

# "Compression of Emotional Power"

## Responding to Unseen Poetry

### INTRODUCTION:

An eight lesson unit of work has been created by the Department to highlight the need to prepare GCSE pupils for the "Unseen Poetry" section on the Literature paper. The lesson plans that follow should be taught in January to mark the change from coursework to exam teaching and preparation. At the end of six lessons, all Year 11 pupils will be required to respond to an unseen poem in timed conditions. It must be stressed that poetry should be taught throughout KS4, and that this short unit is a model for future poetry teaching.

### POETRY UNIT

#### Aims

During this unit all pupils will be taught to:

- identify the structure, rhythm and style of a poem
- learn to use poetic devices
- consider the effects of using poetic devices
- analyse and annotate a poem
- identify themes and understand the inferred meaning of a poem
- structure a written commentary and analysis of a poem

Key questions to remember when teaching unseen poetry for the exam:

1. How does the poem make you feel?
2. How has the writer achieved this?

LESSON ONE: Establishing Prior Knowledge Of Poetry

LESSON TWO: Form, Shape, And Structure

LESSON THREE: The Difference Between Poetry And Prose

LESSON FOUR: Imagery, Alliteration And Onomatopoeia

LESSON FIVE: Similes, Metaphors And Personification

LESSON SIX: Poetry Writing Frame

LESSON SEVEN: Timed Essay: "Manwatching"

LESSON EIGHT: Examining A Model Response To The Unseen Poem

## LESSON ONE: ESTABLISHING PRIOR KNOWLEDGE OF POETRY

### Dutch poem - "De Kinderliefde"

#### Task One

Aim: To persuade pupils that they can write a paragraph about a poem even though they may not initially understand it!

Method: Give pupils a copy of the poem 'cold', and instruct them to write as much as they can about it in 10 minutes.

#### De kinderliefde

Mijn vader is mijn beste vrind;  
Hij noemt mij steeds zijn lieve kind.  
'K Ontzie hem, zonder bang te vreezen.  
En ga ik huppand aan zijn zij',  
Ook dan vermaakt en leert hij mij;  
Er kan geen beter vader wezen!

Ik ben ook somtijds wel en stout,  
Maar als hij'n ondeugd mij berouwt,  
Dan wordt zijn liefde geen verwijt,  
Ja zelfs, wanneer hij mij kastijdt,  
Dan zie ik tranen in zijn oogen.

Zou ik, door ongehoorzaamheid,  
Dan maken dat mijn vader schreit;  
Zou ik hem zugten doejn en klagen;  
Neen, als mijn jonkheid iets misdoet,  
Dan val ik aanstonds hem te voet,  
En zal aan God vergeving vragen.

Hieronymus van Alphen  
(1746 - 1803)

#### Note

Hieronymus van Alphen was a well-known writer of pious but popular poetry for children in the late 18<sup>th</sup> century. This title translates as The Children's Love.

Mark Scheme - Award marks out of 10:

Title	1
Author	1
Author's dates	1
Number of stanzas	2
'It rhymes'	2
Rhyme Scheme	2
'Foreign Language'	1

Bonus awards can be awarded e.g. for identifying the language as Dutch, for recognising that it is a children's poem (some pupils might recognise the word *kinder* in the title).

### Task Two

Once the teacher and pupils have discussed the features of the poem, pupils should spend 5 minutes writing a paragraph about the poem.

### Task Three

Read "Death on a Live Wire" by Michael Baldwin to the class, then ask pupils to re-read it, jotting down their ideas about the poem's possible meanings.

#### **Death on a Live Wire**

Treading a field I saw afar  
A laughing fellow climbing the cage  
That held the grinning tensions of wire,  
Alone, and no girl gave him courage.

Up he climbed on the diamond struts.  
Diamond cut diamond, till he stood  
With the insulators brooding like owls  
And all their live wisdom, if he would.

I called to him climbing and asked him to say  
what thrust him into the singeing sky:  
The one word he told me the wind took away,  
So I shouted again, but the wind passed me by

And the gust of his answer tore at his coat  
And struck him stark on the lightning's bough:  
Humanity screeched in his manacled throat  
And he cracked with flame like a figure of straw.

Turning, burning he dangled black,  
A hot sun swallowing at his fork  
And shaking embers out of his back,  
Planting his shadow of fear in the chalk.

