



KS3 POETRY PLUS

KS3 POETRY PLUS

Written by Kate Oliver, Barbara Bleiman, Lucy Hinchliffe, Andrew McCallum and Lucy Webster

Edited by Barbara Bleiman and Andrew McCallum

Cover and chapter titles: Rebecca Scambler, www.rebeccascambler.com

English and Media Centre, 18 Compton Terrace, London, N1 2UN

© English and Media Centre, 2018

ISBN: 978-1-906101-59-6

Printed by: Stephens and George

Thanks to the staff and students at St Michael's, High Wycombe, in particular teachers Richard Long and Emily Hansbury and student Naomi-Lee.

With thanks to the following publishers, agents and picture libraries for permission to reproduce copyright material:

Miss Charlotte Brown by Felix Jung, Creative Commons license. Politicians from Plum written by Hollie McNish, published by Picador Poetry © Hollie McNish. Carcanet Press for Edwin Morgan – The Lochness Monster's Song; Sophie Hannah – Trainers All Turn Grey; Animals by Frank O'Hara, Carcanet. Sonnet (inspired by Sonnet 22) by Wendy Cope, by kind permission of United Agents. Permission for the use of three (3) lines from THE EARLIEST ENGLISH POEMS, translated by Michael Alexander (Penguin Classics 1966, 3rd edition 1991) Copyright © Michael Alexander, 1966, 1977, 1991. Inua Ellams for Dear Tina, Summit of flight, Ghetto van Gogh, Directions and video performances, with kind permission. Still I Rise by Maya Angelou from The Complete and Collected Poems, Virago 1994, reproduced by permission of Little Brown Group. Maryam Hussein: The Weight from Beautiful Like a Traffic Light, by kind permission of the Arvon Foundation and Lillian Baylis Technology School. Julius Chingono: As I Go, by permission of Irene Staunton (Weaver Books) on behalf of the author. Langston Hughes: Harlem (2) from THE COLLECTED POEMS OF LANGSTON HUGHES, published by Alfred A Knopf Inc, by permission of David Higham Literary, Film and TV agents. Inuit poem – v2, published in Nature and Identity in Cross-Cultural Perspective - GeoJournal Library 48 A. Buttmer (editor), L. Wallin (editor) p. 196-197 Publisher: Springer. I got 99 problems (video performance), by kind permission of Harry Baker. FAM (video performance) by Caleb Oluwafemi, by kind permission of Harry Baker. Peters Fraser & Dunlop Ltd for 'Only One of Me' by James Y Berry. Time Does Not Bring Relief by Edna St Vincent Millay Copyright 1931, © 1958 by Edna St. Vincent Millay and Norma Millay Ellis. Reprinted with permission of Elizabeth Barnett and Holly Peppe, Literary Executors, The Millay Society. City Lights Publishing and the Estate of Frank O'Hara for Lara Turner Has Collapsed by Frank O'Hara from Lunch Poems (City Lights, 1964). Hijab Scene No. 7, in E-mails from Scheherazad, by Mohja Kahf, Gainesville: University Press of Florida, 2003, pp.39. Reprinted with permission of the University Press of Florida. Robert Frost: Acquainted with the Night, The Road not taken, Nothing Gold Can Stay, Dust of Snow, by permission of Penguin Random House UK; Kate Wakeling and the Emma Press for The Instruction from Moon Juice, © Kate Wakeling and the Emma Press. Brian Bilston for Refugees and Love in the Time of Cauliflower. Faber and Faber Ltd for Maighdean Mara from Wintering Out by Seamus Heaney. 'Directions' from The Art of Drowning by Billy Collins, © 1995 Reprinted by permission of the University of Pittsburgh Press; 'the parents anniversary' by Lucy Thynne the winning entry to Foyle Young Poet of the Year Award 2017 was first published by The Poetry Society Run (poetrysociety.org.uk/competitions/foyle-young-poets-of-the-year-award/).

Every effort has been made to trace and acknowledge copyright, but if accidental infringement has been made, we would welcome information to redress the situation.

