

1ère & Terminale L

Literature in English

2012

Chapter 1

iShakespeare



Photo credit: [the Globe theatre](#)

All the world's a stage

And all the men and the women merely players.

As You Like It (1599)

Act II scene 7



Photo credit : *Richard III*, [Compagnie l'Unijambiste](#), directed by David Gauchard, 2008

BIOGRAPHY

William Shakespeare



Shakespeare's reputation as dramatist and poet actor is unique and he is considered by many to be the greatest playwright of all time, although many of the facts of his life remain mysterious.

William Shakespeare was born in Stratford-upon-Avon in Warwickshire and was baptised on 26 April 1564. His father was a glovemaker and wool merchant and his mother, Mary Arden, the daughter of a well-to-do local landowner. Shakespeare was probably educated in Stratford's grammar school. The next documented event in Shakespeare's life is his marriage in 1582 to Anne Hathaway, daughter of a farmer. The couple had a daughter the following year and twins in 1585. There is now another gap, referred to by some scholars as 'the lost years', with Shakespeare only reappearing in London in 1592, when he was already working in the theatre.

Shakespeare's acting career was spent with the Lord Chamberlain's Company, which was renamed the King's Company in 1603 when James succeeded to the throne. Among the actors in the group was the famous Richard Burbage. The

partnership acquired interests in two theatres in the Southwark area of London, near the banks of the Thames - the Globe and the Blackfriars.

Shakespeare's poetry was published before his plays, with two poems appearing in 1593 and 1594, dedicated to his patron Henry Wriothesley, Earl of Southampton. Most of Shakespeare's sonnets were probably written at this time as well. Records of Shakespeare's plays begin to appear in 1594, and he produced roughly two a year until around 1611. His earliest plays include *Henry VI* and *Titus Andronicus*. *A Midsummer Night's Dream*, *The Merchant of Venice* and *Richard II* all date from the mid to late 1590s. Some of his most famous tragedies were written in the early 1600s including *Hamlet*, *Othello*, *King Lear* and *Macbeth*. His late plays, often known as the Romances, date from 1608 onwards and include *The Tempest*.

Shakespeare spent the last five years of his life in Stratford, by now a wealthy man. He died on 23 April 1616 and was buried in Holy Trinity Church in Stratford. The first collected edition of his works was published in 1623 and is known as 'the First Folio'.

source : [BBC](#)

LET'S PLAY!

Now it's your turn to create a quiz. Work in pairs. You are a quizmasters. Find information about Shakespeare and his plays on the internet and write ten questions to ask another pair of students.

QUIZ *Shakespeare's life*

Read Shakespeare's biography and answer the following questions.

1 or several answers can be correct.

Question 1 sur 12

Where was William Shakespeare born?

