

Big Questions

The big question for the unit is: **How is discovery reflected in themes through poetry?**

Our study of poetry will follow the structure below:

Week 1	<ul style="list-style-type: none"> ▪ <u>Big Lecture</u> – Why study poetry? How do I approach an unseen poem? ▪ How does Duffy present childhood in ‘In Mrs Tilscher’s Class’?
Week 2	<ul style="list-style-type: none"> ▪ How does Blake present childhood in ‘The Schoolboy’? ▪ How does Blake present innocence and experience in ‘The Schoolboy’? ▪ How can we use images of childhood to write our own poem about childhood?
Week 3	<ul style="list-style-type: none"> ▪ What is Romanticism? ▪ How does Wordsworth present nature in ‘I Wandered Lonely as a Cloud’?
Week 4	<ul style="list-style-type: none"> ▪ How does Walker explore the theme of rebellion in ‘For My People’?
Week 5	<ul style="list-style-type: none"> ▪ How does Shelley present the theme of rebellion in ‘The Masque of Anarchy’?
Week 6	<ul style="list-style-type: none"> ▪ How is the concept of an outsider presented in ‘The Sound of One Fork’?
Week 7	<ul style="list-style-type: none"> ▪ How is the concept of an outsider presented in ‘Reporting from the Frontline of the Great Dictionary Disaster’?

Poems you will study during this unit

For each poem, here is a brief summary of what the poem is about:

Week 1	<ul style="list-style-type: none"> ▪ ‘In Mrs Tilscher’s Class’ by Carol Ann Duffy <p>The poem explores a young child growing up within a nurturing primary school environment. The children grow and move towards adolescence, where they experience new feelings and sensations, and ultimately leave Mrs Tilscher behind.</p>
Week 2	<ul style="list-style-type: none"> ▪ ‘The Schoolboy’ by William Blake <p>The poet explores childhood and youth, as well as themes of education, nature, and freedom. His main character and speaker, the schoolboy, spends the poem describing the difference between freedom in the natural world and the cruel restrictions of formal education.</p>
Week 3	<ul style="list-style-type: none"> ▪ ‘I Wandered Lonely as a Cloud’ by William Wordsworth <p>The speaker says that whilst wandering like a cloud floating above hills and valleys, he encountered a field of daffodils beside a lake. The speaker says that a poet could not help but be happy in such a joyful company of flowers. For now, whenever he feels lost or upset, he reflects on the memory.</p>
Week 4	<ul style="list-style-type: none"> ▪ ‘For My People’ by Margaret Walker <p>Walker addresses the tragic history of African American slavery; the horrifying racism still endured by non-whites and taught to their children; the hope this group manages to keep alive despite the odds stacked against them; and the hope for a better future.</p>
Week 5	<ul style="list-style-type: none"> ▪ ‘The Masque of Anarchy’ by Percy Shelley <p>The poem was written in response to the Peterloo Massacre. Shelley explores themes of violence, rebellion and oppression through the use of imagery.</p>
Week 6	<ul style="list-style-type: none"> ▪ ‘The Sound of One Fork’ by Minnie Bruce Pratt <p>The poem details themes of loneliness and isolation. The speaker relies on mundane and simple tasks to keep going. The reliance of watching and listening to nature and the neighbours are the things the speaker focuses on to feel as though a purpose has been served and a sense of inclusion has been found.</p>
Week 7	<ul style="list-style-type: none"> ▪ ‘Reporting from the Frontline of the Great Dictionary Disaster’ by John Agard <p>The poet outlines his concerns of how language will stop relying on other languages to develop vocabulary and language itself. Agard is concerned that all borrowed words will return to their native languages and that the English language will be left to fend for itself.</p>

Key Terminology

	Term	Definition
1	Metaphor	A comparison of two things in which it is representative or symbolic of something else: 'Her eyes are the sun'.
2	Simile	A comparison of two things using the words 'like' and/or 'as': Her eyes are like the sun'.
3	Caesura	A grammatical pause in the middle of a line. It usually reflects a pause in thoughts or ideas.
4	Enjambment	A line of poetry which carries its idea or thought over to the next line without punctuation – it is often called 'run on' lines.
5	Alliteration	The repetition of the same sound between words or in a line.
6	Volta	A turn of shift in thought, idea or argument in a poem.
7	Oxymoron	Two opposite or contrasting words found closely together. Eg. Loving hate, happily haunt.
8	Juxtaposition	Placing two images or ideas close together for the purpose of comparison similarity or contrast.
9	Personification	Giving an object a human characteristic.
10	Semantic field	A set of words which are related in meaning. E.g. You could have a semantic field of love.
11	Onomatopoeia	A word that imitates or suggests a sound: 'plop' or 'bang'.
12	Romanticism	A movement in the arts and literature that originated in the late 18 th Century.
13	Lyric poem	A musical verse which conveys powerful emotions.
14	Ballad	A simple narrative poem of folk origin, usually composed in short stanzas and adapted for singing.
15	Anaphora	The repetition of a word or phrase at the beginning of successive clauses.
16	Tone	The overall feeling, mood or atmosphere created by a writer.
17	Refrain	Repetition of a line, usually at the end of each stanza.

