two videos depicting British identity through music. The lyrics for each are below.

[https://www.youtube.com/watch?v=vpEWpK\\_DI7M](https://www.youtube.com/watch?v=vpEWpK_DI7M)



[https://www.youtube.com/watch?v=bvouc8Qs\\_MI](https://www.youtube.com/watch?v=bvouc8Qs_MI)

Land of Hope and Glory, Mother of the Free,  
How shall we extol thee, who are born of thee?  
Wider still, and wider, shall thy bounds be set;  
God, who made thee mighty, make thee mightier yet!

Truth and Right and Freedom, each a holy gem,  
Stars of solemn brightness, weave thy diadem.

Tho' thy way be darkened, still in splendour drest,  
As the star that trembles o'er the liquid West.

Throned amid the billows, throned inviolate,  
Thou hast reigned victorious, thou has smiled at fate.

Land of Hope and Glory, fortress of the Free,  
How may we extol thee, praise thee, honour thee?

Hark, a mighty nation maketh glad reply;  
Lo, our lips are thankful, lo, our hearts are high!

Hearts in hope uplifted, loyal lips that sing;  
Strong in faith and freedom, we have crowned our King!

I vow to thee, my country  
All earthly things above  
Entire and whole and perfect  
The service of my love  
The love that asks no questions  
The love that stands the test  
That lays upon the altar  
The dearest and the best  
The love that never falters  
The love that pays the price  
The love that makes undaunted  
The final sacrifice

And there's another country  
I've heard of long ago  
Most dear to them that love her  
Most great to them I know  
We may not count her armies  
We may not see her King  
Her fortress is a faithful heart  
Her pride is suffering  
And soul by soul and silently  
Her shining bounds increase  
And her ways are ways of gentleness  
And all her paths are peace

- What impression of Britain is presented in the lyrics of each song?
- Can you identify any links to religion?
- Highlight three important quotes from each song.

**DIP:** Using the writing frames on the next page to help you, write at least two paragraphs to address the questions:

- How does the language in 'I Vow To Thee My Country' and 'Land Of Hope And Glory' show they are patriotic songs?
- What ideas of Britishness do they present?

*The lyric...in...shows it is a patriotic song. The word/phrase...shows... This is patriotic because... This suggests Britain is...*

*Similarly, the line...in...shows it is also an example of patriotic music. The word/phrase...shows... This presents a...image of Britain because... This shows national pride because...*



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## Lesson 5 – ‘Rule, Britannia!’

**LIs:** To explore the theme of identity.

To explore how texts reflect and refer to the context in which they were produced.

### Connect

- What image of Britishness was presented by the music in the last lesson?
- Why is music a powerful way to express national identity?
- What do the countries shaded on the map below have in common?
- What was the British Empire?
- How did it benefit from slavery?
- Why is this problematic today?



**DART:** Read the news article below and then answer the summary questions that follow.

### **‘Rule, Britannia!’ lyrics sung at Last Night of the Proms**

The traditional songs ‘Rule, Britannia!’ and ‘Land of Hope and Glory’ have been sung during the Last Night of the Proms after weeks of controversy over the event.

The original plan was for the traditional pieces, seen by some as controversial because of their perceived ties to imperialism, to be performed without lyrics. However, the BBC executed a U-turn following heated debate over the decision.

Some of the lyrics deemed controversial in the songs include the ‘Rule, Britannia!’ lines: “Britons never, never, never shall be slaves”, and: “The nations, not so blest as thee / Must, in their turns, to tyrants fall / While thou shalt flourish great and free: The dread and envy of them all.”

Stasevska, the conductor, spoke out amid the controversy to say she played no role in the decision to strip the pieces of lyrics.

During the run-up to the Last Night, musicians, media industry figures and even the prime minister, Boris Johnson, weighed into the debate over the pieces.





The BBC Proms later said that “both pieces will now include a select group of BBC singers. This means the words will be sung in the hall, and as we have always made clear, audiences will be free to sing along at home.

“While it can’t be a full choir, and we are unable to have audiences in the hall, we are doing everything possible to make it special and want a Last Night truly to remember.

“We hope everyone will welcome this solution. We think the night itself will be a very special moment for the country – and one that is much needed after a difficult period for everyone.”

The U-turn came after director-general Lord Hall was succeeded in the role by Tim Davie, the former chief executive of commercial arm BBC Studios.

1. Why are ‘Rule, Britannia!’ and ‘Land of Hope and Glory’ seen by some as being controversial?
2. Which lyrics in ‘Rule, Britannia!’ are particularly controversial?
3. Who “weighed into the debate over the piece”?
4. What decision was made in the end?
5. Why is this an issue that angers so many people?

Now, watch this snippet of ‘Rule, Britannia!’ and see the lyrics below.

[https://www.youtube.com/watch?v=rB5Nbp\\_gmgQ](https://www.youtube.com/watch?v=rB5Nbp_gmgQ)

Explode the quote below to show what it suggests about Britishness and why this is seen as controversial.

Some questions stem off to help you. Make sure to use your subject terminology.

Arose from out the azure main,  
This was the charter of her land,  
And guardian angels sang this strain :  
  
Rule, Britannia ! Britannia, rule the waves !  
Britons never never, never shall be slaves.  
  
The nations not so blest as thee  
Must in their turn to tyrants fall,  
Whilst thou shalt flourish, great and free,  
The dread and envy of them all.  
  
Thee, haughty tyrants ne’er shall tame ;  
All their attempts to bend thee down  
Will but arouse thy generous flame,  
To work their woe and thy renown.  
  
Rule, Britannia ! Britannia, rule the waves !

The imperative verb “Rule” has connotations of British people being or having what?

“Rule, Britannia! Britannia, rule the waves!  
Britons never, never, never shall be slaves.”

The noun  
“slave”  
explicitly links  
to which  
historical  
practice?

The repetition of the negative particle  
“never” may suggest British people are...



