



# World Poetry Day



**Year 5 and Year 6**  
**World Poetry Day Activity Pack**



## Caged Bird by Maya Angelou



### Performance Ideas

Prime Theatre makes theatre for and with young people - words spoken, created and brought to life. We have explored this wonderful poem from a theatre and dramatic point of view. The words are full of images and ideas, thoughts and vocabulary, our practitioners have used active learning to access the meaning, understanding and feel, for the poem.

The following suggested activities can be applied to any poem and have one particular practitioner's take on the words. You can pick and choose and you may find activities for one age group and poem applies to another. Hence why we have included all of the activities written here.

The poems have all been recited by professional actors, and due to the restrictions on us with Covid 19 and the time we have had, it is very much a trial. Some of the activities have been recorded, again through Zoom, as we can't all meet together. Perhaps after this trial and for the next project we can adapt things. However, for now you have the poems to share with your classes - to get them inspired through hearing the words from the mouths of professional actors - and a range of activities you can use how you will, to access the text.

**We ask you not to share the link and respect that this is still a pilot. You have access to all the poems and all the recorded activities here:**

[https://youtube.com/playlist?list=PL6-nfmO\\_QYDTu8Yt6\\_Zv8aOzARYLaiTLU](https://youtube.com/playlist?list=PL6-nfmO_QYDTu8Yt6_Zv8aOzARYLaiTLU)

It would be great if your class could learn all or some of the poems and share their interpretations with each other (socially distanced of course).

Perhaps you could use technology to share with another class or the whole school, perhaps you could do this from one end of the playground - you are inventive, have fun with them.

**Here are a few performance/sharing strategies that may help:**

A sharing of your work does not need to be viewed as a formal performance (this can create stress for the young people and take away from the value and experience of the poem) therefore perhaps avoid using the word 'performance' with the young people. Many of the practical activities outlined here could be shared to others with a few simple adjustments. Firstly, once the piece has been created you can explain to the group that the work they have done can now be shared. Invest some time explaining that they are to commit to this fully and focus. Ask the group to get into neutral and explain the order that they will share in. You can then underscore their work with some music (suggestions imbedded within the activities) and then run through the order for sharing by either pointing towards them when it is their turn or asking them to remember when it is their turn.

Beyond this - if you have an open space to film or share in then it is good to rehearse with them the act of moving into their position on the stage. It is such a simple activity but if not done with any intention it can look unclear and unrehearsed. We often spend time with a group just practising getting them to stand to one side of the space in neutral and then walking to their sharing spot with focus and intention.

Work in small groups to master sections of the poem. This allows each pupil to have their special moment without too much stress. If you want this small group to speak all together, pick a clear signal for when to start. Perhaps one confident person says parts or lines with others echoing? Is this the Moon, or the dragon, the fire or the Caged Bird? What is the poet saying in their couplet, and how could you say that without words? In groups they create an action for their couplet that help them bring the poem to life.

Then, once they've created actions for their couplets, encourage them to explore how they could say the poem for the best effect.

The groups could then share their couplet back to the class and perform the poem couplet by couplet. Or the groups could take it in turns to teach their couplet and actions to the rest of the class. The whole class could



then perform or record the poem together, the rhythm of the actions supporting the recollection of the words.

Practise facing the 'audience'. Pick one part of the room that will be the audience or camera and explain that they must always show their faces in this direction. You can practise this throughout the day with a game.

Whenever you say 'Audience' they need to turn and face the chosen direction and strike a dragon pose, or a frozen image of the fire, someone gazing at the moon in wonder, or bird in flight.

Use the emotion and 'tasting the words' activities to change the quality of how you say the words. Have a leader or adult in each group to string the words together while each pupil has a moment to say dragon, or moon or fire, the way they rehearsed.

