

# Using Poetry to teach Business Studies

*By Chris Sivewright*

**Published by:** The Oxford School of Learning, 66 Sunderland Avenue,  
Oxford OX28DU

Tel: 01865 512428

**Contents Page**

Chapter One:	5 – 18
Chapter Two :	19 – 24
Chapter Three:	25 - 32
Chapter Four:	33 - 76
Chapter Five:	77 - 103

**Appendices**

Appendix 1 :	104 - 108
Appendix II:	109 - 111
Appendix 3:	112 - 113
Appendix 4:	114 - 115

## **Introduction**

Can poetry be used to teach Business Studies? Are the skills transferable? The aim of this manual is to show how poetry can actually help students learn about business. Brief chapter descriptions follow:

### **Chapter One**

This puts forward the idea that poetry and business actually complement each other rather than conflict. Readers are asked to create a poem from several business ideas. This is a theme throughout the manual – the emphasis is on readers to actually use the pages here to develop their own poetry skills. Please note: the poem 'Advertising' (page 10) is **not** copyright-free.

The chapter concludes with three articles. One by Peter Sansom and the others from The Christian Science Monitor and BBC Online (adapted). Especial thanks are given to Peter Sansom for releasing copyright just for this manual.

Please visit the Poetry Society website:

<http://www.poetrysociety.org.uk/places/pobiz.htm> and the Poetry Business homepage: <http://www.poetrybusiness.co.uk/>

### **Chapter Two**

This chapter deals with the mechanics of writing poetry. A variety of terms are listed but it is left to the reader to establish the meaning of each term. A book reference is given. Several examples of poems written by pupils are included.

### **Chapter Three:**

This chapter deals with the interpretation of poetry. It commences with an adaptation of *Poetry For Dummies* By The Poetry Centre, John Timpane. This is **NOT** copyright-free. Other approaches to interpretation are considered including the BBC AS Guru response. When writing a poem there are ten questions you can ask yourself. These are analysed here, together with more examples of pupils' poetry.

### **Chapter Four**

This chapter includes many examples of Business Poetry. Each page has a box for readers to write down how that poem may be applied to the Business Studies syllabus – or their work schedule. Another way would be for the pages to be given to pupils and their task is to identify areas of the syllabus to which the poem can be applied. This encourages pupils to think holistically about the syllabus rather than a series of separate components parts. The first one is done as an example.

## **Chapter five.**

This chapter is entirely source material that can be used as a basis for pupils to start writing poetry. Note: the articles *Vipassana and Business Management* and *The Buddhist Way to Economic Stability* are not free of copyright.

## **Appendices**

### **Appendix 1**

The first Appendix deals with 'perplexed proverbs' and includes the excellent guide written by David Ash. This Guide is not copyright-free. If you wish to reproduce it then please contact David Ash at [iamb@dauidash.fsnet.co.uk](mailto:iamb@dauidash.fsnet.co.uk)

The examples given are copyright free, though, and may be distributed to the class.

### **Appendix II**

The second appendix deals with the 'haiku'. Readers are shown how to write a haiku and some examples are given.

### **Appendix III**

This is simply a list of poetry collections that focus on work

### **Appendix IV**

This final appendix outlines again the basic tools of a poet. The manual concludes with four key internet sites that will definitely help you write poetry.

Comments about this manual should be addresses to the author:

chris@osl-ltd.co.uk

## Chapter One: Business Studies and Poetry – making the case

Business Studies and Poetry? Whatever next? Business people are all so cool, so rational. Not ones to make impulsive decisions. Not people to give vent to their creativity. Business is all about profit and loss; decision-trees; critical path; scientific decision-making.....poetry?

Poetry is about....emotions, feelings, intuition...flights of fancy. Not the 'bottom line'! But....look more carefully. There is an overlap...