**DIP:** Using the writing frames and your quote explosion to help you, write an analytical response to the address the following questions:

- How is Britishness presented in 'Rule, Britannia!'?
- How is this conception of Britishness potentially problematic?
- How do the lyrics represent the context in which they were written?
- What does this emergent controversy show about modern Britishness?

*'Rule, Britannia!' presents Britishness as...*

*For example, ...*

*The word/phrase "... " shows...*

*The word/phrase "... " suggests...*

*This is potentially problematic because...*

*Other people think the words are important because...*

*The lyrics reflect the context in which the song was written because...*

*This shows that modern Britishness is...*

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## **Lesson 6 – 'The British (serves 60 million)'**

**LI:** To analyse the language and structure of a text to identify how key ideas are developed.

**Do now:**

- How has Britishness been presented in the songs we have studied recently?
- Why is this potentially problematic?
- What have you previously read by Benjamin Zephaniah?

**DART:** Watch the video in the link, and then read the article below. Answer the questions that follow. <https://www.bbc.co.uk/news/uk-43782241>

### **Windrush generation: Who are they and why are they facing problems?**

The Windrush scandal, which broke in April 2018, saw the UK government apologise for deportation threats made to Commonwealth citizens' children. Despite living and working in the UK for decades, many were told they were there illegally because of a lack of official paperwork. Since then, reports and compensation schemes have been launched, but some people are concerned that not enough has been done.

People arriving in the UK between 1948 and 1971 from Caribbean countries have been labelled the Windrush generation. It refers to the ship MV Empire Windrush, which docked in Tilbury on 22 June 1948, bringing workers from Jamaica, Trinidad and Tobago and other



islands, to help fill post-war UK labour shortages. The ship carried 492 passengers - many of them children.

It is unclear how many people belong to the Windrush generation, but they are thought to be in their thousands. They are among more than 500,000 UK residents who were born in a Commonwealth country and arrived before 1971, according to University of Oxford estimates. The influx ended with the 1971 Immigration Act, when Commonwealth citizens already living in the UK were given indefinite leave to remain.

The Home Office kept no record of those granted leave to remain and issued no paperwork - making it difficult for Windrush arrivals to prove their legal status. Those who lacked documents were told they needed evidence to continue working, get NHS treatment, or even to remain in the UK. Then prime minister Theresa May apologised for their treatment. An inquiry was announced and a compensation scheme established.

1. What was the Windrush generation?
2. Roughly how many people belonged to the Windrush generation?
3. What was the Windrush scandal?
4. Who apologised for the scandal?
5. How would it feel to be treated like this?

**DART:** Read the poem 'The British (serves 60 million)', written by Benjamin Zephaniah, and then annotate it using these questions to help you:

1. What is the significance of the title?
2. Highlight all the countries mentioned in the poem – why is this significant?
3. Highlight all the references to recipes and cooking – what is the significance of this?
4. What is the purpose of the note and warning at the end of the poem? How does this fit with the form, structure and meaning of the poem?



### The British (serves 60 million)

Take some Picts, Celts and Silures  
And let them settle,  
Then overrun them with Roman conquerors.

Remove the Romans after approximately 400 years  
Add lots of Norman French to some  
Angles, Saxons, Jutes and Vikings, then stir vigorously.

Mix some hot Chileans, cool Jamaicans, Dominicans,  
Trinidadians and Bajans with some Ethiopians, Chinese,  
Vietnamese and Sudanese.

Then take a blend of Somalians, Sri Lankans, Nigerians  
And Pakistanis,  
Combine with some Guyanese  
And turn up the heat.

Sprinkle some fresh Indians, Malaysians, Bosnians,  
Iraqis and Bangladeshis together with some  
Afghans, Spanish, Turkish, Kurdish, Japanese  
And Palestinians  
Then add to the melting pot.

Leave the ingredients to simmer.

As they mix and blend allow their languages to flourish  
Binding them together with English.

Allow time to be cool.

Add some unity, understanding, and respect for the future,  
Serve with justice  
And enjoy.

Note: All the ingredients are equally important. Treating one  
ingredient better than another will leave a bitter unpleasant  
taste.

Warning: An unequal spread of justice will damage the people  
and cause pain. Give justice and equality to all.

#### DIP: How is a sense of place presented in the poem 'The British (serves 60 million)'?

Refer closely to the poem in your answer, thinking about: the message of the poem, its title, the ending, and the ideas presented in the poem. Use the WAGOLL to help you.

*Challenge:* what is the significance of the extended metaphor of the recipe?

In the poem, it is demonstrated that Zephaniah may believe that one place can be home to a diverse mix of people. The structure of 'The British' mimics that of a recipe, where instructions are given. However, the typically expected ingredients are replaced with proper adjectives to describe people of different nationalities, such as "Chileans", "Jamaicans" and "Dominicans". Instead, Zephaniah 'combines' these nationalities in one 'recipe' to represent a cultural mélange that is being British and a citizen of the country. This could be an extended metaphor to express his view that anywhere can become a diverse place if you are willing to accept it (like you would do with putting different ingredients together in a recipe).

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#### Lesson 7 – 'I Speak the Language'

**LIs:** To summarise and evaluate with accuracy and understanding.

To use vocabulary appropriate to purpose and effect.

Do now:

- How many languages can you speak?



- What other languages can people you know speak?
- Can you think of any other types of language?

Watch these two videos: how did English evolve over time? What are its origins?

<https://www.youtube.com/watch?v=klzFz9T5rhl>

<https://www.youtube.com/watch?v=YEaSXhcns7Y>

**DART:** Read the review of Elena Lappin's 'What Language Do I Dream In?' on page 22 and then answer the questions that follow.

