**MODEL ANSWERS**

GCSE - AQA Style

**ENGLISH LITERATURE**

Paper 2 Modern texts and poetry

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**Section A: Modern Prose or Drama**

Answer **one** question from this section on your chosen text.

**OR Kazuo Ishiguro - *Never Let Me Go***

**19**

How does Ishiguro explore ideas about identity in *Never Let Me Go?*

Write about:

* how Ishiguro uses different characters to explore identity
* how Ishiguro presents these ideas by the way he writes

**[30 marks]**

**AO4 [4 marks]**

**Grade 8 Response**

In many ways, *Never Let Me Go* can be seen as a novel that deals fundamentally with identity, presenting as it does the lives of clones who are technically duplicates of another person. Within this overarching narrative, Ishiguro employs several literary devices and techniques to explore the nature of identity. Identity touches on some of the other key concerns of the novel, such as creativity and conformity.

From the very first line of the novel – ‘My name is Kathy H’ – Ishiguro introduces the importance of names in the novel. There are no characters in *Never Let Me Go* who have both a first name and a surname – ‘Kathy H’, ‘Miss Emily’, ‘Madame’ etcetera. The effect of this is to establish a narrative in which identity is not fixed or concrete. There is also a tendency throughout the novel to group characters together: ‘veterans’, ‘students’, ‘donors’, ‘carers’.

Throughout the novel, the central characters are presented as looking outside of themselves for an understanding of who they are. In Part 1, Kathy, Ruth and Tommy are all seen to have possessions which have a specific significance for them; Ruth’s pencil case that she insists was a gift from Miss Geraldine, Tommy’s favourite polo shirt and of course Kathy’s tape of ‘Never Let Me Go.’ Kathy, in reference to artwork, speaks about how the students are ‘dependent on each other to produce the stuff that might become [their] private treasures.’ The students’ ability to create artwork and ‘treasures’ that appeal to their friends has a strong impact on their social status within the school; ‘at Hailsham, how much you were liked and respected had to do with how good you were at “creating”.’ Perhaps this dependency on each other to be creative is what helped forge the bonds between them that made them ‘unable quite to let each other go’ later in the novel.

Ishiguro explores the relationship between creative output and identity; a relationship which is established early on in the novel, with the students’ stories about Madame’s gallery. The students vie to have their work ‘accepted’ into the gallery; in many ways it is the only currency of social value provided to them. Ishiguro builds on this initial idea throughout the novel, culminating with the revelation in Part 3 that the students’ artwork was demanded with the intention ‘to *prove [they] had souls at all.*’ The way that Ishiguro structures the novel through Kathy’s meandering first person narrative heightens the dramatic effect of this conclusion, as the reader has, by this point, seen how human the characters really are. If Ishiguro uses Madame to establish a link between creativity and identity, he uses Tommy to explore the effects of this link. At Hailsham, Tommy is teased for his lack of artistic ability and his failed efforts to improve – ‘the harder he tried, the more laughable his efforts turned out.’ Ishiguro presents Tommy in a very sympathetic light throughout the novel, and this is enhanced by the fact that he works so diligently to try and improve his art throughout the novel. The fact that Tommy’s art ends up focusing on imaginary animals could also be interpreted as symbolic of his search for identity.

Ishiguro introduces the idea of ‘possibles’ to further interrogate the idea that the characters in the novel consistently look outside of themselves for an understanding of their identity. Kathy’s struggle to understand her sexuality leads her to conclude that her ‘possible’ must have been involved in the porn industry. This shows the simplistic understanding of identity that Kathy has, and her lack of experience of the world.

Ishiguro also presents this idea in the way that the characters use the behaviour of others to moderate their own behaviour. This can be seen in part 2 at the Cottages, when Kathy observes some of the veterans seemed to be ‘acting’ the part of a couple based on what they have seen on television – for example when Susie says ‘Gawd help us.’ This is highlighted by the fact that Ruth then moderates her behaviour in her relationship with Tommy, when she realises that ‘the way she’d been carrying on with Tommy was all wrong for the Cottages.’ Ruth’s changing behaviour to fit in to different surroundings shows that, once again, the students’ identities are dictated by their surroundings and external influences. In a way, the students’ replication of behaviours mirrors the fact that they themselves are replicas of other humans.