- A.** Stratford-upon-Avon
- B.** London
- C.** Cambridge
- D.** Warwick



Répondre



SHAKESPEARE'S THEATRE

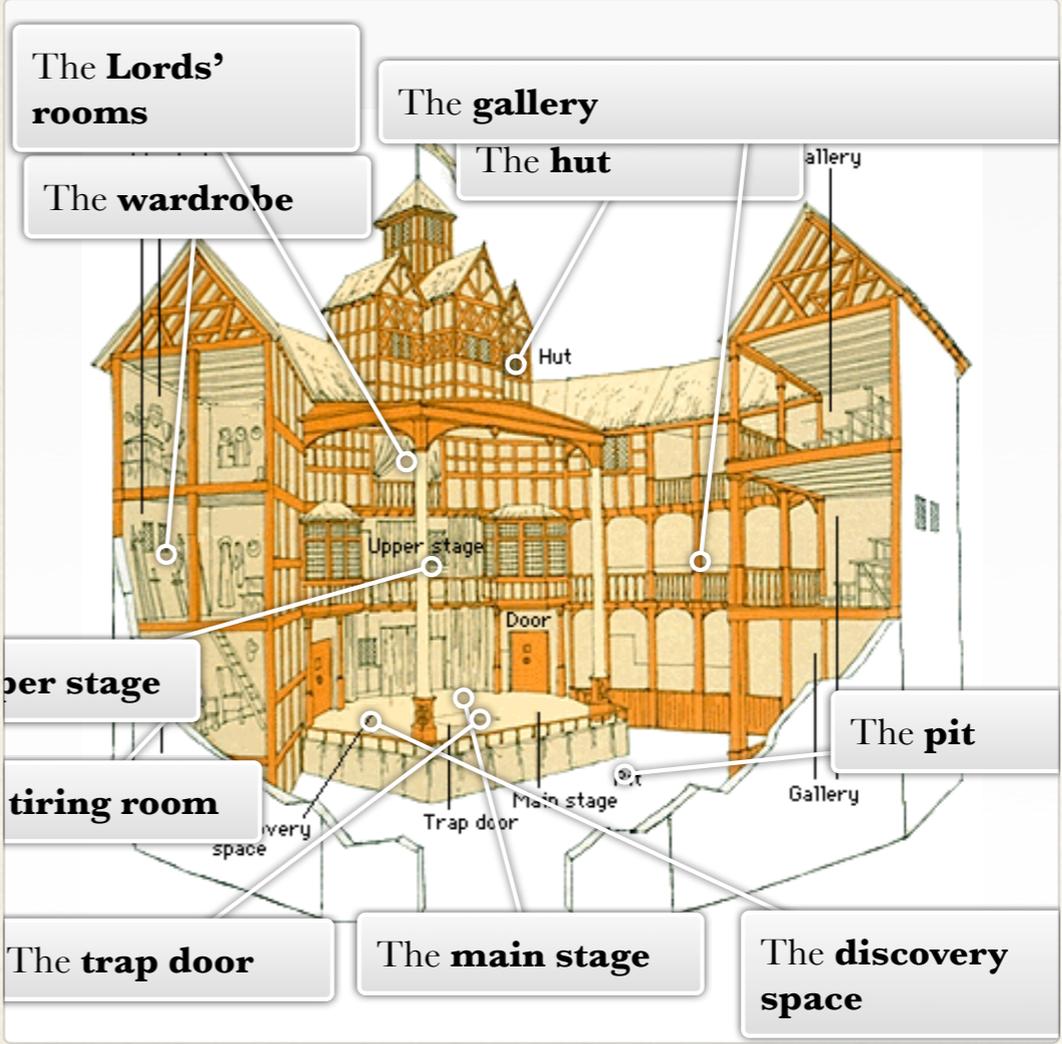
The Globe Theatre



Discover Shakespeare's theatre in 3D.

Source : Mason Thrall

Interactive picture of the Globe theatre



LISTENING EXERCISE



Source : [BBC Learning English](#)

1. Listen to the audio file once without taking notes. Try to define the source and say what it deals with.
2. Now you can listen to the programme as many times as you want, pausing, rewinding and fast-forwarding if you want. Take notes of what you hear. You have 15 minutes to take notes as detailed as possible.
3. Using your notes, now write a detailed summary of the programme.

The plot



Romeo and Juliet are the most famous lovers in literature...

LISTENING EXERCISE

- ❖ *Watch the video once without taking any notes.*
- ❖ *Watch it again, pausing when you like taking notes of what you understand. You can watch the video 3 times maximum.*
- ❖ *Write a detailed summary of what you have understood.*

A FAMOUS PLAY

Romeo and Juliet

1. Do the listening exercise on the left.
2. Take the quiz below to check you have understood the main elements of the story and complete your notes with new facts.

QUIZ *Romeo & Juliet : the plot*

Question 1 sur 11

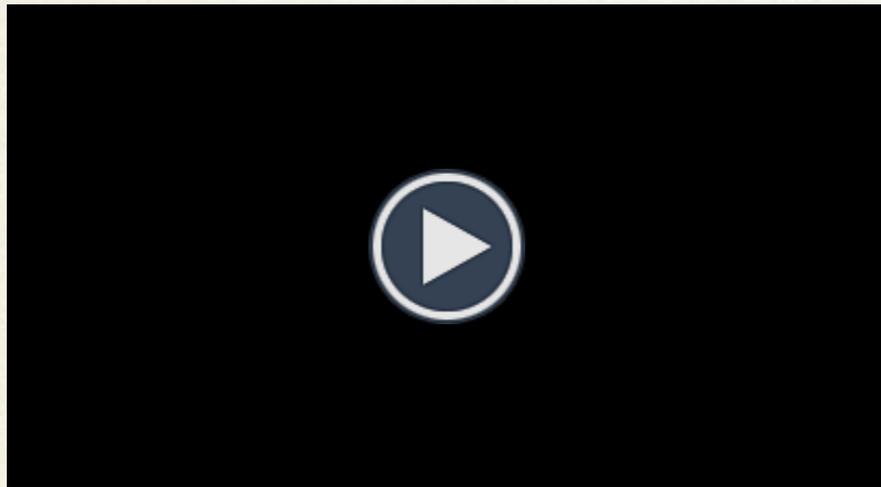
Romeo and Juliet is a

- A.** love story.
- B.** a tragedy.
- C.** a comedy.

