UNIT 4
IMAGERY

The BIG question
How and why does imagery appeal?

Key learning ideas
● Imagery appeals to our physical senses.
● Imagery appeals to our emotions.
● Imagery appeals to our thoughts.

Knowledge, understanding and skills
Students will:
● learn how language techniques are used to create sensory imagery in texts
● understand how imagery can heighten the emotional impact of texts
● explore how imagery in texts can provoke thought and inspire action
● learn how to critically analyse poetry.
Uncompromising rock, you stand
In silence, countless eons old
Hugging the flatness of the land
Proud like the Sphinx, secrets untold.
— From Ode to Uluru
by Michelle Williams

Rasping tongue tossed by blazing breath
the predator roars its rage.
Leaping hell-hot claws stab the crown’s rump
spilling its life in a shower of embers
under a blood-red sky.
— From Bushfire
by Maggy Saldais

‘You oughta see him on the footy field when he’s coming at you in a tackle — he’s like a stampeding buffalo.’
— Paul Symons

‘Poetry is … the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquillity.’
— William Wordsworth
What is imagery?

Imagery is the term we use for vivid descriptions that are conveyed through **figurative language**. Imagery is created using language choices and techniques that engage our physical senses, our emotions and our intellect. Descriptions that engage our physical senses are called sensory images. These can conjure vivid pictures in our minds that relate to what we might see, hear, smell, taste or feel.

Imagery may also evoke emotional responses, involving our thoughts and feelings. When we feel certain emotions in response to language, our connection to a text goes deeper than physical description. The emotive effects of imagery can be very powerful. Sometimes, we may even be compelled to take action in response to what a particular text makes us feel. Poetry is one text type that relies heavily on imagery for its impact.

Tuning in

1 **Think:** Consider the various meanings of the word *image*:
   - picture
   - photograph
   - artwork
   - computer graphic
   - a reflection seen in a mirror
   - the public identity of a person.

Which of the physical senses is most involved in how we perceive these types of images?

The mirror reflects the names of two literary techniques that composers use to create sensory imagery in words. Can you decode them?

2 **Reflect and share:** Recall an interesting place you have visited. Think about one visual image that you found particularly striking and describe it in detail to a partner. What words and images will you use?

3 **Research:** Locate a poem by one of the following poets:
   - T. S. Eliot
   - e. e. cummings
   - John Keats
   - Kenneth Slessor.

Find a striking word image in the poem and record it in your notebook. Share with the class.

4 **Write:** Write your own one-sentence definition of poetry.

**NEED TO KNOW**

**Figurative language** language that moves away from everyday, literal meanings to create fresh, memorable comparisons or clear images; or that uses sound to achieve special effects.

**LITERATURE link**

The popularity of poetry

Is poetry a dead form of literature? Have you noticed a book of verse on the bestseller list recently?

If you wanted to express your feelings about an experience you’d had, would you choose poetry as the form in which to do so? Possibly not, but in past centuries, poetry was popular literature.

People in nineteenth-century England actually waited eagerly for books from poets like Keats, Coleridge, Wordsworth and Byron. Many forms of poetry were popular among newly educated and literate social classes. In today’s mass Western culture, our main exposure to verse is in popular song lyrics. However, many songwriters use the same techniques to create imagery as poets do.

*View the movie *Bright Star* about the life of Romantic poet John Keats.*
4.1 SENSORY IMAGES

How do writers use imagery to appeal to our physical senses?

Imagery that appeals to our physical senses can be created through descriptive techniques. These tools are helpful to writers because they convey a lot of meaning using few words. In poetry and other creative writing, we frequently encounter images created by figurative language using figures of speech such as similes and metaphors. The poem extract below is a good example of how the poet has used imagery through metaphor.

**from The Jaguar**
by D. J. Brindley

```
Sleek-bodied,
With gleaming flanks,
Nature’s latest model.
Caught in the rays of the afternoon’s dying sun
For a brief moment,
The light shining and rippling down the long smooth side.
There she stands,
Purring gently,
Engine ticking over.
Then,
Deftly, gracefully,
She moves into first gear;
Slides forward,
Gathers speed;
Until with throttle open
She utters her full-throated roar,
And unleashed
Leaps across the intersection —
Steel-muscled acrobat
Arching through the dark.
```

Images suggest a living thing — an animal. (1-3)
Nature suggests an animal. (3)
Images of light and texture/touch (6)
Sound echoes the sense in this example of onomatopoeia. (8)
Engine suggests a car. (9)
First gear suggests a car. (12)
Throttle suggests a car. (15)
Both an engine and a jaguar can roar. (16)
Intersection suggests a car. (18)
Strong verbs show movement such as a jaguar might make. (18,20)
Activities …

UNDERSTANDING the poem

Getting started
1 How can you tell ‘The Jaguar’ is a poem? Write down at least three things you can notice.
2 Identify and name the two related subjects being presented in ‘The Jaguar’.

Working through
3 List five words or phrases used in the poem that refer to feline (cat-like) characteristics.
4 Identify the words in the poem that show light, sound and movement. Organise your response into a table format.

Going further
5 ‘The Jaguar’ makes use of an extended metaphor. Explain how the poet keeps the metaphor going.

ANALYSING and RESPONDING to imagery in poems

Getting started
6 Which three physical senses are engaged in the extract from the poem ‘The Jaguar’?
7 Underline all the images in the poem that appeal to your sense of touch. What effect do these images have on you?
8 Create a different metaphor that the poet could have used in ‘The Jaguar’. Write a couple of lines to show how the image could be created.

Working through
9 With a partner, discuss whether you think the true subject of the poem is the animal or the machine. Were you able to agree? Share your response with the class.
10 Do you agree that the figurative connection between the car and the jaguar is effectively created? Can you think of something else that would work equally effectively?
11 Create a photographic image collage that illustrates the metaphor in ‘The Jaguar’.

Going further
12 If you were to set the poem to music, which piece of music would you choose? Explain your reasoning, detailing how the music would help to enhance the sensory effect of the poem.

‘Sense’ appeal
Similes and metaphors are powerful literary devices that can deliver messages directly to our physical senses. Australian poet Kenneth Slessor uses them extensively to achieve this in his poem ‘Country Towns’.

Before you read the poem, your teacher may ask you to complete the following Ready to Read activities.
Country Towns
by Kenneth Slessor

Country towns, with your willows and squares,
And farmers bouncing on barrel mares
To public houses of yellow wood
With ‘1860’ over their doors,
And that mysterious race of Hogans
Which always keeps the General Stores …

At the School of Arts, a broadsheet lies
Sprayed with the sarcasm of flies:
‘The Great Golightly Family
Of Entertainers Here To-night’—
Dated a year and a half ago,
But left there, less from carelessness
Than from a wish to seem polite.

