



Aspire Achieve Thrive

**Spring Term  
(Half Term 3 and 4)**

**English**

***Poetry***

**+ *Non-fiction***

**Year 11**

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

**Tutor:** \_\_\_\_\_

### Year 11 Homework Timetable

<b>Monday</b>	Ebacc Option D Task 1	Option C Task 1	Option A Task 1	
<b>Tuesday</b>	English Essay Question	Tassomai Daily Goal 1	Option B Task 1	
<b>Wednesday</b>	Sparx	Science Task 1	Option C Task 2	
<b>Thursday</b>	Ebacc Option D Task 2	Tassomai Daily Goal 2	Option B Task 2	
<b>Friday</b>	Sparx	Science Task 2	English Task 2	Option A Task 2

Block A	Block B	Block C	Block D
Art Dance Drama Media Studies Music Photography	Business Studies Child Development Catering Computer Science Drama Health & Social Care IT Media Studies Sociology Sport	Art Business Studies Geography Health & Social Care History Catering Photography Sport Travel & Tourism	French Geography History

**Tassomai - 2 Daily Goals per week**  
**Sparx - 4 tasks of Sparx per week**

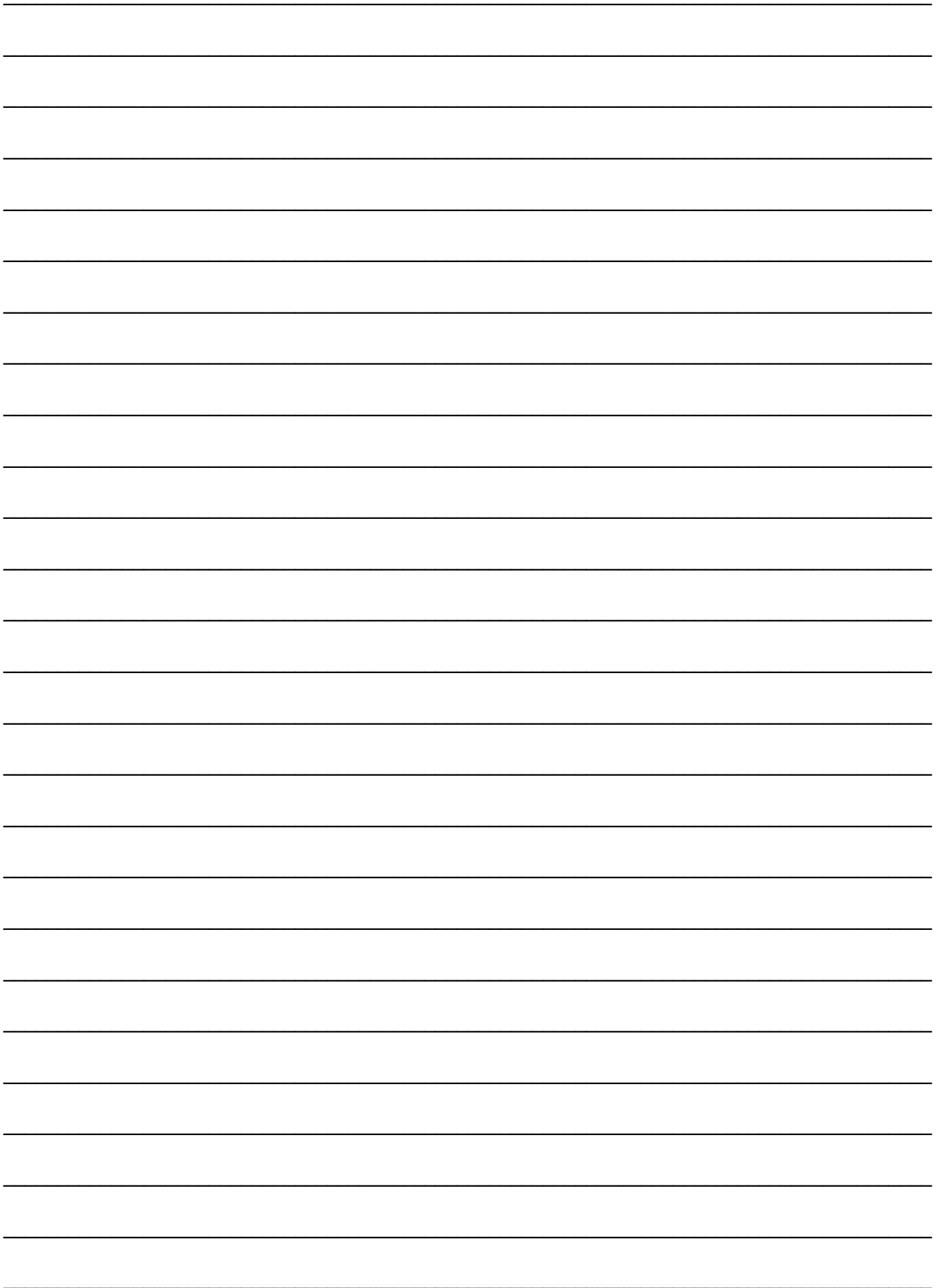
## Year 11 - Homework plan English

Week / Date	Essay Question	Homework Task
<b>Week 1</b>	How does the writer use language here to convey his anger?	Cornell Notes: <i>Charge of the Light Brigade</i> - context
<b>Week 2</b>	How does the writer use the <b>structure</b> of the poem for effect?	Revision card: list three language devices and explain their meanings.
<b>Week 3</b>	How does the writer use language here to convey the reality of war?	Cornell Notes: <i>Remains</i> - context
<b>Week 4</b>	In War Photographer, how does the writer convey the War Photographer's feelings?	Revision card: list three structural devices with examples.
<b>Week 5</b>	How does the poet <b>structure</b> the poem to convey their message?	Cornell Notes: <i>Kamikaze</i> - context
<b>Week 6</b>	Consider how the realities of war are conveyed in 'Remains' and ONE other poem.	Revision card: List three poetic forms and explain the features of each.
<b>Week 7</b>	Newspaper article: 'I can't understand why we have pets: they're expensive, time consuming and children easily get tired of them.'	Cornell Notes: Theme of Poverty in ACC
<b>Week 8</b>	Speech: 'Energy drinks are essentially toxic! The sugar and caffeine are harmful and addictive - they should be banned.'	Revision card: Three quotes from Lady Macbeth.
<b>Week 9</b>	Letter: 'Misunderstood and unappreciated, tattoos are a beautiful art form.'	Cornell Notes: Theme of Kingship in Macbeth
<b>Week 10</b>	Web article: 'Music festivals are overrated: they're expensive, overcrowded and cause chaos for locals.'	Revision card: Three quotes from Scrooge.
<b>Week 11</b>	Speech: 'Teenagers need more sleep than adults. Schools should start later to compensate for this.'	Cornell Notes: Misogyny in AIC
<b>Week 12</b>	Newspaper Article: 'Computer games encourage laziness and are a waste of time.'	Revision card: Three quotes from Eric Birling.