A MODERN RENDERING

Romeo & Juliet

Video 1 *Romeo + Juliet prologue*



Romeo + Juliet, directed by Baz Lurhman, 1996

1. Watch **video 1** once without taking notes.
2. Watch it again, taking notes of what you can hear and see. Say what you have understood.
3. What do you notice about the language and the pictures?
4. Now watch the video again, paying attention to the music. What effect does it create?
5. Do the same thing with the pictures.
6. What do you think of this kind of direction?

Your mission

Your mission is to understand, translate into modern English, direct and act out in a contemporary way a scene from *Romeo and Juliet*.

In order to do this, you will have to learn about Shakespeare's English to be able to understand and translate it and to think of a possible direction for your scene.

Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins¹ of these two foes
A pair of star-cross'd lovers take their life;
Whole misadventured piteous overthrows²
Do with their death bury their parents' strife.
The fearful passage of their death-mark'd love,
And the continuance of their parents' rage,
Which, but their children's end, nought could remove,
Is now the two hours' traffic of our stage (...)

Romeo and Juliet, Act I Prologue, 1591-1595?

1 = born from

2 = reversing the situation through this pitiful adventure

First of all, you need to have a go at translating a short extract from the play into modern English.

1. Print this page.
2. Read the text and try to understand it globally.
3. Read it again slowly, highlighting the subject, the verb and the complement in each sentence.
4. Using your findings, write the basic structure of each sentence.

Now you will need to start using dictionaries. You can use a [French-English](#), an [English dictionary](#) and a [dictionary of Shakespearian English here](#) or [there](#).

5. Using these dictionaries, try to translate as well as you can the whole prologue into modern English.

The language used by Shakespeare is somewhat different from the modern English we use today, although he created many words that we still currently use. Take the quiz to learn about English in Shakespeare's days. Take notes of your findings.

QUIZ Shakespeare's English

Question 1 sur 11
In the following sentence, what does *thou* mean?
«Thou art a villain»

A. through

B. you (subject)

C. thought

D. you (complement)

 Répondre 

Pronunciation : [thou](#) [thee](#) [thine](#) [thy](#) [art](#) [hadst](#) [hath](#) [whither](#) [hither](#) [thither](#)

You will find a list of these old English words on [this website](#).

ACT I SCENE I

*Benvolio, Romeo's cousin, wants to know why he has been so sad lately.
Romeo is in love with Rosaline, who does not want to be seduced.*

B Tell me in sadness, who is that you love.
R In sadness, cousin, I do love a woman.
B I aim'd so near, when I supposed you loved.
R A right good marksman! And she's fair I love.
B A right fair mark, fair coz, is soonest hit.
R Well, in that hit you miss: she'll not be hit
With Cupid's arrow;
Nor bide the encounter of assailing eyes,
Nor ope her lap to saint-seducing gold:
B Then she hath sworn that she will still live chaste?
R She hath, and in that sparing makes huge waste.
B Be ruled by me, forget to think of her.
R Teach me how I should forget to think.
B By giving liberty unto thine eyes;
Examine other beauties.
R Thou canst not teach me to forget.
B Why, Romeo, art thou mad?
R Not mad, but bound more than a mad-man is;
Shut up in prison, kept without my food,
Whipp'd and tormented and--God-den, good fellow.

Comes a servant.

S God gi' god-den. I pray, sir, can you read?

Romeo reads the paper the servant gives him.

R *Signior Placentio and his lovely nieces;
Mercutio and his brother Valentine;
mine uncle Capulet, his wife and daughters; my fair niece Rosaline...
A fair assembly: whither should they come?*

S My master is the great rich Capulet;
and if you be not of the house
of Montagues, I pray, come and crush a cup of wine.

B At this same ancient feast of Capulet's
Supps the fair Rosaline whom thou so lovest,
With all the admired beauties of Verona:
Go thither; and, with unattainted eye,
Compare her face with some that I shall show,
And I will make thee think thy swan a crow.

R I'll go along, no such sight to be shown, but to rejoice in splendour of mine own.

You now need to work on this scene to act it out in a modern way. Use a word processor and create two columns : one for the modern text and one for stage directions.

1. Translate the text into modern English. You will need to use dictionaries.

Tips

You can use a [French-English](#), an [English dictionary](#) and a [dictionary of Shakespearian English here](#) or [there](#).

2. Think of the way you are going to act out the scene. Add stage directions to your text.
3. Give out the roles. Each actor will now learn their text.
 - a. Use the **Speak It!** application to work on your pronunciation.
 - b. When you are confident enough, act out the text adding feelings in your rendition, according to stage directions. record yourself using the **dictaphone** to check you are saying your lines as you well as you can.
4. Think of costumes & accessories.
5. Act the scene out & film it using the **camera**.

Your mission

You now need to do exactly the same thing with one of the scenes in the following pages. You will act out the scenes in front of the class and create a film out of it, which will be posted on the class blog.

