



للاتضمام الى القروبات الدراسية للأخبار والملخصات والشروحات المجانية واتساب 51148200

## EA300A Poetry

### What is Poetry?

'Poetry for children' tends to be composed of a mixture of poetry written for children and poetry assigned to them. To analyse a poem: two major issues in term of (theme and form) of the poem.

**Poetry Analysis: In the first paragraph discuss the Themes.**

**The General Theme of Children's Poetry:** Poetry that involves children's familiar experiences can better pique their interest, compared with that focusing on other subjects. **Theme about** delight/ child-adult relation/ child agency/ growth/ empowering the child/ journey/ freedom/ obedience & disobedience/ punishment/ gender roles/ traditional or modern poem/ humour/ irony/ sarcasm dialogue/ speaker's own feelings and thoughts/ pace (slow rhythm & speed)/ chaos or structure/ punctuation & question and exclamation marks/ use of font & italics/ negative form & terms/ juxtaposition/ etc. (Poetry *expresses* the way we feel about a certain subject. It helps us deal with our daily life, be it good or bad. To be alive is to be full of emotions, opinions, hopes, dreams, and fears. To be human is to have the desire to express oneself in any form we can find.

### Distinguishing Characteristics of Poetry

Unlike prose which has a narrator, poetry has a speaker. A speaker, or voice, talks to the reader. The speaker is not necessarily the poet. It can also be a fictional person, an animal or even a thing. When analysing a poem, see also how the poet is using punctuation, for instance question and exclamation marks, font and italics, negative form, and terms, etc.

**Stylistic Features: In the second paragraph discuss the Poetic Device.**

### Poetic Devices: (Form – Style)

### The Language of the Poems:

**Stylistic features** are linked to the question of the function of poetry in children's lives. The result is that most of them foreground the music of the language to a marked degree. Most poems have regular poetic form, because children appropriate above all the musicality of formal poetry, they love to make up nonsense songs and rhyme themselves and that they seem to take a delight in the sounds for their own sake. The parts of the text that the author, consciously or unconsciously, is signalling as crucial to our understanding of what he was written. Foregrounded or backgrounded may be at any level of language from phonetics to text structure. There are at least two different ways in which a feature can be foregrounded. Thus, features may seem to 'break the rules' of the language as a whole and go against all experiences that the reader has of 'normal' texts. This is known as 'external deviation'. Because the word grief, an uncountable noun of emotion, is used where we would normally expect a countable noun of time measurements, such as day or week. The deviation gives rise to a foregrounding effect, the consequence of which is to make us think about time as being measured in emotion. Also, common in poetry is 'internal deviation', whereby a norm that text is established, and the foregrounded features are those which deviate from this norm.

### The Musical Structure of Poems for Children:

The sounds of poems are very important to children. The sounds of poetic text can have purely musical effects. Because of the growth in symbolic use of sound, the choice to use particular sound effects in poems became meaningful. So, that the poet's use of rhyme beings to have a meaningful, symbolic effect. In children's poetry the musical use of sound is still dominant unlike in adult poetry. The almost use of rhyme for children's poem's, then, implies that these features of



the language of the poems are not foregrounded as meaningful except where they take an unusual form or deviate within the form in some way. They **remain**, therefore, one of the **backgrounded features** of this subgenre. Children appreciate simple **rhyme schemes**.

**Rhyme**: young readers will enjoy **singing rhymes** out loud and will even make up simple dance routines or perform hand actions. Poetry with exciting **meters and rhythms** is very attractive to young children. Additionally, **rhythm** and **rhyme** help children learn poems by their hearts. **Stringing rhymed** words together is believed to be essential when children are memorizing them, since **rhythm and rhyme are helpful tools** that assist children in **imprinting the lines** on their mind. Worded differently, **vivacious rhythm** and **rhyme** are the keys to attractive children's poetry

### **Sound Effects in Poems for Children:**

Beyond meter and **rhyme**, there are many other possible patterns of sound in poetry, in particular, **alliteration and assonance**. It provides a work with **musical rhythms**. Poems that use **alliteration** are read and recited with more interest and appeal. **Parallelism** is another common type of **foregrounding**, which is not deviant in the expected way, because it doesn't obviously **confound any expectations**. Poems with **alliteration** can be easier to memorize. **Alliteration** lends structure, flow, and beauty to any piece of writing. EX: **Betty Botter** **b**ought some **b**utter. The most obvious way in which **sounds can be meaningful** is when they reflect the referent directly and are therefore, **onomatopoeic**. These words are often thought of as attractive to children, probably because they seem to contradict the general rule that worlds have a purely arbitrary relationship with their referents.

Though **direct** reflection of **sound** is one of the generic features of poetry, and found relatively often in children's poems, another type of **sound-symbolism** which feature a great deal in adult poetry may also be relevant here. Though conventional **lexical onomatopoeia** is associated with children's language, there is a less blatant type of reflection of **sounds possible** in poetry which usually occurs a cross a longer stretch of text and may result from a concentration of similar or identical sounds. **Onomatopoeic**: the use of words, such as (hiss or murmur) that imitate the **sounds** associated with the objects or actions they refer to. EX (bloop **s**plash **s**pray **s**prinkle) (squirt **d**rip **d**rizzle). **Sound-Symbolism**: it means that there are **similar** relations between the sounds of words and other aspect of the things which the word refers to, like size or brightens.

**Word-Play**: the most 'expected' feature of poems for children, after **musicality**, is concentrated '**word-play**'. A poem for children will either be playful with the rules of **word construction and combination**, or it will not, and where it is playful, it tends to be **humorous**. The creation of **new words** is one of the **joys** of learning your first language when you are growing up. This form of **word-play** may be reflected back to the child-reader by poems. There are at least two ways that words can be '**constructed**' and these reflect the phonological (**sounds**), **graphological** (written spellings) and **morphological** (word-structure) levels of language. **Playing with words lends extra humor** and pleasure to children's poetry. With the help of the literary technique, **word-play**, the original words are endowed with a novel meaning, giving colours to the poems as well as impressing the readers perfectly.

**Lexical Deviation**: To invent rather more than the occasional word. **Voice** in the poem is the poet's own voice. Poets interested in experimenting with the vernacular in poetic contexts. A number of these poems use **dialect forms** throughout the poems or in the **occasional item**. These **dialect** poems are less common than poems that use general features of spoken interaction such as the kind of language between children and schoolteachers. Although it is not a universal feature, evoking spoken language appears to be an **important stylistic feature** of poetry for children.