Week 1					
<b>Ozymandias by Percy Bysshe Shelley</b> Themes: Power of Nature, Decay, Pride		<b>London by William Blake</b> Themes: Power, Inequality, Loss, Anger		<b>Extract from <i>The Prelude</i> by William Wordsworth</b> Themes: Power of Nature, Fear, Childhood	
<b>Content</b> - The narrator meets a traveller who tells him about a decayed statue that he saw in a desert.	<b>Context</b> - Shelley was a Romantic poet. They were interested in emotion and the power of nature.	<b>Content</b> - The narrator walks around London and he is saddened by the sights and sounds of poverty.	<b>Context</b> - The poem was published in 1794, a time of great poverty in many parts of London.	<b>Content</b> - Poem narrating the experience of stealing a boat and feeling afraid of the power of nature.	<b>Context</b> - Wordsworth was a Romantic poet. They were interested in emotion and the power of nature.
<b>Language</b> - 'The lone and level sands stretch far away.:' the desert is vast, lonely, and lasts far longer than a statue.	<b>Form and Structure</b> - A sonnet (14 lines).	<b>Language</b> - 'mind-forged manacles': they are trapped in poverty by the inequality of social expectations.	<b>Form and Structure</b> - A dramatic monologue, there is a first-person narrator ('I').	<b>Language</b> - 'One summer evening (led by her)': 'her' might be nature personified – this shows his love for nature.	<b>Form and Structure</b> - First person narrative – creates a sense that it is a personal poem.
Week 2					
<b><i>My Last Duchess</i> by Robert Browning</b> Themes: Power, Pride, Control, Jealousy, Status		<b><i>Charge of the Light Brigade</i> by Alfred, Lord Tennyson</b> Themes: Conflict, Suffering, Reality of War, Patriotism		<b><i>Exposure</i> by Wilfred Owen</b> Themes: Conflict, Suffering, Nature, Reality of War	
<b>Content</b> - Narrator, a Duke, discussing a portrait of his late wife and the suspicious circumstances of her death.	<b>Context</b> - Browning may have been inspired by the story of an Italian Duke who was rumoured to have poisoned his wife.	<b>Content</b> - Describes a cavalry charge into a long valley. It is a celebration of the men's courage and Patriotism.	<b>Context</b> - Published six weeks after a disastrous battle against the Russians in the (unpopular) Crimean War.	<b>Content</b> - Speaker describes war as a battle against the weather and mud - a conflict between man and nature.	<b>Context</b> - Owen was a soldier and died in WW1. Of his work, Owen said: "My theme is war and the pity of war".
<b>Language</b> - 'Will't please you sit and look at her?' rhetorical question to his visitor shows obsession with power.	<b>Form and Structure</b> - Dramatic Monologue, in iambic pentameter.	<b>Language</b> - 'jaws of Death' and "mouth of Hell": metaphor presents war as an animal that consumes its victims.	<b>Form and Structure</b> - This is a ballad, a form of poetry to remember historical events - we should remember them.	<b>Language</b> - 'Repetition of pronouns 'we' and 'our' – conveys togetherness and collective suffering of soldiers.	<b>Form and Structure</b> Repetition of "but nothing happens" creates a circular structure of never ending suffering.
Week 3					
<b><i>Storm on the Island</i> by Seamus Heaney</b> Themes: Power of Nature, Fear		<b><i>Bayonet Charge</i> by Ted Hughes</b> Themes: Conflict, Power, Reality of War, Nature, Bravery		<b><i>Remains</i> by Simon Armitage</b> Themes: Conflict, Suffering, Reality of War	
<b>Content</b> - The narrator describes how a rural island community prepared for a coming storm.	<b>Context</b> - Seamus Heaney was Northern Irish. This poem was published at the start of 'The Troubles' in Northern Ireland.	<b>Content</b> - Describes the terrifying experience of 'going over the top' of the trenches in WW1.	<b>Context</b> - Published in 1957, but set in WW1 - he may have wished to draw attention to the hardships of trench warfare.	<b>Content</b> - Speaker is a soldier and describes shooting a looter dead in Iraq and how it has affected him.	<b>Context</b> - Written to coincide with a TV documentary about those returning from war with PTSD.
<b>Language</b> - 'Violent verbs are used to describe the storm: 'pummels', 'exploding', 'spits' - reinforces the metaphor of war.	<b>Form and Structure</b> - Written in blank verse and with lots of enjambment: this creates a conversational tone.	<b>Language</b> - "cold clockwork of the stars and nations": the soldiers are part of a cold and uncaring machine of war.	<b>Form and Structure</b> - The poem starts 'in media res': in the middle of the action, to convey shock and pace.	<b>Language</b> - Repetition of 'Probably armed, Possibly not' conveys guilt and bitterness.	<b>Form and Structure</b> - Monologue, told in the present tense to convey a flashback.

Week 4					
<b>Poppies by Jane Weir</b> Themes: Power of Nature, Decay, Pride		<b>War Photographer by Carol Ann Duffy</b> Themes: Power, Inequality, Loss, Anger		<b>Tissue by Imtiaz Dharker</b> Themes: Power of Nature, Control, Identity	
<b>Content</b> - An alternative interpretation of bravery in conflict - POV is the mother who is left behind.	<b>Context</b> - Time is deliberately ambiguous to give the poem a timeless relevance to all mothers and families.	<b>Content</b> - Tells the story of a war photographer developing photos at home, remembering the horror of war.	<b>Context</b> - Duffy was inspired to write this poem by her friendship with a war photographer.	<b>Content</b> - The poet explores the paradox that although paper is fragile and temporary, we allow it to control our lives.	<b>Context</b> - 'Tissue' is taken from a 2006 collection of poems entitled 'The Terrorist at My Table'.
<b>Language</b> - "I was brave, as I walked with you, to the front door": different perspective of bravery in conflict.	<b>Form and Structure</b> - Strong sense of form despite the free verse, stream of consciousness addressing her son directly.	<b>Language</b> - "All flesh is grass": Biblical reference that means all human life is temporary – we all die eventually.	<b>Form and Structure</b> - Rhyme reinforces the idea that he is trying to bring order to a chaotic world.	<b>Language</b> - 'might fly our lives like paper kites': this simile suggests that we are controlled by paper.	<b>Form and Structure</b> - The lack of rhythm or rhyme creates an effect of freedom and openness.
Week 5					
<b>The Emigree by Carol Rumens</b> Themes: Conflict, Power, Identity, Protest, Bravery, Childhood		<b>Checking Out Me History by John Agard</b> Themes: Power, Protest, Identity, Childhood		<b>Kamikaze by Beatrice Garland</b> Themes: Conflict, Power, Patriotism, Shame, Nature, Childhood	
<b>Content</b> - The speaker describes her memories of a home city that she was forced to flee.	<b>Context</b> - The home country of the speaker is not revealed – this ambiguity gives the poem a timeless relevance.	<b>Content</b> - Represents the voice of a black man who is frustrated by the Eurocentric history curriculum in the UK.	<b>Context</b> - John Agard was born in the Caribbean and moved to the UK in the 1970s: his poetry challenges racism and prejudice	<b>Content</b> - A kamikaze pilot's journey towards battle, his decision to return, and how he is shunned when he returns.	<b>Context</b> - In WW2,, Japanese Kamikaze pilots would fly into targets such as ships. It brought deep shame to fail in this.
<b>Language</b> - "I am branded by an impression of sunlight": imagery of light - it will stay with her forever.	<b>Form and Structure</b> - First person POV. The last line of each stanza is the same (epistrophe): "sunlight".	<b>Language</b> - "I carving out me identity": metaphor for the painful struggle to be heard, and to find his identity.	<b>Form and Structure</b> - Dramatic monologue, with a dual structure.	<b>Language</b> - "they treated him as though he no longer existed": cruel irony – he chose life but now has no real life.	<b>Form and Structure</b> - Speaker is 3rd person, showing the distance between her, her father, and society's rejection.
Week 6					
<b>Language for comparison -</b>		<b>Poetic Techniques</b>			
<b>When poems have similarities</b> - Similarly, ... Both poems convey... Both poets explore / present... This idea is also explored in... In a similar way, ... Likewise, ...	<b>Evaluative Language to know:</b> significantly, interestingly, essentially, critically, notably, effectively, fundamentally, deliberately...	<b>Metaphor</b> – comparing one thing to another <b>Simile</b> – comparing two things with 'like' or 'as' <b>Personification</b> – giving human qualities to the nonhuman <b>Imagery</b> – language that makes us imagine a sight (visual), sound (aural), touch (tactile), smell or taste. <b>Tone</b> – the mood or feeling created in a poem. <b>Pathetic Fallacy</b> – giving emotion to weather in order to create a mood within a text. <b>Irony</b> – language that says one thing but implies the opposite eg. sarcasm. <b>Colloquial Language</b> – informal language, usually creates a conversational tone or authentic voice. <b>Onomatopoeia</b> – language that sounds like its meaning. <b>Alliteration</b> – words that are close together start with the same letter or sound. <b>Polysyllables</b> – short burst of sound: t, k, p, d, g, or b sound.		<b>Stanza</b> – a group of lines in a poem. <b>Repetition</b> – repeated words or phrases <b>Enjambment</b> – a sentence or phrase that runs onto the next line. <b>Caesura</b> – using punctuation to create pauses or stops. <b>Juxtaposition</b> – contrasting things placed side by side. <b>Anaphora</b> – when the first word of a stanza is the same across different stanzas. <b>Volta</b> – a turning point in a poem.	
<b>When poems have differences</b> - Although... Whereas... Whilst... In contrast, ... Conversely, ... On the other hand, ... On the contrary, ...				<b>Speaker</b> – the narrator, or person in the poem. <b>Free verse</b> – poetry that doesn't rhyme. <b>Blank verse</b> – poem in iambic pentameter, but with no rhyme. <b>Sonnet</b> – poem of 14 lines with clear rhyme scheme. <b>Rhyming couplet</b> – a pair of rhyming lines next to each other. <b>Meter</b> – arrangement of stressed/unstressed syllables. <b>Monologue</b> – one person speaking for a long time	





Date.....