## Review of What Language Do I Dream In? by Elena Lappin

Speaking many languages fluently seems close to a superpower to most of us. Elena Lappin's memoir is about how she came to be at home in five or more languages, and what effect this has on her identity. Her family's history and the emigrations that led to her learning so many languages are caught up with European events. As a child she moved from Russia to Czechoslovakia and from there to Germany. Elena was encouraged by exchange holidays abroad to learn French and English too. Then she chose university in Israel and learnt Hebrew. So just as the rest of us might pick up bits of furniture or books from our various homes, Elena picked up a language every time. A clever member of an intellectual household, with parents who were translators and writers, there never seems to have been great effort involved in acquiring languages, it just happened.

But where does your identity reside, if you can function in such a range of languages and seem to belong to no one nation? A brush with anti-Semitism in Germany taught her how others saw her when the shop assistants she worked with in her Saturday job made snide remarks about her race. This was so new and so shocking to Elena that she could hardly believe what she was hearing and what it meant about her neighbours. It put her off the German language. She had command of it, but she chose not to live and work as a writer in that language as a result, her younger brother did stay and is a distinguished German journalist, but Elena felt she had to move on. She was surprised that her professors of linguistics often spoke no more than one language themselves.

1. Identify three key points in the article.
2. Identify and define two new pieces of vocabulary from the article.
3. What is the main idea of the article?
4. How is 'speaking many languages fluently' described?
5. Identify three countries Elena has lived in.
6. What additional languages has she learnt?
7. What jobs did her parents do?
8. What is anti-Semitism?
9. What are the benefits of speaking multiple languages?
10. How does language change your identity?

### Demonstrate

**DART:** Read the poem 'I Speak the Language' on page 19

**DIP:** Write a stanza of your own to add to the poem. Use the structure you have identified and be very specific about the vocabulary you select for your poem.



## I Speak the Language

*Francesca Beard*

I speak the language of Hello to English.  
I speak the language of Bonjour to French.  
I speak the language of Willow to Weeping.  
I speak the language of Park to Bench.

I speak the language of Ni hao to Mandarin.  
I speak the language of Hola to Spanish.  
I speak the language of Bingbam! to my Tambourine.  
I speak the language of Munch to my Sandwich.

I speak the language of Jambo to Swahili.  
I speak the language of Tasleemat to Urdu.  
I speak the language of Splash! to Swimming.  
I speak the language of Baby to Peek-a-boo!

I speak the language of Czesc to Polish.  
I speak the language of Marhaba to Arabic.  
I speak the language of Dreams to my Pillow.  
I speak the language of Games to the Olympic.

I speak the language of Rivers to Silver.  
I speak the language of Sunshine to Gold.  
I speak the language of Me to my Mirror.  
I speak the language of Home to my World.

**What languages do you speak?**

---

### Lesson 8 – I Come From...

**LI:** To reflect on my own identity and respond creatively to a text.

Do now:

- What is the best thing about living in Harlow?
- Are you proud to live in Harlow?
- What does the outside world think of Essex?

**DART:** Read both of the poems below and answer the following questions for each poem:

1. What impression of Yorkshire does this poem give?
2. What type of person do you think has written it?
3. Identify three Yorkshire stereotypes that are included in this poem.
4. What ideas would you include if you were going to write about Essex Day?
5. How many lines are in a stanza? What is the rhyme scheme?
6. What themes are there within specific stanzas?





## Yorkshire Day

I'm going to be dour on Yorkshire Day –  
I'm going to be extra dour –  
and put on me special Yorkshire face;  
the one that makes the milk turn sour.

I'm going to be mardy on Yorkshire Day –  
mardy and contrary  
and I won't crack a smile all Yorkshire Day.  
Laughter is for fairies.

I'm going to be tight on Yorkshire Day;  
no brass will leave my clutch  
and I'm going to be tacit on Yorkshire Day.  
Oh heck. I've said too much.

## I come from hope, I come from Bradford

I come from shadow and bone and the hands of God that made me.  
I come from clay and mud and leaves.  
I come from the streaks of light, sharp against the dark of cloud.  
I come from the distant memories of Pakistan, partition.  
I come from the family's curry and the smell of spice.  
I come from the oiliness of kebabs and samosas.

I come from a warrior's milk.  
I come from new Range Rovers and rickshaws.  
I come from the seven o'clock weather forecast and the unbearable heat and the tranquil rain.  
I come from the tree I used to climb now wrapped in flowers of grief and memory.  
I come from the road now a showroom of job-seeking boards and empty coffee cups.  
I come from homemade swings and brothers pulling my hair.

I come from porcelain mugs and brown sofas.  
I come from blue-stained staircases.  
I come from a place where it snows in spring.  
I come from two potted plants full of small seeded berries.  
I come from the galaxies that fill my mind.  
I come from the spark and the flash of a storm.

I come from the world I can only see in my dreams.  
I come from concrete and bricks holding the love of my family together.  
I come from the solar system ready to change the future.  
I come from peace, a place where friendship is built everyday.  
I come from the hatred of geography.  
I come from the periodic table and chromatography.  
I come from the smell of cheap tobacco.  
I come from the clueless plans of politicians.  
I come from my mother's womb and the pain of birth.  
I come from the teddy and the blanket, toy dolls and horses.  
I come from green grass that is now grey concrete.  
I come from black asphalt.  
I come from hope.  
I come from Bradford.

Link to reading of 'I come from hope, I come from Bradford': <https://www.bbc.co.uk/news/av/uk-england-bradford-west-yorkshire-47500026>

Watch this video about the history of Harlow. What does it show us about the town?

<https://www.youtube.com/watch?v=m5qUWZPr2mg>

**DIP:** Using the structure of one of the poems you have read, write a poem about Harlow, Essex, or the place that you call home.

- What ideas could you use that you already have about your home?
- What ideas could you take from the video about Harlow's history?
- Could you magpie any ideas from the poems?
- Could you use any local dialect in your poem, like in 'Yorkshire Day'? See the notes below for further information on dialect and accent.