**Stylistic approaches** to poetry typically focus more in linguistic choices made within the constraints of a chosen poetic form than on the form itself. There are some comments worth making from a stylistics angle about the **boundary between song and poem**, which is more blurred in children's poems than in the adult genre. Those poems that appeal to children often show a similarity to song form, often featuring refrains and parallelism. One of the **structuring devices** that seems to take the place of **formal metrical structure** in some recent poems is the conversation. Other **structuring devices**, usually aimed at younger children and possibly having a **pedagogic function** in addition to their poetic function.



**Positioning the Child Reader:** Large number of poems for children display present-tense description as their main stylistics' characteristic. These poems have the very strong effect of taking the reader into the focal 'centre' of the text. The **present tense**, **first-person narrative** and a strong sense of place create a focal point from where the scene being described is 'viewed' and this becomes the reader's viewpoint. (**lyrics**) use of **(I)**. Another large group of children's poems are straightforwardly narrative in content, reflecting this in using a **past tense and third-person** narrative. The most recent developments in **stylistics** have included **cognitive approaches** to the experience of readers as they read texts and we have already touched on one these – the notion that the features of a text may create a kind of imaginative '**centre**' with the reader is most likely to adopt as her/his viewpoint. Another large group of children's poems are straightforwardly narrative in content, reflecting this in using a **past tense and third-person narrative**.

### **Cognitive Approaches:**

Another **cognitive** theory which has been used to date mainly to describe the effects of prose narration is text world theory. This defines the ways in which texts create and furnish a text world which may differ from the actual world of the reader, and which the reader is invited to recreate mentally as **she reads**. This theory depends upon **detailed description** of language choices to determine how the **picture of the text world is built up** in the reader's mind. Many of the examples of **foregrounding** play a part in creation such a text world. **Themes** = children's familiar life experiences. **The techniques of expression** = simple and memorable lines, humorous narrative. There are some literary devices which are frequently utilized in children's poetry, including lively **rhythm** and **rhyme**, **lively imagery**, **personification** and **word-play**.

**Imagery:** by applying human characteristics to the **objects** in poems, children's poets vitalize the **lifeless objects** and enliven the poems, making them more accessible to young readers. This device of literature makes the characters in the poems affable to children and, moreover, catches their **eye**. When children are reading poems, **imagery** evokes **sensory** experiences and appeals to their **five senses**. It is believed that **imagery** is the most important device of children's poetry and children are especially, keen to it. **Imagery** is also regarded as the most **frequently** used as well as the most essential device that helps create a setting, **establish** a **mood**, or **deliver** a concept and further stretches readers' **perception of details**. To sum up, the **lively imagery** in children's poetry can help arouse children's **attention** through senses. The usage of **imagery** in children's poetry arouses children's attention by evoking their **five senses**. The use of **imagery** sensitizes children to the conditions delineated by the poet, making the young readers perceive the writer's words better.

**Humorous Narrative:** Deemed a significant feature of successful children's poetry, **humor** in the content amuses young readers, inspiring them to continue reading. In children's literature, **humor** is one of the key elements that can grasp children's attention to reading. As for children's poetry, it is also an abiding fact that **humor** is indeed one of the significant components of impressive poems for children. In addition to **simple and** memorable wording dealing with children's familiar experiences, as the key to successful children's poetry, humorous narrative should also be involved. To children, poetry is all about fun and, thus, the most effective poems for children are those that are amusing. In other words, children love silly nonsense that tickles their funny bones. Likewise, children are always open and willing to be entertained by something unusual or ridiculous. To summarize, in order to fascinate the young hearts, it is important that **children's poetry comprise humorous narrative**.

**Memorable lines:** it is suggested that simple and memorable lines are one of the crucial elements to grasp children's attention to poetry, since young readers can comprehend the meaning without much difficulty.

**Personification:** A tree that talks or a cat that dances make a friendly impression on children. It is argued that **personification** appeals to children's animistic view of the world, in which everything seems imbued with human attributes. Apparently, **personification** in children's poetry is one of the chief elements that greatly facilitate their identifying with the poems.



## Poetic Devices: (Form – Style)

<b>Alliteration</b> is the repetition of consonant sounds at the beginning of words. <b>Alliteration</b> (loved and lost)
<b>Anaphora</b> : repetition for emphasis of a sequence of words at the beginning of neighbouring lines
<b>Assonance</b> : be & me/ met and let. Assonance is the repetition of vowel sounds within a line of poetry.
<b>Consonance</b> : repetition of consonant sounds in a line of verse at the beginning of words or within words
<b>Couplets</b> (rhyming couplets)
<b>Diction</b> : Diction is usually used to describe the level of formality that a speaker uses
<b>Enjambment</b> (or enjambement): A line having no end punctuation but running over to the next line.
<b>Hyperbole</b> (figurative language that uses exaggeration for effect)
<b>Image</b> : Images are references that trigger the mind to fuse together memories of sight (visual), sounds (auditory), tastes (gustatory), smells (olfactory), and sensations of touch (tactile). They all create atmosphere and tone
<b>Juxtaposition</b> : 2 things being seen or placed close together with contrasting effect
<b>Line</b> (see stanza) Line: The basic unit of poetry is the line. It serves the same function as the sentence in prose.
<b>Metaphor</b> : figure of speech that implies a comparison, one term is defined in relation to another term: life is a joke/ A comparison between two unlike things, this describes one thing as if it were something else. Does not use "like" or "as" for the comparison (see simile). A <b>metaphor</b> is a figure of speech in which an implied comparison is made between two unlike things that actually have something important in common.
<b>Mood</b> is the atmosphere of the poem/ feeling you get while reading the poem (happiness, anger, loneliness)/ clear in the setting and language used by the author (see tone). The <b>mood</b> is the feeling created by the author's words while reading the poem. It is also referred as the atmosphere of a literary piece.
<b>Onomatopoeia</b> (splash/ buzz) words that sound like the action they name. <b>Onomatopoeia</b> is the use of a word or phrase, such as "hiss" or "buzz" that imitates or suggests the sound of what it describes.
<b>Personification</b> (figurative language giving animal, object, abstraction human characteristics)/ Attributing human characteristics to nonhuman things or abstractions.
<b>Figurative language</b> is any language that goes beyond the literal meaning of words in order to give new ideas or feelings. The most common figures of speech are simile and metaphor.
<b>Repetition</b> of words, lines, stanzas
<b>Rhyme</b> / rhyme scheme
<b>Rhyme</b> : The repetition of identical concluding syllables in different words, most often at the ends of lines. Example: June--moon.
<b>Rhythm</b> (pattern of stressed and unstressed sounds)
<b>Simile</b> (figure of speech that compares 2 distinctly different things using the words as or like) / A direct comparison between two dissimilar things; uses " <b>like</b> " or " <b>as</b> " to state the terms of the comparison. A simile is a figure of speech in which two essentially unlike things are compared, often in a phrase introduced by like or as.
<b>Speaker</b> (person who speaks in a poem)



**Stanza:** A group of poetic lines corresponding to paragraphs in prose; the meters and rhymes are usually repeating or systematic. Stanza: Lines are also often grouped into stanzas. The stanza in poetry is equivalent or equal to the paragraph in prose.