ACT II SCENE V

Juliet's nurse acts as a courier between the two young lovers. She has met Romeo, who told her he would secretly marry Juliet that very afternoon, in Father Laurence's cell. She returns to her mistress with the news.

J Now, good sweet nurse, what news?

N I am weary, give me leave awhile:

Fie, how my bones ache! What a jaunt have I!

J I would thou hadst my bones, and I thy news:

Nay, come, I pray thee, speak; good, good nurse, speak.

N Jesu, what haste? can you not stay awhile?

Do you not see that I am out of breath?

J How art thou out of breath, when thou hast breath

To say to me that thou art out of breath?

Is thy news good, or bad? Answer to that!

N Well, you have made a simple choice; you know not how to choose a man: Romeo! No, not he; though his face be better than any man's, yet his leg excels all men's; and for a hand, and a foot, and a body...

J No, no: but all this did I know before.

What says he of our marriage? what of that?

N Lord, how my head aches! what a head have I!
My back o' t' other side,--O, my back, my back!

Juliet massages her nurse's back to make her speak

J I' faith, I am sorry that thou art not well.

Sweet, sweet, sweet nurse, tell me, what says my love?

N Your love says, like an honest gentleman, and a courteous, and a kind, and a handsome, and, I warrant, a virtuous,--Where is your mother?

J Where is my mother!

How oddly thou repliest!

'Your love says, like an honest gentleman,
Where is your mother?'

N Are you so hot?

Henceforward do your messages yourself.

J Here's such a coil! Come, what says Romeo?

N Have you got leave to go to shrift to-day?

J I have.

N Then hie you hence to Friar Laurence' cell;
There stays a husband to make you a wife.

J Hie to high fortune! Honest nurse, farewell.

ACT III SCENE I

Tybalt, a fight-loving Capulet, has come to settle a dispute with Romeo. He first speaks to Mercutio.

T Here comes my man.

Romeo, the hate I bear thee can afford
No better term than this,--thou art a villain.

R Tybalt, the reason that I have to love thee
Doth much excuse the appertaining rage
To such a greeting: villain am I none;
Therefore farewell; I see thou know'st me not.

T Boy, this shall not excuse the injuries
That thou hast done me; therefore turn and draw.
I do protest, I never injured thee,
But love thee better than thou canst devise,
Till thou shalt know the reason of my love:
And so, good Capulet,--which name I tender
As dearly as my own,--be satisfied.

M O calm, dishonourable, vile submission!

Tybalt, you rat-catcher, will you walk?

T I am for you!

R Gentle Mercutio, put thy rapier up.

M Come, sir, your passado.

They fight

R Draw, Benvolio; beat down their weapons.
Gentlemen, for shame, forbear this outrage!
Tybalt, Mercutio, the prince expressly hath
Forbidden bandying in Verona streets:
Hold, Tybalt! good Mercutio!

TYBALT under ROMEO's arm stabs MERCUTIO, and flies with his followers

M I am hurt.

A plague o' both your houses! I am sped.
Is he gone, and hath nothing?

B What, art thou hurt?

M Ay, ay, a scratch, a scratch.
No, 'tis not so deep as a well,
me to-morrow, and you shall find me a grave man.
A plague o' both your houses! '
Why the devil came you between us?
I was hurt under your arm.

Draws R I thought all for the best.

M A plague o' both your houses!
They have made worms' meat of me.

Draws *Exeunt MERCUTIO and BENVOLIO, who is helping Mercutio.*

R This gentleman, the prince's near ally,
My very friend, hath got his mortal hurt
In my behalf; my reputation stain'd
With Tybalt's slander,--Tybalt, that an hour
Hath been my kinsman! O sweet Juliet,
Thy beauty hath made me effeminate
And in my temper soften'd valour's steel!
fire-eyed fury be my conduct now!

ACT III SCENE V

A revengeful Romeo killed Tybalt and has been forbidden to stay in Verona. No one but the nurse and the priest know that Romeo and Juliet have got married. Lady Capulet (L) has come to tell her daughter that her father has arranged her imminent marriage with Paris.

- L Well, well, thou hast a careful father, child;
One who, to put thee from thy heaviness,
Hath sorted out a sudden day of joy,
That thou expect'st not nor I look'd not for.
- J Madam, in happy time, what day is that?
- L Marry, my child, early next Thursday morn,
The gallant, young and noble gentleman,
The County Paris, at Saint Peter's Church,
Shall happily make thee there a joyful bride.
- J Now, by Saint Peter's Church and Peter too,
He shall not make me there a joyful bride.
I wonder at this haste; that I must wed
Ere he, that should be husband, comes to woo.
I pray you, tell my lord and father, madam,
I will not marry yet; and, when I do, I swear,
It shall be Romeo, whom you know I hate,
Rather than Paris. These are news indeed!