O then he danced an incredible dance  
With soot in his sockets, hanging at heels;  
Uprooted mandrakes screamed in his loins,  
His legs thrashed and lashed like electric eels;

For now he embraced the talent of iron,  
The white-hot ore that comes from the hill,  
The white-hot ore that comes from the hill,  
The Word out of which the electrons run,  
The snake in the rod and the miracle;

And as he embraced it the girders turned black,  
Fused metal wept and great tears ran down,  
Till his fingers like snails at last came unstuck  
And he fell though the cage of the sun.

#### Task Four

Teacher leads question/ answer session with class about the poem. Here are some questions to encourage responses::

1. What does the title suggest the poem will be about?
2. Does anything in the poem surprise you?
3. Which parts of the poem are puzzling or make you wonder what is going on?
4. Are any words, phrases or images particularly striking?

#### Task Five

Teacher and pupils annotate the poem together, e.g. using a big copy of the poem (copy enclosed).

Teacher hands out the annotated version of the poem to compare with the class annotation.

Review:       What have we learnt about poems today?

- poems make us ask questions
- poems make pictures and images
- we can analyse and annotate poems
- poems come in different shapes and forms
- we are all able to comment upon poems - even in a foreign language.

## LESSON TWO: FORM, SHAPE, and STRUCTURE

Using Maya Angelou's poem "Life Doesn't Frighten Me", cut up the poem (see template enclosed), put the bits in envelopes, put the pupils into groups of 3/4 and ask them to resemble the poem, sticking it onto sugar paper.

Here are some clues that you can give them before they start:

- The poem has 8 verses
- The 1<sup>st</sup>, 2<sup>nd</sup> and 4<sup>th</sup> verse are structured the same: rhyming couplets, then refrain: "Life doesn't frighten me at all"; rhyming couplets, then refrain.
- The third verse is made up of short lines and every two lines rhyme. The last line of the verse is the refrain.
- The 5<sup>th</sup> verse will be complete in the envelope ( 5 lines long)
- Verses 6 and 7 are 4 lines long and the 2<sup>nd</sup> and 4<sup>th</sup> lines rhyme.
- The final verse is given in the envelope.

Alternatively, you could give them this template that they have to complete with the cut-out phrases:

### Life Doesn't Frighten Me

- |   |  |
|---|--|
| 1.     Shadows on the wall<br><hr/><br>Life doesn't frighten me at all<br><hr/><br>Life doesn't frighten me at all  | 4.     Tough guys in a fight<br><hr/><br>Life doesn't frighten me at all.<br><hr/><br>No, they don't frighten me at all.                       |
| 2.     Mean old Mother Goose<br><hr/><br>They don't frighten me at all<br><hr/><br>That doesn't frighten me at all. | 5.     That new classroom where<br>Boys all pull my hair<br>(Kissy little girls<br>With their hair in curls)<br>They don't frighten me at all. |
| 3.     I go boo<br><hr/><br><hr/><br><hr/><br><hr/><br><hr/><br>Life doesn't frighten me at all.                    | 6.     Don't show me frogs and snakes<br><hr/><br><hr/><br><hr/>   |
|   | 7.     I've got a magic charm<br><hr/><br><hr/><br><hr/>   |
|   | 8     Life doesn't frighten me at all<br>Not at all<br>Not at all<br>Life doesn't frighten me at all.  |

*Maya Angelou*

During this activity it is important to stress to the pupils that it is the rhyme, shape and meaning of the poem that is important to work out - their version may differ from the original.

### Task Two

Give pupils a copy of the poem to annotate. The following DARTS activities could be used:

- underline repeated phrases and explain why *repetition* is used..
- highlight the noises in the poem. Why are lots of noises used?
- Illustrate the poem with the pictures that are created by the *visual, tactile and aural imagery*.
- label the different rhyme schemes used e.g. aaabba/ccadda/eeffgghha
- Discuss the effect of the third verse : short lines, quick rhythm - a change in pace.
- Discuss why the shape of the poem is appropriate for the theme.

### Task Three

On the A3 sheet of poem extracts, ask pupils to identify the rhyme schemes and describe the structure and shape, saying why they are appropriate to the themes of the poems.

#### **Life Doesn't Frighten Me**

Shadows on the wall  
Noises down the hall  
Life doesn't frighten me at all  
Bad dogs barking loud  
Big ghosts in a cloud  
Life doesn't frighten me at all.