To conclude, Ishiguro presents identity as a central concern of the novel, as the students are duplicates searching for their own individuality. Throughout, the students’ attempt to build a sense of themselves from external sources and replication of behaviour. In some ways, it is unsurprising that Ishiguro presents the students as using physical things to define their identities; that they should be defined by their physical bodies, is why they were created, so that as donors they could literally give themselves away.

**Grade 5 Response**

Ishiguro presents ideas about identity throughout *Never Let Me Go*, and in a variety of different ways. The fact that the students at Hailsham are clones who have been specially bred to be organ donors means that the students are shown as having a difficult relationship with their identities.

Firstly, Ishiguro does not give any of the characters a full name (i.e. a first name and a surname). We see this straight away from the first line when Kathy introduces herself: ‘My name is Kathy H.’ Also Ishiguro presents the characters as groups a lot of the time; for example, when he calls the older students at the Cottages ‘veterans.’

Possessions are presented as being really important to the characters, and each of the three main students (Kathy, Ruth and Tommy) are seen as having one particular possession that is very important to them. For example, Ruth’s attachment to her pencil case (that she says comes from Miss Geraldine) is a symbol for how she wants to be seen as special by Miss Geraldine.

Ishiguro presents art as being important to how the characters see themselves in the novel. The students are ‘dependent on each other’ to create work that will become their possessions or ‘private treasures.’ Their artistic ability has a really big impact on their social status in school. Ishiguro tells us this through Kathy when she says: ‘at Hailsham, how much you were liked and respected, had to do with how good you were at “creating”.’ So you can see that Ishiguro puts an emphasis on what students do to define who they are.

This is emphasised by the way Ishiguro presents Madame’s gallery. In the first part of the novel, the students believe that Madame takes the best work to hang in a gallery (i.e. that it is a talent contest). However, in part three it becomes clear that Madame is actually attempting to prove that the students have souls. Ishiguro is clearly here linking the idea of being artistic and creative with having a soul and effects how characters are presented.

The fact that the students are clones means that they are a ‘copy’ of another person. This is highlighted when Ishiguro mentions the ‘possibles’ – such as when Rodney thinks he has found Ruth’s ‘possible’, or when Kathy is convinced that her possible must be a porn star because of her sexual thoughts. This shows that the characters do not really have a sense of their own identity, despite Ishiguro presenting them in a very human light.

The characters tend to change their behaviour to fit in with different social situations as well, based on how they think they should act. This can be seen at the Cottages, when Kathy notices that some of the veterans are copying phrases from an American TV show. Also, Ruth changes the way she behaves around Tommy as a result of watching the veterans. This shows that the Hailsham students are always looking to other people and other things to tell them how to act.

In conclusion, I believe that Ishiguro uses lots of devices to explore identity in ‘Never Let Me Go’. These are all related to ideas around the students looking outside of themselves for their identities and relates to the fact that the students are clones.

**Grade 2 Response**

In *Never Let Me Go,* Ishiguro writes about how the students are clones. This means that they are a copy of another person, so identity is quite important.

The novel has three parts with three different locations, at Hailsham, at the Cottages and at the Clinics. At all these places the students are trying to work out who they are and they organise themselves into groups like ‘students’, ‘veterans’, ‘donors’.

Madame says that the reason students had to do art at Hailsham was to prove that they had souls, so Ishiguro presents art as being linked to identity. The fact that Tommy is not very good at art in part 1, but is quite good in part 3, shows how he has worked hard to get better because he thinks the art is really important.

When they go to the cottages, the characters copy off the television because they don’t really know how to act like normal people because they have never really been in society.

Some of the characters talk about their possibles in the novel, which shows that they are concerned with who they are and that their identity is important to them. They also use the possibles to try and understand themselves, like when Kathy looks in the porn magazines because of her feelings about sex.

The characters all rely on each other a lot, which Ishiguro shows in the title ‘Never Let Me Go’.

Identity is presented as being really important in the novel because of all these things, but especially because the students are clones.

**Section B: Poetry**

Answer **one** question from this section.

Compare how poets present experiences of war in ‘Bayonet Charge’ and **one** other poem from ‘Power and Conflict.’