**Symbol** (person, object or action that suggests something else: feeling or abstract quality)

**Syntax:** Word order and sentence structure.

**Tone** is the author's attitude towards a subject: we look at word choices, phrases, language/ are words abstract or concrete? / Language is the first step to finding the tone/ word choice is just as important. Tone: The writer's or speaker's attitude toward his subject, his audience, or his self; the emotional colouring, or emotional meaning, of a work.

**Verse** (free): poetry with no rules (no strict rhyme schemes, structure, or metres). **Free verse** can sound chaotic, free flowing, etc. **Free Verse:** not all poems employ a metrical pattern: some dispense altogether, or in large part, with regular rhythm or an end-rhyme scheme. These poems may have **irregular line** lengths and depend on more flexible patterns produced by **repetition, irregular groups of stressed sounds, occasional end-rhymes, resemblances between sounds or words, and associations between words and/or sounds.**

**Music** in poetry can be created through: External Rhyme, Internal Rhyme and Repetition

**External Rhyme** means that the endings of the words at the end of different lines sound the same.

**Internal Rhyme** means that the endings of the words within the same line sound the same.

**Repetition** of sounds, words, phrases, structure, or lines creates music in poetry.

Form (poetic device) and technical aspects	Example
<p><b>Alliteration:</b> a literary device that repeats a speech sound in a sequence of words that are close to each other, it typically uses consonants at the beginning of a word to give stress to its syllable and provides the work with musical rhythms (The first consonant voice in the same line)</p>	<p><b>Nine fiery flames</b> November Night Countdown (P. 9)</p>
<p><b>Rhythm</b> (the musicality of the poem): *Repetition (repeating phrases, words, or lines) *Stress and unstressed syllables * The flow of the poem</p>	<p><b>Matilda told such Dreadful Lies.</b> Macavity, Macavity, there's no one like Macavity Macavity: The Mystery Cat (P. 37-38)</p>
<p><b>Rhyme:</b> the sound of the end of the lines. It could be <b>rhyming couplet:</b> where each pair of consecutive lines has a matching final rhyme.</p>	<p><b>Rude words sniff and pick their noses</b> <b>Sly words come dressed up as foxes</b></p>
<p><b>Stanza:</b> a group of lines forming the basic recurring metrical unit in a poem, a verse. (two rhyming lines called <b>couplet</b>)</p>	<p><b>Tiger! tiger! burning bright</b> <b>In the forest of the night</b> <b>The tiger (p. 17)</b></p>
<p><b>Colours</b></p>	<p><b>The roses, red and white</b> <b>I remember, I remember (p. 50)</b></p>
<p><b>Movements</b></p>	<p><b>He nipped my toes and fingers and quickly ran away</b> <b>Jack Frost in the Garden (p. 104)</b></p>
<p><b>Imagery</b> Are there concrete images or pictures that the poet wants readers to see? Are the pictures created by means of <b>Comparison:</b> for instance, <b>metaphor and simile</b> (like or as)? Do inanimate objects take on human traits <b>Personalization</b>?</p>	<p><b>Wandered lonely as a cloud</b> <b>The Daffodils (p. 126)</b> <b>You're giving me fits</b> <b>Homework is like a person; you hate it and talk to it.</b> <b>Homework, Oh Homework (p. 89)</b></p>



## **Turkey Doing** by John Agard

'*Turkey Doing*' by John Agard, belongs to a long-standing oral tradition of children's 'counting rhymes' that may be used by the very young or by older children in the playground as **skipping rhymes**. This was revealed by the help of the poetic devices.

**Thematically**, the **rhyme's mischievous** investment in the creation of domestic disorder is well-calculated to appeal to the busy child anarchist. This theme is clearly expressed from the **first stanza to the fifth one**. The effect is perhaps particularly, enhanced if the reader is located in England rather than the tropics, such as (mosquitoes jumping in shoes, cockroaches dancing on the floor, spiders weaving webs, the monkey playing with the child's school slate, the turkey invading the chicken-run).

**Formally**, it displays informality and simplicity of punctuation, spelling, vocabulary, and grammar. The disorder invoked is comfortingly contained and managed by the formality of implied progression produced by counting and by **solid rhythms** and **rhyme-scheme**. This poem effectively acts as a safety valve, a **frequent feature** of poetry for the young. This point indicates the importance of awareness among children about some topics that although they are for adults, children need to know and understand such matters to protect themselves whether they are male or female. The use of **personification** "cockroach dance thru" is the **technique** of giving human characteristics to an object or an animal. **Symbolism** is a **figurative language** as "spider weaving a web of tricks" the speaker uses a word to **symbolize** something else, such as the speaker **symbolizes** people who trick children to manipulate them. The poem ends with, "*What Turkey Doing in chicken pen?*", this is a **rhetorical question** to invite the reader to understand and indicates the sense of innocence of children.

**In brief**, literary devices are used by the poet to indicate the message of the poet and make it memorable for children.

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**Q: Analyze the following poem stylistically and thematically. Focus on the world of the child and the child character that the poem draws, and the educational value of the poem. Discuss child-adult relationship in this poem and analyse it stylistically.**

### **'Please Mrs. Butler'** by Allan Ahlberg.

*Please Mrs. Butler* is a poem written in the form of a (**dialogue**) between the teacher (Mrs. Butler) and a student. The **poem reveals diverse aspects** of the characters while delivering a **didactic message** to kids. It is a children's work that utilizes **dialogue** between a student and a teacher which makes it easy to deduce their characters. The poem has several forms explored through its content.