Practise entrances and exits. It's probably best to do this group by group. You may decide to have pupils stand up at their part or walk onto the carpet space. You may decide to have them all together and create a frozen image to start with. Let them know what they are doing. Their starting and ending positions. Whatever it is, practise many times. Helping them to confidently enter that world and then exit will make putting it all together much easier.

Try different instrumental tracks to underscore the performance. This adds a new layer of interest for both the children and the audience.

### **Relaxation Activity Pre-Performance:**

Clasp hands together and place them under your chin. As you breathe in for a count of 3, bring your arms up, hold it for another 3 seconds, and then exhale bringing your arms back down but keeping your hands clasped. (a bit like a slow-motion flap of a chicken's wings!)

Repeat a couple of times to steady breathing and nerves.

### **Writing/Creation ideas:**

Creativity comes from playing, trying things out, empathy, embodying the word, action and feeling. You and your classes will do just that. You know what your class are capable of, but perhaps use these exercises as a starting point for some writing? How about they create some verse to link to World Poetry Day?

What does the caged bird sing? How does the free bird fly? Are there rhymes or descriptions? Do we use the metaphors or images? Is there a

conversation in a poem? What did your young people love about the words, the taste and the feeling? What will they create and why?

Have fun...

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Could it be the things that get effected by the fire and they explore that in their writing? Or be the fire itself? Are there rhymes or descriptions? Do we use the metaphors or images? Is there a conversation in a poem? What did your young people love about the words, the taste and the feeling? What will they create and why?

Have fun...

### **Active Learning to support Performance/Sharing - See the Link to Poem rendition and activity.**

There is wonderful contrast and use of imagery, which is interesting in performance. The confinement/claustrophobia of the caged bird compared to the freedom and expansiveness of the free bird. You can imagine tight/closed/curled up body language and then very open, expressive body language. It is interesting that the line length in the stanzas about the free bird are generally longer, whereas the ones about the caged bird are short - as if they've been clipped like the bird's wings.

The theme is obviously relevant at the moment - many Y5/6 classes will be addressing this through their curriculum work.

**Active Learning to support Performance/Sharing - See the Link to Poem rendition and activity.**

### **1. Caged and Free**

Create physical images of free and caged. Spotlight a few and look at differences. Discuss both how they look different and feel different when you create them. In what ways have you felt like the free bird? or like the caged bird during Corona Virus? Using a camera take pictures that represent both.

**ACTIVITY** - Discuss what the caged bird and free bird represents.

Complete the sentence 'I feel caged when...' 'I feel caged when.....' share back

To follow on from this here is a game: Aim of game is to get yourself free or free others. Teacher gives a list of six people who are the caged birds and three people who are their keepers. The rest of the class are free birds and have to try and free those six.

Get free birds to show how it feels to be free! Use their bodies.

Caged birds... how do you feel?

Free birds you can free one of the trapped birds by holding up their name on a white board, you then have to write the word free on your white board without being seen by one of your keepers.

Keepers.... If you see them during this escape you must say their name and tell them not to move! It then goes right back to the beginning and the free birds have to try again to help you!

After game discuss how it felt to be caged and how it felt to be free.

### **2. Movement for verses**

In two groups, (one to be managed by TA and one by teacher) look at the following verses and come up with movements for the verse that all can do. Share back to group. We can now do this together so perhaps in two different rooms or the same room, but not focusing on what the other group is doing.

#### **Group 1:**

A free bird leaps  
on the back of the wind  
and floats downstream  
till the current ends  
and dips his wing



in the orange sun rays  
and dares to claim the sky.

**Group 2:**

The caged bird sings  
with a fearful trill  
of things unknown  
but longed for still  
and his tune is heard  
on the distant hill  
for the caged bird  
sings of freedom.

**3. Find the Word**

Select key emotive words from the poem and hide them around the classroom (enough for each pupil to have one word each). Spend some time setting up the challenge... the pupils are to be 'Word Detectives' - how should they stand? How should they act? Now.... find those words....