CONTENTS

Foreword for Teachers	4
Using KS3 Poetry Plus	5
Introduction for Pupils	6
Ten Things to do with a Poetry Anthology	7
What Is a Poem?	31
Say It Out Loud!	43
The Choices Poets Make	59
Lost in Translation	79
Study of a Poet: Robert Frost	91
Poets Speaking Out	107
Poems on the Theme of Love	125
Study of a Poet: Inua Ellams	145
<i>KS3 Poetry Plus Anthology</i>	169
Appendix	221

Foreword For Teachers

When poets and critics try to say what poetry is, they search for words to express its difference from other literary forms and other kinds of writing, the qualities that make it special. They use phrases like 'language made strange' or 'musical thought' or 'thoughts that breathe, and words that burn.' In teaching poetry to young people, it is important that this specialness is both experienced and understood by them – not just to help them to think about poetry in the ways that will ultimately support them in writing about poetry in exams but also to allow them to experience poetry in rich, rewarding and authentic ways. Poems are not like prose, nor are they written by poets in order to 'exemplify' poetic devices, such as alliteration, onomatopoeia, or enjambment. Poems are complex, they revel in multiple meanings and plays on words, on their connotations and associations, on playing with poetic conventions and creating subtle patterning of ideas, sounds and visual layout.

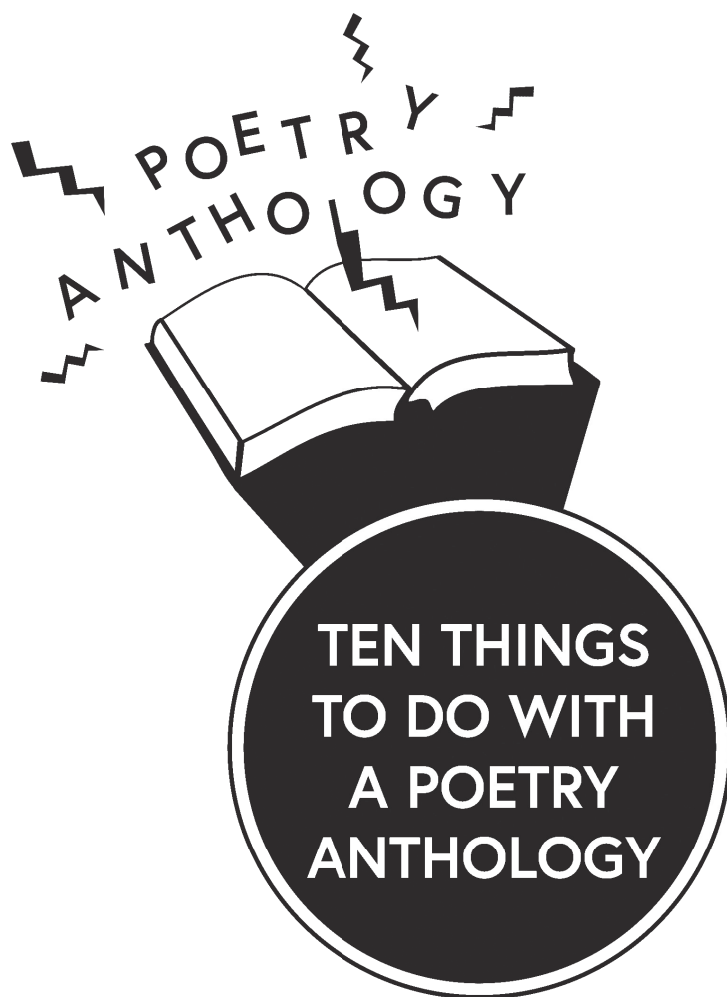
This book is written with these ideas in mind. The aim is to allow students to experience poems, enjoy them, learn more about how they work, discover the range of choices that poets make and develop the conceptual understandings (and associated literary vocabulary) to be able to think, talk and write about poetry in sensitive, sensible, honest and illuminating ways. Literary terms and concepts are taught along the way and students are encouraged to be selective and make judgements about what is of most interest in the poems they are encountering.