**26**

**[30 marks]**

**Bayonet Charge**

Suddenly he awoke and was running – raw

In raw-seamed hot khaki, his sweat heavy,

Stumbling across a field of clods towards a green hedge

That dazzled with rifle fire, hearing

 5 Bullets smacking the belly out of the air –

 He lugged a rifle numb as a smashed arm;

 The patriotic tear that had brimmed in his eye

 Sweating like molten iron from the centre of his chest, –

 In bewilderment then he almost stopped –

 10 In what cold clockwork of the stars and the nations

 Was he the hand pointing that second? He was running

 Like a man who has jumped up in the dark and runs

 Listening between his footfalls for the reason

 Of his still running, and his foot hung like

 15 Statuary in mid-stride. Then the shot-slashed furrows

 Threw up a yellow hare that rolled like a flame

 And crawled in a threshing circle, its mouth wide

 Open silent, its eyes standing out.

 He plunged past with his bayonet toward the green hedge,

 20 King, honour, human dignity, etcetera

 Dropped like luxuries in a yelling alarm

 To get out of the blue crackling air

 His terror’s touchy dynamite.

*Ted Hughes*

**Grade 8 Response**

Both Ted Hughes’ ‘Bayonet Charge’ and Carol Ann Duffy’s ‘War Photographer’ explore experiences of war; Hughes’ from the perspective of an active participant in the First World War, and Duffy’s from the perspective of an observer and recorder of the war. This fundamental difference in perspective can be seen in their treatment of the subject.

Hughes’ poem begins *in media res* which places the reader immediately within the action of the poem. This is emphasised by the opening word: ‘Suddenly’. This establishes a sense of confusion from the very beginning that allows the reader to empathise with the soldier and is continued throughout, with the speaker reporting the actions of the soldier as he makes them. This is contrasted with how Duffy presents the photographer in her poem as reflecting on past events.

This difference between the two poems is reflected in the use of rhythm in both Hughes’ and Duffy’s poems. ‘Bayonet Charge’ has no rhyme pattern and the lines are of an uneven length; this creates an irregular rhythm that replicates the soldier’s struggle through the mud. Duffy’s poem, by contrast, has four stanzas of equal length and a regular rhyme scheme: it is ‘set out in ordered rows’ just like the photographer’s implements. Both poets make use of enjambment in their poems: Duffy to emphasise the slow reveal of the photograph as it develops, and Hughes combines enjambment and caesura to emphasise the jarring rhythm of the poem.

Both Hughes and Duffy utilise poetic techniques to build on the effects of the rhythms of their poem. In ‘Bayonet Charge’, Hughes further places the reader side-by-side with the soldier by the use of alliteration in the second line: ‘hot khaki, his sweat heavy’. The alliteration of the ‘h’ sound here helps to mimic the sound of the soldier’s heavy breathing as he runs. Another example of how Hughes uses alliteration can be seen in line 5: ‘Bullets smacking the belly out of the air’. Here the alliterative plosive sounds echo the sounds of the guns firing in the background. This use of alliteration to create a soundscape within the poem further establishes the reader firmly within the action of the poem, placing them in the primary experience of war. In contrast to Hughes, Duffy does utilise occasional alliteration, but for a different effect. The alveolar alliteration in ‘only light red and softly glows’ creates an almost soothing sound, which helps to establish the reflective tone of the poem. This can also be seen in the fricative alliteration of ‘features/faintly’ in lines 13 and 14.

Both Hughes and Duffy create contrasts within their poems to emphasise the experiences of war. In ‘Bayonet Charge’ Hughes utilises natural imagery – ‘green hedge’, ‘field’, ‘threshing circle’ – to contrast the violent realities of war. The incorporation of the ‘yellow hare’ emphasises this idea. Duffy also references location to create contrasts in the poem. The sentence fragment ‘Rural England’ – appearing emphasised in the middle of line 9 – throws the war zone and the violence described into sharp contrast. Duffy makes constant reminders that the war is happening elsewhere in the poem – ‘stranger’s features’, ‘foreign dust’. These help to highlight the contrast between the safety of England, and the war taking place oversees.