Examples of words that could be used:

FREE  
LEAPS  
FLOATS  
CURRENT  
DIPS  
SUN RAY  
CLAIM  
DARES  
STALKS  
NARROW  
SELDOM  
RAGE  
WINGS ARE CLIPPED  
TIED  
FEARFUL  
UNKNOWN  
LONGED  
DISTANT HILL  
THINKS  
BREEZE  
SOFT

SIGHING  
DAWN  
BRIGHT  
OWN  
CAGE OF DREAMS  
SHOUTS  
NIGHTMARE SCREAM

Once they have found their word they return to their desk and stand behind their chair.

Standing in neutral they must first warm up their faces to speak. This can be done with Lemon face/Lion face. (See online activities). Ask them to show you what their face would look like if they sucked a lemon. Back to neutral. Now what would their face look like if they saw a scary lion. Back to neutral. Now alternate between the two at a steady rhythm led by the teacher. As an extension of this ask them to apply a sound. How does lemon face sound? how does lion face sound? Finally ask them to exaggerate sounds and expressions before returning to neutral.

Back as word detectives they must try saying their word in different ways until they find one that sounds and feels 'right' to them! Remember this is their interpretation, there is no set right or wrong so they can play with this idea until they are settled.

Using their word detective brains what does the way they are saying the word tell them about what it could mean? Do they know what it means? Can they guess?

What movements can they apply to aid understanding of the word. As they say the word practise adding the movement - should it be slow or fast? smooth or sharp? If they are working in pairs they can practise saying the two words/phrases together and doing the movements together.

Now looking at the poem where can they find their word? Is it repeated?

Teacher will now read the poem BUT every time you reach a word that one of the word detectives have you will pause and let them say it. (**See on-line activities**) You may want to do this more than once, encouraging them to speak loudly and clearly and using the movements to support their work. Encourage them to be loud and clear. Again, for any nervous pupils they can be in their pairs or have a TA do this with them.

If possible record the class sharing this and show it back to them. Ask them what do they notice about the words and verses that describe the



caged bird and the free bird? Can they add more descriptive words to this that describe the two birds?

Ask the pupils to draw the bird in the cage (without its cage at this point). Then using the words and scraps of paper write down the words, cut them out and use these to create the cage around it like a montage. If you also have the words for the free bird where could these be stuck? (outside of the cage) what else could be added to this montage to demonstrate how caged the bird is?



## Links to the National Curriculum

National Curriculum	Writing Objectives
Year 5	Write for a range of purposes and audiences based on personal experiences and high-quality texts
	Use a range of cohesive devices within and between paragraphs
	Perform their own compositions, using appropriate intonation, volume, and movement so that meaning is clear.
Year 6	Write for a range of purposes and audiences based on personal experiences and high-quality texts
	Use expanded noun phrases across their writing to convey complicated information precisely
	Use verb tenses consistently and accurately
	Use passive voice to create empathy or suspense (within TAF criteria bullet points 1 and 4)
	Use a range of figurative language (within TAF criteria bullet points 1 and 4)
	Use a range of devices to build cohesion within and between paragraphs
	perform their own compositions, using appropriate intonation, volume, and movement so that meaning is clear.

National Curriculum	Reading Objectives
Year 5 & Year 6	Continuing to read and discuss an increasingly wide range of fiction, poetry, plays, non-fiction and reference books or textbooks
	identifying and discussing themes and conventions in and across a wide range of writing
	learning a wider range of poetry by heart
	preparing poems and plays to read aloud and to perform, showing understanding through intonation, tone and volume so that the meaning is clear to an audience
	Discuss words and phrases that capture the reader's interest and imagination
	Check that the text makes sense to them, discussing their understanding and explaining the meaning of words in context
	Ask questions to improve their understanding
	Draw inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence
	Identifying and discussing themes and conventions in and across a wide range

	of writing
	Discuss and evaluate how authors use language, including figurative language, considering the impact on the reader
	Identify how language, structure, and presentation contribute to meaning