- Dialect and accent are geographical features of our language – they are based on where people live, work or grow up.
- Dialect is the local variety of a language. A dialect can be understood by other speakers of the language, though the way the language is used may be grammatically different or feature different words.
- An accent is a distinct way of pronouncing a language. This may link to a particular dialect, though not always.
- In different places in Britain, people may speak with an accent or dialect that appears divergent to standard English.
- This doesn't mean that they're speaking a different language, but factors like migration, physical location of speakers, second language influences and historical traditions could all lead to this variety of English emerging.
- For dialects to appear in a language, there must be a standard form of the language. In English, for example, the original form that dialects derive from is Standard (Queen's) English. The standard accent is known as Received Pronunciation (again known as Queen's English).
- In Essex, most of us speak Estuary English, which is grammatically and phonologically similar to RP, which is why we may find other varieties of English less familiar and perhaps more difficult to understand.
- However, speaking with an accent or dialect does not mean your way of speaking is less important or esteemed – it just means that different factors have affected your own language.

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## Lesson 9 – 'The Six o'clock News'

LI: To analyse the language and structure of a text to identify how key ideas are developed.

Do now:

- What type of language do you associate with the BBC?
- What is the difference between a dialect and an accent?
- How do dialects and accents reflect identities?

**DART:** Read the article extract on page 26, then answer the questions that follow.

### Scottish National Identity

In the decades I spent living in England or abroad, I was often struck by the unconscious way my English friends fused what seemed to me to be two quite distinct identities - English and British. They used the terms as though they were interchangeable; as though they meant the same thing. It has never been possible to do that as a Scot: manifestly, Scotland and Britain cannot be mistaken for each other.

When I came back to live in Scotland full-time after almost 30 years away, I was struck by how profoundly the country had changed. When I was a child in the 70s and a young adult in the 80s, the political space, the public arena, the demos within which we lived, argued, disputed and thought was overwhelmingly British. But since the 1980s, and with the creation of a Scottish Parliament in 1999, a distinct Scottish demos - a distinctly Scottish political space - has developed alongside the enduring British one. That reflects the dual national identity that most people in Scotland still feel: British and Scottish.



I came to believe that what had happened in Scotland in the 30 years I'd been away was not so much a rise of Scottish national identity, but a falling away of much of what it had meant to be British, as well as Scottish. In all age groups, from 18 to the over 65s, between 80% and 85% feel strongly Scottish.

1. What two identities do English people combine?
2. Why is this not possible for a Scot?
3. What was established in 1999?
4. What percentage of people in Scotland identify as strongly Scottish?
5. Do you feel English, British, or another nationality?

Now, read this information. It provides some more contextual information about the poet who wrote 'The Six o'clock News', Tom Leonard.

- Tom Leonard is a proud Scot who challenges social hierarchy and stereotyping in this poem
- Although his passport identifies him as a British citizen, Tom Leonard sees himself as thoroughly Scottish
- Almost all of his poetry is written in his own Glaswegian dialect.
- His aim has always been to make poetry using 'my own ordinary working-class West of Scotland speech, that is still poetry'.
- He says he is interested in 'the political nature of voice in British culture'.

**DART:** Read the poem 'The Six o'clock News', part of Leonard's anthology *Unrelated Incidents*, on page 23. Annotate the poem to help you answer these questions:

1. What is the poem about?
2. Who is speaking in the poem?
3. Why have they written the poem?
4. What do you like about it?
5. Highlight ten important words or short phrases – what do they tell us about the poem? (Think about explicit and implicit information.)
6. What is the **tone** of the poem?

**DIP:** How has Leonard used language and structure to communicate his message about culture and identity in 'The Six o'clock News'?

*The poet has used... to show...*

*For example,...*

*This shows...*

*This suggests that...*



### The Six o'clock News

this is thi  
six a clock  
news thi  
man said n  
thi reason  
a talk wia  
BBC accent  
iz coz yi  
widny wahnt  
mi ti talk  
about thi  
trooth wia  
voice lik  
wanna yoo  
scruff. if  
a toktaboot  
thi trooth  
lik wanna yoo  
scruff yi  
widny thingk  
it wuz troo.  
jist wanna yoo  
scruff tokn.  
thirza right  
way ti spell  
ana right way  
to tok it. this  
is me tokn yir  
right way a  
spellin. this  
is ma trooth.  
yooz doant no  
thi trooth  
yirsellz cawz  
yi canny talk  
right. this is  
the six a clock  
nyooz. belt up.

Why might Leonard have not used capitals?

This poem is written in what accent?

Does accent really affect if you believe something?

A "BBC accent" is Received Pronunciation – BBC newsreaders used to all have this accent.

What is an auto-cue? Why is the poem laid out like this?

What effect do phonetic spellings have on the reader?

Who can't talk right – those with or without an accent?

Why end with "belt up"? What effect may this have on the reader?



## Lesson 10 – ‘Island Man’

**LI:** To analyse the language and structure of a text to identify how key ideas are developed.

Do now:

- What three things would you miss if you left your hometown?
- What three things would you not miss if you had to leave your hometown?
- What do you remember about the Windrush generation?

**DART:** Read the article below. Then, summarise each paragraph into a bullet point. What is the overall message of the campaign to encourage people to visit the Caribbean?

### 5 Reasons You Should Go to the Caribbean

The Caribbean is home for some of the best island beaches of the world, you will witness the most effortless perfection of white sands and turquoise waters you’ve ever seen. Besides beaches, most of the Caribbean destinations have a diversity of landscapes and natural wonders to offer to those more inclined to the wild side and adventure. You can visit mountains, lakes, waterfalls, and tropical jungle.

Island people tend to be very welcoming and charming. You will find a lot of locals that take pride in being hosts of such beautiful places. Don’t be surprised if you leave with a dozen new friends! Of course, that is if you’re as social and curious as we would be in other countries.

All-inclusive resorts are great to have everything you need in one place, including private beaches, but the beauty of a Caribbean island is that there a lot of virgin beaches, waterfalls, and lakes to see. Don’t be shy to explore. Some of the most interesting snorkelling/scuba diving sites might be nearby.