The **theme** portrayed in the poem is overdependence on the teacher by the child as is shown by the constant line "*Please Mrs. Butler... What shall I do*". The main idea is about the way adults are dealing with children represented in a child and his teacher. The relation is showing great respect for the teacher that is the resource of information for the student. The child keeps asking the teacher on how to handle petty issues, such as a classmate, *Derek Drew*, taking her rubber. The teacher responds by giving her comical choices on how to deal with such issues in a bit to suggest that the child should learn to be independent. However, the poem has a **moral lesson**, which is to be responsible as a child or as an adult because both sides are accomplishing each other. Additionally, the way the teacher addresses the child as "my flower... my love" shows how corrections need not be harsh but gentle, and portrays that the teacher understands the child's frustrations.

The poem employs **stylistic features**, such as the **rhyme scheme (abcb abcb abcb abcb abcb abcb)**, the poetic **six stanzas in the poem and each stanza has (four lines)**. For example, in stanza two, *sink and think*, this makes the poem **musically** attractive and memorable. The poet uses **voice and voiceless** sounds, such as **alliteration** and **voiceless** stressed sounds. For instance, the letter (D) in Drew and Derek shows the begging of the boy. In **other stanzas**, the authors express the boy's anger by using **voice sounds**. For instance, "keeps copying my work". There is also the use of (**repetition**) to show how the boy is lost and weak while using exclamation marks and italic letters to emphasize a point. For instance, the phrase, "don't ask me," shows Mrs. Butler's emphasis on not being disturbed. Additionally, the use of **humour**, as the teacher suggests that the child "run away to sea" because Derek is calling her rude names, makes the poem interesting and less serious. It depicts a friendly interaction between the teacher and the learner. However, the use of (**dialogue**), as the child, asks "What shall I do?", and the teacher replies "Do whatever you can, my flower", adds a sense of realism to the poem. This makes the characters feel more real.

In conclusion, the poem is poetry for children because it uses simple clauses and vocabulary that are easy for a child to understand. The poem is having many characteristics of children's poetry as the theme and the use of rhythm, alliteration, and assonance. Personally, the poet succeeds in informing adults of the challenges that children go through in school.



## 'The Fairies' by William Allingham

'The Fairies' displays many generalised features of sound patterning identified by **Jeffries** as prominent in poetry regarded as suitable for children. It is **strongly rhythmical**, displaying which is diversified frequently by 'empty feet.' There are **stylistic** commonalities among poems for children and there are certain common **themes** too.

In many **classic poems** for children, the **theme** is about girls are depicted as confined to domestic interiors, in strong contrast to the way boys and men are shown roaming the world and leading exciting lives of largely unpunished transgression.

The poem employs **stylistic features**, it displays a **strong** and **regular rhyme scheme** organised in quatrains (sections of four lines). The **rhyme-scheme** of the **first stanza** is (abc**b**defe). The **verse** also displays plenty of internal rhyme, **alliteration**, and **assonance**. For example, **part rhyme** between 'airy' and 'rushy' in the **first two lines**, or the **full rhyme**, in the **second stanza** of 'frogs' and 'dogs.' Moreover, the poem displays self-conscious patterning in the shape of **repetition** of the **first stanza** as the last, which **affiliates**. The poem-to-song form, specifically the form of a folk ballad with its tendency to restate opening psychological situation after having ventured into **past-tense narrative** in the interim. **Jeffries's identification** of interest in **unusual lexis** in poetry for children is **picked up here in two forms**: the incantatory qualities of place names- 'Columkill', 'Slieveleague', 'Rosses' - and brief eruption of vernacular in **dialect** term 'thornies.' Jeffries's noting of the importance of 'voice' in positioning the child reader in relation to the text is also relevant here, the 'we' of the first stanza binds the **voice** of the poem to its audience.

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## "I THINK MY TEACHER IS A COWBOY" by John Coldwell

In children's literature, there are poems for them in which they are written to instruct and delight them. The form comes in poetic devices, such as images, ideas, and personification to invite the reader to understand and indicates the sense of a little child. "I THINK MY TEACHER IS A COWBOY" by John Coldwell is taking place at school as a student is **describing** his teacher as a cowboy. However, the poem through **didactic** elements and how **poetic devices** were used to convey the meaning of the poem.

The **theme** is about **seeing the teacher as an idol or as an extraordinary character** as the poem told some of the **significant characteristics**. The **boy** sees that the **teacher** he has is a **cowboy** as she rides a horse and having spurs on **her boots**. Moreover, she has a colt in her bag as if she was going into a duel in the Wild West. She speaks like one and made everything named in her own **language** as a **cowboy**, but the



most important us her joy when the time of school is ended as if she is going to ride her horse in a new adventure.

The poem employs **stylistic features**, it is about the use of **rhyme**, and it has **no oral lesson** because it is an entertaining one. It uses a **simple language** full of **illustrations** and the **repetition** is present "It's not just" and that is **parallelism**. It can be seen as a **fantasy** because it is about the way a student **imagines his teacher as a cowboy**.

To sum up, the didactic elements and poetic device used in the poem was very effective in the delivery of thoughts in the poem.

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**Q: Analyze the following poem by Hilaire Belloc in terms of form and content focusing on the themes of disobedience and punishment.**

### **'Matilda' by Hilaire Belloc**

Children's poetry is considered a common style used to educate children about the main morals and values of life. The poem *Matilda* by Hilaire Belloc includes many of those morals and values. Therefore, it is represented as one of the most famous poems in children's literature. However, the meaning of the poem can be presented in the analysis of both the **form** and the **content**. In addition, the **themes** of **disobedience** and **punishment** have a great contribution to conveying the meaning of the poem.

Among the **several themes** that the poem includes, the **themes** of **disobedience** and **punishment** are the most important. This is due to their representation as correlated themes. The poem describes the **disobedience** of **Matilda is represented through her frequent lies** about her house being burnt. However, the theme of **punishment** is seen through the results of Matilda's frequent lies in the poem. As banned by her aunt, "She had refused to take her Niece," **Matilda** finds herself alone in the house while burning. The result of her **disobedience is her punishment for not having any help**. Therefore, she ended up burning in her house. Since the lies that Matilda used to make are about her house being burnt, she ended up burnt in her house without the help of the people. The poet has **chosen to use fear to send her message and the lesson** was harsh in its punishment. Therefore, the theme is about lies and the way they could be punished. **Enjambment** is used wherein the following sentence is carried over three lines without pause, "the rapidly increasing heat, encouraging her to obtain, their confidence, but all in vain!". It shows Matilda's helter-skelter state after the fire began, and no one wanted to help her.