The book includes many opportunities for students to write poetry themselves. Sometimes, this is in order to understand more about how poems work and it might involve just a brief experiment, such as writing a few lines before or during an activity on a poem. Trying something out for yourself, making tiny little word changes, or writing before reading a poem can give valuable insight into the choices a poet has made. Sometimes, the writing of poems is for its own sake, though. Writing poetry has, historically, had an important place in the English curriculum, for good reason. It offers opportunities for self-expression. It provides a context for developing language in a condensed, intense, language-rich form in which every word and every grammatical choice counts. It provides scope for drafting, re-drafting, discussion of choices, performing and sharing. It gives students a taste of writing in a form that is becoming increasingly popular among young adults and gives them an entry into a literary world beyond the classroom.

While the nine units are each designed to be studied as a chunk, for instance over a few weeks, across Years 7-9, the ten activities that open the book are rather different. They offer scope for an individual lesson or two, from time to time, sprinkled throughout the Key Stage, to allow students to range across a collection of poems in more open-ended ways. This is a different kind of experience of poetry – freer, more exploratory, with reading for pleasure and thinking for yourself at the heart of the lessons. Organising the curriculum in chunks has many practical advantages but it means that students' encounters with poetry involve long gaps between each one. The 10 activities mitigate this and offer opportunities to refresh students' memories, revisit literary concepts and keep the poetry pot on the boil, while other work is being done.

Finally, we have looked for fresh angles, interesting poems that aren't necessarily the staples of published poetry resources, and ways of approaching poems that will teach particular aspects and ideas, rather than just 'here's another poem, here's another activity'. We hope that this will bring an exciting and invigorating new set of approaches that will lead to students feeling not only well-informed about poetry but also confident and enthusiastic about reading and writing about it.

Barbara Bleiman





1. Share With Your Class

Your teacher may start this lesson by reading to you a short poem they particularly like, then telling you a bit about what is special for them about the poem and their thoughts and feelings about it.



Stage 1

Choose a poem of your own

- On your own look through the poems in the Anthology section at the back of this book (see pages 169-220).
- Find one that you specially like. Take your time to choose. Don't be put off if you don't understand everything about it.

Think about:

- ▶ What you like about it – what made you choose it
 - ▶ What interests or puzzles you
 - ▶ What you think is special about it
 - ▶ Any questions you have about it that you want to ask of other members of your group.
- Jot down a few notes on these things.

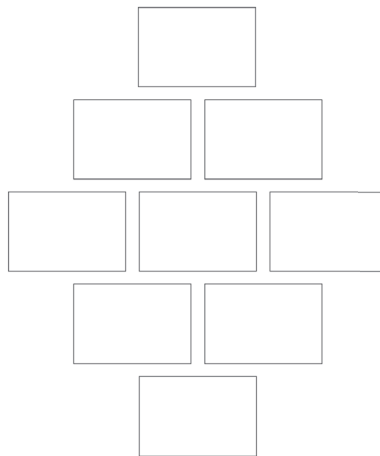




What Is a Poem? On Reflection...

In this unit you have read a number of different poems and thought about what poems are, based on your own ideas and those of a range of poets. This final activity gives you the opportunity to reflect on the work you have done, as well as summarising some ideas that might be useful when working through the rest of *KS3 Poetry Plus*.

- In a small group create a Diamond 9 pattern using the statements on page 42, placing the statement you agree with most at the top. You will have discussed ideas like this when working your way through the unit, but there might be new ones too.
- Discuss your Diamond 9 formation with the rest of the class, explaining your decisions.



Pulling Together Your Thinking

- On your own, choose a poem from the Anthology (pages 169-220) that you particularly like. Write a few paragraphs about this poem, focusing on:
 - ▶ What you like about it
 - ▶ What makes it a poem
 - ▶ What makes it a good poem
 - ▶ How it fits in with the ideas you have explored in this unit.