- L Here comes your father; tell him so yourself
And see how he will take it at your hands.

Enter CAPULET and Nurse

- C How now! What, still in tears?
Have you deliver'd to her our decree?
- L Ay, sir; but she will none, she gives you thanks.
I would the fool were married to her grave!
- C Soft! take me with you, take me with you, wife.
How! will she none? doth she not give us thanks?
Is she not proud? doth she not count her blest,
Unworthy as she is, that we have wrought
So worthy a gentleman to be her bridegroom
- J Not proud, you have; but thankful, that you have:
Proud can I never be of what I hate;
But thankful even for hate, that is meant love.
- C Fettle your fine joints 'gainst Thursday next,
To go with Paris to Saint Peter's Church,
Or I will drag thee on a hurdle thither.
Out, you green-sickness carrion! Out, you baggage!
- J Good father, I beseech you on my knees,
Hear me with patience but to speak a word.

C Hang thee, young baggage! disobedient wretch!
I tell thee what: get thee to church o' Thursday,
Or never after look me in the face:
Speak not, reply not, do not answer me;

N God in heaven bless her!
You are to blame, my lord, to rate her so.

C Peace, you mumbling fool!
Utter your gravity o'er a gossip's bowl;
For here we need it not.

Exit

J O, sweet my mother, cast me not away!
Delay this marriage for a month, a week;
Or, if you do not, make the bridal bed
In that dim monument where Tybalt lies.

L Talk not to me, for I'll not speak a word:
Do as thou wilt, for I have done with thee.