The writer intends to use different "**poetic devices**" in this poem that helps in conveying the deep meaning of the poem. The "lies" that Matilda frequently makes represent a metaphor for horror. Whenever Matilda makes a lie, "It made one Gasp and Stretch one's Eyes." This **metaphor** helps in presenting lying as a negative behaviour that spreads horror to other people. For example, the **assonance** in "'kept" / "Strict' and "throw the window up and call" indicates Matilda's helpless state. Moreover, the poem is written in **simple language**



that suits the level of children. This **simple style** of writing helps in making the poem a **narrative one**, as the poem is considered among the narrative poems. In addition, the poem used the **rhyming couplet** to **ad a beautiful tone**. Also, the poem is depending on **musical rhyme** and tries to make the **moral lesson** through entertaining and funny ways. The use of **imagery** was present too by making the reader **imagine** the incidents as real ones. The use of **illustrations** through words was important for children as the use of **alliteration** and **assonance** too. **Repetition** stands as the main **poetic device** in this poem. For instance, the word “lies” is repeated and "You should have heard" indicates Matilda’s punishment.

To conclude, these ideas presented about the poem make **Belloc’s poem Matilda of great benefit for educating children** about what is right and what is **wrong**. Thus, it is described as a cautionary tale and presents a great **moral lesson** that indicates the necessity of being careful about our **disobedience**, as it never passed **without punishment**.

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**Q: Analyze the following poem by Robert Browning, in terms of form and content, focusing on its appeal to a child reader.**

### ***'The Pied Piper of Hamelin'* by Robert**

*'The Pied Piper of Hamelin'* is a children poem that was written by Robert Browning. Through analysing the form and content of the poem, it is seen that the poem includes certain characteristics that make it appeal to children readers.

In terms of the **content** of the poem, the poem presents different **educational moral lessons** for children's readers. For example, the poem focuses on presenting the idea that **people should not be overwhelmed by their pleasures** because this will **cause them to have horrible consequences**. As the people followed the piper dancing, they forgot themselves and get drowned in the river, “Wherein all plunged and perished!”.

In order to achieve appeal to the child readers, the poet does not maintain a consistent **rhyme scheme** but ensures **its rhymes throughout**. For instance, the extract has an **irregular rhyme scheme** of **(a/b/a/b/a/c/c/d/d, etc.)** which influences the poem’s overall tone making sure it maintains a fairy tale-sequel tone of storytelling. Besides, the rhythm enhanced through **repetition** of words like rat and sounds like 'mbling' sets the **tone** for the poem; hence, leaving a lasting effect in the minds of the child reader. Such **poetic rhythms** support children's **musical** development. He uses his musical gift to do so successfully. The poet has also utilized **anaphora** in the extract by repeatedly starting three lines using “And” in order to add rhythm and uphold the flow of the poem. In addition, the poet used movements in this **extract** when he says “And out of the houses the rats came tumbling” to bring flow and continuity into the piece of poetry and intensify **mood and enhance** meaning among the child readers. There is the use of **imagery** by using **colours** to paint a picture in a child’s mind for example, (brown rats, and black



rats). **Alliteration** is used in the poem; for example, "his lips he wrinkled". The content itself is full of **Humour**, such as 'rats came tumbling.' Children like **Humour**, especially when it is based on fantasy. Moreover, it uses **personification** by giving the rats the characters of human beings.

To conclude, the extract of '*The Pied Piper of Hamelin*' is a narrative piece of poetry as per form and content analysis. It embraces **magic** which is a key feature of fairy tales and utilizes rhythms, rhythm, anaphora, and movement to enhance continuity and catch attention hence, appealing to the child readers.

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**Q: Analyse the following poem by Wendy Cope, in terms of form and content, focusing on its didactic (instructive) element.**

### **Kenneth by 'Wendy Cope'**

'*Wendy Cope*' presents the story of **Kenneth**, a boy who is fond of chewing gums. The author uses Kenneth to convey the dangers of being excessive. Therefore, both the form and the content have taken into consideration the importance of displaying the didactic element as the main aim of the poem.

The **content** of the poem provides a **symbolic message** that has a direct reference to children's life. The **moral lesson** of the poem is indicated through the focus of the poem to represent a **didactic element** of the poem is summarized through the message for children to be excessive in their life. For example, the awful way that the poem presents how Kenneth chews gum refers to the situation where you are stuck and cannot release yourself. Therefore, Kenneth encounters an untimely end, as the doctor refers to him as dead soon, an ending that **delivers a moral lesson about being careful about the way children act.**

The poem uses many **poetic devices** that give a wonderful feeling to the children's readers. The **form** of a poem includes how the poem was constructed, its features, and key elements. The poem contains a **regular rhyming pattern at the end of each line**. This aspect attracts the children as it gives them a **musical pattern** to which they can connect to. It seems to be a **traditional** one with (3 stanzas) with an (AABBCCDD) **rhyme scheme**. This **rhetorical style** in poetry is one of the essential **foundations** that the poet uses in order to present the important ideas that the poem intends to convey. For example, the **rhyming** of the poem is presented in a joyful way that makes the children's readers more attentive to the **poem as a whole**. It is **using simple language** that suits children as its subject, which is about a boy using too much gum. The main used **device is imagery**, which is important to make children an image of the incidents. There is a **repetition** of the word "gum" which has been **repeated** severally and the words "chew, chewing and chewed", which draw certain **attention** to the words because of the action of overwhelming chewing, the boy dies. Also, there is an **alliteration** in words like "blowing, bubble" "solid, stone", and "noon and night- was a wonder- them for the- he his- boy be" which creates a sense of focus on the idea of the dangers of over-blowing bubbles. However, it uses many **techniques** to attract children and make it easier to be memorized as **rhythm, alliteration, enjambment, and assonance**.



In conclusion, the **moral lesson** that is presented in both the form and the content of the poem focuses on presenting the didactic element that the poem seeks to convey. This poem usually focuses on the idea of the **consequences of disobedience** which is a common theme in children's poems and literature.

**Q: Analyse Roald Dahl's poem "Little Red Riding Hood and The Wolf" in terms of form and content. What makes it appealing to a modern child reader?**

### **'Little Red Riding Hood and the Wolf' by Roald Dahl.**

The poem of '*Little Red Riding Hood and the Wolf*' was written by Roald Dahl. The poem is intriguing and appealing since the poet uses modern aspects that are more appealing to modern children of today's generation. Therefore, the story presents the new change of modern women and their power and determination to defend themselves which that new image changed the rules. The poem categorically expounds mostly on the theme of how women have power in this modern era of today.