Mean old Mother Goose  
Lions on the loose  
They don't frighten me at all  
Dragons breathing flame  
On my counterpane  
That doesn't frighten me at all.

I go boo  
Make them shoo  
I make fun  
Way them run  
I won't cry  
So they fly  
I just smile  
They go wild  
Life doesn't frighten me at all.

Tough guys in a fight  
All alone at night  
Life doesn't frighten me at all.  
Panthers in the park  
Strangers in the dark  
No, they don't frighten me at all.

That new classroom where  
Boys all pull my hair  
(Kissy little girls  
With their hair in curls)  
They don't frighten me at all.

Don't show me frogs and snakes  
And listen for my scream,  
If I'm afraid at all  
It's only in my dreams.

I've got a magic charm  
That I keep up my sleeve,  
I can walk the ocean floor  
And never have to breathe.

Life doesn't frighten me at all  
Not at all  
Not at all  
Life doesn't frighten me at all.

*Maya Angelou*

## LESSON THREE: THE DIFFERENCE BETWEEN POETRY AND PROSE

### Task One

Give pupils a copy of the three prose extracts. Ask them to work out which one is the real poem and explain why.

### Task Two

After a class feedback session, tell them that the first extract is the real poem, and ask them to arrange it into four verses like the original. Give them a copy of the poem once they have done this.

Explain that poets choose line endings that rhyme if they want a regular, rhyming poem, however, if they want to emphasise a point or make words stand out, they often change the length of lines and manipulate the shape of the poem:

e.g.     **Message**  
          In the corner  
          where the sun never shines  
          I will wait for you.

          And if you come,  
          I will greet you softly  
          and hold your hands in mine.

          The corner is cold, however,  
          and the dust gathers there.  
          The wind whirls it around.

          I will not wait too long.  
          There are others to see  
          they will be kind to me.

***Jim Burns***

### Task Three

Give the pupils a copy of the poem written in continuous prose. Ask them to rewrite the poem in different shapes and structures, writing an evaluation of their new version.

### **Message**

In the corner where the sun never shines I will wait for you and if you come I will greet you softly and hold your hands in mine the corner is cold however and the dust gathers there the wind whirls it around I will not wait too long there are others to see they will be kind to me.

***Jim Burns***

## LESSON FOUR: IMAGERY, ALLITERATION and ONOMATOPOEIA

### Task One:

Pupils should take notes on the following definitions of literary terms:

**Imagery:** We use imagery to make our meanings more dramatic and interesting. Images are pictures created through words. They're often created by comparing one thing with something else.

**Visual Imagery** appeals to our sense of sight and creates pictures in our minds, for example:

*Dawn breaks open like a wound that bleeds afresh.*

**Aural Imagery** appeals to our sense of hearing. In the type of aural imagery known as **onomatopoeia** the sound of a word echoes its meaning. Writers sometimes use onomatopoeia to create a sense of urgency or tension, for instance:

*The shrill, demented choirs of wailing shells*

or

*The ice as here, the ice was there,  
The ice was all around:  
It cracked and growled, and roared and howled,  
Like noises in a swound!*

Writers also use repeated sound patterns at the beginning of words. This is known as **alliteration**, e.g.

*Swiftly, swiftly flew the ship,  
Yet she sailed softly too:  
Sweetly, sweetly blew the breeze -  
On me alone it blew.*

### Task Two

Read the first two verses from T.S. Eliot's Preludes:

#### **Preludes**

I  
The winter evening settles down  
With smells of steaks in passageways.  
Six o'clock.  
The burnt-out ends of smoky days.  
And now a gusty shower wraps  
The grimy scraps  
Of withered leaves about your feet  
And newspaper from vacant lots;  
The showers beat  
On broken blinds and chimney-pots,



And at the corner of the street  
A lonely cab-horse steams and stamps.  
And then the lighting of the lamps.

II  
The morning comes to consciousness  
Of faint stale smells of beer  
From the sawdust trampled street  
With all its muddy feet that press  
To early coffee stands.  
With the other masquerades  
That time resumes,  
One thinks of all the hands  
That are raising dingy shades  
In a thousand furnished rooms.

*T. S. Eliot*

Task Three

1. In pairs make a list of the images in this poem, use a chart like the one below and list the images in column 1.
2. Decide which sense the image works on and complete column 2. An image may work on more than one sense.
3. How does the image make you feel? What does it make you think about? Write the effect the image has in column 3.
4. Write a paragraph to describe the mood created by the images in this poem.