National Curriculum	Spelling Objectives
Year 5 & Year 6	Use of the hyphen ( <i>dawn-bright</i> )
	Words with 'silent' letters (i.e. letters whose presence cannot be predicted from the pronunciation of the word) ( <i>unknown</i> )
	Homophones and other words that are often confused ( <i>rays, through, for, heard</i> )

## Context

### Teaching Points:

#### Caged Bird

- Caged Bird was published in Maya Angelou's 1983 poetry collection, 'Shaker, Why Don't You Sing?'
- In this poem Maya Angelou describes a bird which has been imprisoned. Its feet have been tied, and it has been placed in a cage
- Angelou seesaws between stanzas describing a caged bird and a free bird contrasting these two opposing states
- The caged bird is a symbol that clearly meant a lot to Maya Angelou as her autobiography is called, *I Know Why the Caged Bird Sings*
- The caged bird becomes a metaphor for not just the African American struggle but any who experience prejudice or oppression in society. However, despite its fear and captivity, the caged bird continues to sing of freedom
- The poem concludes with the caged bird singing once more, as the poet repeats the third stanza in its entirety

#### Maya Angelou

- Maya Angelo was an American poet, memoirist, and civil rights activist
- She published seven autobiographies, three books of essays, several books of poetry, and is credited with a list of plays, movies, and television shows spanning over 50 years
- She received dozens of awards and more than 50 honorary degrees
- Angelou is best known for her series of seven autobiographies, which focus on her childhood and early adult experiences. The first, *I Know Why the Caged Bird Sings* (1969), tells of her life up to the age of 17 and brought her international recognition and acclaim



### Activities:

#### Topic

- Show images of birds in their natural habitat and in cages
- Discuss impact of keeping birds in cages and reasons why humans may do this

#### Poet

- Share information about Maya Angelou
- Discuss and predict reasons for why she decided to write about birds, and in particular, caged birds

#### Links to online resources:

- [Maya Angelou's official website](#)

## Vocabulary and Language

### Teaching Points:

- Share new vocabulary with children (*e.g. flamenco, willow, Highland fling, spluttering, blackened, relish, savour*)
- Discuss definitions and record these on flipchart paper to display during the session
- Focus on verbs and adverbs used throughout the poem:
  - Verbs- a word used to describe an action (doing), state (being), or occurrence (happening)
  - Adverbs- a word or phrase that modifies or qualifies an adjective, verb, or other adverb or a word group, expressing a relation of place, time, circumstance, manner, cause, degree, etc.

### Activities:

#### Synonym game

- Break the class into groups
- Assign each group with new vocabulary from the poem
- Use dictionaries and thesauruses to discover synonyms for each word
- Have the groups take turns reading the list of synonyms to the rest of the class
- Other groups to guess what the original word was

#### Swap the verb/adverb

- Identify verbs and adverbs in the poem

- Ask children to replace them with other verbs or adverbs
- Can you change the meaning of the poem? Do children have more exciting alternatives?

### Feelings and emotions

- Ask children to discuss in pairs or groups how the poem makes them feel
- Now ask them to list/identify the specific vocabulary which is responsible for these feelings
- Share and discuss impact of words on the reader and how this may change from each person

### Charades

- Choose unknown or trickier vocabulary from poem and write these on cards
- In small groups or as a whole class, give children a card
- Child has to silently act out the word whilst the group tries to guess

### Links to online resources:

- [What is a verb? BBC Bitesize](#)
- [Identifying adverbs- BBC Bitesize](#)

## Theme

### Teaching Points:

- Contrast between the verbs used for the free bird (*leaps, floats, dips*) and the caged bird (*stalks, see, opens*)
- Share new vocabulary with children (*e.g. seldom, clipped wings, narrow, sighing, dawn-bright, downstream, claims*). Discuss definitions and record these on flipchart paper to display during the session.

