

LESSON FOUR

GALAIS

Lesson Objective:

KS4 English Language AOs: 2, 5, 6.

Students create a descriptive piece inspired by Hassan's journey.



LESSON 4

CALAIS

Synopsis

In this lesson students focus on the physical description of the Calais Migrant Camp and develop their own creative response. They will be demonstrating understanding of a literary conceit as an effective form of communication.

Starter

Start the lesson by showing students the word 'jungle' and asking them to come up with synonyms, adjectives to describe it, connotations that the word has, or words they associate with it. They could then share this with a partner or small group.

Extension/differentiation: Pupils could order these words positive/neutral/negative.

Main Activity

- Tell students they're going to watch Hassan's description of the Jungle in Calais, a migrant camp where he spent time in 2015.
- Introduce the literary idea of a conceit (Conceit is a figure of speech in which two vastly different objects are likened together with the help of similes or metaphors.)
- Watch *Clip 8: Calais*
- After watching the clip, give pupils images of the camp and images of a jungle to support them as writing prompts.

Differentiation: Images could be paired to suggest the comparisons to be made ie wires and vines; lights and fireflies. Pupils should then refer back to their original word lists from the starter to write a 'conceit' about the migrant camp.

Extension: Show *Clip 7: Another Attempt* as a contrast to the Jungle. Pupils should then write a contrasting description of this environment. This would be a higher level activity including ideas of juxtaposition.

Equipment/resources

- *Clip 7: Another Attempt*
- *Clip 8: Calais*
- [Worksheet 4.1 Images of Calais 'Jungle'](#)
- [Worksheet 4.2 Images of Jungles](#)
- [Worksheet 4.3 Example of conceit in literature](#)

Keywords

Imagery. Connotations. Conceit. Metaphor. Juxtaposition.

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IMAGES OF CALAIS 'JUNGLE'



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IMAGES OF JUNGLES



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EXAMPLE OF CONCEIT IN LITERATURE

- In this poem a conceit is used to explore the distance between the poet and his lover. He imagines himself a sailor and his lover a harbormaster. The language associated with this conceit is highlighted.

To the Harbormaster

by Frank O'Hara

I wanted to be sure to reach you;
though my **ship** was on the way it got caught
in some **moorings**. I am always **tying up**
and then deciding to **depart**. In **storms** and
at sunset, with the metallic **coils of the tide**
around my **fathomless** arms, I am unable
to understand the forms of my vanity
or I am hard alee with my Polish **rudder**
in my hand and the sun sinking. To
you I offer my **hull** and the tattered **cordage**
of my will. The terrible **channels** where
the wind drives me against the brown lips
of the reeds are not all behind me. Yet
I trust the sanity of my **vessel**; and
if it **sinks**, it may well be in answer
to the reasoning of the eternal voices,
the **waves** which have kept me from reaching you.

