

## Aufgaben 10 G Englisch Woche 23.-27. März

1. Learn new terms (cornelsen.de → webcode star-21))
2. Read text SB, p. 76
3. SB, p. 77 B7 exercises 1a (written) and 1b (prepare both roles A **and** B)
4. More poetry (extra work sheet)
5. book pp. 167 – 169 (L4, L5, L6)

Have fun. Stay at home, stay healthy.

Mr Klingbeil

## POETRY

1. read the poem. While reading make notes for every line on who you think is speaking and who is being addressed by this speaker.

**My Life in the Garden**                   by Roger McGough

- It is a lovely morning, what with the sun etc.  
And I won't hear a word said against it.  
Standing in the garden I have no idea of the time  
Even though I am wearing the sundial hat you gave me.
- 5     What the scene requires is an aural dimension  
And, chuffed to high heaven, birds provide it.  
I think about my life in the garden  
About what has gone before  
And about what is yet to come.
- 10    And were my feet not set in concrete,  
I would surely jump for joy.

From: Roger McGough, *Everyday Eclipses*, London: Penguin, 2003

2. How does it become clear at the end who the speaker is and who the speaker is talking to?
3. Go through the poem again and highlight the phrases / lines that contain hints at the identity of the speaker. Choose words from the list below that best characterize your feelings about the poem, and write a short statement.

amused – annoyed – irritated – disappointed – puzzled – satisfied – surprised

4. Sound devices

Sometimes children use poetry when playing, e.g. when counting out to see who is next in turn for whatever game they are playing. Read the following so-called counting-out rhyme out loud to yourself.

- Hinx, minx, the old witch winks,  
The fat begins to fry  
Nobody at home but jumping Joan,  
Father, mother and I
- 5     Stick, stock, stone dead,  
Blind man can't see;  
Every knave will have a slave,  
You or I must be HE.                   **knave** (old use) dishonest man or boy

From: *I saw Esau. The Schoolchild's Pocket Book*, ed. Iona & Peter Opie, London 1992

5. Mark the sound devices, using different colours for different devices (alliteration, assonance, rhyme).
6. Briefly explain why this type of poem relies so heavily on sound devices. (written!)