Be ready to gain a few pounds because you won’t want to stop eating... Everything is delicious! Prepare your taste buds for fresh lobster, fish, plantains, a lot of coconut pastries and sweets, rice pudding, all the tropical fruit you can have, and a lot more, the list goes on with everything you could imagine.

This is the perfect opportunity to be worry-free in a family-friendly environment. Kids will love the beach and won’t get tired of playing in the sand or splashing in the waves. Take some educational tours and learn everything about the local culture and turn this experience into memories they will never forget!

Summary:

- 
- 
- 
- 
-



**DART:** Read the poem 'Island Man' by Grace Nichols. Annotate the poem to identify any techniques we have studied so far and their effect on the reader. Then, answer the following questions:

1. Write down five words used to describe the island
2. Write down five words used to describe London
3. The poem is in two sections – what is each section about? What is different about them?
4. Where is repetition used? What is the purpose of this?
5. How is 'island' imagery used to describe London?
6. Why does the 'island' man return to London?

## Island Man

Morning  
and island man wakes up  
to the sound of blue surf  
in his head  
the steady breaking and wombing

wild seabirds  
and fishermen pushing out to sea  
the sun surfacing defiantly  
from the east  
of his small emerald island  
he always comes back      groggily groggily

Comes back to sands  
of a grey metallic soar  
                                 to surge of wheels  
to dull north circular roar

muffling muffling  
his crumpled pillow waves  
island man heaves himself

Another London day

**DIP:** How is language and structure used to show the difference between the Caribbean and London? Use the sentence stems below to help you structure your answer.

*The writer's use of ... to describe London shows... The... suggests... The reader can infer...*

*In comparison, the writer describes the... and... on the island he comes from. '...' suggests... This shows the reader...*

*Whereas the writer thinks...about London, the island man thinks... about where he comes from.*

*This is important to his identity because...*

*Despite this, he lives in London because...*





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## Lesson 11 – ‘My Gran Visits England’

**LI:** To compare how language and structure are used to develop the main ideas in different poems.

Do now:

- How does the island man feel about where he comes from?
- How does he feel about London?
- Why does he live in London?

**DART:** Read the poem ‘My Gran Visits England’ by Grace Nichols (who also wrote ‘Island Man’). Then, answer these questions:

1. Where is the gran from?
2. Who is speaking in the poem? What can we infer about the speaker based on where their gran is from?
3. What is the importance of ‘digging spree’ in the second stanza?
4. What is the purpose of the repeated structure throughout the poem?
5. Why is the last stanza different? How does it link to the beginning of the poem?

### My Gran Visits England

My Gran was a Caribbean lady  
As Caribbean as could be  
She came across to visit us  
In Shoreham by the sea.

She'd hardly put her suitcase down  
when she began a digging spree  
Out in the back garden  
To see what she could see

And she found:

That the ground was as groundy  
That the frogs were as froggy  
That the earthworms were as worthy

That the weeds were as weedy

That the seeds were as seedy  
That the bees were as busy  
as those back home

And she paused from her digging  
And she wondered  
And she looked at her spade  
And she pondered

Then she stood by a rose  
As a slug passed by her toes  
And she called to my Dad  
as she struck pose after pose,

'Boy, come and take my photo – the place  
cold,  
But wherever there's God's earth, I'm at  
home.'

**DIP:** Compare how a sense of place is presented in ‘My Gran Visits England’ and ‘Island Man’.

Use the prompt questions, the sentence stems and planning table on page 27 and the two WAGOLs to help you prepare and plan your ideas.



- How is Britain presented in each poem?
- What is happening/who is speaking in each poem?
- How is language used?
- How are form and structure used?
- How is this similar/different across the two poems?

## WAGOLL Answers

*In comparison to the 'dull' and 'grey' London weather, the writer describes the sun on the island he comes from. The word 'wild' suggests the island is more fun and contains more adventure and activities for him to enjoy. This shows the reader that he prefers the island and would rather be there than in London. Whereas the writer thinks negatively about London, he loves and is very proud of where he comes from; this is very important to his identity.*

*The writer's use of repetition to describe London shows he finds London boring and dull. The repetition of 'groggily' and 'muffling' suggests he feels tired and he doesn't want to get up. The reader can infer he finds the reality of living in London difficult. In comparison, the writer describes the waves and sun on the island he comes from. 'Sun' suggests the island is hot. This shows the reader the island is a nice place. Whereas the writer thinks that London is boring, he thinks that where he comes from is paradise. This is important to his identity because he is proud of where he comes from. Despite this, he lives in London for work.*

*The writer describes the 'sands of a grey metallic soar' in Island Man.*

*This shows...*

*This suggests...*

*In comparison...*

*This shows...*

*The reader can infer...*

*This is an important difference/similarity because...*

*This shows a link between place and identity because...*

*Furthermore...*

*Moreover...*

*Another example of this...*

Poem	Quote	What does this quote mean?
'My Gran Visits England'		



'Island Man'		

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## Lesson 12 – 'Half-Caste'

LI: To accurately summarise and evaluate the poem.

Do now:

- What is sarcasm?
- What is dialect?
- What is colloquial language?

**DART:** Read this extract from an article about racism and then answer the questions below.

### **At school I was called a half-caste.**

Whenever the moment comes when I have to choose the box on the Census that asks me to describe my national identity, my hand hovers over which one to tick. With my fair hair, pale skin and green eyes, I certainly look like I should be picking the category that says 'White/British'. But by putting my mark in that square, I would not be doing justice to all that I am. Like more than one million people in Britain, according to data from the 2011 Census released yesterday, I am a member of the fastest-growing population group in this country: those born to parents in inter-racial relationships.