Additional Terminology

	Term	Definition
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Example analytical writing

How is the concept of an outsider presented in 'The Sound of One Fork'?

Pratt demonstrates the concept of an outsider in 'The Sound of One Fork' by outlining a speaker's monotonous and cyclical routine throughout her life.

In 'The Sound of One Fork', the speaker relies on memories and reflects on her past by remembering the people in it. She is detached from these people and feels distant from them; contributing to her feeling like an outsider. "I would rather be here/ than with them in the old ways" highlights that despite the speaker's solitude and loneliness, she would prefer to be alone than with loved ones. The adjective "old" suggests a past life that has since changed, suggesting that their new life contrasts to their "old ways". The first-person pronoun "I" infers that only the speaker feels as though there is no option but to remain "here". It might make the reader question whether their loved ones agree or whether the speaker has been rejected by them.

Additionally, in 'The Sound of One Fork', the speaker is reliant on nature as she chooses to experience and enjoy it every day. Nature is an escape route for the speaker as it allows her to escape from the realities of the world but as well as the realities of her loneliness. "I know she will come back" implies that the speaker is confident in the heron's return and that she will see it again the following day. The repetition of this phrase shows that she is reassuring herself that the heron will come back and won't make her lonely again; contributing to her feeling like an outsider. If a bird doesn't want to be with her, then who does? The verb "know" highlights the speaker's trust in the heron considering that they have built a bond and they are comfortable with each other as it is part of the speaker's cyclical routine. It might make the reader question the speaker's life and routine as she is relying on the heron to keep her company. The bird is such an important part of the speaker's routine that we might question how she is living her life and how she copes with not being with her family, thus being an outsider.

Throughout the poem, the speaker introduces the fact that she has the same routine over and over again; every day. In all stanzas the reader might get the impression that she is fed up of it all being the same and that she wants change. "morning and the evening" implies that the speaker is in a cyclical routine and that every morning and evening is the same. Her life is a continuous cycle of waking up, listening for the neighbour and sitting outside on the porch steps and being with nature – her only company. She is mentally exhausted from living in a continuum and having no change. The reader might get the impression that the speaker is waiting for change to come to her instead of going to seek it for herself.

KS3 READING MARK SCHEME [Y7, 8, 9]

Success Criteria	Nothing to reward (0 marks)	(1 mark)			(2 marks)		(3 marks)	
1 – Task and Big Ideas	<i>Not evidenced</i>		Some relevance to big ideas and task. Simple approach to task and discussion.		Clear, relevant and supported approach to task and big ideas.		Thoughtful, developed approach to task and big ideas. Engages fully with the task.	
2 – Quotations and references	<i>Not evidenced</i>		Some quotations and/or references used but will be limited.		Relevant, clear quotations that are embedded into sentences.		Fully embedded, judicious quotations and consistent references with more than one explored per paragraph.	
3 – Subject Terminology and writers' methods	<i>Not evidenced</i>		Identification of some methods used by the writer with some possible use of subject terminology.		Subject terminology is used to explore a range of writers' methods.		Sophisticated and ambitious use of subject terminology to explore writers' methods. Consideration of language, structure and form.	
4 – Zoom on key words + discuss effect	<i>Not evidenced</i>		Some exploration and discussion exploring single words.		Clear exploration and discussion considering the connotations of single words.		Perceptive and insightful exploration linked clearly to the big ideas.	
5 – Analysis of writer's purpose/ intentions	<i>Not evidenced</i>		Some understanding although often explains rather than analyses. Simple comment on writer's intentions.		Clear understanding and analysis shown. Clear and relevant ideas and comments on writer's intentions.		Developed interpretation of the text. A considered and exploratory approach where layers of meaning and links between context and text are consistent.	
6 – Focus on the question	<i>Not evidenced</i>		Little focus on the argument throughout – tends to drift off topic at times.		Some clear focus on the argument throughout – although this is not sustained and can lose focus at times.		Consistent focus on the argument throughout – clearly addresses the question.	