Further comparisons can be made between how Hughes and Duffy present attitudes towards war. The feelings of disorientation that Hughes creates by his use of rhythm also underpin the soldier’s questioning of why he is even there. Hughes includes this idea in the line ‘listening between his footfalls for the reason/ of his still running’. This has a dual meaning in that the soldier is listening to hear if he is still being followed, but could also be interpreted that he is searching for the reason for the way. Hughes also employs a list of the common things that persuade people to go to war in the final stanza of the poem: ‘King, honour, human dignity, etcetera’. The use of ‘etcetera’ suggests that the list is not even worth listening to, and is quite flippant. The final stanza of ‘War Photographer’ sees Duffy presenting attitudes towards the war of the people who are not involved.

Duffy structures the poem so that, having just had the vivid and emotive description of the war zone, we are now faced with the editor who needs to choose ‘fix or six’: Duffy presents the idea that the war is not important to people with the use of the word ‘supplement’ which implies that the photos will not even be a central story. The effect of the internal rhyme in line 22 of ‘tears’ and ‘beers’ implies that while the readers may feel bad about the way momentarily, they will soon resume their normal routines. The final line ‘he earns his living and they do not care’ is ambiguous and could be seen to represent both the readers of the newspapers who do not care about the victims of war, or it could be a more generic statement about the wider world being apathetic to the suffering of others. This final line cements the feeling of detachment that Duffy has created in the poem. In comparison, the final line of Hughes’ poem – ‘his terror’s touchy dynamite’ – shows how the soldier has been all-consumed by his fear of the war, to the point where he may even have become a weapon himself. The use of the dental alliteration also produces an effect of fragility.

To conclude, Hughes and Duffy present experiences of war from two very different perspectives: of someone actively engaged in the fighting, and as someone who has borne witness to the war as a passive observer. Despite this fundamental difference, both poets employ similar poetic techniques to present their perspectives and to heighten their presentations of the experiences of war.

**Grade 5 Response**

In Hughes’ poem ‘Bayonet Charge’, the speaker is describing a soldier in the second world war who is in the middle of the fighting. This is in contrast to Carol Ann Duffy’s poem ‘War Photographer. Although this poem does describe the war, it does so from the perspective of someone who was only a passive observer of the fighting.

In Hughes’ poem, he does not use a rhyme scheme and the lines have uneven lengths which means that the rhythm of the poem is quite irregular. This helps to create the impression that the soldier is disorientated by the war and is confused. This is heightened by the fact that Hughes begins the poem in the middle of an action: ‘suddenly’. Hughes also uses punctuation like hyphens and semicolons to break up the flow of the poem even more.

Duffy’s poem is about a war photographer, and is told from a third person narrative as the photographer develops his pictures away from the fighting. Duffy uses even stanzas and a regular rhyme scheme in her poem. This helps create a measured feel, and suits the reflective tone of the poem.

The way that Duffy and Hughes use language and poetic devices helps to establish their presentation of experiences of war. Duffy uses sibilance and alliteration of ‘l’ and ‘f’ sounds in her poem: ‘spools of suffering’, ‘only light is red and softly glows’, ‘features/faintly’. These soft sounds help to establish the reflective and detached tone of the poem. Duffy does break this sometimes though when she uses caesura to emphasise certain parts of the poem that are important like the use of places: ‘Belfast. Beirut. Phnom Penh.’, ‘Rural England.’ These help to set up a contrast between the places where war is happening and the places where people are safe. This helps to keep the photographer at a distance from the action.

Hughes uses lots of alliteration in his poem to help create the sounds of war, and the speed and fear of the soldier. ‘Hot khaki, his sweat heavy’ sounds like the heavy breathing of the soldier as he runs. ‘Bullets smacking the belly out of the air’ sounds like the guns firing because it is also onomatopoeia. These help to put the reader in the position of the soldier in the poem. The key use of alliteration comes at the end of the poem when Hughes writes: ‘his terror’s touchy dynamite.’ This uses ‘t’ and ‘d’ sounds which are quite fragile, and it makes you think that the soldier could blow up at any second. Also it implies that his experience of the war is so terrifying that he has become a part of it, like a weapon.