Verandas baked with musky sleep,
Mulberry faces dozing deep,
And dogs that lick the sunlight up
Like paste of gold — or, roused in vain
By far, mysterious buggy-wheels,
Lower their ears, and drowse again …

Country towns with your schooner bees,
And locusts burnt in the pepper-trees,
Drown me with syrups, arch your boughs,
Find me a bench, and let me snore,
Till, charged with ale and unconcern,
I’ll think it’s noon at half-past four!

The poem consists of verses or stanzas. The structure is regular, with four lines in each stanza, and a regular rhyming scheme. (1)

Sight imagery features in the first stanza. (3–8)
Alliteration creates the image of farmers riding overweight horses. (4)

public houses: pubs (5)

Sound imagery features in the second stanza. (9–15)
Alliteration captures both a visual and aural image. (10)

Smell and taste imagery feature in the third stanza. (16–21)
Metaphor engaging the sense of smell (16)
Metaphor uses colour to create image of people’s suntanned faces. (17)

A simile engaging the senses of smell and taste (18–19)

Tactile imagery (physical sensations) dominates the fourth stanza. (22–27)

The poet’s voice intrudes at the end. (27)
Activities . . .

UNDERSTANDING the poem

Getting started
1 In your own words, describe five things the poem shows we might expect to see in a country town.
2 In the first line, to whom or what is the word your referring?
3 List as many adjectives from the poem as you can (up to ten) that appeal to the reader’s sense of sight.

Working through
4 In the first three stanzas of the poem, Slessor uses imagery to figuratively describe some sights that he has seen in Australian country towns. Complete a literal description that explains each of the things in the list below, using your own ideas to fill in the details. Remember, unlike figurative language, literal language describes things as they truly appear.
   a willows
   b farmers bouncing on barrel mares
   c public houses of yellow wood
   d a broadsheet lies sprayed with the sarcasm of flies
   e mulberry faces dozing deep
   f schooner bees
5 Word-process a copy of the poem and use the colour function of Word to colour code all the sensory images in the poem. Shade or highlight the words and phrases according to the following key.

<table>
<thead>
<tr>
<th>Red</th>
<th>Blue</th>
<th>Purple</th>
<th>Yellow</th>
<th>Green</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sight</td>
<td>Sound</td>
<td>Smell</td>
<td>Taste</td>
<td>Touch</td>
</tr>
</tbody>
</table>

6 What do the Hogans do and why are they ‘mysterious’?
7 How do we know that this country town has existed for many years?

Going further
8 Comment on the way Slessor makes general statements (generalisations) about country towns in Australia. Are his comments objective or subjective? Explain.

ANALYSING the poem

Getting started
9 Slessor uses lots of plural words in ‘Country Towns’. List all the plurals you find in the poem. Can you suggest two reasons for the inclusion of all these plural words and phrases?
10 Schooners are slow-moving ships. They are also a beer glass in a pub.
   a What living things are compared to schooners in the poem?
   b Do you think the metaphor is intended to evoke an image of ships or beer glasses or both? Explain.

LITERATURE link

Matching and repeating sounds to create aural effects

In rhyming poetry, it is particularly important to select words that match in their vowel sounds. These matching vowel sounds create assonance as they are repeated; for example, in ‘Country Towns’ the i sound is repeated in lies/flies.

Rhyme is created when assonant vowel sounds appear in a pattern at the ends of lines. The vowel sound that repeats must be in the last stressed syllable of the end word. All the sounds that follow the last stressed syllable also need to be matched when creating rhyme; for example, the p sound in sleep/deep, or the l and o sounds in hollow/follow.

Read the second stanza of ‘Country Towns’ aloud. What vowel sounds can you hear in the rhyming words contained in the lines?
NEED TO KNOW
alliteration  the repeated use of one consonant for special effect; for example, suspicious signs

LITERATURE link
A different type of apostrophe

As well as meaning a kind of punctuation mark, the word apostrophe refers to a literary technique. It is a figure of speech in which an absent person or non-living object or entity is addressed as if they were able to hear and respond. When a non-living entity is addressed, this figure of speech is similar to personification, in which non-living things are described as if they had living or human qualities.

Can you identify the subject being addressed through apostrophe in the last stanza of ‘Country Towns’?

Working through
11 Consider the images created by alliteration. Quote two such images from the poem.
12 What do you think the metaphor ‘sarcasm of flies’ means?
13 Think about the isolated settings of many country towns in Australia. What images in the poem support the idea that country towns are isolated?

Going further
14 What emotions were evoked in you when you read this poem? Do these feelings match the opinions of country towns that are expressed by the poet?
15 Do you feel that Slessor is being critical of country town life in this poem? Explain your response.

RESPONDING to the poem

Getting started
16 Imagine you are a resident of a country town similar to the one Slessor describes. Describe your reaction when you read this poem. Are you insulted, amused, offended, struck by its accuracy, or angry? Choose one or two images that make you feel this way.

Working through
17 Imagine this scenario: A resident of an isolated country town visits a major Australian city. Write a paragraph to describe the person’s impressions of city life. Create a second paragraph in which you describe the person’s emotional response to the city.
18 Imagine you are on a committee to promote the town in Slessor’s poem as a tourist attraction. What images might you use to describe the town so that it appeals to a certain type of tourist?

Going further
19 What aspects of city life could be cleverly contrasted with the existing content of the poem? Use your responses to the previous writing activities to develop your ideas.
20 Write two stanzas to be added to ‘Country Towns’, in which you describe the contrast between country town life and city life in Australia.

LANGUAGE link

Onomatopoeia — suggestions, not sounds

Onomatopoeia is not a very realistic way to portray sounds. Over the years, readers have become conditioned to accept various ideas about how certain things sound; for example, bells go ding dong. Onomatopoeic words are usually quite familiar to us from childhood. Although they don’t really represent realistic noises, they enable us to make attempts at spelling common sound effects. Many poets enjoy making up new onomatopoeic words, as there are no rules for their creation. Have you ever heard a cat say meow, mew or miaow? Did you know that in Greek cats say niaou, and in French dogs say ouah ouah. With onomatopoeia, the possible variations are endless.

Create your own onomatopoeic word to describe the sound of a bell ringing, a loud car stereo or the rain on a tin roof.
**Wordsmith ...**

**RECOGNISING SENSORY IMAGERY**

**Visual images**

We call descriptions that appeal to our sense of sight *visual imagery*. In ‘Country Towns’, Slessor presents us with some strong visual imagery that focuses our attention on the physical appearance of towns he has visited. Objects, colours and actions are described:

- farmers bouncing on barrel mares
- public houses of yellow wood
- dogs that lick the sunlight up.

1 List the colours, objects and actions in the poem that appeal specifically to the sense of sight. Then create an additional visual image of your own.