When I was a child growing up in the Seventies, it was not uncommon to be called a 'half-caste'. Sometimes the phrase was used to try to pigeon-hole me when I was asked about my slightly more exotic origins. At the time, the term 'half-caste' implied that because you were the sum of two halves, you amounted to nothing much. It was used as the worst of all insults. So bad was the prejudice I experienced that, when I was a young teenager, I actually dropped the Bengali surname I was born with. The name — Mukerjee — is now a huge source of pride to me, but back then I could not see beyond the teasing it provoked.

At that moment, I felt that I didn't seem to belong anywhere at all. But the passage of time — and the tolerance of Britain — has proved me wrong. Today, there is no doubt that our nation looks incredibly different following decades of inter-marriage. In 50 years' time, most of our grandchildren will probably be mixed race. In years to come, I imagine the name Mukerjee will be as quintessentially British as a name like Johnson or Williams — themselves legacies of previous immigrants, the Normans and the Vikings. Until that happens, I remain proud of my Indian roots.

1. What is a census?



2. Which question in the census causes the writer a problem? Why is this not an isolated problem?
3. How was the writer treated while growing up?
4. Why does the writer think Mukerjee will become a 'quintessentially British name'?
5. Why might this surprise your grandparents?

Now, read this key context before you read the poem 'Half-Caste' to help you understand the ideas presented.

- The poem consists of the speaker responding to being deemed "half-caste," a derogatory term used to refer to people of mixed race.
- The speaker provides a tongue-in-cheek exploration of what this label actually means, wondering whether the idea of being "half-caste" is like a canvas covered with multi-coloured paints or the mixture of clouds and sun in the sky.
- In doing so, the poem reveals both the ignorance and absurdity of racism, which seeks to distil the complexity of human identity into a simple matter of black and white.
- John Agard was born in British Guiana (now Guyana) in 1949 to a Guianese father and a Portuguese mother, so he is of mixed race.
- When he moved to England in 1977, he was very angry at being referred to by the offensive, derogatory term 'half-caste', so he often targets this subject in his poetry.
- Agard is an actor and playwright as well as a poet. His poetry is generally meant to be performed.

**DART:** Read the poem 'Half-Caste' by John Agard and then answer the questions below:

1. What is a half-caste?
2. What is the poem about?
3. What is the significance of 'excuse me' in the first line?
4. Why does the writer use dialect/colloquial language?
5. What 'positive examples' of being half-caste are used?
6. What is significant about the form of the poem?
7. What is the significance of the ending?

### Half-Caste

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

Explain yuself  
wha yu mean  
when yu say half-caste  
yu mean when picasso  
mix red an green  
is a half-caste canvas/  
explain yuself  
wha u 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 dont want de sun pass  
ah rass/  
explain yuself  
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 yuself  
wha yu mean  
Ah listening to yu wid de keen  
half of mih ear  
Ah looking at u wid de keen  
half of mih eye  
and 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 come back tomorrow  
wid de whole of yu eye  
an de whole of yu ear  
and de whole of yu mind  
  
an I will tell yu  
de other half  
of my story

**DIP:** How does the poet use language and structure to explore their feelings about the term 'half-caste'? Consider the following:

1. Examples of 'half-caste' things
2. Colloquial language and dialect
3. Starting with 'excuse me'

*The poet starts by saying 'excuse me' for being 'half-caste'. This seems as if he is apologising for being mixed race. The use of sarcasm shows he is not really apologising. This suggests he is proud of who he is and shouldn't have to apologise for this.*

### Consolidate

- What is the message of 'Half-Caste'?
- Why might this surprise your grandparents?



## Lesson 13 – ‘No Problem’

**LI:** To understand and use key terms that help to describe and analyse language and structure.

Do now:

- What does the title of the poem suggest?
- What would it suggest if it were said sarcastically?
- What was the message in the poem Half Caste?

**DART:** Read this key context about the poet, Benjamin Zephaniah, and answer the questions below.

- Born in 1958 and raised in Handsworth, Birmingham, which he called the ‘Jamaican capital of Europe’.
- As a child, he suffered from abuse based on the racial stereotyping prevalent in the 1960s and 70s. He also suffered racial abuse on the terraces of his beloved Aston Villa football team. He was dyslexic and was sent to an approved school but left at 13 unable to read or write. He later spent some time in jail for burglary.
- In 2003, Zephaniah turned down an offer of an OBE (Order of the British Empire) medal, explaining, ‘I get angry when I hear that word "empire"; it reminds me of slavery, it reminds me of thousands of years of brutality’.
- He has been creating poetry since a young age, mostly for performance. Also a novelist and playwright, he was included in *The Times* list of Britain's top 50 post-war writers in 2008.
- He is now a prominent political activist, particularly in the fields of human and animal rights.

1. Where was Zephaniah born?
2. Why do you think it was known as the ‘Jamaican capital of Europe?’
3. How was Zephaniah’s childhood?
4. Why did he turn down an OBE?
5. How do Zephaniah’s experiences relate to John Agard’s?





**DART:** Read the poem 'No Problem' and annotate it to analyse the meanings within it. What is the poem about? Identify five lines that demonstrate this and explain why they demonstrate your ideas.

## No Problem

I am not de problem  
But I bare de brunt  
Of silly playground taunts  
An racist stunts,  
I am not de problem  
I am a born academic  
But dey got me on de run  
Now I am branded athletic,  
I am not de problem  
If yu give I a chance  
I can teach yu of Timbuktu  
I can do more dan dance,  
I am not de problem  
I greet yu wid a smile  
Yu put me in a pigeon hole  
But I a versatile.

These conditions may affect me  
As I get older,  
An I am positively sure  
I have no chips on me shoulders,  
Black is not de problem  
Mother country get it right,  
An just for de record,  
Sum of me best friends are white

Now, identify three important quotes from 'Half-Caste' (Lesson 12), and three from 'No Problem'.

- What is the message in 'No Problem'? What is the message in 'Half-Caste'?
- How does the context of each poem explain why the poets may have written poems with these messages? Identify at least two contextual points for each poem to support your answers.