Exit

Chapter 2

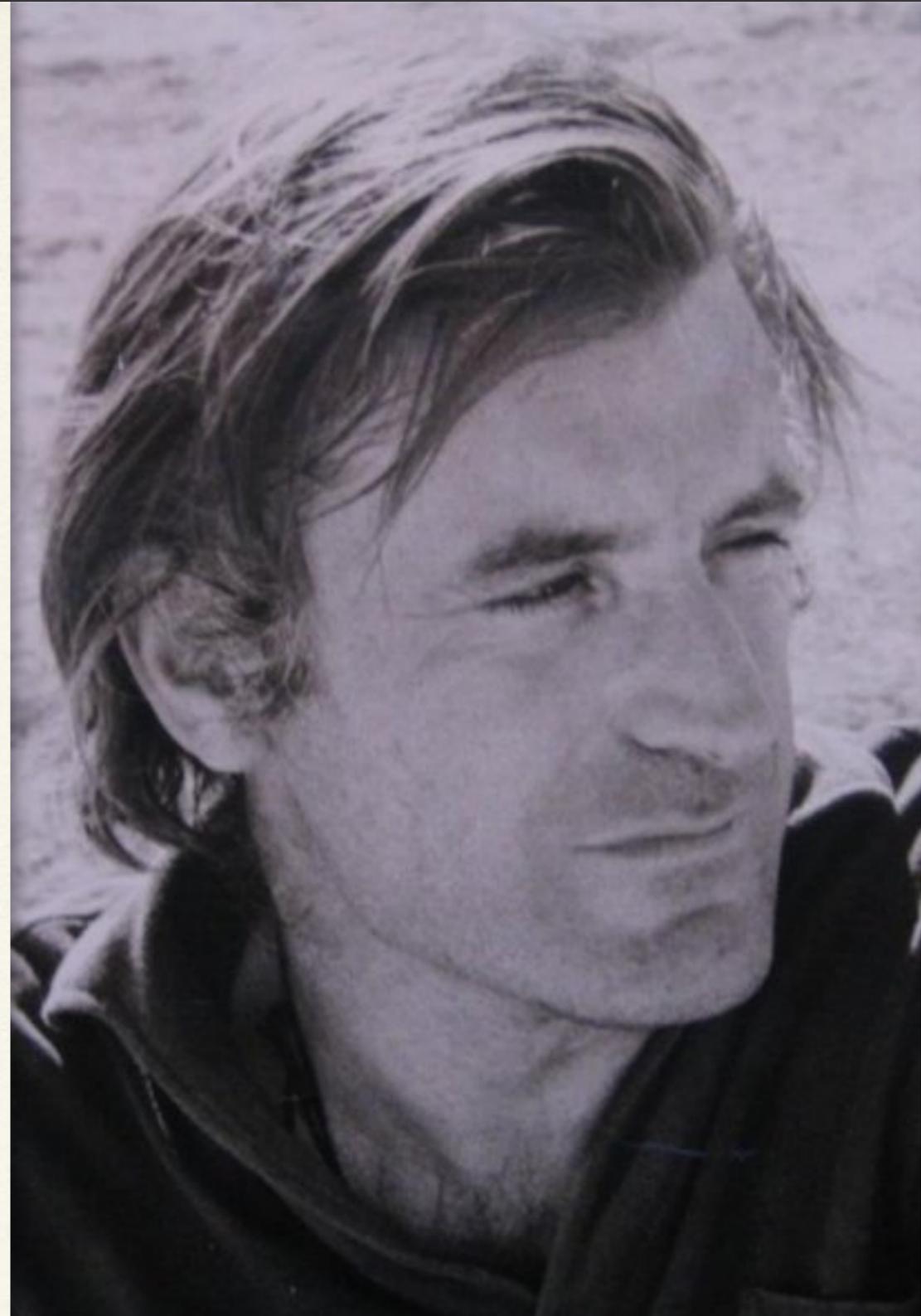
Ted Hughes

Poet Laureate
1930 - 1998

Imagine what you are writing about.

See it and live it.

Poetry in the Making, 1967



Key dates

1. Read Ted Hughes's biography and say what important events occurred in his life in the following years :

1930
1956
1957
1962
1963
1969
1970
1984

2. Then use a word processor to write a few sentences about each of those years.



Sylvia Plath

BIOGRAPHY

Ted Hughes

Ted Hughes is consistently described as one of the twentieth century's greatest English poets. Born August 17th, 1930 in Mytholmroyd, Yorkshire, his family moved to Mexborough when he was seven to run a newspaper and tobacco shop. He wrote his first poems from the age of fifteen, some of which made their way into the school magazine. Before beginning English studies at Cambridge University, he spent much of his national service time reading and rereading all of Shakespeare. According to report, he could recite it all by heart. He switched from English to Archaeology and Anthropology in his third year.

His first published poem appeared in 1954, the year he graduated from Cambridge. From 1955 to 1956, he worked as a rose gardener, night-watchman, zoo attendant, schoolteacher, and planned to teach in Spain then emigrate to Australia. 1956 saw the launch of the Cambridge students' poetry review, the *St Botolph's Review*, for which Hughes was one of six co-producers. It was also the day he met an American student, Sylvia Plath; they were married in four months.

Hughes's first book of poems, *The Hawk in the Rain*, was published in 1957 to immediate acclaim, winning the Harper publication contest.

Hughes was married to the well-known American poet Sylvia Plath for seven years and they had two children. Plath committed suicide in 1963 shortly after their separation in 1962 and his departure for Devon. Many held Hughes responsible for her death as a consequence of his adulterous relationship with Assia Wevill.

Though deeply marked by the loss, Hughes was publicly silent on the subject for more than 30 years out of his sense of responsibility to protect the couple's two young children, whose perceptions of their mother would have otherwise been impossibly spoiled by external interference. *Birthday Letters*, 88 letters-poems posthumously addressed to Plath, which he published only a few months before his own death, explore their complex and tumultuous relationship. *Last Letter*, a private poem about the three days leading to her death, was discovered in 2010, and is deemed Hughes's darkest poem.

In 1967, he published *Poetry in the Making*, a book written after a series of talks he gave to the BBC and designed to encourage children to write poetry.

On 25 March 1969, six years after Plath's suicide, Assia Wevill also committed suicide and killed her child,

nicknamed Shura, the four-year-old daughter she had with Hughes. Their death left him in a state of shock and unable to write for months.

In 1970, he married his second wife, a nurse called Carol Orchard, whom he lived with in Devon until his death. That year, he published his most magnificent -and darkest- work, *Crow*.

In 1984, he was appointed England's Poet Laureate.

From 1957 until his death in 1998 he wrote over 90 books and won numerous prizes and fellowships. source : poemhunter.com

QUIZ *Ted Hughes's biography*

Question 1 sur 12

Ted Hughes started writing poetry in primary school

A. Right

B. Wrong

Répondre

Questions

Read the quote from *Poetry in the Making* on the right

1. What does the pronoun «this» refer to, in your opinion?
2. Explain what Ted Hughes means by his "hunting" metaphor.

Read the text

3. Explain why Hughes is often considered as a "nature poet".
4. Explain the role played by animals in his poetry.

Your mission

Your mission is to write collectively a book of poems entitled *Animals*.

Each student in the class is going to write a poem about a symbolic or metaphorical animal.

In order to do this, you will have to study one of Ted Hughes's best poems in the following pages. You will also have to learn from his poem and follow his guidance to write your own.

HUGHES'S STYLE & THEMES

This is hunting and the poem is a new species of creature, a new specimen of the life outside your own.