<b>1 Image</b>	<b>2 Sense</b>	<b>3 Effect</b>
e.g. The winter evening settles down		

## LESSON FIVE: SIMILES, METAPHORS and PERSONIFICATION

### Task One

Ask pupils to write a two verse poem about school, working in pairs. Leave the poems until the second half of the lesson.

### Task Two

Pupils need to write down a definition of simile, metaphor and personification. The following examples could be used:

A **simile** is a figure of speech in which a comparison is made between two things which are different. The comparison is usually introduced by 'like' or 'as' e.g.

*It is as dark as night  
They are like two peas in a pod.*

Like a simile, a **metaphor** compares one thing with another. Unlike a simile, a metaphor does not use 'like' or 'as'. It describes one thing as though it actually is another thing, so the comparison can seem very powerful and subtle, e.g.

*The motorcar was purring at the red light  
(the car is described as a cat)*

*The kettle sang on the stove  
The wind roared through the trees.*

Metaphors are often very strong images designed to surprise or shock us.

### Task Two

Working in pairs: Create similes about pupils, teachers, classrooms and school. Then create metaphors for the above too. Try to order them into a poem. Compare the second poem with the original poem at the beginning of the lesson. Evaluate the power of the similes and metaphors.

### Task Three

Read through the poem "In Mrs Tilscher's Class", annotating all of the similes, metaphors, onomatopoeia and alliteration. Compare the similes and metaphors with their own.

#### **In Mrs Tilscher's Class**

You could travel up the Blue Nile  
with your finger, tracing the route  
while Mrs Tilscher chanted the scenery.  
Tana. Ethiopia. Khartoum. Aswan.  
That for an hour, then a skittle of milk  
and the chalky Pyramids rubbed into dust.  
A window opened with a long pole.  
The laugh of a bell swung by a running child.

This was better than home. Enthralling books.  
The classroom glowed like a sweet shop.  
Sugar paper. Coloured shapes. Bradly and Hindley  
faded like the faint, uneasy smudge of a mistake.  
Mrs Tilscher loved you. Some mornings, you found  
she'd left a good gold star by your name.  
The scent of a pencil slowly, carefully, shaved.  
A xylophone's nonsense heard from another form.

Over the Easter term, the inky tadpoles changed  
from commas into exclamation marks. Three frogs  
hopped in the playground, freed by a dunce,  
followed by a line of kids, jumping and croaking  
away from the lunch queue. A rough boy  
told you how you were born. You kicked him, but stared  
at your parents, appalled, when you got back home.

That feverish July, the air tasted of electricity.  
A tangible alarm made you always untidy, hot,  
fractious under the heavy, sexy sky. You asked her  
how you were born and Mrs Tilscher smiled,  
then turned away. Reports were handed out.  
You ran through the gates, impatient to be grown,  
as the sky split open into a thunderstorm.

LESSON SIX: POETRY WRITING FRAME  
Point - Proof - Persuasion

**Introduction**

In the poem entitled " \_\_\_\_\_ " by \_\_\_\_\_ the themes of \_\_\_\_\_ are explored. The poet's central message is \_\_\_\_\_. Through the use of poetic devices such as \_\_\_\_\_, the poet makes the reader \_\_\_\_\_.

The title of the poem " \_\_\_\_\_ " has been chosen to \_\_\_\_\_. The word/s " \_\_\_\_\_ " suggest/s \_\_\_\_\_.

The form of the poem can be described as \_\_\_\_\_. The poet has chosen this structure to \_\_\_\_\_. An example of the form being particularly effective is when \_\_\_\_\_.

The rhyme scheme of the poem is \_\_\_\_\_. The poet has chosen this pattern to \_\_\_\_\_. The rhythm of the poem is \_\_\_\_\_. When the poem is read aloud it \_\_\_\_\_.

The most powerful images in the poem are \_\_\_\_\_. Visual imagery has been used in the poem, for example \_\_\_\_\_. The poet has used words such as \_\_\_\_\_ to evoke \_\_\_\_\_ in the reader. Aural imagery has been used through the forms of alliteration/onomatopoeia. For example, in line \_\_\_\_\_ The effect of this device is \_\_\_\_\_.