**DIP:** Write at least two paragraphs to compare how conflict is shown in the poems 'Half-Caste' and 'No Problem'. Use the sentence stems below to help you.

*Hint:* Some people find it easier to write about two poems in one larger paragraph, while other people would prefer to write two shorter paragraphs addressing the same point and focus on one poem per paragraph. Either is fine, but you must make sure that whichever way you do it you compare the poems in relation to the same key point that you have raised.



## Lesson 14 – ‘Nothing’s Changed’ Part I

**LIs:** To explore the theme of identity.

To explore how texts reflect and refer to the context in which they were produced.

### Connect

- What was the apartheid?
- What country did it take place in?
- What do these images suggest about it?



**DART:** Read the information below, then answer these questions:

- What was the apartheid era in South Africa?
- Why did President de Klerk and Nelson Mandela win the Nobel Peace Prize?

### **Apartheid in South Africa**

Apartheid (“apartness” in the language of Afrikaans) was a system of legislation that upheld segregationist policies against non-white citizens of South Africa. After the National Party gained power in South Africa in 1948, its all-white government immediately began enforcing existing policies of racial segregation. Under apartheid, non-white South Africans (a majority of the population) would be forced to live in separate areas from whites and use separate public facilities. Contact between the two groups would be limited. Despite strong and consistent opposition to apartheid within and outside of South Africa, its laws remained in effect for the better part of 50 years. In 1991, the government of President F.W. de Klerk began to repeal most of the legislation that provided the basis for apartheid. President de Klerk and activist Nelson Mandela would later win the Nobel Peace Prize for their work creating a new constitution for South Africa.

Before reading the poem, read this contextual information about the author, Tatumkhulu Afrika.

This is an **autobiographical** poem. Tatumkhulu Afrika (1920-2002) lived in Cape Town's District 6, which was then a thriving mixed-race inner-city community. People of all colours and beliefs lived together peacefully, and Afrika said he felt 'at home' there.

In the 1960s, as part of its policy of **apartheid** the government declared District 6 a 'whites-only' area, and began to evacuate the population. Over a period of years, the entire area was razed to the ground. Most of it has never been built on.

The poem was written just after the official end of **apartheid**. It was a time of hope - Nelson Mandela had recently been released from prison, and the ANC was about to form the government of South Africa.



**DART:** Read the poem *Nothing's Changed* and then answer the following questions:

1. What is the poem about?
2. Where is it set?
3. Who is speaking?
4. Why has it been written?

Match these techniques to their definitions. Can you identify each of them in the poem? Annotate the poem and explain what you think the impact of this technique is on the reader.

Tone	System to divide what we write into separate parts
Juxtaposition	Attitude a writer takes toward a subject
Monosyllabic words	The repeating of words or phrases for emphasis
Onomatopoeia	Grouping together a series of ideas
Alliteration	Repetition of the same sound (often at start of words)
Listing	Words with one syllables
Repetition	A word that sounds like what it describes
Sentence structure	Contrasted objects close together for emphasis
Punctuation	The way sentences are constructed

### Nothing's Changed

Small round hard stones click  
under my heels,  
seeding grasses thrust  
bearded seeds  
into trouser cuffs, cans,  
trodden on, crunch  
in tall, purple-flowering,  
amiable weeds.

District Six.  
No board says it is:  
but my feet know,  
and my hands,  
and the skin about my bones,  
and the soft labouring of my lungs,  
and the hot, white, inwards turning  
anger of my eyes.

Brash with glass,  
name flaring like a flag,  
it squats  
in the grass and weeds,  
incipient Port Jackson trees:  
new, up-market, haute cuisine,  
guard at the gatepost,  
whites only inn.

No sign says it is:  
but we know where we belong.

I press my nose  
to the clear panes, know,  
before I see them, there will be  
crushed ice white glass,  
linen falls,  
the single rose.

Down the road,  
working man's cafe sells  
bunny chows.  
Take it with you, eat  
it at a plastic table's top,  
wipe your fingers on your jeans,  
spit a little on the floor:  
it's in the bone.

I back from the  
glass,  
boy again,  
leaving small mean O  
of small mean mouth.  
Hands burn  
for a stone, a bomb,  
to shiver down the glass.  
Nothing's changed.

**DIP:** How does the poet communicate their message in the poem 'Nothing's Changed'? Think about:

- What the poet is trying to say.
- How they use poetic techniques to achieve this. (Use at least three of the subject terms we have studied today.)

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## Lesson 15 – 'Nothing's Changed' Part II

**LI:** To show understanding of explicit and implicit information.

Do now:

- Where is the poem 'Nothing's Changed' set?
- When was it written?
- Why was it written?
- 

**DART:** Read the poem 'First they came...' by Martin Niemöller, then answer the questions below:

1. Why does the speaker stay quiet for so long?
2. What happens at the end?
3. What is the message in the poem?
4. How does it link to everything we have studied this half-term?

### First they came...

First they came for the Communists	Because I was not a trade unionist
And I did not speak out	Then they came for the Jews
Because I was not a Communist	And I did not speak out
Then they came for the Socialists	Because I was not a Jew
And I did not speak out	Then they came for me
Because I was not a Socialist	And there was no one left
Then they came for the trade unionists	To speak out for me
And I did not speak out	

Watch these two videos. As you do, make a note: what do they teach you about the role discrimination plays in society?

Oprah Winfrey Eye Colour Experiment: <https://www.youtube.com/watch?v=0YOTxammRTw>



*Oprah divided her audience in to two groups: those with blue/green eyes and those with brown.*

*Those with brown eyes skipped the queue, were served refreshments and were treated preferentially by staff.*

Stanford Prison Experiment: <https://www.youtube.com/watch?v=IRR7CwdHxUE>

*A group of students were divided into two. One group of students got to play the role of prison officers while the other group played the role of prisoners*

*What do you think happened?*

**DIP:** Why do you think discrimination and prejudice exist in the world? Are they inevitable?

Use examples we have studied this half-term to support your answer. You should write at least three paragraphs.

