Year 7 Poetry

Figurative language

Literal language: if something is **literal** it is accurate or precise.
- A **literal** description tells what actually happens.
- Something that is literal reports on events.
- An example would be 'he is lazy'

Figurative language: a **simile or metaphor** is **not literal**.
- **Similes and metaphors** do **not report on what actually happens.**
- **Similes and metaphors** tells us more about something by bringing ideas together.
- An example would be 'he is a couch potato'

Tenor, vehicle, ground

Similes and metaphors have three parts:
The tenor: the thing you want to try and describe to your audience.
The vehicle: The imaginative idea you compare it with to help your audience understand it. This is the 'made up' bit.
The ground: the thing the tenor and the vehicle have in common.

Here is an example:
'**Achilles** fought like a **lion**' (both Achilles and the lion are **strong**)
Achilles is the tenor because he is the thing being described. The lion is the vehicle because it is the imaginative idea Achilles is compared to. The ground is that they are both strong because this is what they have in common.

The poems and their key similes or metaphors

'Fog' – Carl Sandburg, 1878 – 1967 '**The fog** comes on **little cat feet**'	**Both 'the fog' and the 'little cat feet' are grey, delicate and move gently.**
'November Night' – Adelaide Crapsey, 1878 – 1914 'like **steps of passing ghosts**,/ **The leaves**, frost –crisp'd, break from the trees and fall'	**Both 'the leaves' and 'the steps of passing ghosts' rustle softly.**
'Dreams' – Langston Hughes, 1902 – 1967 '… **if dreams die/ Life** is a **broken-winged bird/ That cannot fly**'	**Both a life without dreams and 'a broken-winged bird/ That cannot fly' are sad and wasteful.**
'Sally' – Phoebe Hesketh, 1909 – 2005 '**She** was **a dog-rose** kind of girl:/ Elusive, scattery as **petals**'	**Both Sally and 'a dog-rose' are wild and not traditionally beautiful.**
'Frogs' – Norman MacCaig, 1910 – 1996 'In mid-leap **they** are/ **parachutists falling/ in a free fall**' '… **their ballet dancer's**/ **legs**'	**Both frogs and 'parachutists' leap into the air and spread out when they fall. Both frogs and ballet dancers have powerful and elegant legs.**
'Pigeons' – Richard Kell, 1927 – 2023 'small blue **busybodies**/ Strutting like **fat gentlemen**' '**their heads** like **tiny hammers**'	**Both pigeons and 'busybodies' walk around looking like they think they're important. Both pigeons and fat gentlemen have big bellies but look quite dignified.**
'The Eagle' – Alfred, Lord Tennyson, 1809 – 1892 'And like **a thunderbolt he falls**'	**Both the eagle falling and 'a thunderbolt' are fast and dangerous.**
'The Tyger' – William Blake, 1757 – 1827 '**Tyger, tyger burning** bright'	**Both the tiger and fire are beautiful and powerful, but also difficult to control.**
'For Forest' – Grace Nicols, 1950 – '**Forest** letting **her hair** down to the teeming creeping of her forest-ground'	**Both are wild and long, hanging towards the ground.**
''Hope' is the thing with feathers' - Emily Dickinson, 1830 – 1886 '**Hope** is the **thing with feathers that perches in the soul**'	**Both are always within you ready to be called upon.**
'A Case of Murder' – Vernon Scannell, 1922 – 2007 '**The cat**, half-through, was **cracked like a nut**' '… **the wound** of **fear** gaped wide and raw' '… **the huge black cat** pads out' (the cat turns from **tenor** into vehicle for the **boy's fear**)	**Both the cat being slammed in a door frame and a nut being broken make a cracking sound. Both 'fear' and a 'wound' can be painful and can get worse. Both fear and a 'huge black cat' are haunting and can sneak up on you.**