Example analytical writing: the reading mark scheme

Wider reading 1: Four reasons to fall in love with poetry

<https://www.theguardian.com/childrens-books-site/2016/jun/23/four-reasons-to-fall-in-love-with-poetry>

1 Children's books site member Safah has just discovered the fantastically varied, powerful and engaging world
2 of written and performance poetry. Here are four reasons why you should give it a chance

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4 Ever since I learned how, I've written stories. I'm pleased to say that the more I write, the less ridiculous the
5 plots get (at aged 11, I wrote a short story about magical tattoos that transport you to alternative universes,
6 but hey, anything's possible in fiction...). Five years later, I've begun to discover another literary art form –
7 poetry – and I'm absolutely in love with it. Here are four reasons why:

8 1. The choice

9 Poetry is just as wonderfully diverse as novels, with an entire scope of varying genres, viewpoints, and
10 settings. Rupi Kaur's Milk and Honey speaks out about abuse and femininity, Rachel Whiley's 'Ten Honest
11 Thoughts on Being Loved by a Skinny Boy' talks about body positivity, while Simon Armitage's 'Out of the
12 Blue' focuses on the tragic aftermath of 9/11. There's the political, the heart-breaking, the hilarious – take
13 your pick. There's something for everyone.

14 2. Slam poetry

15 If you haven't heard of slam poetry I'll assume you've taken residence in a spacious crevice on the moon
16 with awful Wi-Fi. But for those of you who are missing out on this glorious art form, slam poems are
17 essentially poetry written for performance that draw from personal experiences, and often focus on heavier
18 themes such as racial, economic and gender injustices as well current events. They tend to be more
19 engaging and easier to follow and – the good ones, at least – are incredibly powerful.

20 Some of my favourite slam platforms are Button Poetry and Poetry Slam Inc, which both have their own
21 YouTube channels – I guarantee they'll have you glued to your laptop for at least an hour.

22 3. Young people have invaded – it's a beautiful thing

23 Once upon a time poetry was an adult dominated part of the literary world; novels still are, with the
24 exception of a few teen authors, but recently poetry has increasingly become a space for young people.
25 Slam poetry and chapbooks (small self-published online anthologies that are a great project for newbie
26 poets) are some examples, but there are also a number of literary sites and competitions targeted at
27 teenagers, and they're a great place to start to develop your skills and maybe even get published.

28 The National Poetry, Foyle Young Poets and Tower Poetry competitions are some of the biggest – I had the
29 honour of winning second place in the Tower Poetry competition this year, and performing at the prize-
30 giving event in Oxford was an amazing experience. As for sites, I'd recommend [Rookiemag](#) – a teen-focused
31 online magazine that accepts submissions on a different theme each month (and submissions are paid too!).

32 4. The light in exam-induced madness

33 If you're in the middle of GCSE or A Level exams right now, you're probably too far down the growing
34 mountain of revision notes in the corner of your bedroom to pick up a 300 or so page book. (Or maybe you
35 can; if so, please teach me your ways!) You may well be yearning for something fictional that doesn't take
36 up so much time to read. Something short, but still inspiring. Something kind of like... poetry?

1

As part of homework task 1, you will be completing a knowledge retrieval quiz based on your understanding of the wider reading. Before you complete the quiz, consider the following questions to help your knowledge or the text.

1. How does wider reading 1 fit with the 'Introduction to Poetry' unit so far? Do you notice any overlaps or similarities to the content you have been learning in class?

2. How similar are poems and novels?

3. What is your view on 'slam poetry'?

Additional note space:

Homework Task 1

	Write your answer in the box below each question.	✓✗
1	What are the two types of poetry Safah has just discovered?	
2	What does the writer say poetry is as diverse as?	
3	What is slam poetry?	
4	Name 1 theme typically associated with slam poetry.	
5	Why is slam poetry accessible to everyone?	
6	Name 1 of the writer's favourite slam poetry platforms.	
7	Previously, who typically enjoyed poetry before it became more popular with young people?	
8	What are chap books?	
9	Where does the writer recommend is the best place to look if you are an aspiring poet?	
10	What does the writer want you to do having read the article?	
TOTAL		

Wider reading 2: The Romantics

<https://www.bl.uk/romantics-and-victorians/articles/the-romantics>

1 **Dr Stephanie Forward explains the key ideas and influences of Romanticism, and considers**
2 **their place in the work of writers including Wordsworth, Blake, P B Shelley and Keats.**

3 Today the word 'romantic' evokes images of love and sentimentality, but the term 'Romanticism' has a
4 much wider meaning. It covers a range of developments in art, literature, music and philosophy, spanning
5 the late 18th and early 19th centuries. The 'Romantics' would not have used the term themselves: the label
6 was applied retrospectively, from around the middle of the 19th century.