**Aural images**

Sound effects in poetry are called *aural imagery*. For example, when describing the flies in country towns, Slessor imitates the sounds they make in the line ‘sprayed with the sarcasm of flies’. This repetition of consonant sounds (the s and z sounds) is called *alliteration*. Another way of creating sound images is to use the actual sound effects of words to describe a noise. Examples include buzz, hiss, meow, moo, hoot and pop! This technique is called *onomatopoeia*.

2 Are there any onomatopoeic words in ‘Country Towns’? Say them aloud.

   Poets can also use vowel sounds or assonance to alter the pace of a poem. If you read the last stanza of ‘Country Towns’ aloud, you will notice the dominance of long vowel sounds. These have the effect of slowing down the pace of the poem, to reflect the way Slessor perceives the pace of life in a country town.

3 Refer to ‘Country Towns’:
   - a Which pair of lines contains assonance?
   - b What vowel combinations are used to slow the pace down?
   - c Are the vowel sounds in drown, arch and drowse long or short?
   - d What effect do they have?

**Gustatory and olfactory images**

The word *gustatory* relates to our sense of taste, while the word *olfactory* relates to our sense of smell. Taste and smell imagery is often created by using similes and metaphors. For example, Slessor describes the sunlight as if it is something edible, using the expression ‘lick the sunlight up/Like paste of gold’. From this we can perhaps imagine dogs licking the sunlight as if it were some kind of honey or nectar — a warm, sleepy image overlaid with memories of sweet tastes.

4 Which three living creatures are described in ‘Country Towns’ using taste and smell images? Create an additional gustatory or olfactory image of your own.

**Tactile images**

The word *tactile* refers to the sense of touch. Imagery describing tactile experiences connect with recollections of physical feelings. In ‘Country Towns’, Slessor helps us recall the physical feelings we experience when we are relaxed, including stretching, having heavy eyelids, and having our muscles so relaxed that we drift off to sleep. These sensations are described using words such as drown and drowse, which appeal to our sense of touch.

5 Create an additional tactile image of your own.
Images that engage multiple senses

Often, writers will use imagery to appeal to more than one of the physical senses. An example of a combined image in ‘Country Towns’ is the line ‘Mulberry faces dozing deep’. The word *mulberry* brings to mind both the colour (visual) and the fruit (gustatory), while *dozing* makes a sound (aural) like snoring.

6 Discuss with a partner the power of combining the effects of sensory imagery to create a lasting impression.

**OVER TO YOU …**

Close your eyes and try to visualise the scene that Slessor is describing. Now think of the suburb or town where you live. Think about the following prompts.

- Which objects are in view? What are their relative sizes and shapes?
- Which colours dominate the landscape? How do they make you feel?
- What movements do you notice in the scene you are imagining?
- What sounds can you hear in the scene you are visualising?
- How do the sounds make you feel? Describe your mood.
- Can you smell or taste anything that is connected to life in your suburb or town?

Write an example of every sensory image to describe your suburb or town, based on the prompts above. Then see if you can structure these images into a poem using ‘Country Towns’ as a model.

**My view …**

Why do you think poets and other writers try to create images that appeal to our physical senses? Is poetry the best way to write with an appeal to the senses? Imagine how your world would be without one of your five senses. How different would it be?
4.2 IMAGERY AND EMOTION

How do writers use imagery to evoke emotional responses?

Imagery is a powerful means of creating an emotional response in a reader. We all use imagery to express our ideas in writing and in everyday speech, though we may not always be aware of it. Imagery enables our words to have powerful effects on others. Its use may cause a reader to feel a range of emotions such as sad, joyful, frightened, disappointed, excited, outraged, shocked, appreciative, humble or grateful.

Poetry is a form of writing that is highly suited to the use of imagery, because the artistry of poetry requires a poet to convey meaning concisely (in few words). Communicating thoughts, feelings and ideas through poetic language involves selecting images that appeal to the senses and the emotions. By combining the physical and emotional effects of language, poetic texts can present a message and cause others to respond to it.

Well-crafted imagery can also engage our memory and imagination, prompting us to dig deeper in our search for the composer’s meaning. Sometimes imagery asks us to imagine sights based on our previous experiences. We use our past experiences, imagination and intelligence to picture new sights that are described in writing. If certain themes and ideas are beyond our life experience, we may engage with a piece of writing by imagining, rather than remembering.

The poem, ‘Post-mortem’, deals with a sight that some of us may have encountered on an ocean beach. We certainly hear about this event in the news media when it occurs. The poem conveys a strong message, using evocative imagery to create an emotional response in the reader.

Before you read the poem, your teacher may ask you to complete the following Ready to Read activities.

READY TO READ …

- Try to imagine this sight: You are standing on a beach watching a stranded whale struggling to get back to deep water. What can you hear, feel, smell and taste in this scene?
- From the title of this poem, what do you predict it is about?
- Look at the photograph under the poem on page 102. What information does it give you?
- Read the poem, ignoring the annotations.
- Now read the poem again using the annotations. Think about how they help you to understand the poem. Does reading them change the feelings you experienced on your first reading? How?
- Remember to look out for any words and phrases that appeal to your senses or create images in your mind. Think about which of your physical senses are being appealed to.
- List some words that come to mind when you think of whales.
- Use the punctuation in the poem to guide you in your reading.
Post-mortem
by Mary B. Armitage

This was the first post-mortem I had seen:

1. The first incisions, long, precise and clean,
2. Inscribing red, obscenely glistening welts
3. With knives drawn keen from scabbard-belts.
4. Above, the clinic sun in stark blue sky;
5. On sandy slab, the whale, where it had come — to die.

I’d seen it, lying on the beach, just yesterday;
Obstructing traffic, getting in the way
Of fishermen. Although, for those intent on leisure,
The pristine carcass added to their pleasure:
A curiosity — another ‘sight’ — to see and photograph.
And so they’d pause, to gently touch, to pose and laugh.

Today, forensic fingers, asking — Why?
Where did it live, and breed? How did it die?
As if, in crimson flesh and blood congealed,
The scientific mind could find revealed —
When was its time and place of birth?
And what its stated purpose here on earth?

Probing brain and gut and still red heart,
All daubed with gore in demonstration of their art:
Flailing skin from flesh; flensing flesh from bone.
They bring indignity to death and then go home:
With body parts each sealed in plastic bag
— But none has ‘whale song’ written on its tag.

And if I knew a way of whispering to whales,
I’d tell them all to thresh their winging tails;
To sing one last, wild, lovely, wailing song;
To wend that long, last journey — oh so long:
‘Sing!’ I’d whisper, ‘Fly! Swim! — for your lives!
‘To die — away, far, far, away from men with knives.’