(As an alternative, you might like to write a poem of your own and write about it in the same way – what you like about it, what makes it good, and so on.)



m olestum est tēque nōn
 rogāmus pauca verba Māternō
 . in aurem sīc ut audiat sōl us.
 i lle trīstium lacernārum
 baeticātus atēphaeātus,
 coccinē s e s s e.
 am ethysti cat
 la mper
 fuscōs cō mōrē s.
 rogābit un hollem.
 lavāmur sursum.
 spectat oculis vorantibus
 m entulās videt labrīs.

LOST IN
TRANSLATION



Reading Different Translations

Below is a French poem. Two English translations of it are included on page 85.

- In pairs, read the French poem out loud. Do not look at the English versions at this point, even if you don't know any French. Try to come up with two interesting things you can say about this poem even if you don't understand it!
- Next read the two different translations of the French poem and discuss the following with your partner:
 - ▶ What are the differences between the two translations?
 - ▶ Do the differences change the meaning or effect of the poem?
 - ▶ Which do you prefer and why?
- Try to write your own version of the poem that improves on the two translations. You can borrow from both, change words and word order, and so on.
- Listen to a selection of your new translations round the class.
- Finally, discuss as a whole class the following question:

When translating a poem, is it more important to stick as closely as possible to the original language and form, or to write a good poem, even if the meaning of the original changes?

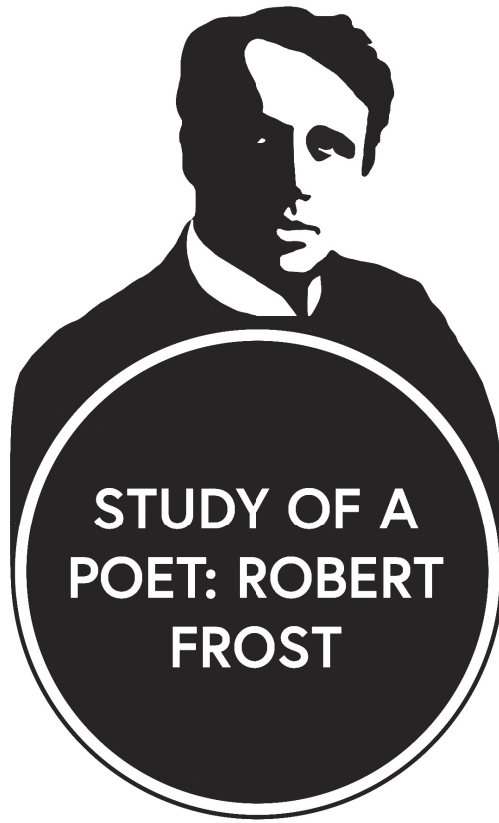
Les Roses de Saadi

J'ai voulu ce matin te rapporter des roses;
Mais j'en avais tant pris dans mes ceintures closes
Que les noeuds trop serrés n'ont pu les contenir.

Les noeuds ont éclaté. Les roses envolées
Dans le vent, à la mer s'en sont toutes allées.
Elles ont suivi l'eau pour ne plus revenir;

La vague en a paru rouge et comme enflammée.
Ce soir, ma robe encore en est toute embaumée...
Respires-en sur moi l'odorant souvenir.

Marceline Desbordes-Valmore



STUDY OF A POET: ROBERT FROST

The Road Not Taken

The poem you are going to explore next is probably Robert Frost's most famous. It offers real insight into how his poetry can look very simple on the surface, while conveying deep messages underneath.

The Road Less Travelled

You may have come across a famous quotation from the poem you are going to read: 'The one less travelled', although it is usually quoted as 'the road less travelled'. 'The road less travelled' is the title of eight different music albums. It has been used in a voiceover for an advert about a man making a good choice about which car to buy. It is the name of a travel company. It has been taken as the title of several books such as:

The Road Less Travelled by Bill Bryson

Here is an extract from the blurb on the book cover.

'Avoid crowded tourist hotspots and discover the lesser-known wonders of the world with this beautifully illustrated guide to off-the-beaten-track sights, experiences and destinations.'