There are, in fact, poems about business. Poems about business range from the whimsical -- one Ogden Nash verse contemplating work begins

*I sit in an office at 244 Madison Avenue  
And say to myself You have a responsible job havenue?  
Why then do you fritter away your time on this doggerel?*

Ogden Nash is not the only person to write about business. Use the Internet (or go to the library!) and look up the works of:

- Carl Sandburg Look at *Skyscraper*, *To Certain Journeymen* and *Working Girls*. (<http://carl-sandburg.com/POEMS.htm>).
- Samuel Taylor Coleridge Look at *Work Without Hope* (<http://netpoets.com/classic/poems/016020.htm> )
- Frank Halliwell Look at *The Customer*. (<http://frankhalliwell.tripod.com/frank3.html>) Michael Benedikt Look at his prose poems that describe business life. (<http://members.aol.com/benedit4/> ).

Now consider the following from Tom Ehrenfield ("Poetry & Business"):

*".....entrepreneurs, like poets, invent new ways to connect people, ideas, and organizations."*

Entrepreneurism is about risk-taking. Sometimes going according to a hunch, intuition. Ehrenfield makes the case that entrepreneurs and poets take the same intuitive leap, creating meaning where it didn't exist before - then communicate it to their audience. What is the common denominator?

In both cases we start with an idea. Then this idea is developed and becomes a reality (albeit, often with some sort of outside funding). You start a business; a poet starts a poem. You nurture the business; the poem is redrafted. You expand the business; the poet writes more verses. You launch a new product; the poet writes a new poem.

**Here are some business ideas. Try writing a short poem about each one....**

1. What use is the receipt in supermarkets? It could be used to give you further information – also this would stop you throwing it away...with your credit card details on. What information? The products are read in via bar code therefore nutritional information could be stated next to each product. Typically: fat, sodium and sugar quantities.
2. Waiting rooms in dentists and doctors and hospitals. Empty? Sad. Put advertisements on the walls. On the ceilings. Positive affirmations? (Sponsored) health food? Perhaps jokes?
3. The Lunchbox. A new healthy store which sells...lunchboxes. The box comes complete with nutrition information. Need an Atkins Lunchbox?
4. Graffiti tiring you? An eyesore? Replace the negativity by daubing the area with key details like key phone numbers, directions, and other information. Make the world your billboard.
5. Ever worn a plaster cast? It's just a piece of white plaster on which your friends may write. That's space that could be sold! Who would sponsor you? Maybe insurance companies? They could give you a transfer that if you wear it on the cast, you receive money for

But what about existing businesses? How are they similar to poets? It is not uncommon for business leaders to write (or at least, read) poetry to help centre themselves as they meet business challenges.

*"I think you have to keep asking questions. There are an enormous number of people who have tried this, who have done this and failed or succeeded. But the most important thing is to keep the organization creative and powerful and brave. What is really difficult is running an organization that's mediocre. If you keep consistently on the edge of bravery, that's where your competitors will never follow you, and that's a very good marketing lesson if you ask me.*

*The dilemma is that our whole language, not only around business but around our lives, is economic language, so you're measured on economic values. Even in relationships, people say, "How much have I invested in this relationship?" Take a look at the language of economics and how it has pervaded all our relationships. What we tried to do in The Body Shop was to bring metaphysical or philosophical language or the language of poetry happily into the business. It's like — was it Wittgenstein, the philosopher — who said "words create the world?"*

**Source:** Anita Roddick founder of Bodyshop

In *Business as Unusual*, Anita Roddick And she talks about taking business education out of its narrow financial constraints and bringing in poetry and

philosophy. There is undoubtedly a growing movement to inspire greater creativity in organizational life by overcoming habitual fear and reticence of expressing oneself through nurturing a sense of "soul" within the office. We're all 'touchy-feely now' some would say...

How can you develop "Soul"? One way is to use poetry and story telling in order to express deeper emotions. Poetry enables you to explore new ways of looking at business and how it impinges on your life. By looking at business, say through the eyes of a Martian, we may develop new ways of approaching the eternal business problems of trying to make more profit with less effort.