Adjectives describe a cold, sterile approach. (1)
Emotive word (2)
Imagery suggests a potential attack, rather than science. (3)
Setting words on their own after a dash emphasises the image and confronts the reader. (5)
Indent signals comments from the poet. (6–11)
The whale is reduced to being just a nuisance or an object of passing interest to sightseers. (6–11)
The poet seems to find these questions pointless; the scientists cannot answer the deeper questions about the meaning of life. (12–17)
The poem has a simple rhyme scheme: aa bb cc and so on. (16,17)
Here the alliteration conjures up the ugly repetitiveness of the dissection, making it seem like butchery. (20)
The scientific accuracy is at odds with what the poet values in the next line: whale song — a symbol of the whale’s freedom and beauty. (22,23)
The alliteration of the soft w sounds contrasts with the earlier harsh, clinical descriptions of flesh and flensing. (24–28)
Repetition of the idea of whale song (26,28)
The poet would prefer that the whale had died a natural death in the sea. (29)
Repetition strengthens urgency of advice. (29)
Activities …

UNDERSTANDING the poem

Getting started

1 Create a table like the one below, and use it to list some common sensory experiences you might expect to have during a family day trip to the beach. Add one more example of each sense.

<table>
<thead>
<tr>
<th>Sight</th>
<th>Sound</th>
<th>Smell</th>
<th>Taste</th>
<th>Touch</th>
</tr>
</thead>
<tbody>
<tr>
<td>people swimming</td>
<td>children playing</td>
<td>sunscreen</td>
<td>cold drinks</td>
<td>gritty sand</td>
</tr>
</tbody>
</table>

2 Now, think about the very different perspective of the beach presented in the poem. Imagine you are at the beach on a summer afternoon, watching the scene described in the poem ‘Post-mortem’. Think about the sensory experiences you might have and complete this table.

<table>
<thead>
<tr>
<th>Sight</th>
<th>Sound</th>
<th>Smell</th>
<th>Taste</th>
<th>Touch</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

3 In your own words, describe the detailed scene portrayed in the first stanza of the poem. Explain why it would be easy to draw or paint this scene.

4 List all the words and phrases that relate to the objects involved in a post-mortem examination.

5 List all the senses that are affected by the imagery in this poem. Notice how they work together to build a scene that compels you to feel a certain way.

Working through

6 Write the phrases from the box below into a table like the one below. Place them under ‘Sight’ or ‘Touch’, according to the physical sense each one evokes.

<table>
<thead>
<tr>
<th>incisions</th>
<th>glistening welts</th>
<th>clinic sun</th>
<th>stark blue sky</th>
</tr>
</thead>
<tbody>
<tr>
<td>sandy slab</td>
<td>forensic fingers</td>
<td>crimson flesh</td>
<td>blood congealed</td>
</tr>
<tr>
<td>probing brain</td>
<td>red heart</td>
<td>daubed with gore</td>
<td>flensing flesh from bone</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sight</th>
<th>Touch</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

7 Which colours are suggested by the imagery? Using quotes from the poem, discuss the colour theme maintained in the poem. How effective is this?

8 Identify two metaphors for the sun and the sand. What feelings do these images convey?
GOING FURTHER

9 Who are ‘those intent on leisure’? What attitude does the poet have towards these people? What is your attitude to these people?

10 Match the opinions with those who hold them by inserting the names from the box below in the correct spaces under the heading ‘Held by’.

<table>
<thead>
<tr>
<th>the poet</th>
<th>tourists</th>
<th>fishermen</th>
<th>researchers</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Opinion</strong></td>
<td><strong>Held by</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The whale is obstructing boats.</td>
<td>the poet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The reasons for the whale’s death should be investigated.</td>
<td>researchers</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The whale should be allowed to die with dignity.</td>
<td>fishermen</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The sight of a dead whale on the beach is interesting.</td>
<td>tourists</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

ANALYSING THE POEM

GETTING STARTED

11 What idea is the poet expressing about ‘whale song’?

12 Why does the poet wish she was able to whisper to whales?

13 Summarise why the poet finds the behaviour of the researchers upsetting.

WORKING THROUGH

14 What is the poet’s purpose in this poem? Who is she speaking to?

15 Identify the emotive words and phrases in this poem. List them under the headings ‘Positive feelings’ and ‘Negative feelings’.

16 Which words are repeated in the last stanza? What effect does this repetition have on the mood of the poem?

17 How closely do the poet’s feelings match with yours when you read this poem? Do you think she is being overly sentimental or do you have feelings similar to those she expresses?

GOING FURTHER

18 The poet is relying on emotive language to persuade readers that scientists are wrong to treat whales in this way. How successful is she in achieving this?

RESPONDING TO THE POEM

GETTING STARTED

19 Write a paragraph in which you describe the whale the hour before it became stranded on the beach. Use adjectives and similes to create a sensory and emotive description.

20 Write a letter to Mary B. Armitage telling her how her poem made you feel. Use some quoted lines from the poem as examples.

WORKING THROUGH

21 Write a short dialogue between Mary B. Armitage and one of the researchers depicted in ‘Post-mortem’. In the conversation, try to convey the viewpoints of both individuals, as they are represented in the poem.

GOING FURTHER

22 Imagine that the whale depicted in ‘Post-mortem’ died of old age somewhere away from human interference. Describe the scene. Use imagery that appeals to the physical senses and the emotions to show the contrast between the new scene and the undignified scene described in the poem.
Wordsmith ...

MAKING ANNOTATIONS WHEN ANALYSING TEXTS

It is often useful to make margin notes or annotations on texts you are studying. By making short notes around specific words and phrases, you can quickly identify language features and techniques. Annotations allow you to quickly summarise aspects of the composer’s style. It is important to use a systematic approach when annotating, such as colour-coding, underlining or highlighting.

When making annotations in a word-processed document:

- lay out the text at the centre of the page, in double-spaced format or a three column table. This allows you space to make your explanatory notes.
- ensure that your notes are systematic. Use a key that allows you to clearly mark out certain language techniques and visual features.
- jot down a point form description of the effects of those techniques and features.
- after you have made the annotations, take a minute to look for patterns. For example, has one type of technique been used repeatedly? Is there more aural imagery than visual? Can you identify a rhyming scheme? Are there more similes than metaphors? Are there techniques that produce strongly emotive effects?
- determine whether the poem is more than just a collection of images. Is it, for example, an extended metaphor?

Use the poem below to practise making annotations.

The Catch
by Michelle Williams

They caught it and thought they were heroes.
Smiling like idiots they posed with stubbies
And punched one another playfully
While bulbs popped in the dark.
The crowd applauded with gusto
Ogling the monster hanging from the winch,
Fantastically curious now the attraction could not be fatal.
Some prodded the black, jellied eyes
Marvelling how Death’s intensity seemed still to chill them …
Some stroked the leathery skin
And relished the slime of blood on their fingertips
As if touching the beast made them part of his capture …
Involved them somehow in the ignominious end, where
‘He got his due for tangling with us!’