7 In 1762 Jean-Jacques Rousseau declared in *The Social Contract*: 'Man is born free, and everywhere he is in
8 chains.' During the Romantic period major transitions took place in society, as dissatisfied intellectuals and
9 artists challenged the Establishment. In England, the Romantic poets were at the very heart of this
10 movement. They were inspired by a desire for liberty, and they denounced the exploitation of the poor.
11 There was an emphasis on the importance of the individual; a conviction that people should follow ideals
12 rather than imposed conventions and rules. The Romantics renounced the rationalism and order associated
13 with the preceding Enlightenment era, stressing the importance of expressing authentic personal feelings.
14 They had a real sense of responsibility to their fellow men: they felt it was their duty to use their poetry to
15 inform and inspire others, and to change society.

16 **Revolution**

17 When reference is made to Romantic verse, the poets who generally spring to mind are William
18 Blake (1757-1827), William Wordsworth (1770-1850), Samuel Taylor Coleridge (1772-1834), George
19 Gordon, 6th Lord Byron (1788-1824), Percy Bysshe Shelley (1792-1822) and John Keats (1795-1821). These
20 writers had an intuitive feeling that they were 'chosen' to guide others through the tempestuous period of
21 change.

22 This was a time of physical confrontation; of violent rebellion in parts of Europe and the New World.
23 Conscious of anarchy across the English Channel, the British government feared similar outbreaks. The early
24 Romantic poets tended to be supporters of the French Revolution, hoping that it would bring about political
25 change; however, the bloody Reign of Terror shocked them profoundly and affected their views. In his youth
26 William Wordsworth was drawn to the Republican cause in France, until he gradually became disenchanted
27 with the Revolutionaries.

28 **The imagination**

29 The Romantics were *not* in agreement about everything they said and did: far from it! Nevertheless, certain
30 key ideas dominated their writings. They genuinely thought that they were prophetic figures who could
31 interpret reality. The Romantics highlighted the healing power of the imagination, because they truly
32 believed that it could enable people to transcend their troubles and their circumstances. Their creative
33 talents could illuminate and transform the world into a coherent vision, to regenerate mankind spiritually.
34 In *A Defence of Poetry* (1821), Shelley elevated the status of poets: 'They measure the circumference and
35 sound the depths of human nature with a comprehensive and all-penetrating spirit...'. He declared that
36 'Poets are the unacknowledged legislators of the world'. This might sound somewhat pretentious, but it
37 serves to convey the faith the Romantics had in their poetry.

As part of homework task 2, you will be completing a knowledge retrieval quiz based on your understanding of the wider reading. Before you complete the quiz, consider the following questions to help your knowledge of the text.

1. How does wider reading 2 fit with the 'Introduction to Poetry' unit so far? Do you notice any overlaps or similarities to the content you have been learning in class?

2. How is a modern day understanding of the word 'romantic' different to the late 18th and 19th centuries?

3. What did revolution have to do with Romanticism?

Additional note space:

Homework Task 2

	Write your answer in the box below each question.	✓ ✗
1	During which centuries does Romanticism cover?	
2	What group of people were at the core of challenging the Establishment?	
3	What did this group want? List 2 things.	
4	What does it mean by: "people should follow ideals rather than imposed conventions and rules"?	
5	Name 2 famous Romantic poets.	
6	Where did the "violent rebellion" take place?	
7	What did the Romantic poets support in France?	
8	What did the Romantics believe they were?	
9	What did the Romantics believe their creative talents could do?	
10	Who elevated the status of poets?	
TOTAL		

Wider reading 3: Poetry Online

<https://www.nate.org.uk/wp-content/uploads/2020/03/NATE-Collections-3-Reading-and-responding-to-poetry.pdf>

Jean Sprackland introduces the Poetry Archive and reflects on the power of the poet's voice as represented in the collection.