There is repetition/ contrasts in the poem when \_\_\_\_\_, for example \_\_\_\_\_. This is effective because \_\_\_\_\_. The poem changes when \_\_\_\_\_. The word/phrase signals the change by \_\_\_\_\_. This change in language effects the meaning because \_\_\_\_\_.

The poem is written from the point of view of \_\_\_\_\_. The poet has chosen this technique to \_\_\_\_\_. For example \_\_\_\_\_ This enables the reader to \_\_\_\_\_.

To summarise, this poem explores \_\_\_\_\_ through the use of \_\_\_\_\_. The poet has \_\_\_\_\_ which has been effective because \_\_\_\_\_. As a reader I have \_\_\_\_\_.

## LESSON SEVEN TIMED ESSAY: "MANWATCHING"

### **"Write about the poem and its effect on you."**

(See attached sheet)

Pupils should be encouraged to go through the following process:

- read the poem for the first time - jot down the main ideas;
- closely read the poem for the second time - highlighting/ underlining the poem's themes;
- closely read the poem for the third time - annotating the poetic devices and linguistic effects;
- write a brief plan for the essay using the question prompts to structure the written response.

### **SECTION C**

*Spend about 30 minutes on this section. Think carefully about the poem before you write your answer.*

### **Write about the poem and its effect on you.**

*You may wish to include some or all of these points:*

- the poem's content - what it is about;
- the ideas the poet may have wanted us to think about;
- the mood or atmosphere of the poem;
- how it is written - words or phrases you find interesting, the way the poem is structured or organised, and so on;
- your response to the poem.

### **Manwatching**

From across the party I watch you,  
Watching her.  
Do my possessive eyes  
Imagine your silent messages?  
I think not.  
She looks across at you  
And telegraphs her flirtatious reply.  
I have come to recognise this code,  
You are on intimate terms with this pretty stranger,  
And there is nothing I can do,  
My face is calm, expressionless,  
But my insides burn into your back,  
while my insides shout with rage.  
She weaves her way towards you,  
Turning on a bewitching smile.  
I can't see your face, but you are mesmerized I expect.  
I can predict you: I know this scene so well,

Some acquaintance grabs your arm,  
You turn and meet my accusing stare head on,  
Her eyes follow yours, meet mine,  
And then slide away, she understands,  
She's not interested enough to compete.  
It's over now.  
She fades away, you drift towards me,  
"I'm bored" you say, without a trace of guilt,  
So we go.  
Passing the girl in the hall.  
"Bye" I say frostily,  
I suppose  
You winked.

***Georgia Garrett***

#### LESSON EIGHT: EXAMINING A MODEL RESPONSE TO THE UNSEEN POEM

Using Mike Ross' commentary of a model response to "Manwatching", explain how pupils can achieve good marks in this section of the Literature paper. See attached sheet.

# Death on a Live Wire

Treading a field I saw afar

A laughing fellow climbing the cage

That held the grinning tensions of wire,

Alone, and no girl gave him courage.

Up he climbed on the diamond struts.

Diamond cut diamond, till he stood

With the insulators brooding like owls

And all their live wisdom, if he would.

I called to him climbing and asked him to say  
what thrust him into the singeing sky:  
The one word he told me the wind took away,  
So I shouted again, but the wind passed me by

And the gust of his answer tore at his coat  
And struck him stark on the lightning's bough:  
Humanity screeched in his manacled throat  
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O then he danced an incredible dance  
With soot in his sockets, hanging at heels;  
Uprooted mandrakes screamed in his loins,  
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For now he embraced the talent of iron,  
The white-hot ore that comes from the hill,  
The Word out of which the electrons run,  
The snake in the rod and the miracle;

And as he embraced it the girders turned black,  
Fused metal wept and great tears ran down,  
Till his fingers like snails at last came unstuck  
And he fell though the cage of the sun.

## **Life Doesn't Frighten Me**

Shadows on the wall  
Noises down the hall  
Life doesn't frighten me at all  
Bad dogs barking loud  
Big ghosts in a cloud  
Life doesn't frighten me at all.

Mean old Mother Goose  
Lions on the loose  
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Dragons breathing flame  
On my counterpane  
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I go boo  
Make them shoo  
I make fun  
Way them run  
I won't cry  
So they fly  
I just smile  
They go wild  
Life doesn't frighten me at all.

Tough guys in a fight  
All alone at night  
Life doesn't frighten me at all.  
Panthers in the park  
Strangers in the dark  
No, they don't frighten me at all.