The shark, head down and swaying slightly
Obliged with a vacant smile,
His teeth the picture of perfection,
Apart from the greyness of blood-drained gums
And three trophy-holes where specimens
Were removed for threading on chains.
Through my six-year-old eyes I saw not capture
But slaughter.
This shark was neither monster nor beast.
Even now, I could sense the sleekness of his form
And feel the thrill of his fin slicing the water.
This shark was a master, a prince of the sea
Betrayed by the trickery of a hook.
‘Doesn’t he look savage?’ declared the hero,
Colluding the crowd in his victory.
‘Isn’t he fierce?’ Look at those teeth!’

But I knew where savagery lay
And it encircled me.
I saw it in the leering smiles
Of those with blood on their hands,
I smelt it in the fetid odour of an innocent death
And I heard it in the puny pride of self-sung heroes.
All that night, my head still painful
From the brightness of flashlights,
My mind ran reels of horror that tortured my sleep.
They were there, I knew,
The beasts that stalked me,
The savages that would pitilessly pull me from safety
And rip my insides bare.
All night I saw them approaching.
Sometimes in twos, sometimes in threes,
Walking towards me, stubbies in hand
Mouths hungry for blood
Grinning.

OVER TO YOU …

1 Copy out ‘The Catch’ in double spacing on a blank page. Alternatively, cut and paste the poem from your eBookPLUS into a Word document. Then practise making annotations to highlight the emotive imagery.

2 Devise a key to explain your annotation system. For example, you could decide to mark metaphors in yellow, personification in purple, visual images in red, tactile images in orange, and alliteration in blue.

3 Ensure that each annotation is linked to a brief explanatory note.
   Warning: Some words or phrases may be examples of more than one poetic technique — just to keep you on your toes!

My view …

Strongly emotive imagery may make some people feel uncomfortable. Why do you think this is? What is your emotional response to some of the word images you have encountered in this section? Do you feel comfortable experiencing strong emotions and thinking about your feelings and thought processes? If not, how could you get more connected to your feelings through your writing?
4.3 IMAGERY THAT INSPIRES ACTION

How can imagery inspire people to take action?

We can have sensory and emotional experiences by connecting with the imagery created by others. However, beyond our emotional responses, the power of imagery to influence, persuade or inspire us is remarkable. If we look at history, especially such movements as nationalism and imperialism, we can see the power of imagery in the rhetoric of speeches and songs. The song ‘Rule, Britannia!’ is a good example of the use of imagery to make an appeal to nationalism and patriotic fervour.

Before you read the song lyrics, your teacher may ask you to complete the following Ready to Read activities.

READY TO READ …

- Find out what Britannia refers to before you start reading.
- Keep in mind that the language in the song lyrics is from 300 years ago.
- If possible, listen to a recording of the song before you read it.

_1_ from Rule, Britannia!
_2_ (common modern version)
_3_ by James Thomson, 1763
_4_ When Britain first, at heaven’s command,
_5_ Arose from out the azure main,
_6_ Arose, arose from out the azure main,
_7_ This was the charter, the charter of the land,
_8_ And guardian angels sang this strain:

CHORUS:

_10_ Rule, Britannia!
_11_ Britannia, rule the waves.
_12_ Britons never, never, never shall be slaves.
_13_ Rule, Britannia!
_14_ Britannia, rule the waves.
_15_ Britons never, never, never shall be slaves.
_16_ Still more majestic shalt thou rise,
_17_ More dreadful from each foreign stroke,
_18_ More dreadful, dreadful from each foreign stroke,
_19_ Loud blast above us, loud blast that tears the skies
_20_ Serves but to root thy native oak.

CHORUS Repeat

The song is structured as a traditional anthem: each verse is followed by the same chorus. (1)

Example of metonymy (see page 109): heaven stands for God. God granted Britain the authority to rule the whole earth. (4)

Visual image of Britain rising out of the blue ocean (5)

Britons: people from Britain (12)

The use of apostrophe (see page 98) is a command to the nation to go forth and assert its divinely given authority. (13,14)

Repetition of the assertion that Britain will always enjoy the status of the most powerful ruling empire of the world (15)

Archaic language shows historical context of this song. (16)

The structure of each verse consists of the second and third lines being repeated for emphasis. (17–18)

An aural and visual image that refers to cannon fire ripping a hole in the sky (19)

The oak tree is a symbol of Britain’s strength. This creates a visual image of the roots of patriotism going deeper with every threat or attack. (20)
Other views, other images

In contrast to the vision of Britain presented in ‘Rule, Britannia!’ the song lyric below presents a bitter criticism of the British Empire’s invasion of Australia. Australian lyricist Roger Corbett mocks Britannia’s pride in ruling the waves by presenting their ‘glorious conquests’ from the point of view of those they enslaved with their military might. Australian band *The Bushwackers* released this song in 1984, around 200 years after Britain’s First Fleet landed in Australia.

---

**When Britannia Ruled the Waves**

by Roger Corbett

1. When the British came here _Britain is personified as a giant._
2. It was just another outpost
3. Of a white colonial world.
4. In an empire-crazy world.

5. They dispossessed the black man
6. And shot him when he argued.
7. And stood around and cheered
8. As the Union Jack unfurled.

(CHORUS)

9. If you were white you had a chance.
10. If you were well born you were lucky.
11. If you were wealthy then the country
12. Was good as yours to keep.
13. But the black and poor and homeless
14. Were as good as British slaves.
15. Let’s never forget
16. The fate they met
17. When Britannia ruled the waves.

They scoured England’s cities

18. To send unwanted people
19. To populate in servitude
20. On Australia’s sunny shores.
21. They sent the dregs of the upper class
22. Who misruled and then abused them.
23. Soldiers, thieves and seamen,
24. Officers and whores.

25. With a riding crop and jackboot
26. They stole Australia’s riches
27. And shipped them home to England
28. To support the British cause.
29. The young men went to Europe
30. To fight in England’s battles
31. And die in tens of thousands
32. On a thousand foreign shores.

---

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Activities ...

UNDERSTANDING the songs

Getting started
1 Draw up a table like the one below, either with a ruler in your notebook, or using the ‘Insert table’ function in Word on your computer. Fill it in after reading both songs.

<table>
<thead>
<tr>
<th>While reading</th>
<th>‘Rule, Britannia!’</th>
<th>‘When Britannia Ruled the Waves’</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emotions I felt</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thoughts I had</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lines I liked</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lines I didn’t understand</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

2 Complete a KWL chart on both songs.

Working through
3 With a partner, discuss how the two songs compare. Then write a paragraph in which you summarise your initial impression of each song.
4 List three positive images of Britain portrayed in ‘Rule, Britannia!’? Are they realistic, in your view?
5 List five negative images of Britain portrayed in ‘When Britannia Ruled the Waves’. Are they fair in your view? Explain your response.
6 Whose voice do you think is represented as saying ‘Rule, Britannia!’? Explain your reasoning.
7 What does each of these songs say about the nature of power and the spirit of nationalism?