The main **theme** of the poem being **addressed by Roald Dahl** is the **typical modern**. In this new version, it is noted that Roald presents the story in a **modern manner** that is appealing. The poem **conspicuously** shows the **revolution that has occurred in the feminine world**. Whereby women of today's generation have the strength and power to defend themselves from the jaws of cruelty, especially from their enemies. For example, she has **prepared a backup plan to have a new coat**, which is made of natural fur. She **rushed to end the conversation with the wolf neglecting the question about his teeth and directly asked about the furry coat** "what a lovely great big furry coat you have on". However, the strength of women has showcased by how the young girl kills the wolf using a pistol, as well as **the little girl's maturity and independence** to take **her agency**. For example, she does not show hesitation or terror when she discovers the true identity of the wolf and has the initiative to take immediate action to shoot the Wolf. Being a positive character in the new edition made her safe and sound, besides getting rid of the wolf forever. Yet, she affirmatively presents a girl to the point that she becomes the story's heroine.

The poem uses various **poetic devices** that make it interesting and entertaining. The **first six lines** could then be set out like this (**aabbcc**). The whole of the poem uses **end-rhyme according to the formula set out**. In the first two lines, the last words of the lines produce a distinctly **similar** 'eel' sound. One way to distinguish the **patterns created by end-rhyme** is to allocate a letter (**a, b, c and so on**) to each **new sound at the end of a line of poetry**. **Lines rhyming in pairs**, as this poem does, are called **couplets**. The **language is simple and passed on rhyme** to be easier for children and it has a **moral lesson**, but not, as well as possible. The poet wants children to defeat fear, but he used a **violent image**, which is harsh for children. Besides, the poet applied **symbolism**. For instance, the phrase "she whips a



**pistol** from the sneaker". The word pistol is **symbolic** in showcasing the modern tools of today being used by women in power. Also, she bravely and courageously holds the "**pistol**" and saves herself from the wolf. She is a heroine who is a **symbol** of victory. Through **symbolism**, the girl wears the "Wolfskin Coat", showing a majestic woman who triumphs over the enemy to save her grandma. Moreover, the poet used a **simile** in the phrase "she's going to taste like caviar" it was used to showcase that the girl was to become a victim of the wolf. There are no complicated phrases and words. Thus, the poet ensured to use of **simple and direct language** that will aid young children to understand every detail of the poem thus making it more appealing to them.

**Another poetic device** used is **personification** by using the wolf as a "he", the wolf who has the ability to talk and act. For example, "And the Wolfe said, 'May I come in". This shows the wolf is having all the **characteristics of humans** to talk and wear clothes. However, the **personification in this poem highlights the sense of intelligence and one who is invincible**. **Repetition** was used immensely in the words like "bang, hood and wolf" to make the poem more memorable to its audience. This **repetition** helps to **create musicality in children** when they are reading the poem thus, making it more memorable and appealing. Moreover, the author used devices, such as **exaggeration** in order to appeal to his audience of children. **Exaggeration** can be identified when the author writes that the wolf ate the grandmother by taking one large bite.

In conclusion, in the modern era, women need to be independent and powerful to live a good life which is **the message that the poem tries to deliver to the child reader**.

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**Q: Analyse Richard Edwards' poem "The Word Party" in terms of form and content, focusing on its educational elements.**

### **'The Word Party' by Richard Edwards**

'The Word Party' by **Richard Edward** is a fascinating poem targeted at children. The significance of the poem can be seen in the **poet's ability to convey the central theme and employ multiple poetic devices**.

The main **theme** is about the **functions of words and the way people should use polite ones** and especially, children. The author tries to **educate children on the different kinds of words** and the behaviour they are associated with. He associates some words with good or desirable behaviour, therefore, encouraging the children to use these words if they want to be on good terms around others. For instance, he explains why **specific types of words** are suitable for children. "Loving words clutch crimson roses." He also explains why other types of words, such as strong and rude words, are inappropriate. "Strong words show off, bending metal." To ensure that he succeeds in presenting the



main theme, the poet ensures he uses **simple English that children** can easily understand at different levels of their education.

The **content** of the poem can be analysed by focusing on the **stylistic devices** used in this poem. The poet employs are the **rhyme scheme**. The poem has a **regular rhyme scheme of (a,a,b,b,c,c,d,d...)** This **technique** helps give the poem **musicality** and good flow. Edward also uses **personification** throughout the poem. This device involves giving non-living things **human attributes**. He gives “words” different human abilities, such as “holding hands” and “staring at each other.” Also, “hard words stare each other out” the **poet personifies** the words as humans who stare at each other. This **personification** gives implies meaning that difficult words need hard thinking in order to understand them. “Stare each other out” refers to the search for interpreting these hard words. One of the easily **identifiable devices** is **repetition**. **Alliteration** in a **repetition** of sounds "clutch crimson", and in the sound the letter 'C'. Edward **repeats** the word "words" in all the lines except the last three. This **technique** helps in creating a **pattern** through the **rhythm** created by using the word repeatedly. Assonance: in repetition of vowel sounds in words "Code words". It also attracts the reader to read the poem and may encourage them to read it several times, which will boost their understanding. In addition, the author uses **an exaggeration** device to heighten the impact of some words. For instance, he **exaggerates** the impact of swear words when he says, 'Swear words stamp around and shout.' This **technique** helps in stressing the importance of understanding this impact.

To conclude, the **form** and **content** of any poem are essential elements that help ensure the poet conveys his educational element to his readers. The **choices of themes and stylistic devices** used may vary depending on the targeted audience or the **type of message in the poem**.

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### **'The Tree in Season'** by Robert Fisher

The poem '*The Tree in Season*', written by Robert Fisher, presents important **themes** through its **structure** and **poetic devices**. Nevertheless, the poem uses poetic devices such as **similes**, **repetition**, **imagery**, and **personification** to explain the dominant theme, which is the theme of nature as an individual experience.

The **thematic** significance that the poem has is represented in **the theme of life** as being the main theme of the poem. It seeks to assert on the idea that life can be through **different situations and conditions**. The trees go through **different conditions in the year's seasons**. They are seen as full of life in the **spring**. They are joyful and sing. In **summer**, their happiness continues to be even more. They become generous in which they provide shelter to birds and animals. This condition starts to decline in



autumn and **winter**. Life in these **two seasons is changeable as trees suffer from cold and lose their seeds and leaves**. Therefore, they are in the need of healing to stand up again to be alive.