The Road Less Travelled by Morgan Scott Peck

Here is an extract from the blurb on the book cover.

'A self-help book about embracing rather than avoiding life's difficulties.'

- As a class, discuss what the phrase 'the road less travelled' might mean and why the quotation has become so popular.





POETS SPEAKING OUT

Poems can be about big, political issues and how they affect society, or about personal issues and how they affect an individual, or both.

In this section you are going to look at poets expressing strong opinions about big issues, sometimes in quite a personal way. First you will focus on one poem in close detail to establish some initial ideas. Then you will use what you have learned to range across several poems in a more independent way. You will have the chance to write a poem of your own and to do some extended critical writing.

A Close Focus on a Single Poem

'Still I Rise' by Maya Angelou

As you work on Maya Angelou's poem 'Still I Rise', keep written notes to keep track of how your understanding develops.

Developing a reading

- Either listen to Maya Angelou reading 'Still I Rise' on YouTube or listen as your teacher reads the poem. If you listen on YouTube, be aware that Maya Angelou performed this poem many times over the years and sometimes made changes to the version on pages 110-111.
- Working on your own, read the poem on pages 110-111. Use some of the prompts on page 109 to help you to make written notes, recording your thoughts about the poem. (Choose whichever prompts help you to think about the poem and express your ideas about it. Don't just work through them as a list, saying very little about each one.)
- Work in a group of three or four. Use the same prompts (page 109) to have a discussion about the poem.

Tone of voice

- As a class, discuss which of the different tones of voice listed on page 109 you might expect people to use when speaking out on an issue they feel strongly about and which you would not expect them to use.
- Which tone, or tones of voice, do you think Maya Angelou uses in 'Still I Rise'? Does it change, or is it consistent throughout the poem? Do any lines in particular contribute to that tone?

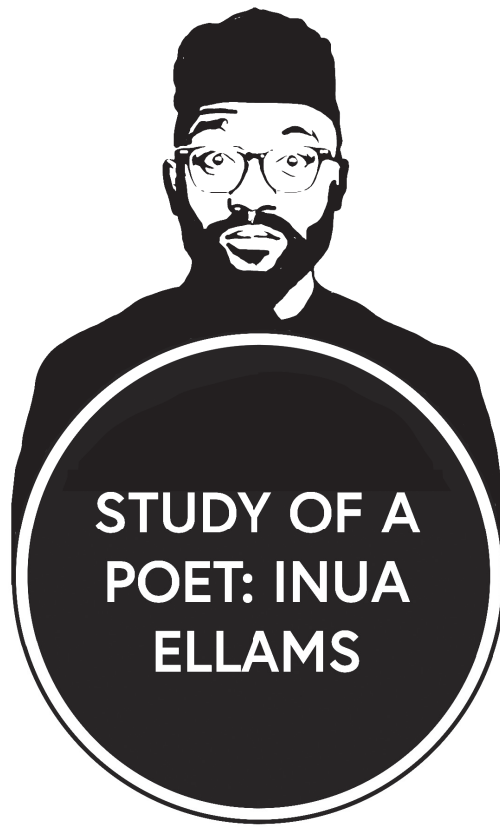


Investigating the Two Poems You Voted On

- ▶ First, you are going to explore each poem in more detail, as a whole class.
- ▶ Then, you are going to pool ideas about what makes each one special in relation to each other.
- ▶ Finally, you are going to draw on everything you've discussed to write a comparison between the two poems.