Going further
8 What emotions are stirred by each song? Draw a graphic organiser or diagram to illustrate the various contrasting emotions generated by the two songs.

ANALYSING and EVALUATING the songs

Getting started
9 Would either poem make someone from Britain (a) proud to be British (b) ashamed to be British (c) proud to be Australian or (d) ashamed to be Australian? Explain.

Working through
10 Find specific examples of imagery drawn from nature in each poem. How is this imagery used to strengthen the persuasive power of each song?
11 The song ‘Rule, Britannia!’ was popular in Britain for centuries. Why do you think this was so?
12 Is it necessary to be familiar with ‘Rule, Britannia!’ in order to understand the message of ‘When Britannia Ruled the Waves’? What meaning might you miss in the second song lyrics if you hadn’t read the first song lyrics?
13 Roger Corbett uses hyperbole in his song lyrics. Does this make his message more or less persuasive? Explain.

LITERATURE link

Metonymy
‘The pen is mightier than the sword’ is an example of metonymy, a kind of metaphor in which the name of one thing is replaced by another word that we closely associate it with. The pen really means the words that the pen writes and the sword really means the warfare, force or violence that a sword (or other weapons) can inflict.

Another example of metonymy is calling accountants, lawyers and bankers suits, because formal suits are closely associated with those who work in offices. Likewise, we often talk about Hollywood when we mean the American film industry.

Standard metaphors make use of similarity whereas metonymy is based on a close association between two things. The other difference between them is that when we use metonymy, we are not claiming that one thing has the qualities of the other thing. Members of the American film industry, for example, don’t have the qualities of a Los Angeles suburb. They are simply associated with it.

What word in this sentence is an example of metonymy?
The press is renowned for ignoring the privacy of those who have suffered a tragedy.

NEED TO KNOW

hyperbole (pronounced hi-per-buh-lee): exaggeration, often for comic effect; also used to persuade
14 Examine the table to aid your understanding of the contrasting imagery in the two songs.

<table>
<thead>
<tr>
<th>‘Rule, Britannia!’</th>
<th>‘When Britannia Ruled the Waves’</th>
<th>Contrasting imagery</th>
</tr>
</thead>
<tbody>
<tr>
<td>at heaven’s command</td>
<td>the fate they met</td>
<td>divine plan versus fate</td>
</tr>
<tr>
<td>arose from out the azure main</td>
<td>When the British came here</td>
<td>mystical origins versus a planned invasion</td>
</tr>
<tr>
<td>the charter of the land</td>
<td>stole Australia’s riches</td>
<td>legal versus illegal</td>
</tr>
<tr>
<td>guardian angels</td>
<td>the dregs of the upper class to misrule</td>
<td>protective versus abusive power</td>
</tr>
<tr>
<td>Britons never, never, never shall be slaves.</td>
<td>to populate in servitude; as good as British slaves</td>
<td>freedom from slavery versus enslaving of others</td>
</tr>
<tr>
<td>rule the waves</td>
<td>misruled</td>
<td>rightful versus wrongful leadership</td>
</tr>
<tr>
<td>root thy native oak</td>
<td>a thousand foreign shores</td>
<td>native versus foreign</td>
</tr>
</tbody>
</table>

Choose two of the contrasts presented in the table and write one paragraph explaining the emotive impact of the ideas expressed when they are considered side by side.

15 Create a mindmap that summarises in point form the ideas presented in the two songs. Think about how you will visually represent the contrasting emotions in each one. Draw or copy pictures or graphics that can be added to your mindmap to reinforce the key ideas. Think about how your images relate to the physical senses as well as the emotions associated with this topic.

Going further

16 Both songs appeal to a sense of national pride. How have the writers used imagery to appeal to a citizen’s national pride?

CREATING responses to the songs

Getting started

17 Imagine you are one of the people referred to in ‘When Britannia Ruled the Waves’. Write a short paragraph in the first person, saying why you agree or disagree with the songwriter.

Working through

18 Choose one aspect of ‘When Britannia Ruled the Waves’ and develop five additional sensory images that help to illustrate the ideas being presented.

19 Obtain a copy of Australia’s national anthem ‘Advance Australia Fair’. What similarities can you find between it and ‘Rule, Britannia!’? Write a paragraph discussing this, considering subject matter, tone, and use of imagery in your discussion.

Going further

20 Should songwriters be free to criticise past governments in the way that Roger Corbett has done? Discuss your ideas with a partner.

21 Choose one of the ‘anthems’ referred to in the Literature link above left and find a copy of the lyrics. How important is imagery in the anthem as a means of inspiring the reader or listener?
Imagery to make a protest

In 1975, Indonesia occupied East Timor, a former Portuguese colony on the island of Timor. This was despite the fact that the East Timorese had declared their independence that same year. But 24 years later, the movement for independence was growing and, in 1999, Indonesia sent militia groups into East Timor to frighten its people into submission. It is alleged that East Timor’s neighbours, including the Australian government, did little to prevent crimes against humanity carried out in East Timor. Many Australian activist groups did, however, organise protests in an attempt to force the Australian government into intervening. Australian band ‘The Whitlams’ added their voices to the public outcry, recording the protest song ‘400 Miles from Darwin’. The band’s frontman, Tim Freedman, made these explanatory comments about the origins and inspiration of the song, making allusion to events in Nazi Germany during World War II:

The song about East Timor was really about going to see Schindler’s List and about why we were crying in the movies but not doing anything about the nearest example of political persecution.

‘Maintaining the Rage: Tim Freedman on pokies, politics and piano players’, by Nigel Bowen, Sydney City Hub, 10–16 August 2000, vol. 5, issue 52

Some thoughts about East Timor on seeing the movie Schindler’s List. Our lightly bruised consciences assuaged by the cinematographic palliative. One day we’ll see the movie about East Timor and how very touched we’ll be.

From ‘The Whitlams’ website

Before you read the lyrics, your teacher may ask you to complete the following Ready to Read activities.

1. Read the information on this page so that you clearly understand the context for this text. Discuss it with your teacher or do some further research.
2. What feelings are evoked as you read the song lyrics? Consider your emotional journey as you read the lyrics.
3. If you can, use the internet to find a sound recording of the song and listen to it at least once.
4. Read the annotations to understand the allusions in the song lyrics.
5. Keep in mind that these are song lyrics set to music that is slow and sombre (gloomy) in pace and tone.
**400 miles from Darwin**
by Tim Freedman

We pay to shed a sombre tear in the darkness together here
One among the hundreds, crying for the millions
And when the house lights break the trance
Only then unclasp our hands
Compose ourselves and fix our hair
'We would have all been Schindler there'
Drive in silence slowly home

Now horror’s more than skin and bone

And can you see in twenty years
We’ll pay to shed the same cheap tears
In a film about an island, watch our hero take a stand
Pay our money gladly to wash our hands

Watching the movie we’ll ask how the people might have known
Let it happen there without a fight
Kept driving on quietly home
Left the Timorese alone — 400 miles from Darwin

The two-minute hate is now the three-hour love
With any action left to up above
Those people then could turn their heads
Now all the same we sleep instead
While 400 miles from Darwin
East Timor is dying.