Week 2 Question: How does the writer use the **structure** of the poem for effect?

<p><b>I</b>          Half a league, half a league,          Half a league onward,          All in the valley of Death              Rode the six hundred.          "Forward, the Light Brigade!          Charge for the guns!" he said.          Into the valley of Death              Rode the six hundred.</p> <p><b>II</b>          "Forward, the Light Brigade!"          Was there a man dismayed?          Not though the soldier knew              Someone had blundered.          Theirs not to make reply,          Theirs not to reason why,          Theirs but to do and die.          Into the valley of Death              Rode the six hundred.</p> <p><b>III</b>          Cannon to right of them,          Cannon to left of them,          Cannon in front of them              Volleyed and thundered;          Stormed at with shot and shell,          Boldly they rode and well,          Into the jaws of Death,          Into the mouth of hell              Rode the six hundred.</p>	<p><b>IV</b>          Flashed all their sabres bare,          Flashed as they turned in air          Sabring the gunners there,          Charging an army, while              All the world wondered.          Plunged in the battery-smoke          Right through the line they broke;          Cossack and Russian          Reeled from the sabre stroke              Shattered and sundered.          Then they rode back, but not              Not the six hundred.</p> <p><b>V</b>          Cannon to right of them,          Cannon to left of them,          Cannon behind them              Volleyed and thundered;          Stormed at with shot and shell,          While horse and hero fell.          They that had fought so well          Came through the jaws of Death,          Back from the mouth of hell,          All that was left of them,              Left of six hundred.</p> <p><b>VI</b>          When can their glory fade?          O the wild charge they made!              All the world wondered.          Honour the charge they made!          Honour the Light Brigade,              Noble six hundred!</p>
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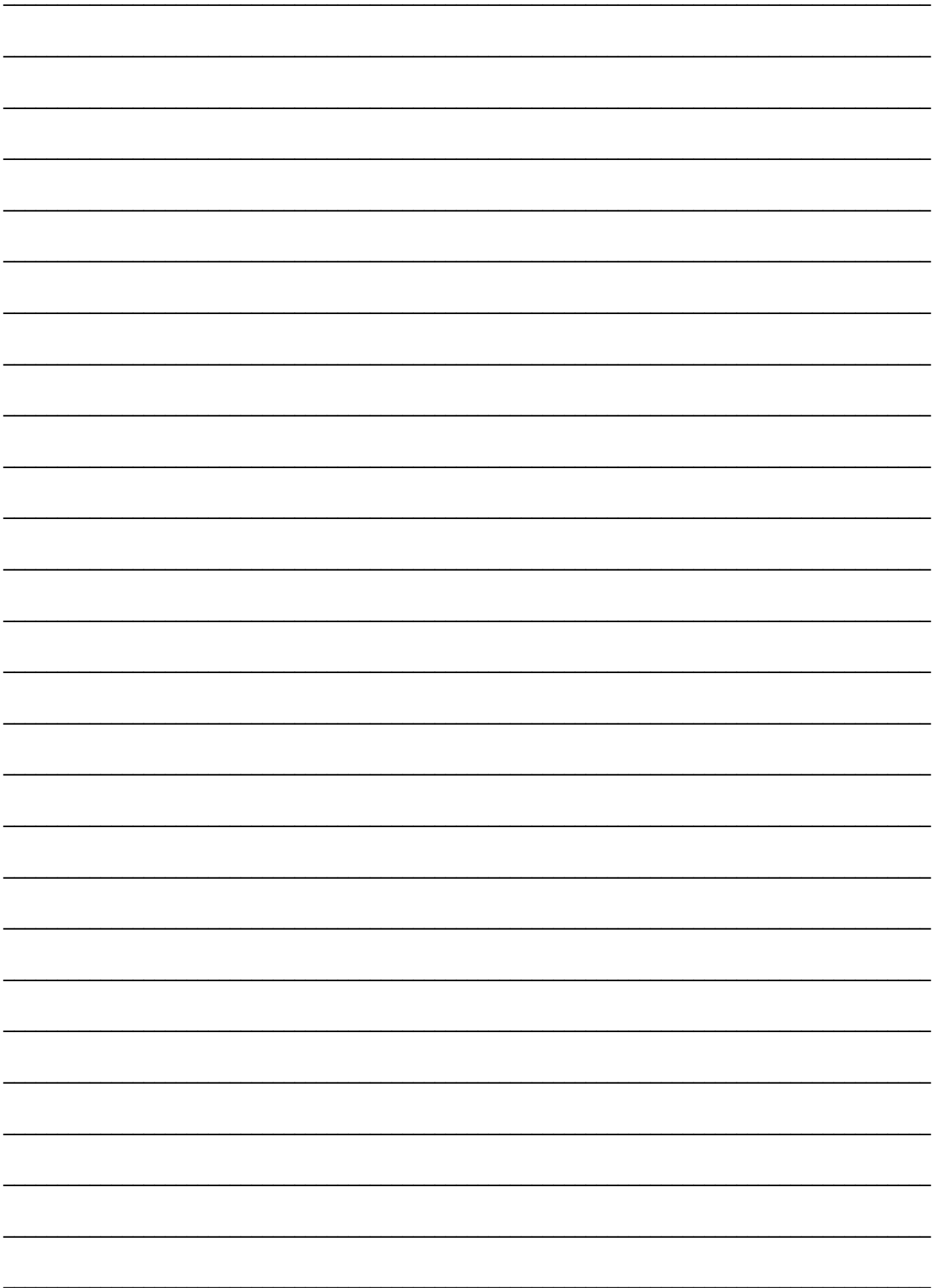
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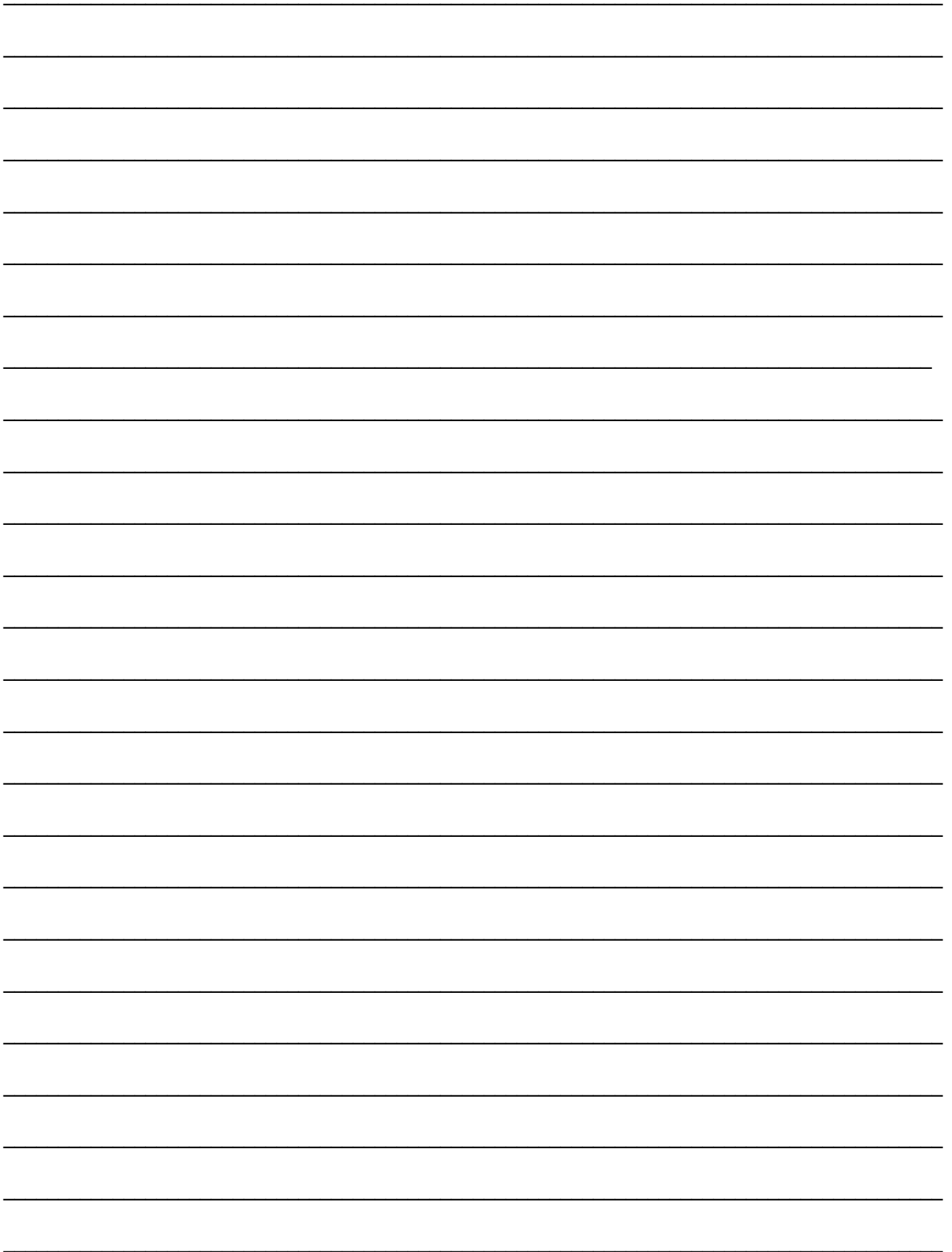