Indeed, the theme of life is represented in the poem in a **poetic style** that includes the employment of different devices. The **poetic devices** used in this poem to bring out the theme include **personification**. **Personification** is the main theme as the tree has been given human-like abilities, "it yawns and digs its roots". It conveys this idea in **symbolizing the situation of trees to humans' situations**. Furthermore, **the second stanza has imagery** to describe a particular event vividly "the tree stretches in the sun". Here, the reader can visualize the tree reaching out to the sun. The trees are **similar** to humans in certain situations. They are "patients" that need help to recover. For instance, the trees are like humans that sing when they are happy in their lives. This **metaphor** is very significant in depicting the certain situations in life. Also, "the trees drop its coin of gold", is a **metaphor** to illustrate how the trees lose their leaves. The trees adapt by shading their leaves and standing naked. **Symbols** are used effectively in the poem. for example, winter is a **symbol** of any **factor that affects humans' lives** badly. Since it's a children's poem, **musicality** is brought about by **repetition and the rhyme scheme**. Thus, **Musicality** is an important part of children's literature as it helps with recall. Moreover, **repetition** has been used to stress out some points like the word tree has been repeatedly severally to stress out the nature of the trees.

To sum up, the **main message that the poem has is represented through the theme of life**. Thus, I believe that the **importance of the theme of life is in showing how people can be just like trees** in different life passages.

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**Q:' Analyse the following poem by John Foster in terms of form and content focusing on the main theme of the poem.**

### **'Four O'clock Friday' by John Foster**

The poem, '*Four o'clock Friday*', is among the many 100 poems dedicated to children. The author shares awareness of 'bullying' as a societal issue to parents and teachers. This is depicted in John Foster's poem through the choice of **words and style of narrative**. This is also made possible through poetic **devices**, which are used to analyse **bullying** as follows. Both the form and the content of the poem assert the importance of the theme of bullying in the poem.

**Foremost, it features a theme of bullying highlighted through a schoolboy** who experiences some of the worst days during the week. Thus, bullying is one of the essential concerns considering that school children are bound to experience one form of harassment at a tender age. It is upon their input that children will stop **bullying other children at school or even at home**. "**Four O'clock Friday**", as the time is highlighted because this **time has importance in the life of the narrator**. The use of **first character builds a dramatic effect** that adds emphasis to the storyline



Notably, the use of the (**first person**) extends to how the **poetic devices** are used. It is easier for children to understand a **steady rhyme scheme** like (**aa bb cc**), which **alternates** based on the **couplets**. It is described as **direct** by using **similar ending each two lines**. **Imagery** has also been used to give the reader a clear picture and understanding of what **the narrator was going through**. For instance, "they trampled my book," gives the reader a **picture of some of the experiences the narrator experienced**. There is also an **alteration in sound**, which creates an impact in children's' poetry. For example, it is present in the first line where the letter "**F**" is **continuously stressed**. There is **assonance** in the word "at" and "11". Furthermore, **repetition** is one of the most significant devices used in the poem. This repeating the **pronouns 'I' and 'they'** shows both the bullied actions and the consequences that the persona is facing. The poem's authors also utilize **musical features**, which is another **significant device when conveying a message to children**. Children easily resonate with meaning embedded in **songs** as opposed to written words. Indeed, the **tone** of the poem can be considered as sad.

To conclude, John Foster's **writing style is commendable given the theme being highlighted**. The choice of simple words and easy **poetic devices** create an aesthetic appeal to readers of different age groups. The awareness of **bullying** is undoubtedly raised in a poetic manner to solves **this societal dilemma**.

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**What does the poem The Painting Lesson reveal about the relationship between the child and the adult? How is the figurative language used to convey the meaning?**

### **'The Painting Lesson' by Trevory Harvey**

'The Painting Lesson' by **Trevory Harvey** is usually aimed at younger children and possibly has a pedagogic function in addition to its **poetic function**, which is structured around numbers. However, the poem expresses the formal **relationship between the child and the adult** which is indicated through the '**figurative language**'. This relationship would help both the adult and the child in order to **communicate effectively**.

In 'The Painting Lesson', the **foregrounding** is the unexpected response, and it is just one of the ways in which the **transgressive nature** of poetic 'worlds' can appeal to the imagination of the child. Begins with a question and may supply a punchline ending. The author reflects on the specific relationship that exists between the **child and the adult** by telling the child that she should **paint a realistic picture** of the 'Mummy', rather than the green and orange splodges that are appearing. The reaction of the new teacher, who does not have enough background information about her students, shows how she as an adult treats the child as ignorant and innocent. Thus, the **child-adult relationship in this poem is depicted as a bad relationship** in which the teacher humiliates the boy by saying that "You don't just paint in SPLODGES-You're old", this reflects how the teacher is so tough in she hurts him by her criticizing of



his paint. The denouement of the poem demonstrates that the child was obediently following instructions after all. For example, the child's **voice** records with glee that the teacher as, "when an orange-green blob Collected me".

The poem employs **stylistic features**, such as the '**Figurative language**' is the language that goes beyond the literal meaning of words in order to give new ideas or feelings. In this poem, here Figurative language within the poem has a great role in **reflecting the traditional and formal relationship between the child and the adult**. For example, using the colours 'pink and white' as, "face bright pink" has its role in creating the image in the mind of the reader in which it expresses the teacher's facial expressions that indicate her ignorance though she is an adult person. Also, the use of imagery helps the reader to create a visual image of the teacher's drawing of the boy's mother that "A rounded body", and "dark brown hair". Therefore, the use of the '**Imageries**', when the boy describes his teacher's painting that "a face with sickly smile" thus **imagery expresses the dissatisfaction** of the boy towards the teacher's painting which does not show his mother.

To sum up, '*The Painting Lesson*' is a poem that depicts the huge gap between adults and children which results in misunderstanding and misjudgements from the adults towards children. The poem can be seen in the poet's ability to convey the **central theme and employ multiple poetic devices**.

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### ***'The Story of Little Suck-a-Thumb'* by Dr Hoffmann**

'**The Story of Little Suck-a-Thumb**' is a poem that is used to **teach moral lessons** to children. It has a hidden meaning which is related to the title as **sucking a thumb** is a bad. Therefore, it teaches about obedience and the punishments that are associated with disobedience.