### Activities:

#### Sorting verbs

Have individual words on cards that have been taken from the first two stanzas of the poem (Resources section) and allow children to pick up and discuss, defining the words and classifying the words

- Most of the words could be classed as either a noun or a verb depending on their role in the sentence and therefore will have multiple meanings
- Talk to children about homophones
- Pose the question: *If we were using these words as verbs to describe the way something or someone moves, could we sort them in any way?*
- Children sort the words under the headings 'Free Movement' or 'Confined Movement'.
- Further questions/prompts: *If something is confined, which words would be best used to show its movement? If something was free, which words would be best used to show its movement? Could you add any of your own words to these categories? Which category would you put the verb 'sing'?*

### Language play

- Look again at the words shared on the tables from the above activity
- Highlight them on the poem and ask:
  - *Does this alter your understanding of the word?*
  - *Can you highlight any others that contrast the two birds?*
  - *What words tell us that the free bird is richer than the caged bird?*
  - *The two phrases 'he dares to claim the sky' and 'he names the sky his own' - What do these phrases mean? What do these tell us about the free bird's relationship to nature*

### Swap the verb

- Identify verbs in the poem
- Ask children to replace them alternatives
- *Can you change the meaning of the poem? Does anyone have a more impactful alternative?*

### Feelings and emotions

- Ask children to discuss in pairs or groups how the poem makes them feel
- Collate feelings and create a class 'word cloud' (see website link below)
- Now ask them to list/identify the specific vocabulary which is responsible for these feelings

Share and discuss impact of words on the reader and how this may change from each person

### Links to online resources:

- [What is a verb? BBC Bitesize](#)
- [Word Cloud Creator](#)

## Figurative language and Imagery

### Teaching Points:

- **Alliteration:** Alliteration is a literary device in which a series of words begin with the same consonant sound. This poem is rich with alliterations and its examples can be seen in the repetition of /s/ sound in "seldom see through" and then /w/ sound in "worms waiting" and then again /sh/ sound in "shadows shouts." Alliteration is another form of repetition but one that is solely focused on the repetition of consonant sounds at the beginning of multiple words. For example, "sun" and "sky" at the end of stanza one and "cage / can" in lines three and four of stanza two
- **Enjambment:** Enjambment is another important literary device that's also quite common in contemporary poetry. It appears when a poet chooses to cut off a sentence or phrase with a line break before its natural stopping point. For



example, the transition between lines one and two of the first stanza as well as lines three and four of the second stanza

- **Assonance:** Assonance is the use of vowel sounds in quick succession. The poem has a couple of assonances, for example, /i/ sounds in 'distant hills' and 'sings with fearful hills'

- **Consonance:** Consonance means repetitive sounds produced by consonants within a sentence or phrase. In the lines "But a bird that stalks down" /b/ sounds have been repeated and in the same way, /d/ sound is repeated in "trade winds"

- **Imagery:** As imagery pertains to five senses, this poem is full of different images. "free bird" and "back of wind" images for sight and feelings. Similarly, there are some images such as "orange sun rays" is for sight, and "throat to sing" is for hearing. Use of imagery. (Bars of rage,, fearful, grave, nightmare screams, clipped, tied) Contrast with imagery of the free bird. Juxtaposition of 'grave of dreams.'

- **Metaphors:** There are two major metaphors. The first metaphor is of the free bird that is for the white Americans or free people, while the caged bird is the metaphor of African Americans and their captivity in the social norms

- **Personification:** Maya Angelou has used personification such as "sighing trees" as if trees are feeling sorrow. Also, she has personified the bird by changing its pronoun from 'its' to 'his'

- **Symbol:** Maya Angelou has used different symbols to show racial discrimination and social construction against her community. The caged bird is a symbol of imprisonment, while his song is a symbol of freedom

- **End Rhyme:** End Rhyme is used to make a stanza melodious such as in the first and second line the third stanza the rhyming words are "trill", "still" and "shrill"