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Date.....

**Week 4 Question:** In War Photographer, how does the writer convey the War Photographer's feelings?

In his dark room he is finally alone  
with spools of suffering set out in ordered rows.  
The only light is red and softly glows,  
as though this were a church and he  
a priest preparing to intone a Mass.  
Belfast. Beirut. Phnom Penh. All flesh is grass.

He has a job to do. Solutions slop in trays  
beneath his hands, which did not tremble then  
though seem to now. Rural England. Home again  
to ordinary pain which simple weather can dispel,  
to fields which don't explode beneath the feet  
of running children in a nightmare heat.

Something is happening. A stranger's features  
faintly start to twist before his eyes,  
a half-formed ghost. He remembers the cries  
of this man's wife, how he sought approval  
without words to do what someone must  
and how the blood stained into foreign dust.

A hundred agonies in black and white  
from which his editor will pick out five or six  
for Sunday's supplement. The reader's eyeballs prick  
with tears between the bath and pre-lunch beers.  
From the aeroplane he stares impassively at where  
he earns his living and they do not care.

**Answer:-**

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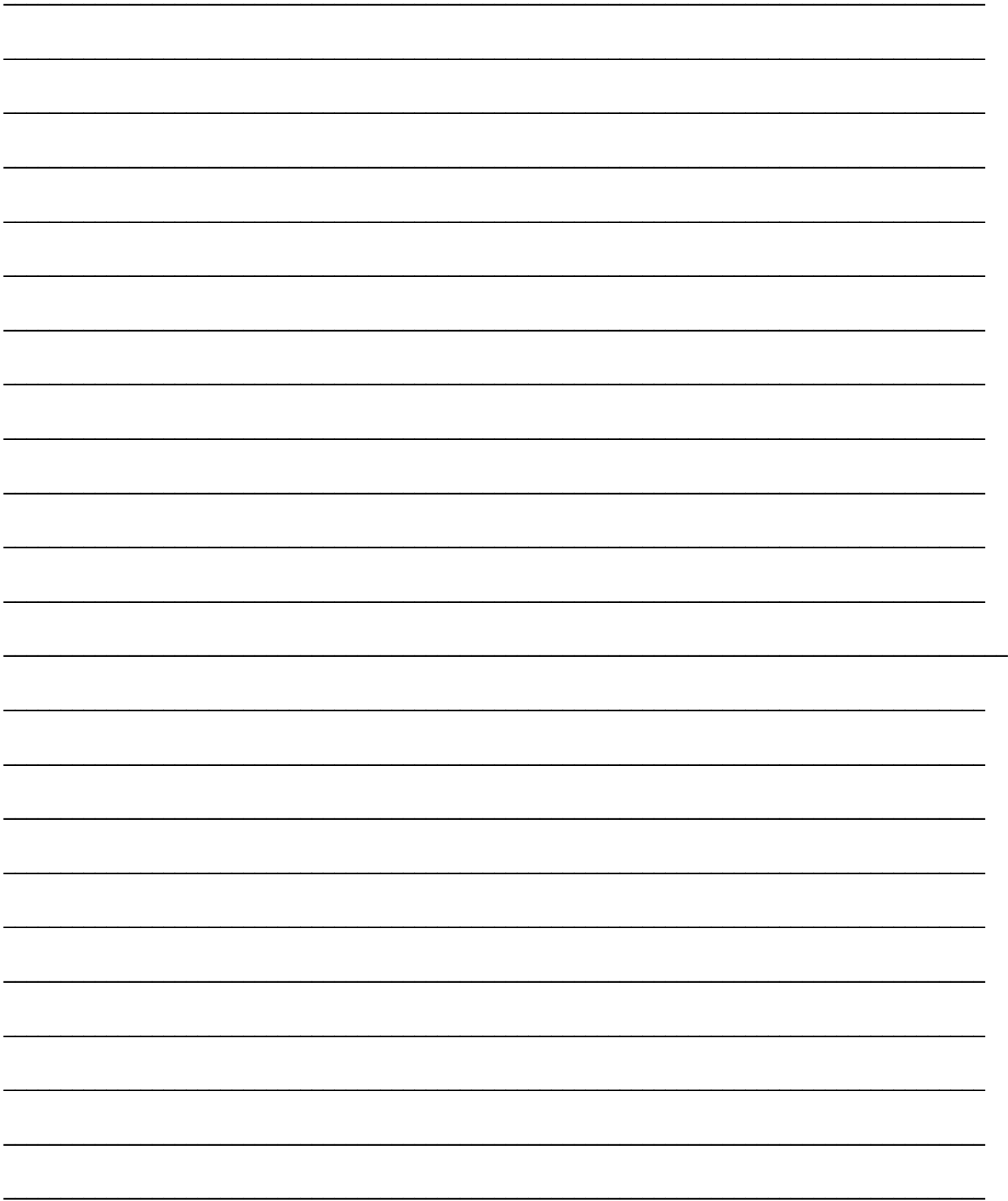
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Date.....

Week 5 Question: How does the poet **structure** the poem to convey their message?

**The Emigree**

There once was a country... I left it as a child  
but my memory of it is sunlight-clear  
for it seems I never saw it in that November  
which, I am told, comes to the mildest city.  
The worst news I receive of it cannot break  
my original view, the bright, filled paperweight.  
It may be at war, it may be sick with tyrants,  
but I am branded by an impression of sunlight.

The white streets of that city, the graceful slopes  
glow even clearer as time rolls its tanks  
and the frontiers rise between us, close like waves.  
That child's vocabulary I carried here  
like a hollow doll, opens and spills a grammar.  
Soon I shall have every coloured molecule of it.  
It may by now be a lie, banned by the state  
but I can't get it off my tongue. It tastes of sunlight.

I have no passport, there's no way back at all  
but my city comes to me in its own white plane.  
It lies down in front of me, docile as paper;  
I comb its hair and love its shining eyes.  
My city takes me dancing through the city  
of walls. They accuse me of absence, they circle me.  
They accuse me of being dark in their free city.  
My city hides behind me. They mutter death,  
and my shadow falls as evidence of sunlight.