1 The Poetry Archive – the world's premier online collection of recordings of poets reading their own work –
2 recently celebrated its third birthday. How did we manage without it? Live readings have always provided
3 marvellous opportunities to hear the voices of poets, but to listen to a poem whenever you like, as many
4 times as you like, and to explore voices of the past as well as the present: it's hard to believe that until
5 November 2005 there was no easy way to do this. There were recordings in the British Library, of course,
6 and in the Poetry Library on the South Bank; on trips to London I would try and wangle an hour or two in
7 there, headphones on, working my way through the cassette collection.

8 The poet speaks

9 Today, you can listen to the voices of 170 poets (and counting), free of charge, at www.poetryarchive.org.
10 They span 120 years, from the dawn of the age of recording right up to the present day. You may already
11 have heard about the wax cylinder recording of Tennyson's *The Charge of the Light Brigade*, a poem
12 brilliantly explored and contextualised by Julie Blake here and on our website. In fact we have an even
13 earlier recording. It was made in 1889 and preserves a unique occasion, a dinner party given by the artist
14 Rudolf Lehmann. Colonel Gouraud had brought with him a phonograph and each of the guests was invited
15 to speak into it. Another guests – the great poet Robert Browning, no less – is initially reluctant, but
16 eventually relents and can be heard reciting from his poem *How They Brought the Good News from Ghent to*
17 *Aix*. Unfortunately, he forgets the words after a few lines, tries again and then gives up, but can be heard
18 expressing his astonishment at this 'wonderful invention'. Listening to this fragment is, in Julie Blake's
19 words, 'a voice-from-the-grave moment'. It's a powerful reminder that *they* were like *us*: they went to
20 parties, got excited about new technology, forgot their lines. This realisation goes way beyond the English
21 classroom; it feeds our sense of what it is to be human.

22
23 The historic dimension to the Poetry Archive is crucial, as it's here that all these treasures of the past are
24 collected together, set in context and made available to everyone who wants to hear them. Equally
25 important is the Archive's role in capturing the voices of living poets. Some key figures from the first half of
26 the twentieth century were never recorded, for one reason or another, and not their voices are lost forever;
27 as long as funding permits, the Archive will ensure that this does not happen again. A continuous
28 programme of recoding significant contemporary poets means that the Archive goes on growing and
29 developing, extending its range to include work in all styles and form every part of the English-speaking
30 world. We are currently working in partnership with the Poetry Foundation in Chicago to add 100 American
31 poets to the Archive, and there is scope for similar collaborative projects with other organisations in the
32 future. The Archive has made a strong start, but there is much more to do (and we welcome suggestions –
33 so please let us know if there's a poet you would specially like to see included).

34 Sound-sense

35 In his introduction to the Archive, [the former] Poet Laureate Andrew Motion reminds us that the 'sound of
36 a poem is as important to its existence as whatever the words might mean when we read them on the
37 page'. This is the basic principle behind the Archive, and it's a principle which can all easily be forgotten. If
38 the students encounter poems almost exclusively in books, they are missing out. It's a bit like looking at a
39 sculpture you're not allowed to touch. When we read a poem on the page, we get only half of it. The other
40 half is the 'sound-sense': the music. Poetry began as a spoke artform, long before most people could read or
41 write, and its internal music was vital. It was how a poem was memorised, and it was the thing that gave it

42 colour and life. In the age of universal literacy, this aural dimension has lost some of its status. On more than
43 one school visit I've seen a whole lesson examining the 'meaning' of a poem, using only the text on the
44 page, and juts a cursory bit about 'sound-effects' tacked on the end, often consisting of a few minutes'
45 feature spotting for alliteration and onomatopoeia. Meaning resides in the sound as well as the look of a
46 poem, and as a poet I find it very odd to witness discussion which relegate the sound to a sort of decorative
47 extra.

48 **The aural tradition**

49 Now the buzzword is 'multimodal', and with wonderful synchronicity the Poetry Archive is a project whose
50 time has come, because the power of the internet – our defining contemporary technology – is making it
51 possible to revive the aural tradition and restore to us the imaginative joys of listening. Real, concentrated
52 listening is a creative as well as an interpretive experience. As Andrew Motion puts it:

53 When Frost said 'the ear is the best reader' he
54 didn't mean to say that he preferred the fleeting
55 voice to the substantial page, but to give them
56 both equal value, and to remind us how they
57 depended on one another'.

58 Seamus Heaney has spoken of that same equal valuing, of the twin pleasures of 'reading out' and 'reading
59 into yourself'. The two do not compete but complement one another.