Poetry in the Making, 1967

Hughes is what some have called a nature poet. A keen countryman and hunter from a young age, he viewed writing poems as a continuation of his earlier passion. Hughes' earlier poetic work is rooted in nature and, in particular, the innocent savagery of animals, an interest from an early age. He wrote frequently of the mixture of beauty and violence in the natural world.

Animals serve as a metaphor for his view on life: animals live out a struggle for the survival of the fittest in the same way that humans strive for success.

Immediate and visceral, Ted Hughes's poetry attempts to make sense of a human world forged by primitive and animal forces.

FIGURES OF SPEECH

Poets often use figures of speech in their poems. How much do you know about figures of speech? Take the quiz!

QUIZ Figures of speech

Question 1 sur 8
«A way of describing something by referring to it as something different and suggesting that it has similar qualities to that thing» is

A. a metonymy

B. a metaphor

C. a hypallage

D. an oxymoron

◀ Répondre ▶

Pronunciation : [metaphor](#) [metonymy](#) [hypallage](#) [oxymoron](#) [synecdoche](#)

POETRY ANALYSIS VOCABULARY

To analyse poetry, you need to know a few concepts and words. Do you know basic poetry vocabulary? Take the quiz!

QUIZ the vocabulary of poetry analysis

Question 1 sur 8
A line in a poem is called

A. a line
 B. a verse

◀ Répondre ▶

STUDY OF A POEM

The Thought-Fox

- 1 I imagine this midnight moment's forest:
Something else is alive
Beside the clock's loneliness
And this blank page where my fingers move.
- 5 Through the window I see no star:
Something more near
Though deeper within darkness
Is entering the loneliness:
- 9 Cold, delicately as the dark snow,
A fox's nose touches twig, leaf;
Two eyes serve a movement, that now
And again now, and now, and now
- 13 Sets neat prints into the snow
Between trees, and warily a lame
Shadow lags by stump and in hollow
Of a body that is bold to come
- 17 Across clearings, an eye,
A widening deepening greenness,
Brilliantly, concentratedly,
Coming about its own business
- 21 Till, with a sudden sharp hot stink of fox
It enters the dark hole of the head.
The window is starless still; the clock ticks,
The page is printed.

Ted Hughes, *The Hawk in the Rain*, 1957

Tool box

a twig : a small branch

warily : cautiously, carefully

lame : unable to walk normally because of an injury

to lag : to move slowly, to stop (here)

a stump : the bottom part of a tree

a hollow : a hole in the ground

bold : brave, unafraid and confident

a clearing : an open space in a forest

a stink : a strong unpleasant smell

Let's analyse the poem

A/ **Anticipate** : focus on the title and establish the relation between "thought" and "fox". Clue : the two nouns are linked by a hyphen (The Thought-Fox).

B/ Focus on the first 5 lines.

1. Identify the writer.
2. Say where and when the scene takes place.
3. Describe the atmosphere.
4. Say what the writer is doing.

C/ Read the 2nd stanza.

5. What is happening?
6. What could that "something" be?

D/ Read the 3rd, 4th and 5th stanzas.

7. What is the "something"?
8. Now listen to the poem read by Ted Hughes himself. Try to locate the pauses. They might indicate units of meaning.

Ted Hughes reads The Thought-Fox



9. Punctuate these stanzas with three full stops (.) that you will place as logically as you can.
10. Highlight verb and nouns groups in two different colours. Using them, write a sentence in prose that says what it is doing.
11. Establish the link between "shadow" and "body".
12. What effect does the repetition of "now" create?

E/ Read the 5th and 6th stanzas.

13. In your opinion, does "Across clearings" belong to the 4th or the 5th stanza, or both? Justify your answer.
14. Read l.17 again. What effect does the punctuation create?
15. What do l.18-19 refer to?

F/ Read the last stanza.

16. Comment on the effect "Till," (l.21) creates.
17. How does the presence materialize?
18. Read l.22 : is the animal real, a metaphor or both?
19. Read the last two lines and compare the situation with that in the first stanza.
20. Develop your answer to question 17.

G/ Further analysis.

21. Try to spot a few figures of speech in the poem.
22. Read "How to write poetry" on the next page and answer the questions.
23. Does this advice apply to this poem? Study words, rhythms, sounds, images and punctuation. You can listen to the poem again.

WRITING

How to write poetry

This is hunting and the poem is a new species of creature. (...) I have simplified everything a great deal, but on the whole that is the story. Some of it may seem a bit obscure to you. How can a poem, for instance, be like an animal? Well, perhaps it cannot look much of a giraffe or an emu or an octopus, or anything you might find in a menagerie. It is better to call it an assembly of living parts moved by a single spirit. The living parts are the words, the images, the rhythms. (...)