- **Internal Rhyme:** The internal rhyme is rhyme within a line such as in the line "waiting on a dawn bright lawn" two words "dawn" and "lawn" rhyme with each other

- **Repetition:** The poetic, as well as the rhetorical device of repetition, emphasizes a point through repetition such as "A free bird think repetition is seen throughout the poem but most prominently in the structure of the stanzas and the continual reference to the "free bird" and "caged bird". One of the best examples is seen in the sixth stanzas in which the poet repeats the entire third stanzas" and "The caged bird sings" which have been repeated in the poem several times. Repetition used for effect but only with the caged bird. Is this because it's doing less?

#### **Activities:**

##### **Spot the device**

- Give children a checklist of figurative devices (Resources section) and ask them to highlight examples in the poem
- Award points for every correct example found

### Replace the description

- Give each group a different figurative device
- Ask children to create their own
- Come together as a class and read the poem
- When you reach the part which you asked children to adapt, ask them to read it out
- Discuss impact of changes and preferences

### Figurative snap

- Ask children to create their own examples of figurative devices which would describe a free or caged bird
- Hand out cards which have the device terminology on (e.g. personification, alliteration)
- Create two piles (example and terminology) and ask children to take a stack each
- Children both turn over a card and if the device name matches the device example, shout, 'Snap!'
- First child to shout wins the cards

### Imagery

- Discuss the imagery of the caged bird throughout (bars of rage, fearful, grave, nightmare screams, clipped, tied) Contrast with imagery of the free bird.
- Show images and video clips of free and caged birds
- Ask children to find examples in the poem which suggest that Maya Angelou is trying to make the reader feel pity towards the caged bird
- Consider how changing some of the vocabulary or descriptions could change the theme of the poem

### Links to online resources:

- [What is figurative language? Oak National Academy](#) (from 6:00 mins)
- [Figurative devices videos- BBC Bitesize](#)

## Structure

### Teaching Points:

- '*Caged Bird*' by Maya Angelou is a six-stanza poem that is separated into stanzas that range in length
- Angelou chose to write the poem in free verse. This means that there is no single rhyme scheme or metrical pattern that unites all the lines

- There are some examples of an **iambic meter** (when a line of verse is composed of two-syllable units that flow from unaccented beat to an accented beat)
  - This adds to the overall musicality of the poem
  - Having two-syllable units reflects the images of the caged bird and the free bird
- Additionally, readers should take note of the instances in which the poet makes use of half-rhyme

#### Activities:

Discussion points:

*Why is the last verse structured differently to the same verse above?*

*Can you hear a rhythm in the poem?*

*Why do you think Maya Angelou decided not to use rhyming patterns in the poem?*

Punctuation:

There is a lack of punctuation in this poem: *why is this?*

Pose question to children: *could we take a stanza and punctuate it in different ways to see the effect?*

Model adding punctuation to the first stanza, explaining choices throughout

Children to work in pairs or groups to continue with the rest of the poem

Read poems aloud and consider the impact of the punctuation in each example

#### Links to online resources:

- [Rhythm in Poetry- Iambic](#)

## Themes

#### Teaching Points:

##### Racial Oppression

The caged bird is an extended metaphor for the Black community in America and around the world. Angelou is alluding to the lived experience of millions of men, women, and children since the beginning of time and the variety of oppressive tactics, whether physical, mental, or economic employed by those in power. Black men, women, and children see "through...bars" while the free bird soars in the sky.



The bird sings from a place of sadness rather than joy in order to convey a broader history of sorrow.

Due to its profound suffering, the caged bird sings, both to cope with its circumstances and to express its own longing for freedom. Using the extended metaphor of the two birds, Angelou paints a critical portrait of oppression in which she illuminates the privilege and entitlement of the un-oppressed and conveys the simultaneous experience of suffering and emotional resilience. In particular, the poem's extended metaphor can be seen as portraying the experience of being a member of the African American community.