Here is an example of a product seen through a Martian's eyes:

*Touch it gently and it's foot (or hand? or head?) scampers along the narrow road. In another situation, if you touch it the scampering may be round Stonehenge. In another one of these parallel worlds the mere nudge may cause it's hand to dance among the clouds. Describe it? Well, it can be round, spherical even, bright red and to the unpractised owner, difficult to control.*

*(Answer: Logitech mouse...the one for a PC)*

### **Where can we find poetry in business?**

- Mottoes
- Slogans
- Mission statements

### **Here are the top ten advertising slogans**

- *"The ultimate driving machine."*-BMW
- *"When you got it, flaunt it."*-Braniff Airlines
- *"I'd walk a mile for a Camel."*-Camel
- *"M'm! M'm! Good!"*-Campbell's Soup
- *"Probably the best beer in the world."*-Carlsberg
- *"The Citi never sleeps."*-Citibank
- *"The antidote for civilization."*-Club Med
- *"When it absolutely, positively has to be there overnight."*-Federal Express
- *"No FT, no comment."*-Financial Times
- *"Capitalist tool."*-Forbes
- *"Say it with flowers"*-FTD (Interflora)
- *"When you care enough to send the very best"*-Hallmark

There is a new profession – that of the business poet. It is the business poet that will provide the inspirational slogan, motivational programmes and run in-house professional development courses.

*"Companies or corporations having a promotional event such as a sale or a grand opening may need a writer to express an exact marketing strategy. Mailing flyers and newspaper advertisements is one way of getting your*

*message across to the public. The best way to get the most out of your advertising dollar is to have a professional write up your advertisement or flyer for you. Having the ability to have a professionally written mailer or newspaper advertisement saves time and is a profitable cost for your company.*

*We are in the business of writing for businesses that need a writer. Our professional service will write or edit any business type of correspondence. We have hard working people on our team that will ensure that your presentations and advertisements are professional and error free. We want our profession make your business capital grow. We write advertisement flyers with eye-catching key words that intrigue the customer into reading on or researching the business a little deeper. All we do is get them to walk in the door, your company does the rest. Our sales and marketing team is second to none. We strive for perfection, from our customer service to completion of assignments.*

*We are in the business of making sure that your message does not lose its flavour or lustre. On the contrary, we don't want to change what you are saying just how you are saying it. Your message needs to be clearly stated to the public and we're just the team that will ensure that happening. We thank you in advance for your business and look forward to hearing from you."*

**Karen Jean Matsko Hood, M.A. (Author and poet)**

Source: <http://www.karenjeanmatskohood.com/default.htm>

The above is from a site run by a business writer who is also a poet (or should it be the other way round?) Can poetry writing help the business writer?

Business writing (like any writing) aims to convey a meaning. The meaning may not always be obvious but it is still there. If the meaning is hidden too deep for the 'competent reader' then the message may be missed – rather like having Flash on your website but the majority of visitors cannot download it...

**'Good' essay-writing includes:**

**Focus:** there must be a central idea. Each paragraph (verse) should have a clear main point or topic sentence.

**Development:** Each paragraph (verse) should support the central idea of the paper.

**Cohesion:** Each paragraph (verse) should be related to the main idea. Each paragraph should stick to its main point.

**Correctness:** use of English. Whatever is acceptable to the audience. Overload with technical terms or with jargon and the reader will be lost.



**Creativity:** is the aim to make the reader 'think' or 'remember'? Think of advertising slogans. Which ones have stayed in your memory?

**Read-aloud test:** does your writing pass the 'reading aloud' test or when it is read aloud does it seem contrived?

**Compare these two sentences:**

*'During the past twelve months the company has struggled, with some success, against an economic outlook that has at best been uncertain. We have been able to succeed to a large part owing to the flexibility instilled in the organisation following the comprehensive review of 2002'*

Better surely to write:

*'Despite economic uncertainty there have been some successes. Our organisation is now far more efficient following the review of last year.'*

Avoid jargon unless it has a specific purpose. Look at the following examples of business jargon:

### **Bait and switch**

An unethical sales technique where low priced goods are advertised but not available when customers come to the store.

*"Sellers sometimes practice a form of false advertising known as bait and switch. A low-priced good is advertised but replaced by a different good at the showroom."*

*Journal of Political Economy*, Aug. 1995, p.813.