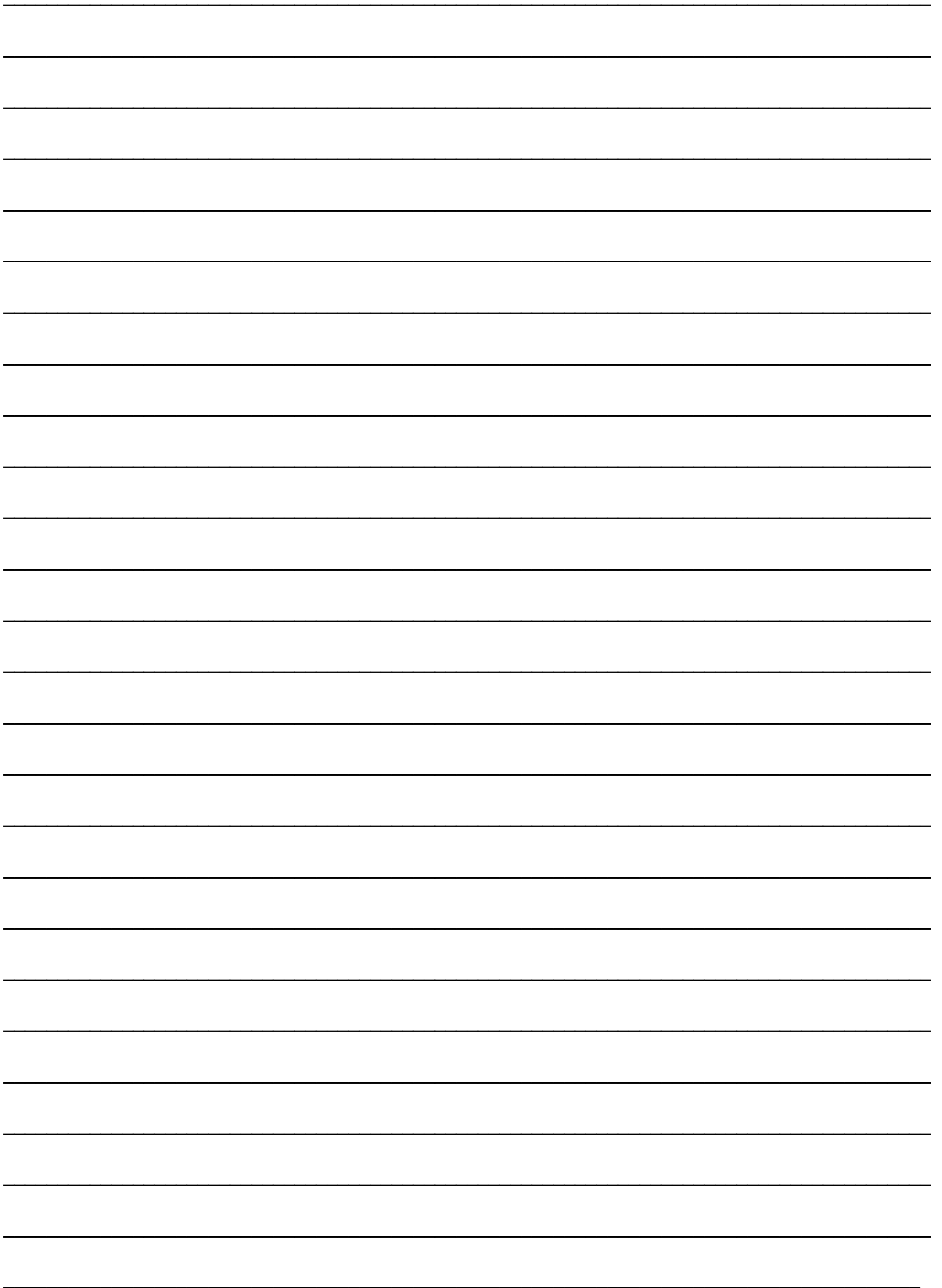
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Date.....

Week 6 Question: Consider how the realities of war are conveyed in 'Remains' and ONE other poem.

## Remains

On another occasion, we got sent out  
to tackle looters raiding a bank.  
And one of them legs it up the road,  
probably armed, possibly not.  
Well myself and somebody else and somebody else  
are all of the same mind,  
so all three of us open fire.  
Three of a kind all letting fly, and I swear  
I see every round as it rips through his life –  
I see broad daylight on the other side.  
So we've hit this looter a dozen times  
and he's there on the ground, sort of inside out,  
pain itself, the image of agony.  
One of my mates goes by  
and tosses his guts back into his body.  
Then he's carted off in the back of a lorry.  
End of story, except not really.  
His blood-shadow stays on the street, and out on patrol  
I walk right over it week after week.  
Then I'm home on leave. But I blink  
and he bursts again through the doors of the bank.  
Sleep, and he's probably armed, and possibly not.  
Dream, and he's torn apart by a dozen rounds.  
And the drink and the drugs won't flush him out –  
he's here in my head when I close my eyes,  
dug in behind enemy lines,  
not left for dead in some distant, sun-stunned, sand-smothered land  
or six-feet-under in desert sand,  
but near to the knuckle, here and now,  
his bloody life in my bloody hands.