### **Freedom and captivity**

There are two major themes in the poem. The first major theme is given in the first stanza which is freedom. It is given through the image of a free bird that goes wherever it wants, ranging from enjoyment on stream to soaring in the wind. The second theme is captivity that cripples the bird in the cage. This theme goes on in the third stanza and tries to state that the caged bird is forced to sing a song of freedom. Then the free bird again comes into view in the fourth stanza and enjoys life on trade winds, trees and in the width and breadth of the sky. Next stanzas describe the caged bird's fear while it is trying to sing a tune for its freedom during its bondage

### **Activities:**

#### **Racial oppression theme**

- Write the word 'segregation' on the board and ask children to define this. Look up the word in a dictionary and discuss its meaning
- Ask the children some initial questions: *Why do we sing? Do we only sing when we are happy? What other reasons might we want to sing? Has music played a role in helping people? Are there songs about difficult times?*
- Explain that music has had a huge role all over the world in combating racism and injustice and in America, where racism and slavery are a large part of the country's history, this has produced many iconic singers and songs
- Play children the song *A Change is Gonna Come* by Sam Cooke. Play it first to enjoy and then on the second listening present children with the lyric sheet (Resources section)
- Explain that Sam Cooke wrote this song after he and his bandmates were not allowed to stay at a hotel due to the colour of their skin
- Discuss: *Who is the "I" in the song? How do we know that this song is about racism? What 'change' do you think the writer knows will come? Can you pick an adjective to describe the attitude of the writer?* Encourage children to explain their answers

#### **Freedom and captivity themes**

- In the first two stanzas, we are introduced to the two birds that the poem contrasts
- In pairs or groups, ask children to complete the following tasks:

- Find and copy words from stanza 1 that show the freedom of the bird
- Find and copy words from stanza 2 that show the captivity of the bird
- Share vocabulary and then pose questions:
  - *How do these words tell us how each bird is feeling?*
  - *What do you think the phrase 'dares to claim the sky' means?*
  - *Which words and phrases tell us that the cage is small and cramped?*
- Complete 'Role on Wall' activity. Inside of the bird children record different feelings they think each might be having. Around the outside, children record evidence to support this

**Links to online resources:**

- ['A Change is Gonna Come' by Sam Cooke](#)

## Resources

### Caged Bird

The free bird leaps  
 on the back of the wing  
 and floats downstream  
 till the current ends  
 and dips his wings  
 in the orange sun rays  
 and dares to claim the sky.

But a bird that stalks  
 down his narrow cage  
 can seldom see through  
 his bars of rage  
 his wings are clipped and  
 his feet are tied  
 so he opens his throat to sing.

The caged bird sings  
 with fearful trill  
 of the things unknown  
 but longed for still  
 and his tune is heard  
 on the distant hill for the caged bird  
 sings of freedom

The free bird thinks of another breeze  
and the trade winds soft through the sighing trees  
and the fat worms waiting on a dawn-bright lawn  
and he names the sky his own.

But a caged bird stands on the grave of dreams  
his shadow shouts on a nightmare scream  
his wings are clipped and his feet are tied  
so he opens his throat to sing

The caged bird sings  
with a fearful trill  
of things unknown  
but longed for still  
and his tune is heard  
on the distant hill  
for the caged bird  
sings of freedom.