**Bang for the buck:** The most impact or results for your money.

*"Brown tries to get a lot of bang for the buck by not paying too much more than the market for a stock while finding companies with dramatically superior earnings growth and return on equity."*

*Fortune*, Aug. 21, 1995, p.127.

**Comer** : Someone or something with recognized potential.

*"Last year's comer was clearly the ready-to-drink tea segment, which boosted its share of the New Age market to 22.6% from 15.3% in 1993."*

*Supermarket Business*, September, 1995, p.91.

**Cook the books (to)** : falsify records

*"In the same way a company can use 'creative accounting' to make its financials look the way it wants them to, the federal government can cook its*

books , too."

**Secured Lender** , May/June, 1995, p.44.

**Empowerment:** allowing greater employee decision-making.

*"Management's definition [of empowerment] . Work harder with fewer people, don't rock the boat and don't complain."*

**Supervision** , Jan. 1994, p.3.

**What is the most common type of poetry found in business?**

**ADVERTISING.**

Read this poem by **Ray Hollingsworth**

### ADVERTISING

innate and intuitive senses  
sparkle in the morning  
thoughts dissolving  
water on tissue  
on up escalators  
moving through silent noise  
transparent capsules float  
in the atmosphere  
account executives  
between Buckhurst Hill and  
Tottenham Court Road  
in silent space  
the idea implodes  
something  
from another time zone  
a concept on a cellphone  
last nights love was a  
disappointment  
tonight it's back to the bar

By Ray Hollingsworth

Please visit <http://www.erotica-cafe.net/> for ordering information

## What is the purpose of advertising?

- Inform
- Remind
- Persuade
- Enhance and reinforce the company image

You may have read about the advertisements for Burma-Shave. Burma-Shave advertised along motorways displaying one line per advertisement. This created anticipation among those who saw the billboards and drivers (+ companions) would keep their eyes open for the next line of the poem. Here is an example:

*Dinah Doesn't  
Treat Him Right  
But If He'd  
Shave  
Dyna-mite!  
Burma-Shave*

Please read more about Burma Shave advertising at:

[http://www.digitaldeliftp.com/LookAround/lookaround\\_advertspot.html](http://www.digitaldeliftp.com/LookAround/lookaround_advertspot.html)

*"The languages of poetry and advertising are clearly related: Northrop Frye's famous remark, "Poetry is language used with the greatest possible intensity." (Frye: 1983, 4) is also valid for advertising - even if not intended to apply to advertising by Frye himself. Structurally, there certainly is no single device used in poetry which does not sooner or later crop up in advertising (although it would clearly be dysfunctional for advertising to drive fragmentation as far as is for instance the case in language poetry). Historically, advertising, together with the media in general, has taken on many of the traditional functions of art and poetry. Today's memorable catchphrases are coined by advertising (e.g. Williamson: 1992). Nevertheless, advertising usually lacks the self-critical edge which poetry characteristically implies (but see Goldman & Papson 1996 for exceptions). Socially, advertising has long taken over the community-building function of the bard, gluing together individuals with the semiotics of shared symbols and narratives (see e.g. Jhally: 1990). Ideologically, advertising is faced with the same evolutionary changes in gender roles, post-colonial identities and human rights issues as poetry is (O'Barr 1994) - as is evidenced, for instance, by the Benetton campaigns. Still, advertising does more consciously adhere to the majority ideologemes than other forms of art."*

**Source:** The Language of Poetry and Advertising - an interdisciplinary teaching project Hamburg University by Martin Klepper and Ingrid Piller

## Poetry and Business

There's a popular belief that poetry and business don't and perhaps shouldn't mix. The present remarks, which began as a talk (that, appropriately, was cancelled due to lack of take-up), hope in a roundabout way to address this, or something similar. A business-man or -woman would make shorter work of it, wouldn't we say, time being money. But I like sorting things out in language - through language - and that means giving words their head: which is why I say 'or something similar'; I'm not entirely clear what issues this piece will address. Almost two hundred years ago, Coleridge noticed that 'language as it were thinks for us'. And thank Christ for that, is my feeling, because thinking's beyond me. More recently, John Ash - taking a swipe at Heaney's early 'Digging' - said, 'Did you think you could just pick up language and use it, like a spade, the one you call a spade'. Well, the notion is that in the real world that commerce represents, they say, 'I don't care what you call it, just get that dug'. And maybe they do. Also that sorting things out in language means the poet likes the sound of his or her own voice, which is generally the case and in this instance is certainly so.