60 The Poetry Archive project is driven by a conviction that there is something special about hearing a poem
61 read by the poet. Not every poet has a great reputation for giving readings – indeed, one or two are well-
62 known for all the wrong reasons – and we are sometimes asked why we don't get actors to read the work
63 instead. While there are examples of stunning readings of poems by actors, they do not and can not offer
64 the same experience as reading by the poets themselves. An actor is trained to interpret and to dramatise,
65 and will always add something extra. The poet, on the other hand, has a unique right to his or her own
66 words, and will let the poem speak for itself. Choices of phrasing, emphasis, tone and pace can be the
67 source of powerful insight into the poet's own intentions as a writer. I've had many a 'lightbulb moment'
68 listening to an Archive recording and thinking 'Ah, now I get it!'

69 **Supporting teachers and students**

70 The Poetry Archive website is home to a wealth of supporting material, including biographical information,
71 lesson plans and classroom activities, filmed interviews with poets, and browsers which you can use to
72 search by theme and by poetic form. In 2008 we added a unique glossary of 'poetry vocabulary'; it contains
73 definitions of useful terms (like *ambiguity*, *metaphor* and *stanza*), sound files which demonstrate the way
74 the words are pronounced, and links to real-life examples in poems. We are keen to go on developing new
75 resources which are genuinely useful to students and teachers. But the Archive is fundamentally about the
76 listening experience, which is truly educational in itself. Its mission is to encourage people to listen more
77 widely, more adventurously and with greater enjoyment. It sounds simple, but I think it could make a real
78 difference in schools.

As part of homework task 3, you will be completing a knowledge retrieval quiz based on your understanding of the wider reading. Before you complete the quiz, consider the following questions to help your knowledge of the text.

1. How does wider reading 3 fit with the 'Introduction to Poetry' unit so far? Do you notice any overlaps or similarities to the content you have been learning in class?

2. Why is the Poetry Archive such a brilliant resource for students?

3. Bullet point 2 things you are going to do having read the article.

Additional note space:

Homework Task 3

	Write your answer in the box below each question.	✓ ✗
1	What is the Poetry Archive?	
2	Name the 2 famous poets mentioned in the first paragraph of the article.	
3	What does the Archive want to ensure never happens again?	
4	What did the former Poet Laureate, Andrew Motion, mean when he said the “sound of a poem is as important to its existence as whatever the words might mean when we read them on the page”?	
5	When a poet reads a poem aloud, which features of oracy (speaking aloud) do they need to consider?	
6	What does Frost say have equal value?	
7	What does it mean to “let the poem speak for itself”?	
8	Define ‘a light-bulb’ moment.	
9	List 2 things you can find on the Poetry Archive.	
10	What is the Poetry Archive’s ultimate goal?	
TOTAL		



Wider reading list

Other recommended poems with suggested tasks to complete after reading each poem:

1. **'Introduction To Poetry' by Billy Collins**

What other poems have you read in the past? Have you read any independently? Whilst reading poetry, remember to analyse, break down, and decode poetry and appreciate the beauty of the words and the message.

2. **'How to Eat a Poem' by Eve Merriam**

This poem is short and is full of imagery. What do you think the poet is comparing the poem to? Draw what you imagine (many think of a fruit, there have been responses like a cheese steak). After reading the poem, write your own 'How to...' poems, either for concrete actions, i.e. how to ride a bike, or for abstract ideas, i.e. how to catch a star.

3. **'Mr. Nobody' by Anonymous**

Not all poetry has to be serious. Have some fun as you read about all the trouble that Mr. Nobody causes. Write poems about "Somebody," "Anybody," or "Everybody."

4. **'Women' by Alice Walker**

Walker's voice is commanding and fierce in this poem though the lines are short and the vocabulary simple. Poems like this one show that poetry doesn't have to be fancy or complex to carry meaning. After reading the poem, analyse the symbols in the poem (the "doors" they battered down and the "mined fields" they crossed).

5. **'Do Not Go Gentle Into That Good Night' by Dylan Thomas**

This poem, which also deals with the themes of life and death, is good for analysing rhyme scheme and personification. Imagine that you are at the end of your days and write advice to the young about how to live their lives.

6. **'Hope is the Thing with Feathers' by Emily Dickinson**

This is such a beautiful poem; it is good for analysing metaphor and imagery. How do you describe hope?

7. **'Richard Cory' by Edwin Arlington Robinson**

The twist at the end of this poem should make you think about how we perceive others. How could a man like Richard Cory, who "we thought that he was everything / To make us wish that we were in his place," go home "one calm summer night...and put a bullet through his head?"