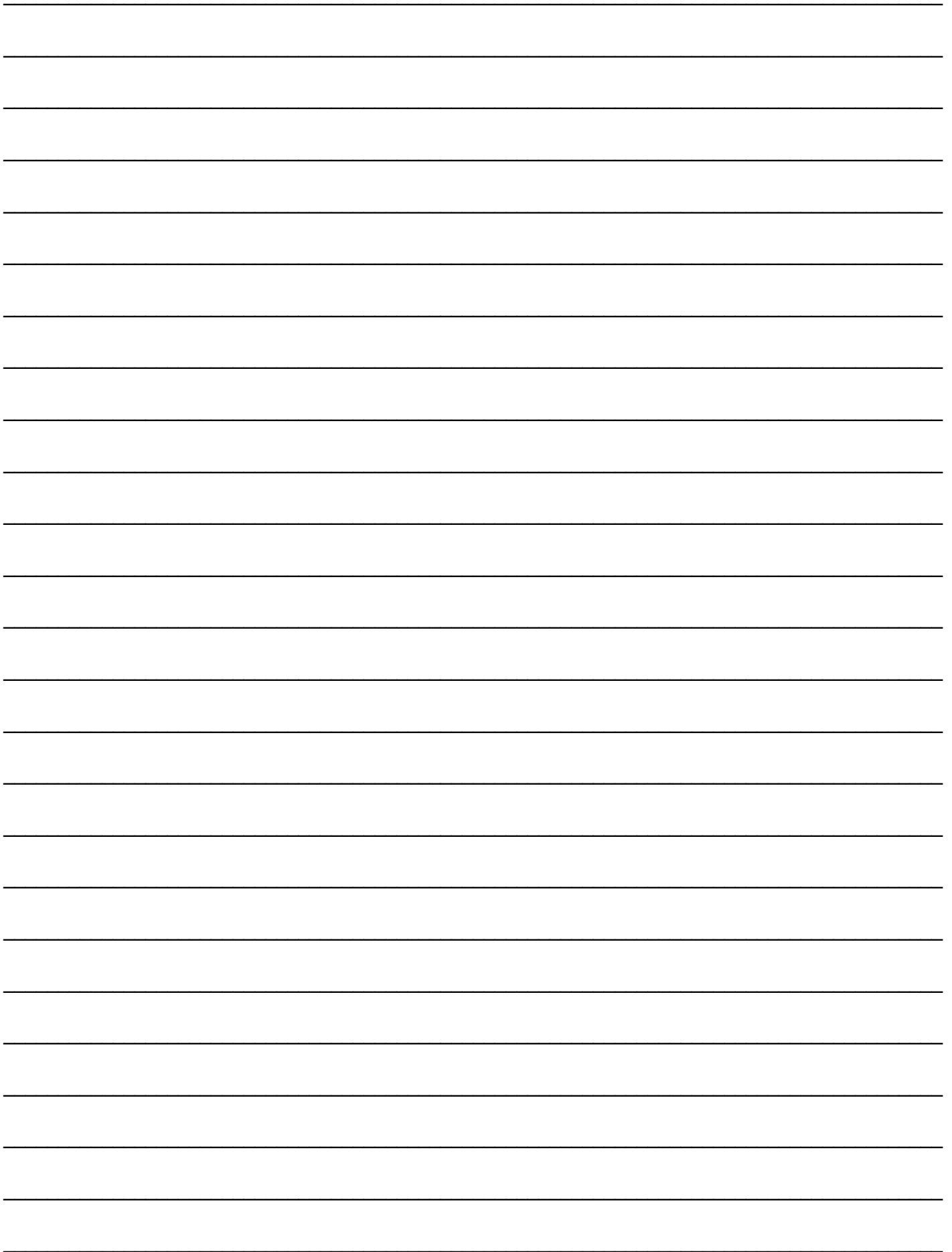
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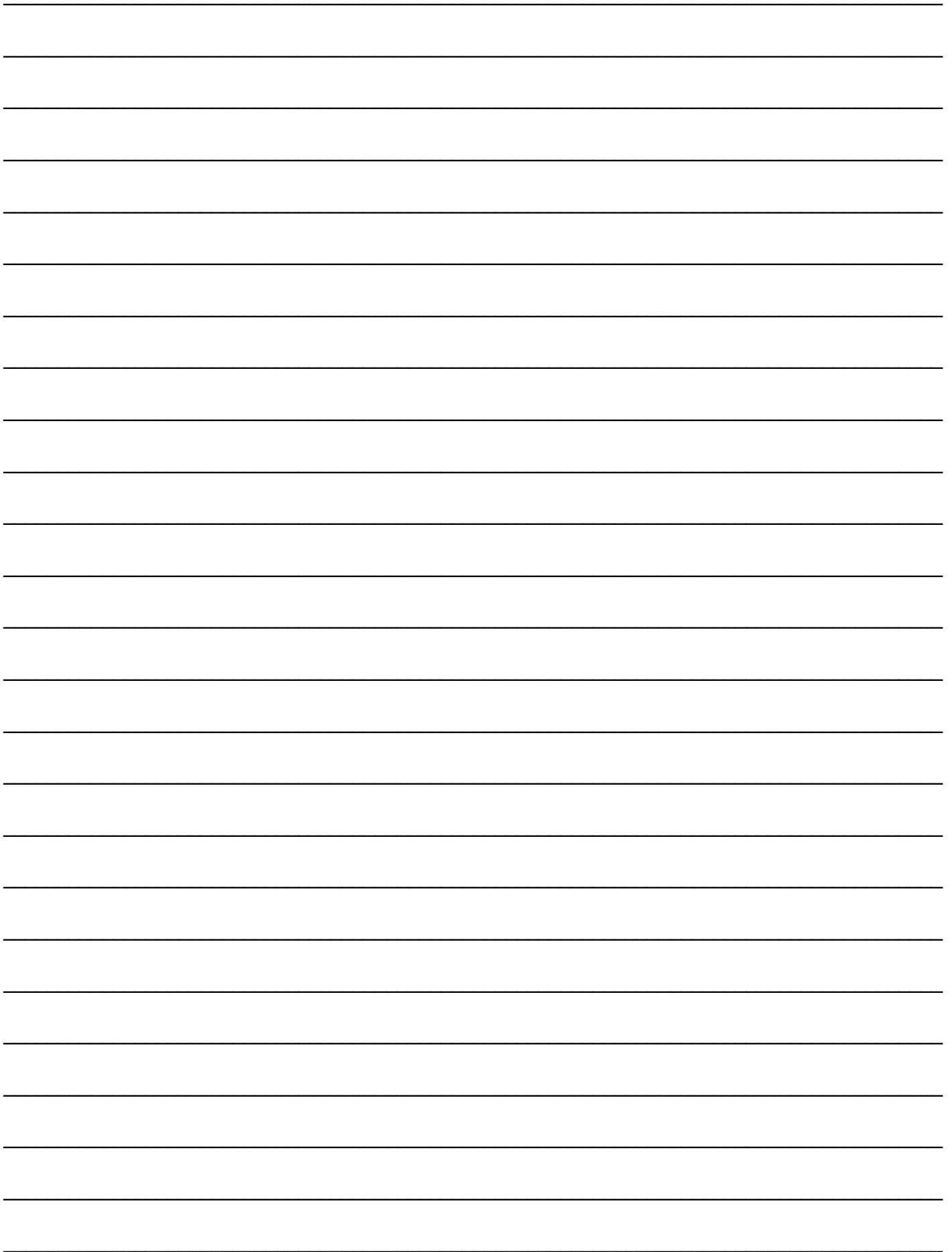
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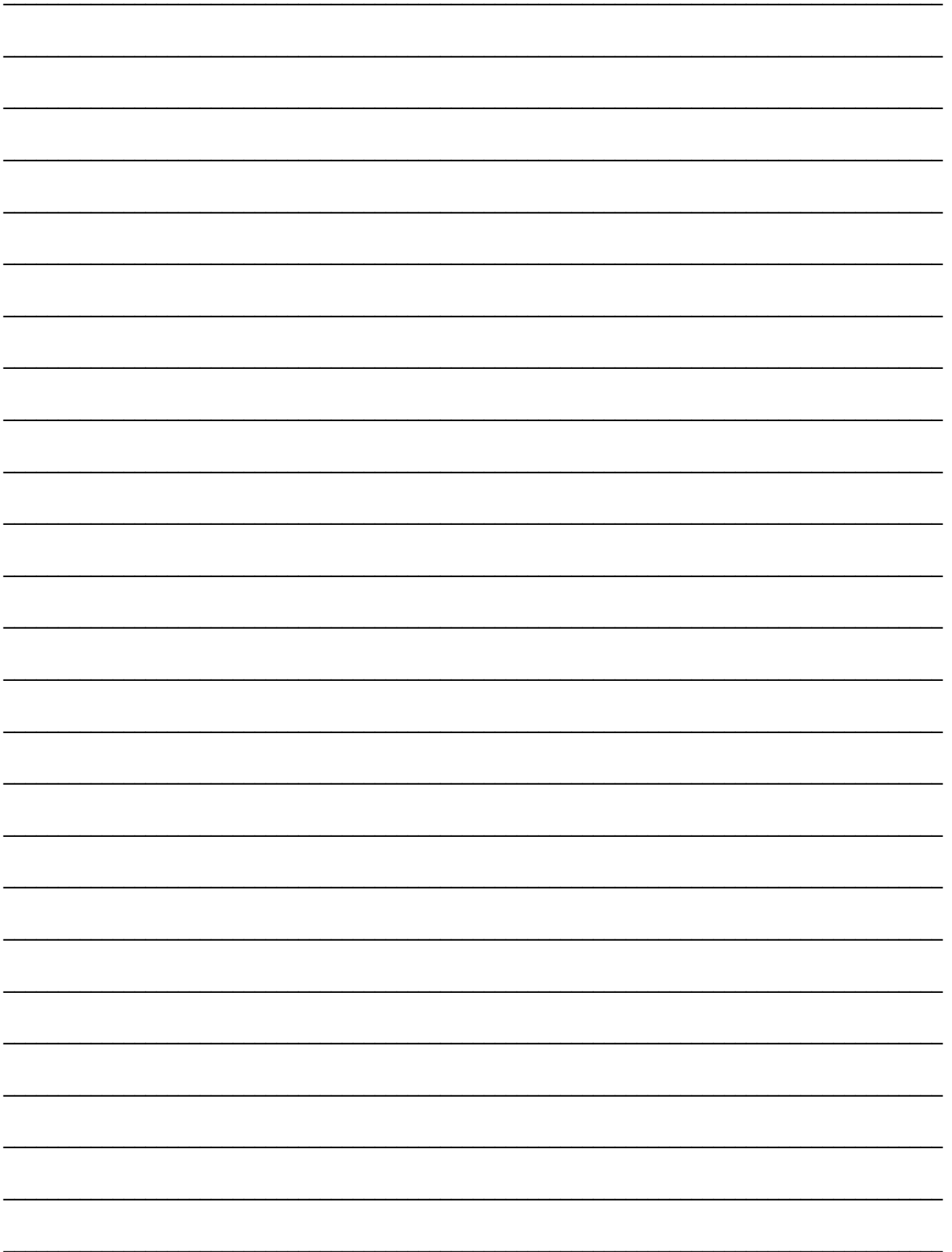