*Poem from Shaker, Why Don't You Sing? by Maya Angelou*

## **A Change is Gonna Come by Sam Cooke**

A Change is Gonna Come I was born by the river in a  
little tent  
Oh and just like the river I've been running ev'r since  
It's been a long time, a long time coming  
But I know a change gonna come, oh yes it will

It's been too hard living, but I'm afraid to die  
'Cause I don't know what's up there, beyond the sky  
It's been a long, a long time coming  
But I know a change gonna come, oh yes it will

I go to the movie and I go downtown

Somebody keep tellin' me don't hang around  
It's been a long, a long time coming  
But I know a change gonna come, oh yes it will

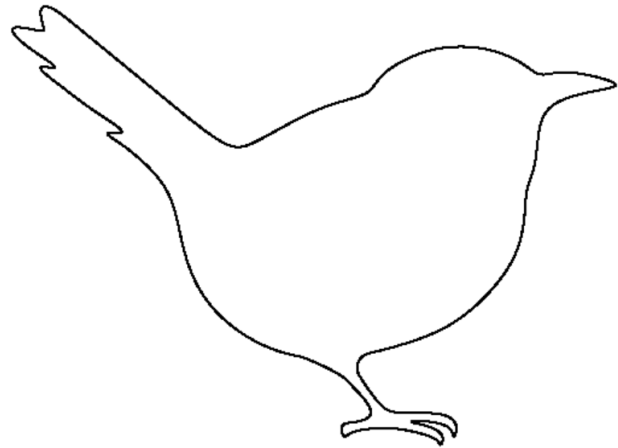
Then I go to my brother  
And I say brother help me please  
But he winds up knockin' me  
Back down on my knees, oh

There have been times that I thought I couldn't last  
for long  
But now I think I'm able to carry on  
It's been a long, a long time coming  
But I know a change is gonna come, oh yes it will

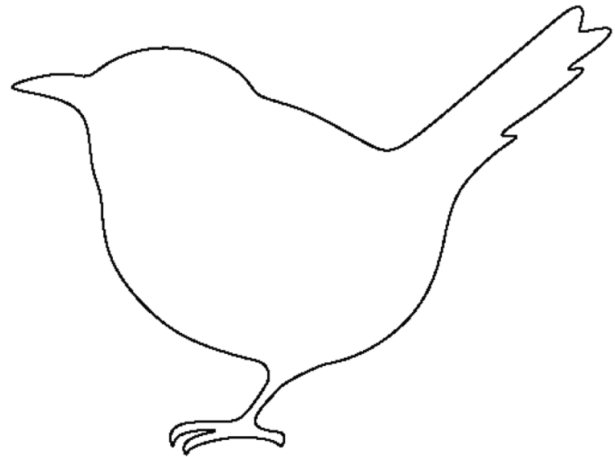


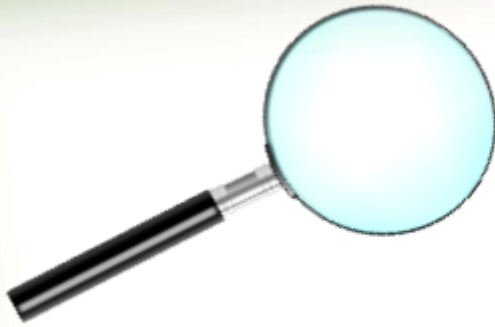
## Role on the Wall

A free bird leaps  
on the back of the wind  
and floats downstream  
till the current ends  
and dips his wing  
in the orange sun rays  
and dares to claim the sky.








But a bird that stalks  
down his narrow cage  
can seldom see through  
his bars of rage  
his wings are clipped and  
his feet are tied  
so he opens his throat to sing.






## Figurative Device Hunt

Can you track down all of the figurative devices below? Choose one, find it, colour in the face and copy the example from the poem. Good luck!

Device	Definition	Found	Example
Personification	Giving human qualities to ideas and things		
Alliteration	Repeated sounds at the beginning of words		
Onomatopoeia	Words whose sound suggests its meaning		
Repetition for effect	Repeating a word, phrase or sentence for dramatic effect		
Juxtaposition	When two things are placed side by side for comparison, often to highlight the		

	contrast between the elements		
Metaphors	Describes an object or action in a way that isn't literally true, but helps explain an idea or make a comparison		

### Challenge time

Can you create your own examples for the devices above?

You could try to change the message of the poem or continue with Maya Angelou's theme.