Duffy emphasises outside perspectives of war at the end of her poem too. Duffy contrasts the violence in the 3rd stanza with the detached attitude in the 4th, where the editor is selecting which pictures to include in the ‘Sunday supplement’. We can also see that the readers might cry at first but they’ll soon go back to their ‘pre-lunch beers’. The final line of the poem is very sad: ‘they do not care.’ This sums up the attitude that Duffy presents of the public towards war.

Both Hughes and Duffy talk about experiences of war in their poems, but one is actively involved and the other isn’t. They both use poetic techniques for effect.

**Grade 2 Response**

In Hughes’ poem he talks about a soldier running through the mud in the middle of a war. In Duffy’s poem ‘War Photographer’ she talks about a war photographer who is developing pictures that he took when he was at the war but now he is safe.

Hughes’ poem is about a soldier charging towards the enemy, and it talks about his thoughts and actions. Hughes uses language to show emotion and that the soldier is scared. Hughes includes sounds of the guns so that you feel like you are there. He also includes images of nature which is a contrast to the images of war.

Hughes also doesn’t use any rhyming in his poem, which means it doesn’t have a steady beat. He also stops sentences in the middle of lines -- ‘Statuary in mid-stride’ which also stops the poem having a steady beat.

He presents the war as being violent using words like ‘yelling’ and ‘smashed’ and ‘shot-slashed’ to show that experiences of war are scary.

Duffy uses some violence in her poem but it is not as strong as Hughes: ‘cries’, ‘blood’, ‘agonies’. This is because her character is not really at the war, although he used to be. He’s developing pictures now so he is not really involved in the experience any more.

Duffy uses rhyming couplets in her poem which gives it a steady rhythm that is different to Hughes’ poem. She also uses lots of place names like ‘Beirut’ and ‘Belfast’ which are places where there were wars.

Duffy presents the public as not caring about the war, and the pictures that the photographer has taken, because they are just going to go and drink beer and ‘they do not care’.

**Section C: Unseen Poetry**

Answer **both** question in this section.

**27.1**

In ‘Storm in the Black Forest’, how does the poet present the speaker’s feelings about the storm?

**[24 marks]**

**Storm in the Black Forest**

Now it is almost night, from the bronzey soft sky

jugfull after jugfull of pure white liquid fire, bright white

tipples over and spills down,

and is gone

5 and gold-bronze flutters bent through the thick upper air.

 And as the electric liquid pours out, sometimes

 a still brighter white snake wriggles among it, spilled

 and tumbling wriggling down the sky:

 and then the heavens cackle with uncouth sounds.

10 And the rain won’t come, the rain refuses to come!

 This is the electricity that man is supposed to have mastered

 chained, subjugated to his use!

 supposed to!

*D. H. Lawrence*

**Grade 8 Response**

In ‘Storm in the Black Forest’ D.H. Lawrence uses language, form and structure to present the speaker’s feelings about the storm being quite conflicted. The poem describes both the power of the storm, but the speaker also appears to be attempting to belittle it. The speaker describes the storm as frustrating, as the thunder and lightning are continual but the rain will not begin.

The first two stanzas of the poem feature the speaker describing the storm, and the second two stanzas (of which the third is just one line) express the speaker’s feelings about the storm more explicitly.

The language that Lawrence uses to describe the storm is very interesting, as at some points it seems very powerful and at others it does not. For example, the speaker uses the phrase ‘bronzey soft sky’. This creates a conflicted image as bronze, being a metal, is quite hard and strong but this is contrasted to the next adjective of ‘soft’. The lightning is likened to liquid as it streams through the sky: ‘liquid fire’ and ‘electric liquid pours out’. This creates the impression that the storm is fast-paced and quite free.

The speaker uses the phrase ‘jugfull after jugfull’ to describe the lightning cascading through the skies. The use of repetition and the word ‘after’ implies that the lightning appears to be neverending, and yet the speaker is using a measure of ‘jugfull’ which does not have a very large volume. This seems to show the speaker attempting to lessen the impact of the storm on him.

Similarly, there are other instances where the speaker uses language choices that seem to present the storm as not very threatening. The lightning is described as ‘bright white/ tipples over’, which seems to lessen the impact of the storm. The speaker also uses animal imagery when they describe the lightning as a ‘white snake wriggl[ing] among it’. In many ways, these descriptions are quite surprising as they do not describe the storm as frightening in any way. There is also possibly an inference that the storm is tricking the speaker, like the devil in the Garden of Eden.