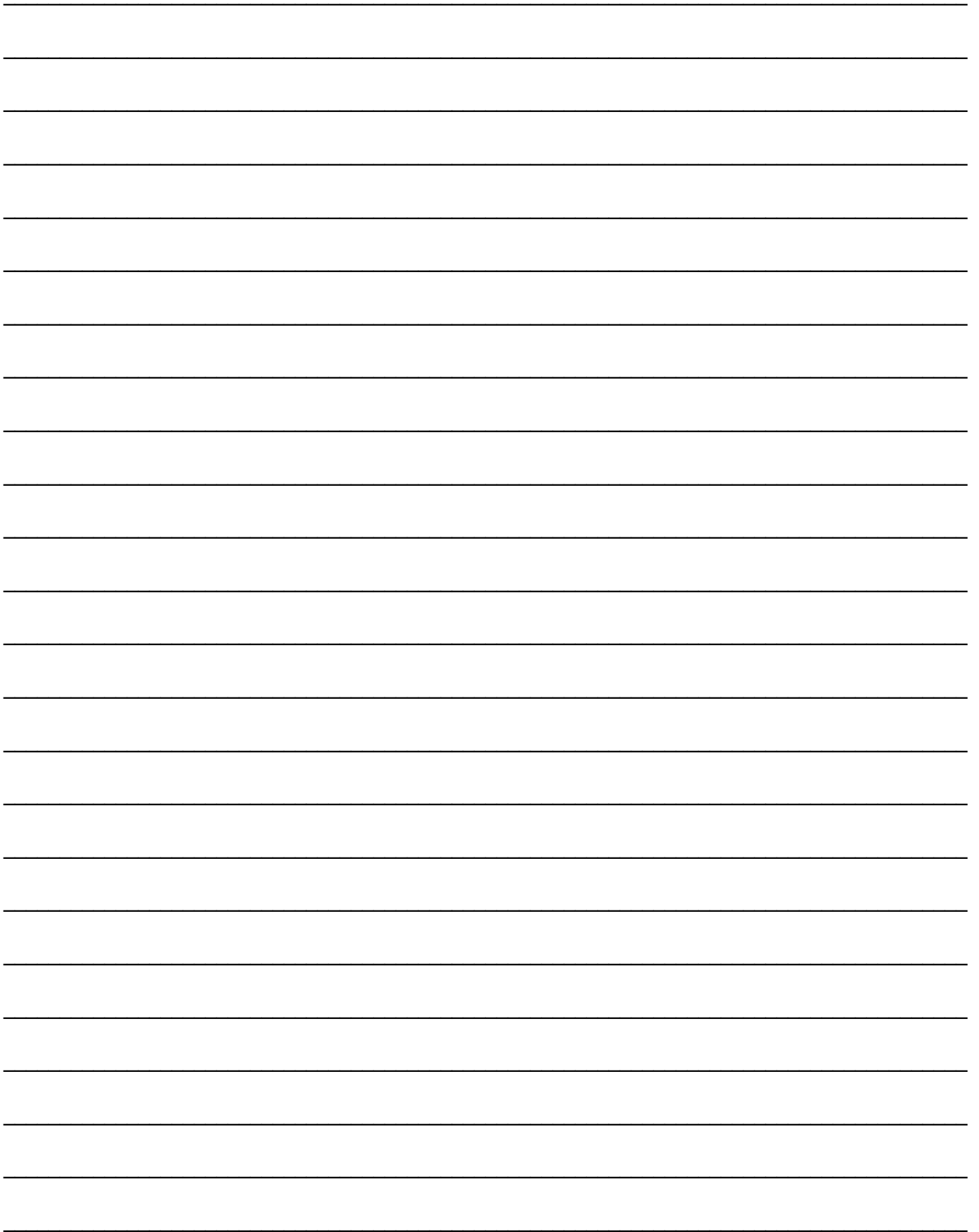






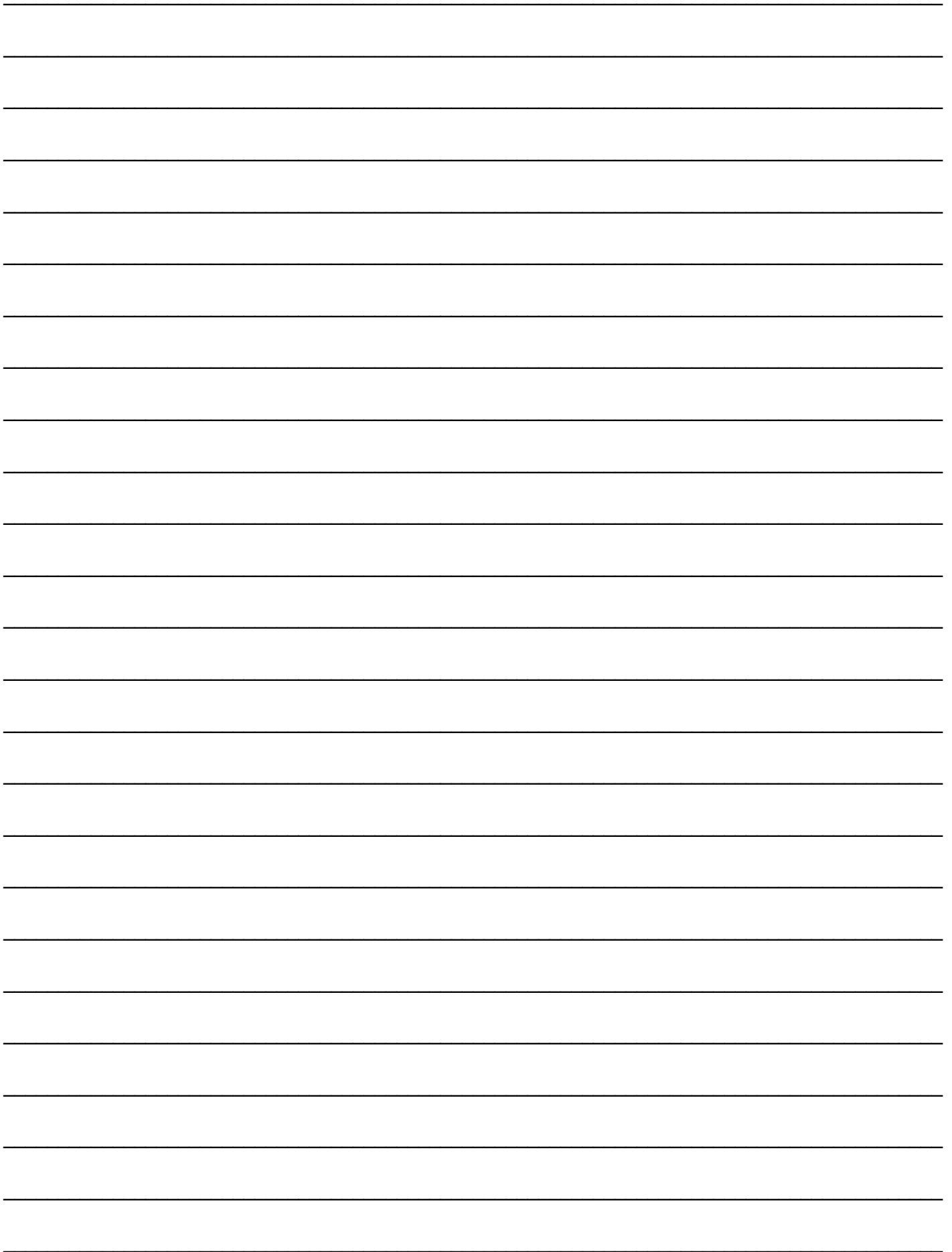




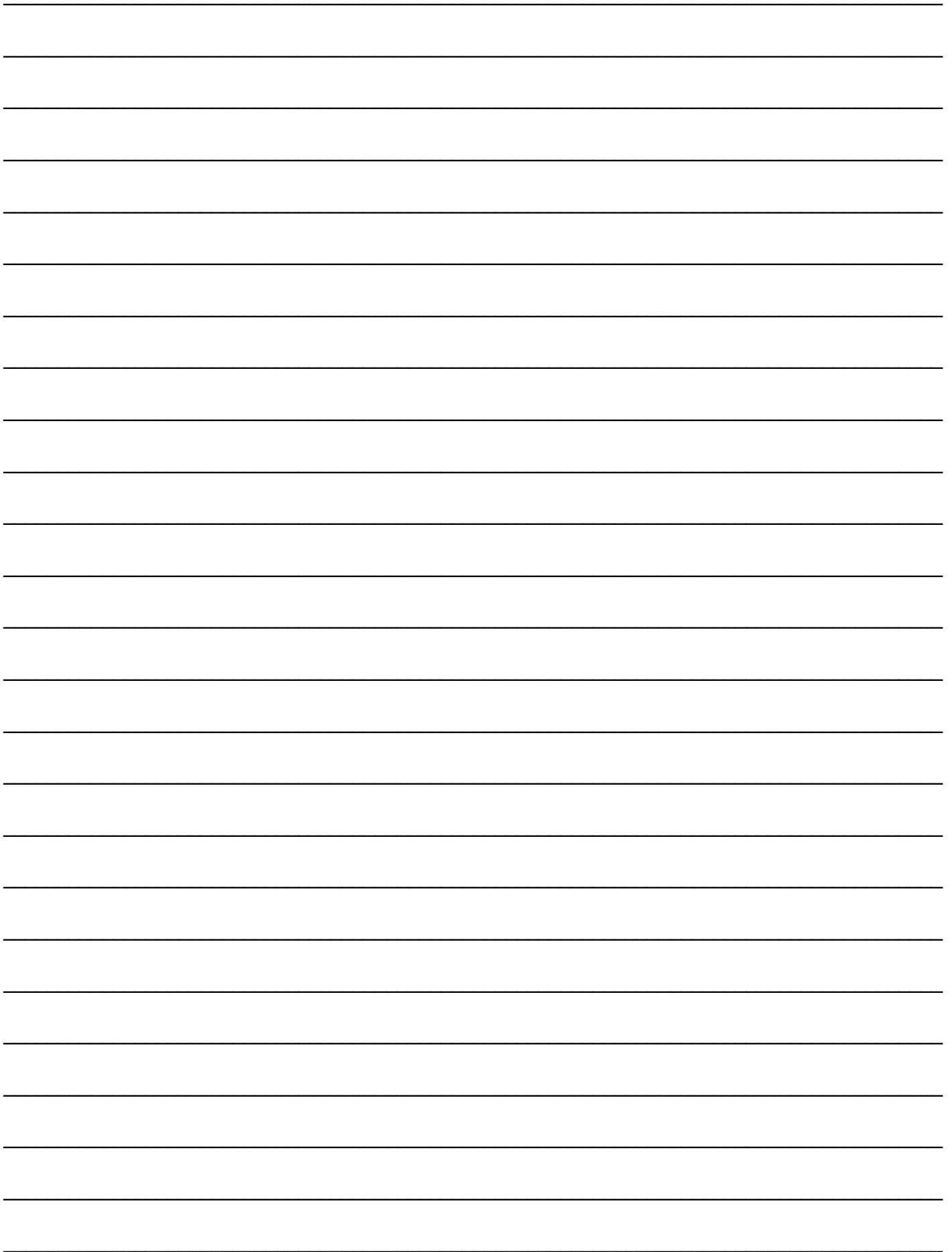




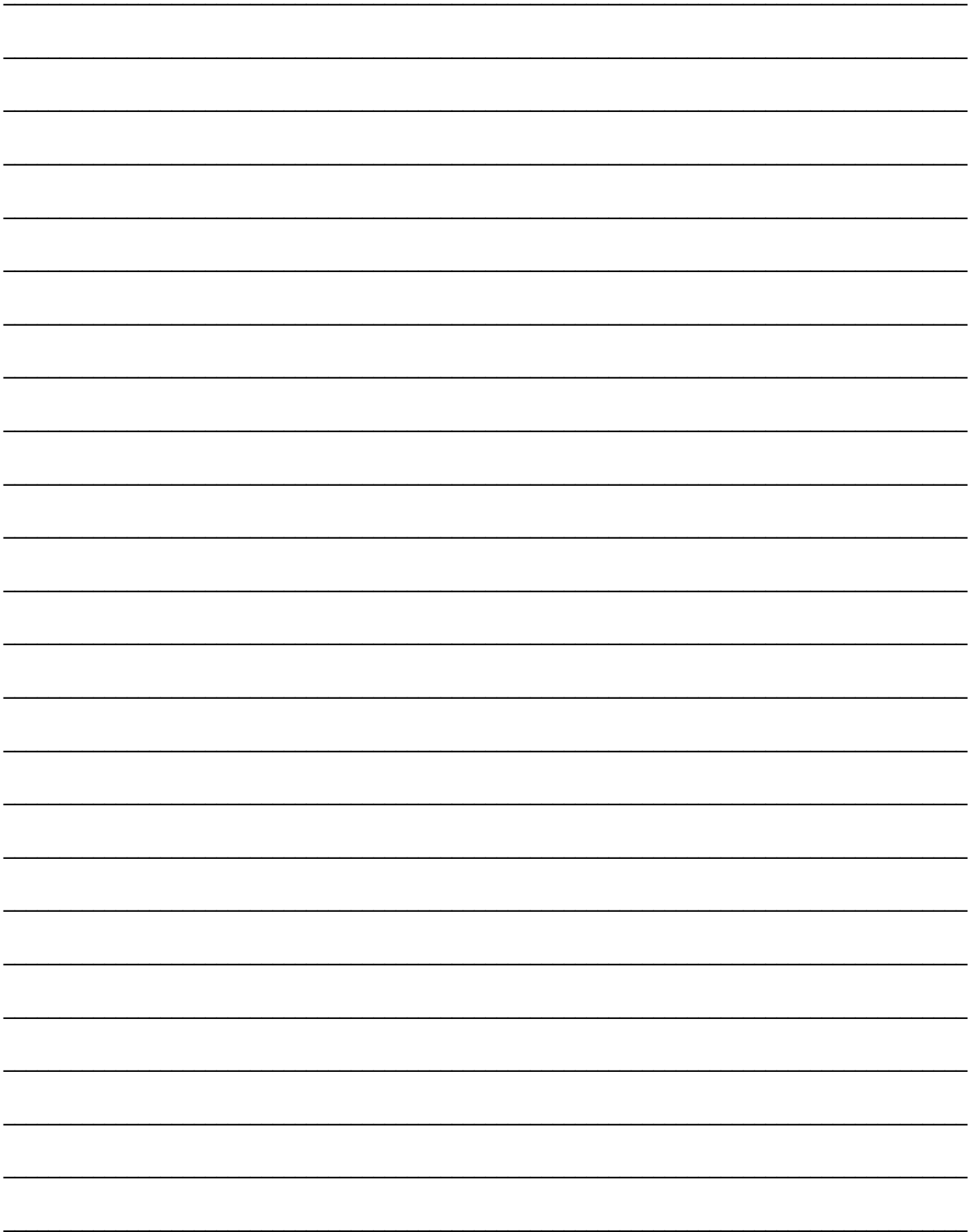












## STEP 2: CREATE CUES

**What:** Reduce your notes to just the essentials.

**What:** Immediately after class, discussion, or reading session.

**How:**

- Jot down key ideas, important words and phrases
- Create questions that might appear on an exam
- Reducing your notes to the most important ideas and concepts improves recall. Creating questions that may appear on an exam gets you thinking about how the information might be applied and improves your performance on the exam.

**Why:** Spend at least ten minutes every week reviewing all of your previous notes. Reflect on the material and ask yourself questions based on what you've recorded in the Cue area. Cover the note-taking area with a piece of paper. Can you answer them?

## STEP 1: RECORD YOUR NOTES

**What:** Record all keywords, ideas, important dates, people, places, diagrams and formulas from the lesson. Create a new page for each topic discussed.

**When:** During class lecture, discussion, or reading session.

**How:**

- Use bullet points, abbreviated phrases, and pictures
- Avoid full sentences and paragraphs
- Leave space between points to add more information later