The chorus includes this key phrase, which is repeated again at the end of the last verse to emphasise Australia’s proximity to East Timor. *(1,18,24)*

The name Schindler is an allusion to a person who saved many Jews from the Nazis during World War II. Here the specific reference is to the film about his life. *(8)*

This line extends the allusion to the Nazi Holocaust, where visual images of people starving in concentration camps have reached saturation point, causing us to remain emotionally distant from the harsh reality of crimes against humanity. *(10)*

A film about East Timor is predicted, but doesn’t yet exist. *(11)*

The phrase *wash our hands* is a Biblical allusion to Pontius Pilate. It is now a commonly used expression. *(14)*

The expression *two-minute hate* is a literary allusion. It refers to George Orwell’s novel, *1984*, in which the ‘Two Minutes Hate’ is a compulsory public ritual where people must watch a film showing the ruling party’s enemies. As part of the party’s program of mass brainwashing, people must express their hatred of the enemies by chanting, yelling and screaming, in an emotional frenzy. *(19)*

The length of the movie *(19)*

Last line states brutal truth. *(24)*
Activities ...

UNDERSTANDING the song

Getting started
1 This poem is about (a) a man called Schindler (b) enjoying movies (c) the plight of the East Timorese or (d) life in Darwin. How do you know?

Working through
2 What is the ‘film about an island’ likely to be about?
3 Who do you think the person described as ‘our hero’ might be?
4 What physical signs are described to show that the viewers of the film are getting emotional?
5 What ideas are suggested by the expression cheap tears?

Going further
6 Numbers figure prominently in this song. How has the songwriter used numbers to convey his message?

ANALYSING and EVALUATING the song

Getting started
7 Who do you think the songwriter wants to influence with his words? Does he include himself in the reaction of Australians to events in East Timor? How?

Working through
8 The allusion to Schindler in the song conveys the idea that if someone made a film about the East Timor situation, filmgoers would all consider themselves potential heroes, like Oskar Schindler, had they been in East Timor in 1999. What emotions is the songwriter trying to evoke in the listener or reader by the Schindler allusion?

Going further
9 What effect do the lines contrasting our peaceful sleep with the violent deaths occurring in East Timor have on the listener or reader?

RESPONDING to the song

Getting started
10 Choose two images from the poem and write a letter to Tim Freedman telling him why they affected you emotionally.

Working through
11 The songwriter outlines the issue he feels strongly about in his song. However, he does not suggest a solution. Does this weaken his message? What action could people take as a result of hearing the message in this song? Write a plan with at least three action points.

Going further
12 Freedman seems to be saying that getting emotional for three hours over historical events in a film is all very well, but we also need to respond to the real plight of people who are suffering here and now. Part of his message is that the three-hour love is false empathy generated by special effects, music and the viewing experience — all a form of brainwashing. By the time the film is over, everyone has forgotten their ‘love’ for the people who remain in crisis. Discuss this idea with a partner in reference to the evening news we watch on television.
Wordsmith …

ANSWERING ‘HOW’ QUESTIONS

Many students dread being asked analysis questions about imagery, such as ‘How does the writer convey a vivid picture of the experience?’ In fact, the skill of analysis is quite easy to master, once you have a plan of attack. The word how is an important clue about what the question is really asking us. How writers create imagery and effects in texts is related to their use of techniques.

When you are presented with a ‘how’ question, it is generally asking you to identify the techniques appearing in a text. Sometimes, analysis questions are presented in a form that requires only a single-sentence response. In these types of questions, you simply need to name a technique that has been used and give an example from the text. Other ‘how’ questions ask you to write more extensive answers in paragraph form.

To write a good paragraph in response to a ‘how’ question, follow these steps.

● Step 1: Identify the name of one technique used by the writer.
● Step 2: Locate an example of that technique in the text. This will be the line, phrase or word that you will quote in your answer.
● Step 3: Discuss the effect of that technique.

To determine the effect of a particular technique, we need to look at some general effects that result when specific techniques are used.

Techniques that create general effects

<table>
<thead>
<tr>
<th>Technique</th>
<th>What it is</th>
<th>What effect it has</th>
</tr>
</thead>
<tbody>
<tr>
<td>Simile</td>
<td>A simple comparative description</td>
<td>Creates simple imagery that adds clarity and extra information to the description</td>
</tr>
<tr>
<td>Metaphor</td>
<td>A figurative description that depicts one thing in terms of another</td>
<td>Creates a more complex description that appeals to the physical senses and/or the emotions. This creates more forceful imagery and communication.</td>
</tr>
<tr>
<td>Extended metaphor</td>
<td>A figurative description that is composed of individual images that have a collective effect</td>
<td>Builds on simple metaphors to create a collection of images that have deeper meaning when they appear together</td>
</tr>
<tr>
<td>Personification</td>
<td>Attributing human-like qualities to non-human things</td>
<td>Enables the reader to evaluate the non-human object or idea in human terms</td>
</tr>
<tr>
<td>Apostrophe</td>
<td>A figure of speech in which a non-living entity is addressed as if they were able to hear and respond to the speaker</td>
<td>Adds interest to a text by evoking the idea that a non-living entity has feelings, power and motives, and provides a vehicle for including direct speech in a text without the need for a character</td>
</tr>
<tr>
<td>Symbolism</td>
<td>A literary device that uses one thing to represent or suggest something else</td>
<td>Appeals to the readers’ intellect by asking them to think beyond the literal meaning to a symbolic or figurative meaning</td>
</tr>
<tr>
<td>Hyperbole</td>
<td>Deliberate exaggeration for effect</td>
<td>Stresses theme or creates humour or irony</td>
</tr>
</tbody>
</table>

SAMPLE EVALUATION ONLY
Some specific effects of aural techniques appear in the table below. Use the information presented to complete the Over to you activities.