However, the speaker does also employ personification when they describe the thunder as ‘the heavens cackling with uncouth sounds’. This sets up the idea that the storm has a personality and is quite wilful; it is seen to be laughing at the speaker. This seems to be a turning point in the poem, as the speaker now seems to be chastising the storm for not sending rain. Lawrence instils a sense of wilfulness into the storm when he uses the standalone exclamation ‘And the rain won’t come, the rain refuses to come!’ The use of alliteration helps to present the speaker as exasperated at the storm. This leads to the final stanza of the poem, in which the speaker employs sarcasm to chastise man for thinking they have control over electricity – as the storm is refusing to surrender the rain.

The first two stanzas use enjambment and repetition to support the idea that the storm is on-going. This stands in sharp contrast to the final three sentences in stanzas 3 and 4, which are all exclamatory. The speaker exclaims ‘electricity that man is supposed to have mastered/chained, subjugated to his use!’ The language here implies that the speaker is frustrated that – for all the technological advancements made by man – they are still unable to harness the power of nature. This is seen by the fact that the words are powerful – and even insinuate that man ought to have enslaved nature (‘chained’).

To conclude, in this poem the speaker describes the storm as frustrating; he is willing the rain to come as a reprieve from the thunder and lightning but it will not. This is presented by the speaker through the use of language and form.

**Grade 5 Response**

In ‘Storm in the Black Forest’ the speaker is talking about how he is annoyed that the storm is just thunder and lightning, but that it won’t rain.

The language that Lawrence uses in the first few stanzas tries to make the storm seem small and insignificant. It does this by using words like ‘tipples’ and ‘spills’ and ‘flutters’ to imply that it is not very powerful. The speaker also describes it like a snake that ‘wriggles’. This makes it seem much smaller than a storm.

Towards the end of the second stanza you start to feel that the speaker is getting annoyed by the storm now. They say that ‘the heavens cackle with uncouth sounds’. This could be onomatopoeia to describe the sound of the thunder but it is also personification to show that the speaker thinks the storm is laughing at them.

This leads to the second half of the poem, where the speaker seems to be much more annoyed. Here the speaker shouts ‘And the rain won’t come, the rain refuses to come!’ This is personification and implies that nature is being difficult on purpose. All of the final three statements are exclamatory which highlights this.

The speaker mentions that man is ‘supposed to’ have power over electricity, but the storm proves that this is not the case. Here the speaker uses powerful words like ‘mastered’, ‘chained’ and ‘subjugated’ to show that nature should be in the power of man but isn’t. The final repeat of ‘supposed to!’ sounds like sarcasm.

The speaker uses enjambment a lot at the start of the poem, which contrasts with the exclamatory statements at the end of the poem.

To conclude, Lawrence presents the speaker as frustrated by the storm, and at his inability to force it to rain.

**Grade 2 Response**

In this poem, there is a storm. The speaker describes the lightning a lot, using words like ‘white’ and ‘liquid’ to show how it appears in the sky.

The speaker presents the thunder as laughing at him, which he doesn’t seem to react well to. This can be seen in the lines: ‘the heavens cackle with uncouth sounds. And the rain won’t come, the rain refuses to come!’

The exclamation marks show that the speaker is shouting so they obviously feel quite strongly about this.

The poem is about how the speaker wants to be able to control the weather, but he can’t. He compares it to being able to use electricity.

The poet uses words like ‘bronzey’ and ‘gold-bronze’ which also describe the storm and make it sound special. The speaker uses the phrase ‘jugfull after jugfull’ which seems like the storm just keeps on coming.

In both ‘Storm in the Black Forest’ and ‘The Moment’ the speakers describe the relationship between man and nature. What are the similarities and/or differences between the ways the poets present this relationship?

**27.2**

**[8 marks]**

**The Moment**

The moment when, after many years,

of hard work and a long voyage

you stand in the centre of your room,

house, half-acre, square mile, island, country,

5 knowing at last how you got there,

and say, I own this,

is the same moment when the trees unloose

their soft arms from around you,

the birds take back their language,

10 the cliffs fissure and collapse,

the air moves back from you like a wave

and you can’t breathe.