**Why:** Important ideas must be recorded in a way that is meaningful to you.

## STEP 3: SUMMARISE & REVIEW

**What:** Summarise the main ideas from the lesson.

**What:** At the end of the class lecture, discussion, or reading session.

**How:** In complete sentences, write down the conclusions that can be made from the information in your notes.

**Why:** Summarising the information after it's learned improves long-term retention.



























<p><b>Revision Card on :</b></p> <p><b>List three language devices and explain their meanings.</b></p>	<p><b>Answers</b></p>
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<p><b>Revision Card on:</b></p> <p><b>List three structural devices and give examples from the poems we have studied.</b></p>	<p><b>Answers</b></p>
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<p><b>Revision Card on:</b></p> <p><b>List three poetic forms and explain the features of each.</b></p>	<p><b>Answers</b></p>
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<b>Revision Card on :</b>  <b>Three quotes from Lady Macbeth. Highlight the key words and add some analysis.</b>	<b>Answers</b>
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<b>Revision Card on:</b>  <b>Three quotes from Scrooge. Highlight the key words and add some analysis.</b>	<b>Answers</b>
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<b>Revision Card on:</b>  <b>Three quotes from Eric Birling. Highlight the key words and add some analysis.</b>	<b>Answers</b>
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Aspire  
ACHIEVE  
Thrive

Develop your character



Aspire Achieve Thrive