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## Lesson 16 – ‘Dear Hearing World’

**LI:** To make relevant links between texts and how they link identity to place.

Do now:

- What does identity mean?
- How many categories of identity can you name?
- What identities have we studied this half-term?
- Write down five things you consider important to your identity.
- How many of these are linked to a specific place?
- Why are these features important to your identity?

**DART:** Read the poem ‘Dear Hearing World’ by Raymond Antrobus, starting on page 45, and then answer the following questions:

1. How many different references to hearing or deafness does the poet make?
2. What is the message of the poem?
3. Does this change your views on identity and place?

Now, consider the statement below. Do you agree or disagree? What would the poets we have studied this half-term think about this?

Your identity has nothing to do with the town or country or continent you come from. Being British, European, Asian or African makes no difference to who you are.



### Dear Hearing World

I have left Earth in search of sounder orbits, a solar system where the space between a star and a planet isn't empty. I have left a white beard of noise in my place and many of you won't know the difference. We are indeed the same volume, all of us eventually fade. I have left Earth in search of an audible God. I do not trust the sound of yours. You would not recognise my grandmother's Hallelujah if she had to sign it, you would have made her sit on her hands and put a ruler in her mouth as if measuring her distance from holy. Take your God back, though his songs are beautiful, they are not loud enough. I want the fate of Lazarus for every deaf school you've closed, every deaf child whose confidence has gone to a silent grave, every BSL user who has seen the annihilation of their language, I want these ghosts to haunt your tongue-tied hands. I have left Earth, I am equal parts sick of your "oh, I'm hard of hearing too" just because you've been on an airplane or suffered head colds. Your voice has always been the loudest sound in a room. I call you out for refusing to acknowledge sign language in classrooms, for assessing deaf students on what they can't say instead of what they can, we did not ask to be a part of the hearing world, I can't hear my joints crack but I can feel them. I am sick of sounding out your rules – you tell me I breathe too loud, and it's rude to make noise when I eat. Sent me to speech therapists, said I was speaking a language of holes, I was pronouncing what I heard but your judgment made my syllables disappear, your magic master trick hearing world – drowning out the quiet, bursting all speech bubbles in my graphic childhood, you are glad to benefit from audio supremacy, I tried, hearing people, I tried to love you, but you laughed at my deaf grammar, I used commas not full stops because everything I said kept running away, I mulled over long paragraphs because I didn't know what a "natural break" sounded like, you erased what could have always been poetry (strike that out). You erased what could have always been poetry. You taught me I was inferior to standard English expression, I was a broken speaker, you were never a broken interpreter, taught me my speech was dry for someone who should sound like they're under water. It took years to talk with a straight spine and mute red marks on the coursework you assigned.

Deaf voices go missing like sound in space and I have left earth to find them.

**DIP:** Write a poem in the style of Antrobus about your identity, identities we have studied this half-term, or any other issues to do with prejudice or discrimination.

Raymond Antrobus wrote to the 'hearing world' to put forward his ideas about the marginalisation of deaf people. Who would you like to write to? What would you like to write about?

Your poem should start with 'Dear...', but the rest is up to you.

You could address your poem to adults, parents, teachers, a particular group, people who are different to you in some way – just make sure all of your language is appropriate.

#### Consolidate

- What is the most important thing you have learnt this half-term?
- Has anything surprised you? Why?





Attainment Band	Culture and Identity
Yellow Plus	<ul style="list-style-type: none"><li>You use inference, context, and genre to understand the holistic or underlying meaning of the text, exploring different interpretations or different layers of meaning within it.</li><li>You make judicious and focussed use of textual evidence to develop analytical, authentic, and thoughtful responses to the text.</li><li>You explain the inextricable link between authorial intent and the impact on the reader, fully considering why the writer made particular choices.</li><li>Your critical judgements fully explore how specific elements of a text reflect authorial intent, explicitly and directly explaining why they are effective in fulfilling their aims.</li><li>You explain why the author has used a range of devices and what they sought to achieve.</li></ul>
Yellow	<ul style="list-style-type: none"><li>You demonstrate a thorough understanding of texts by drawing inferences and fully exploring implicit meaning.</li><li>Your responses demonstrate originality and are enhanced by carefully chosen evidence from the text.</li><li>Your explanation and analysis show a well-developed understanding of authorial intent, the impact on the reader, and the link between the two.</li><li>You make interesting and perceptive critical judgements directly supported by carefully chosen, relevant and focussed (word-level) evidence from the text.</li><li>You explain the effect of a range of devices.</li></ul>
Blue	<ul style="list-style-type: none"><li>Your understanding of a text goes beyond what is literally on the page to consider implicit meaning, the conventions of genre and the influence of context.</li><li>Your responses to the text are detailed, sometimes original, and supported with relevant (word-level) evidence.</li><li>You give detailed explanation and analysis beginning to explore the deliberate impact of the writer's choices on the reader.</li><li>You make critical judgements that are clearly supported and explained with relevant evidence from the text, explaining why you have reached that judgement.</li><li>You explain the effect of simple devices.</li></ul>
Green	<ul style="list-style-type: none"><li>Your understanding of a text is more nuanced and includes a basic sense of genre and the context in which it was written.</li><li>Your responses to the text are valid, and you attempt to support and explain them with relevant evidence from the text.</li><li>Your explanation and analysis are more developed, referring to the impact or effect on the reader.</li><li>You make simple judgements and support them with relevant evidence from the text, starting to consider why you have reached that judgement.</li><li>You identify and label a range of devices.</li></ul>
White	<ul style="list-style-type: none"><li>Your explanations of the text are simple, identifying explicit meaning.</li><li>Your responses to the text are simple but valid with some relevant reference to the text.</li><li>Your answers include a basic attempt to explain the relevance of basic points.</li><li>You make basic judgements and attempt to support them with relevant evidence from the text.</li><li>You identify and label simple language devices.</li></ul>