No, they whisper. You own nothing.

You were a visitor, time after time

15 climbing the hill, planting the flag, proclaiming.

We never belonged to you.

You never found us.

It was always the other way round.

*Margaret Atwood*

**Grade 8 Response**

The fundamental difference between how the relationship between man and nature is presented in ‘Storm in the Black Forest’ and in ‘The Moment’, is to do with how the speakers react to their powerlessness in the face of nature.

In ‘Storm in the Black Forest’, the speaker attempts to belittle the storm because they are frustrated that the rain will not come and they cannot change this. In ‘The Moment’, the speaker is very accepting and forthright of the fact that nature has ultimate power over man.

Both poets utilise enjambment and lack of capitalisation at the start of lines, which in both cases creates the impression that the poem is a stream of consciousness and that the ideas are all linked together. The enjambment in Lawrence’s poem has the effect of reflecting the rhythms of the storm. In ‘The Moment’ the enjambment helps to create a steady rhythm as the speaker slowly builds to their conclusion.

Similarly, in the final stanzas of the poem, this approach changes and the grammar in both cases punctuates the final ideas about the relationship between man and nature. We can see this in the final, sarcastic exclamation of the speaker in Lawrence’s poem: ‘supposed to!’ Similarly, in the final stanza of Atwood’s poem, she employs caesura and short declarative sentences to clearly state how the speaker views the relationship between man and nature: ‘We never belonged to you./ You never found us./ It was always the other way round.’ This is another way that Atwood differs to Lawrence; she gives nature a voice, rather than just a ‘cackle.’

The language that Lawrence uses to describe the lightning storm remains firmly in the abstract; there are several repetitions of ‘white’, and of the lightning as liquid, or likening the storm to metals. This serves to keep the description of ‘nature’ very much separate to man. In contrast, Atwood uses personification in her poem to describe nature’s reaction to man claiming ownership of it. This is most prevalent in the lines ‘when the trees unloose/ their soft arms from around you.’ Here Atwood presents the idea that nature has been supporting man on earth, and providing comfort.

The final conclusions of each poem are that nature ultimately has power over man. This is suggested by the frustration presented by the speaker of ‘Storm in the Black Forest’ that man is unable to control ‘electricity’ -- i.e. lightning. In ‘The Moment’, Atwood moves from presenting the idea that people own the earth to showing that, without the support of nature ‘you can’t breathe.’ And that, if anything, man belongs to the natural world and not the other way around.

**Grade 5 Response**

Both of these poems talk about the relationship between man and nature but the way the poets present this relationship is quite different.

In Lawrence’s poem, the speaker’s attitude is quite resentful that he does not have power over nature to control the storm. In Atwood’s poem, the speaker seems to be advising people to not assume that they own the world, but that the world owns us.

Lawrence shows change in his poem between the first and second parts. In the first part he uses a lot of enjambment and then in the second, when he is getting angry, he uses exclamatory statements instead.

Atwood in her poem has a steady rhythm in the first part, and then she starts using lots of caesura to punctuate what she is saying. This makes the lessons quite clear: ‘We never belonged to you. You never found us.’

Both poems use personification to describe nature. The thunder ‘cackles’ in Lawrence’s poem. This makes the ‘character’ of nature seem quite mean and vindictive. In Atwood’s poem, nature is seen as more supportive: ‘when the trees/unloose their soft arms from around you’. This shows nature in a more positive light.

**Grade 2 Response**

Lawrence talks about man being annoyed at nature in his poem. He does this when the speaker shouts at the end of the poem about how man should have power over nature. Lawrence also uses language like ‘snake’ to describe nature in a negative way. Also he says that the thunder ‘cackles’. So Lawrence does not present nature as very nice in his poem, although he does show that it has power over man.

Atwood talks about nature as much nicer. She uses words like ‘soft arms’ to describe the trees. But she does also talk about people not having power over nature. She gives nature a voice and it says ‘We never belonged to you.’ This shows that we do not get to control nature, and that it is not the right thing to do.

Therefore Lawrence and Atwood are quite different in how they talk about the relationship between man and nature.