The First Poem

- In pairs or threes, read the poem. Think about it in terms of:
 - ▶ **The subject and the angle taken**, for example poems about love and poems describing a loved one
 - ▶ **Tone**, for example poems which are serious and those which are light-hearted or those which seem happy and those which seem sad
 - ▶ **Type of language**, for example poems that sound conversational and those which sound poetic or those which use language in conventional ways and those which do something unusual
 - ▶ **Use of imagery**, for example those which use poetic techniques such as similes and those that don't
 - ▶ **Voice**, for example poems written in the first person (I'), or those which address a listener ('you') or even simply poems where there is something unusual or striking about the voice.
- Now choose three ideas to bring to a whole class discussion:
 - ▶ The one thing that you think is most special and interesting about this poem and how it deals with the theme of love (for example, something to do with the tone, use of imagery, voice or something else)
 - ▶ One thing that you really like about the poem
 - ▶ One thing that you'd like to ask your teacher and/or classmates about the poem. It should be something that you wish you could make more sense of, or think might raise interesting ideas in discussion.
- Talk about the poem as a whole class, by getting different groups to raise their ideas and questions for discussion.



STUDY OF A POET – INUA ELLAMS

In this section you will study several poems by the same poet and have the opportunity to explore what's special about his approach to poetry. Inua Ellams writes poems and plays and is also a performer, graphic artist and designer. He was born in Nigeria in 1984 and sees himself as a poet of the hip hop generation. You will have a chance to think about how these things have influenced his poetry.

You can watch Inua Ellams reading his poetry on the EMC website.



'Dear Tina'

Making Predictions

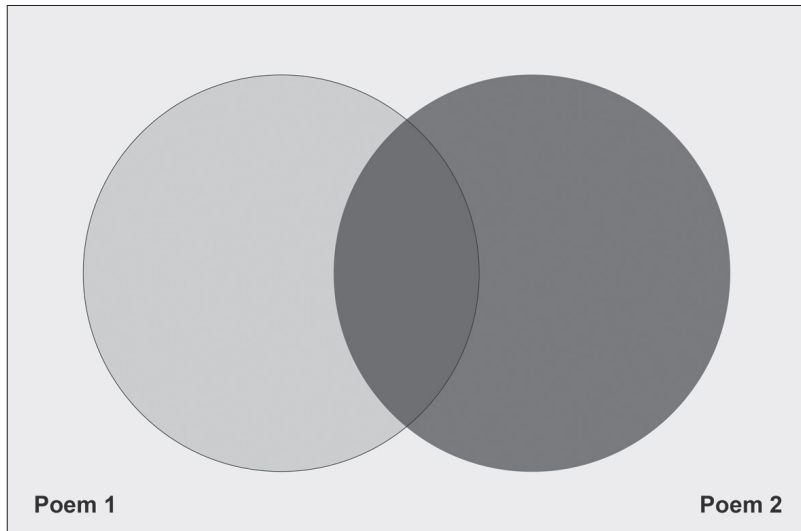
All the words and phrases on page 147 come from the same poem.

- Share out the word collections in groups of three or four around the class.
- In your group, read the words you have been allocated and share your first impressions and ideas. For example, why might these words have been grouped together? What do the words make you think or feel? What do you notice or find interesting?
- In your group, make some predictions about the poem these words came from. For example, where and when it might take place? Who and what it is about? (Bear in mind that your ideas might change a lot when you hear more words from the poem, and then see the poem itself.)
- Share ideas across the class about your different word collections.
- As a class, make some new predictions now that you have heard about a wider range of words and phrases from the poem.

STUDY OF A POET – INUA ELLAMS

Author Study – On Reflection

- Working with a partner, choose two poems from this section to reflect more broadly on Ellams' style.



- With your partner, draw a Venn diagram like the one below.
- With your partner, discuss the features below and decide where to put them on your Venn diagram – in one circle if Ellams uses this feature in one poem only, in the overlap in the middle if this is something the poems have in common, outside the circles if you don't think this statement applies to either poem.

Features	
A. Draws from personal experience	I. Doesn't use regular rhythm or rhyme
B. Talks about big, global issues	J. Contains dialogue marked with slashes (/)
C. Seems to be addressing someone the speaker knows	K. Influenced by his Nigerian experience and culture
D. Uses echoes and repetitions	L. More like prose
E. Uses humour	M. Contains lots of conventional poetic features
F. Remixes	N. Uses everyday language
G. Has an urban setting	O. Tells a story
H. Uses imagery	