That new classroom where  
Boys all pull my hair  
(Kissy little girls  
With their hair in curls)  
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Don't show me frogs and snakes  
And listen for my scream,  
If I'm afraid at all  
It's only in my dreams.

I've got a magic charm  
That I keep up my sleeve,  
I can walk the ocean floor  
And never have to breathe.

Life doesn't frighten me at all  
Not at all  
Not at all  
Life doesn't frighten me at all.

*Maya Angelou*

Rewrite this passage as poems in different shapes.

## Message

In the corner where the sun never shines  
I will wait for you and if you come I  
will greet you softly and hold your  
hands in mine the corner is cold  
however and the dust gathers there the  
wind whirls it around I will not wait too  
long there are others to see they will be  
kind to me.

Jim Burns

## Preludes

### I

The winter evening settles down  
With smells of steaks in passageways.  
Six o'clock.  
The burnt-out ends of smoky days.  
And now a gusty shower wraps  
The grimy scraps  
Of withered leaves about your feet  
And newspaper from vacant lots;  
The showers beat  
On broken blinds and chimney-pots,  
And at the corner of the street  
A lonely cab-horse steams and stamps.  
And then the lighting of the lamps.

### II

The morning comes to consciousness  
Of faint stale smells of beer  
From the sawdust trampled street  
With all its muddy feet that press  
To early coffee stands.  
With the other masquerades  
That time resumes,  
One thinks of all the hands  
That are raising dingy shades  
In a thousand furnished rooms.

*T. S. Eliot*

## In Mrs Tilscher's Class

You could travel up the Blue Nile  
with your finger, tracing the route  
while Mrs Tilscher chanted the scenery.  
Tana. Ethiopia. Khartoum. Aswan.  
That for an hour, then a skittle of milk  
and the chalky Pyramids rubbed into dust.  
A window opened with a long pole.  
The laugh of a bell swung by a running child.

This was better than home. Enthralling books.  
The classroom glowed like a sweet shop.  
Sugar paper. Coloured shapes. Bradley and Hindley  
faded like the faint, uneasy smudge of a mistake.  
Mrs Tilscher loved you. Some mornings, you found  
she'd left a good gold star by your name.  
The scent of a pencil slowly, carefully, shaved.  
A xylophone's nonsense heard from another form.

Over the Easter term, the inky tadpoles changed  
from commas into exclamation marks. Three frogs  
hopped in the playground, freed by a dunce,  
followed by a line of kids, jumping and croaking  
away from the lunch queue. A rough boy  
told you how you were born. You kicked him, but stared  
at your parents, appalled, when you got back home.

That feverish July, the air tasted of electricity.  
A tangible alarm made you always untidy, hot,  
fractious under the heavy, sexy sky. You asked her  
how you were born and Mrs Tilscher smiled,  
then turned away. Reports were handed out.  
You ran through the gates, impatient to be grown,  
as the sky split open into a thunderstorm.

## SECTION C

*Spend about 30 minutes on this section. Think carefully about the poem before you write your answer.*

### **Write about the poem and its effect on you.**

*You may wish to include some or all of these points:*

- the poem's content - what it is about;
- the ideas the poet may have wanted us to think about;
- the mood or atmosphere of the poem;
- how it is written - words or phrases you find interesting, the way the poem is structured or organised, and so on;
- your response to the poem.

### **Manwatching**

From across the party I watch you,  
Watching her.  
Do my possessive eyes  
Imagine your silent messages?  
I think not.  
She looks across at you  
And telegraphs her flirtatious reply.  
I have come to recognise this code,  
You are on intimate terms with this pretty stranger,  
And there is nothing I can do,  
My face is calm, expressionless,  
But my insides burn into your back,  
while my insides shout with rage.  
She weaves her way towards you,  
Turning on a bewitching smile.  
I can't see your face, but you are mesmerized I expect.  
I can predict you: I know this scene so well,  
Some acquaintance grabs your arm,  
You turn and meet my accusing stare head on,  
Her eyes follow yours, meet mine,  
And then slide away, she understands,  
She's not interested enough to compete.  
It's over now.  
She fades away, you drift towards me,  
"I'm bored" you say, without a trace of guilt,  
So we go.  
Passing the girl in the hall.  
"Bye" I say frostily,  
I suppose  
You winked.

***Georgia Garrett***