### Techniques that create sound effects

<table>
<thead>
<tr>
<th>Technique</th>
<th>What it is</th>
<th>What effect it has</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alliteration</td>
<td>The repeated use of one consonant for special effect; for example, suspicious signs</td>
<td>The sound pattern catches the reader's or listener's attention and makes the words memorable. It can sometimes have an onomatopoeic effect.</td>
</tr>
<tr>
<td>Assonance</td>
<td>Creates sound effects with vowels; for example, slow blowing of the bellows</td>
<td>The sound pattern catches the reader's or listener's attention and makes the words memorable. It can sometimes have an onomatopoeic effect, and can be used to speed up or slow down the language.</td>
</tr>
<tr>
<td>Rhyme</td>
<td>The matching of vowel and consonant sounds in a given pattern at the end of a line of verse</td>
<td>Creates a pattern so that the reader or listener knows what to expect, and can remember the poem or song more easily</td>
</tr>
<tr>
<td>Rhythm</td>
<td>A pattern of stressed and unstressed syllables; also known as meter when it is a consistent, repeating pattern</td>
<td>Makes the difference between prose and poetry; helps to make a poem or song memorable</td>
</tr>
<tr>
<td>Onomatopoeia</td>
<td>The use of words that imitate the sound they refer to; for example, the hiss of escaping gas</td>
<td>Adds to the aural sensory experience by imitating sounds</td>
</tr>
</tbody>
</table>

### OVER TO YOU ...

Follow steps 1 to 3 on page 114 to write paragraph-length responses to your choice of two of these ‘how’ questions:
1. How have the poets created unpleasant sensory images in ‘Post-mortem’ and ‘The Catch’?
2. How has Kenneth Slessor captured the sounds of a typical country town in his poem ‘Country Towns’?
3. How has the creator of ‘The Jaguar’ used feline (cat-like) imagery to present their idea? Compare their use of imagery. Remember to use examples from the poem.
4. How has one poet whose poem you have read in this unit powerfully conveyed his or her views on universal human themes?

Refer to the Wordsmith on structure of a paragraph using a topic sentence and supporting sentences in Unit 5, page 145.

### My view ...

Why do you think some writers use poetry or songs as a vehicle to express criticism? What issues do you feel strongly about? How could you best express your own personal protest about some of these issues? How valuable a tool would imagery be in this endeavour?
COMPOSE AND CREATE

Productive focus: writing and creating

Create a sensory image collage or poem

Either

Create an image collage that shows the effectiveness of sensory imagery. Work through the steps below, and then, on a sheet of A3 paper or cardboard, paste the word-imagery that you created using a variety of interesting fonts and colours. Add appropriate photographic images from magazines or the internet as illustration. Aim for a design and ‘feel’ that will appeal to an audience’s visual sense. Alternatively, create your collage digitally, using the suggested Collage weblink in your eBookPLUS.

Step 1: Write similes to describe each of the following things:
- an iceberg
- a storm
- a volcano
- a feeling of excitement.

Step 2: Write metaphors to describe each of the following things:
- the sea
- a surfboard
- a garden shed
- a disease.

Step 3: Create an image that appeals to each of the following senses on the subject of the seasons, holidays or friendship:
- visual
- olfactory
- aural
- tactile
- gustatory

Or

Write a poem that uses sensory imagery following the steps below.

Step 1: Listen to a sound recording of a piece of classical music, performed by an orchestra. A suggestion is ‘Spring,’ from Vivaldi’s ‘The Four Seasons.’ As you listen, close your eyes and try to picture a place that suits the sound of the music.

Step 2: Make a list of any words or phrases that come into your mind. They may refer to places, objects or colours, or they may be adjectives, names or common nouns.

Step 3: Select the most suitable words from your list. Use them as starting points to make up six descriptions containing imagery to convey your feelings about the music. You might choose to use one technique or a variety to create the imagery.

Step 4: Draft a short poem in which you use these six descriptions. You will need to add other lines to make the poem complete.

Step 5: Listen to the music again. Check to see that the poem captures your thoughts and feelings about that piece of music.

Some key points to remember
- Have a clear idea of your audience and purpose before you start.
- Follow the steps outlined for each task.
- Avoid clichéd or over-used imagery and language; aim for originality.
- Complete a draft of each stage and confer with a classmate or your teacher before proceeding to the next stage.

Use the assessment criteria rubric to guide you through your chosen task.
Write a story-poem containing imagery

William Wordsworth (1770–1850), a famous English poet from the Romantic era said: ‘Poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquillity.’ The ‘spontaneous overflow of powerful feelings’ refers to an overwhelming of the senses by an emotional experience, which some time later, the poet can remember and recreate through writing poetry.

Think of an emotional experience you have had that involved your senses: for example, getting a puppy for your birthday as a child; seeing a sunset on holiday; saying a final farewell to a beloved pet; smelling the flowers in a beautiful garden; experiencing the excitement of surfing or skateboarding; or some other significant experience in your life so far.

Compose a short story-poem that uses imagery to capture your emotions about that event or experience.

You might like to use the poem below as a model.

That day
by Janice Cousens

It was a day like any other
That day you went away.
If I’d known your thoughts
My airy goodbye would have been
More solid, more grounded.
Perhaps it would have held you fast,
Stopped you floating skywards
Like a balloon in the breeze.
How was I to know
That day was different?
Why didn’t you say,
“This day is not like any other
This day will end
With your tears”?
Why didn’t you say?
That day.

Some key points to remember

- Be clear about your audience and purpose.
- Think about how you can use imagery to communicate your feelings to a reader and how you want the reader to feel.
- Consider if you might present your poem as a recorded reading, a slide show, short film or animation using technology such as PowerPoint, Presenter, I Can Animate 2, Voicethread, Google Sketchup or Audacity.
Write an issue poem or an analytical response

Read the following extract from a poem by Bruce Dawe.

**The Sadness of Madonnas**
by Bruce Dawe

*On the famous news-photo of an Ethiopian mother and child…*

Admittedly, the arms are far too thin for comfort, bony fingers framing the child’s large skull suggest the truth which plainly speaks in the lustrous eyes, the xylophone rib-cage and the wasted music of leg-bones — such images separate, and blur, and coalesce in the terrible litany of particulars: the thousands lying silent in the dirt, the dehydrated children’s skin as tough as leather, the little fingers creeping out for comfort, the grieving hearts that hold them…

*Either*

Use the poem extract as a stimulus to write your own poem about a global issue that you feel strongly about, using strong imagery to make your point. Suitable issues might be:

- the destruction of rainforests
- the extinction of animal and plant species
- global warming
- unequal distribution of the world’s resources
- the plight of refugees.

*Or*

Write an analytical response to the question: How does Bruce Dawe use imagery in the extract from the poem ‘The Sadness of Madonnas’ to convey a vivid and emotional experience for the reader?

**Some key points to remember**

- Do some research into your issue or the issue behind Dawe’s poem.
- Use a range of sensory imagery and other techniques to create both an emotional and an intellectual response in your reader.
- Revisit the Wordsmith on pages 99–100 to use as a guide.

**Self-evaluation …**

1. What new writing strategies have you learned or developed during this unit?
2. How did you feel about tasks that asked you to create your own poetry?
3. Do you feel you have a better understanding of how imagery can be used to appeal to the physical senses?
4. Do you feel that you value poetry differently, now that you have learned more about how imagery can also appeal to the emotions and thoughts?

**INDIVIDUAL PATHWAYS**

Worksheet 4.1  
doc-10112

Worksheet 4.2  
doc-10113

Worksheet 4.3  
doc-10114