So, as a poet, you have to make sure that all those parts over which you have control, the words, the rhythms and images, are alive. That is where the difficulties begin. Yet the rules, to begin with, are very simple. Words that live are those which we hear, like "click" or "chuckle", or which we see, like "freckled" or "veined", or which we taste, like "vinegar" or "sugar", or touch, like "prickle" or "oily", or smell, like "tar" or "onion". Words which belong directly to one of the five senses. Or words which act and seem to use their muscles, like "flick" or "balance". (...)

Luckily, you do not have to bother about it so long as you do one thing. That one thing is, imagine what you are writing about. See it and live it. Do not think it up laboriously, as if you were working out mental arithmetic. Just look at it, touch it, smell it, listen to it, turn yourself into it. When you do this, the words look after themselves, like magic. If you do this you do not have to worry about commas or full-stops or that sort of thing. (...) You keep your eyes, your ears, your nose, your whole being on the thing you are turning into words.

You will read back through what you have written and you will get a shock. You will have captured a spirit, a creature.

extracted from *Poetry in the Making*, Ted Hughes, 1967

Questions

1. Explain how a poem can be an animal.
2. How can a poet bring a poem, his animal, to life?
3. Make a list of tips Hughes gives us to write poetry.

Training

You are now going to write a poem about a pet. It can be your pet if you have one.

Preliminary work.

1. Think of the animal's physical qualities, its character, the way it moves etc before writing. Think of a context (is your cat sleeping on the sofa or chasing insects in the garden?).
2. Follow Ted Hughes's tips to write your poem. Create a list of words you are going to use to write your poem. Look up unknown vocabulary in a [French-English](#), an [English dictionary](#) and a [dictionary of synonyms](#). Choose your words carefully.
3. When you are ready, you can start writing your poem. Try to include figures of speech and enjambments. Try to create a rhythm and work on the prosody too.

Your mission

Are you ready to take up the challenge set by Ted Hughes?

"Animals" are the subject here, but more important is the idea of a concentrated improvisation on a set theme. The exercise should be given a set length, say one side of a page, and a set time limit.

The result should be a free poem where grammar, sentence structure etc, are all sacrificed in an attempt to break fresh and accurate perceptions and words out of the reality of the subject chosen.

Subject : write a poem about a symbolic or metaphorical animal using Ted Hughes's tips. Remember that the poem itself can be the animal.

Set length : one side of a page.

Set time : two hours.

Help : Think about your animal before writing and look up words to describe it and your perception of it. Use a [French-English](#), an [English dictionary](#) and a [dictionary of synonyms](#) to create a list of vocabulary associated with your animal.

Don't forget to try to use some of the poetry-writing techniques seen in the analysis of *The Thought-Fox*.

READING

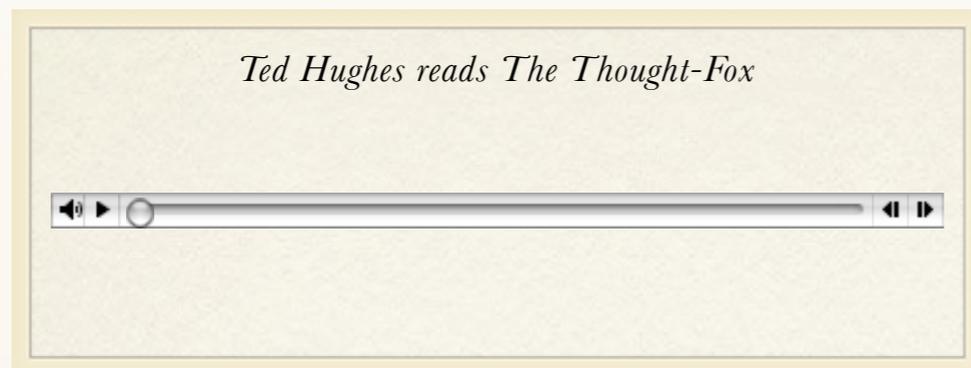
How to read poetry

Now that you have composed your poem, you might want to read it aloud and share it orally.

Your mission

Your mission is to record yourself reading your poem. The audio file you are going to create will be published on the class blog.

In order to do this, you will have to study how Ted Hughes reads *The Thought-Fox* and try to do the same with your own poem.



1. Listen to Ted Hughes reading it and indicate in different colours:
 - when he slows down or accelerates
 - when he speaks softer or louder
 - when he pauses...
2. Explain why he does so.
3. Now indicate on *your* poem where you should slow down or accelerate, when you should speak softer or louder, when you should pause...
4. Use the application **Speak It!** to practise your pronunciation. Type in your poem and repeat.
5. Now you are ready to record yourself. Use the **dictaphone** application. Listen to your reading and start again if you are not happy with it.