**Thematically**, the poem represents the themes of punishment and disobedience. It appears through the **relationship between the kid and his mother**. Thus. the author shows the admiration and the gains of **obedience** as the source of peace and prosperity. In the poem, the mother has been warning her **son Conrad** to avoid sucking his **thumb** while she was away because there is a tailor with big scissors that would come and cut his thumbs. Therefore, **the obedience theme is shown in the fifth line where the speaker is talking about what happens when you disobey**. However, the poem ended with the **thumb-cutting** guy showing up at the door catching Conrad sucking his thumb and this acts as a foreshadowing of what will happen to Conrad **as he will be punished for his disobedience**.

Formally, rhyming scheme of (AABB) is shown to depict what the kid's mother expects of him when she leaves. For instance, **line (1-4)** depicts the **rhyme scheme**, "dear, here" (A, A) and "say, away (B, B)". This use of **rhyme and enjambment** were useful to make the poem easier to understanding and to be memorized too. Repetition was present too and that made children finds a rhyme to follow in



learning the poem. **Alliteration** the occurrence of the same letter at the beginning of words that are connected to one another, such as "day dear / tall tailor / that their / there thumbs then / long legged / snip snap / Conrad cries / that thumbs / comes Conrad". For example, **in the fifth line** contains **alliteration** that was used to show how strange the 'thumb-cutting' guy looked like when he comes. For instance, when her mother told him who comes to those who suck their thumbs. "The great Tall Tailor always comes" (**repetition** of letter **T**). **Allusion** was used when her mother left, "Mamma had scarcely turn'd her back". **Onomatopoeia** is noted when Hoffman uses word that resembles sounds to highlight the moment Conrad sucked his thumb "The thumb was in, alack! alack!". Moreover, **interjection** is noted when Hoffman uses word that resembles expressions of excitement when the thumb-cutting tailor caught Conrad sucking his thumb, "**Oh!** Children, **see!** the tailor's come, and caught our **little Suck-a-Thumb**".

In conclusion, the poet used an indirect way to show the results of **disobedience** and doing things that are not polite. Children, in my opinion, are especially, vulnerable to these stories and readily accept them as true. Reading a story like this to kids could get them to be respectful because they are easily manipulated into thinking they are going to get hurt by some monster.

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### **'The Old Brown Horse'** by W. F. Holmes

W. F. Holmes's 'Old Brown Horse' is a children's poem about a horse that has seen better days. This is the source of the **horse's distress**. Therefore, Holmes used such **figurative devices as anaphora, imagery, and rhyme** throughout the poem.

**This poem's theme** is that the horse was distressed since there was **no sign of his master**, and now that he was **old and weak**, it was clear that he was **no longer wanted**. Both his **beautiful past and his time** with his lord remain vivid in his mind. Hence, the harsh truths of **modern life are a centrepiece of the poem** which has been delivered through **narration style**. It's a **symbol** of **culture's message** that the elderly is expendable and forgotten once they reach a certain age. Thus, the poet reflects on the fact that the horse was once as young and vigorous as the human.

The poet included **rhyme** as a figure of speech into the poem. It follows the **rhyme scheme** of (ABCB). When the poem is read (**four lines**) at a time, the **last words of the second and the fourth lines rhyme**. **Rhymes** and stories that are told over and over again help children memorize and understand language. In addition, there is a lot of **imagery** in this poem. For instance, "the old brown horse has a shaggy coat", "yet once he was young and tidy", and "he used to trot through the woods and lane", from **the second stanza demonstrate how the poet uses sensory details to evoke an emotional response from the reader**. The more the reader contemplates the poem, the more deeply they are connected to the topic. Additionally, the poet incorporates the use of **anaphora**, as the phrase "The old



brown horse", comes at the start of the **first and second stanzas**. In this instance, the title of the poem, which seems to incorporate the phrase "*The Poor Old Brown Horse*", is **emphasized using anaphora**. The horse has not really spoken to the poet, but he can **imagine** all of the horse's sufferings and feelings, from neglect by his owner to joy **at the kind words and touch of a stranger**. The poet's request to all **pedestrians** at the end of the poem to stop and give kind words to the aged, mistreated horse reveals his sympathy for the animal.

To sum up, a horse that has seen better days would likely respond well to the young person's gentle touch. The use of anaphora, rhyme and imagery has helped to emphasize the contents of this poem.

تم الحل بالملخص المجاني الكامل قروبات أ. خوكم خالد هارون

'Homework! Oh, Homework!'

*The Little Big Man*

*Sea Fever John Masefield*

*The Visitor*

*A Smuggler's Song*

*Adventures of Isabel*

*Excuses, Excuses*

*My Best Ice Cream*

*Poem For My Sister*

*In Flanders Fields*

"*The Highwayman*"

*The Daffodils*

*James Hurley*

*If You Don't Put Your Shoes On Before I Count Fifteen*

*Shoes*

'Homework! Oh, Homework!'

*Friends*

'*The Tiger*'

'*I can't find my teddy-bear*'

*The Stars at Night*

*The Race To Get To Sleep*

'*The Lady of Shalott*'

## Important Questions

Analyse the following poem by **Michael Rosen** focusing on its didactic elements. How are poetic devices used to convey the meaning of the poem? **IF YOU DON'T PUT YOUR SHOES ON BEFORE I COUNT FIFTEEN**

Q: Analyse the following poem by **Rudyard Kipling** in terms of form and content focusing on what makes it a traditional poem for children. **'A Smuggler's Song'**.



Q: Analyse **Ogden Nash**'s poem '**Adventures of Isabel**' in terms of form and content, focusing on its main theme.

Q: Analyses the following poem by **Ian Serraillier**, in terms of form and content, focusing on its didactic (instructive) element '**The Visitor**'

Q: Analyse the following poem by **Raymond Wilson** focusing on its instructive and educational elements. How are poetic devices used to convey the meaning of the poem? '**The Grateful Dragon**'.

Q: Analyse **Alfred Noyes**' poem '**The Highwayman**', in terms of form and content, focusing on the theme of love

Q: Analyse the following poem by **William Wordsworth**, in terms of form and content, focusing on the grace of nature. '**The Daffodils**'.

Q: Analyse the following poem by **Terry Jones**, in terms of form and content, focusing on the child's description of his ice cream. '**My Best Ice Cream**'.

Q: Analysis the following poem by **Rabindranath Tagore** stylistically and thematically. Focus on the child's fantasy to become an adult and what the poem says about what childhood means to the child. '**The Little Big Man**'

Q: Analyse the following poem by **Ogden Nash** showing how different this poem is from traditional children's poems. How are poetic devices used to convey the meaning of the poem?