This is probably the first perceived difference between business and poetry, that business is rational, gets to the point, says what it means; and poetry, well, that makes it up as it goes along and - when the reader's slogged through it - what does it boil down to? 'Isn't life short' or 'She's bugged off and I do feel fed up'. Business, this is to say, is utilitarian. The poet on the other hand is worse than useless. In a meeting in an office dedicated to M&S's ideas for the millennium, they expected some lateral input from their poet in residence. My head was empty except for that man's haircut, and the way the woman always looked over my shoulder or at the floor, and wondering if it was me or her, and then what it was they did all day and how much they got paid. Evidently their job was to be creative, even though they were part of the machinery of this giant of high street retailing. Me I'm only creative in words on paper. Some poets assuredly are 'creative'. There's Paul Durcan, for instance, the man (as Sean O'Brien says) with the lefthanded head, or John Agard, whom I've met just the once and whose life seems to be a poem. Or Ian McMillan. Geraldine Monk. Most, I think, are like me, and not poets at all, but people who sometimes write poems, and whose lives, for good or ill, are given over to making that sometimes possible. However that is, my point is that the millennial think-tank is only a very obvious example of creativity in the business-place. It goes without saying that creativity is everywhere in business, not just those certain areas - design for instance or new product-placement - that immediately come to mind. It's worth pointing out something equally obvious, that many poets are also businesspeople. In their day-jobs, or indeed as free-lance writers. And that not all poets are as useless as I flippantly remarked just now.

That poets can be extremely useful in business - even if like me they're not very Paul Merton about it - is taken as read at the Poetry Society. I won't go on too long about my own area of interest, on which I have gone on elsewhere that idea of staff writing together, and sharing their work. We did this at M&S - an ongoing workshop at Head Office, and one-off visits to stores

around the country - and everyone found it more than simply useful (and a lot of fun). I have this theory that writing poems is as natural as dreaming and may serve a similar function (especially if you don't interpret what comes out of it); and as such the writing and the sharing of work might loosely come under the heading of staff development. Running workshops is not necessarily the job of a poet, but I think poems are uniquely valuable in this instance because they are built of language in a particularly manageable (short, self-contained) form. And I think poets are often better than non-poets as facilitators, because of their experience of and their own relationship to language, and the fact that they've developed strategies which work, though mainly in fact because, even if they've thought a lot about it, they're not quite sure how those strategies work.

At this juncture, just where I ought to be detailing the benefits of poetry in the workplace, and perhaps trying to do more than merely assert that businesspeople are people and, despite some evidence to the contrary, so are poets (so that what we're dealing with here is really only a problem of naming, and the prejudices that come along with certain habits of naming) - just at this point, I want to turn in a slightly different direction. I want to talk about poets. First of all John Keats, a man who - as the Letters attest - might in a way have done anything, including being a successful businessman. And this despite the fact that the only awkward, not to say gauche, letter he seems ever to have written was to his publisher, for what after all was an advance but which seemed to him more of a handout - being an advance against sales which were unlikely to happen. I thought it would be interesting to discuss a statement of his, made in a letter, that 'Everything is worth, as tradesmen say, what it will fetch.'

Keats's truism plays on the fact that his reader will know it isn't true, and that it is. Also on the quite natural prejudice we have against tradesmen. They are selling us something and it's irrelevant to them if we need or even want it, so long as we will buy and they have their living, which is profit. It's irrelevant to them actually what their percentage comes from, the ode 'To Autumn' or one of the hats Keats's guardian thought he should go into making. Hang on though. When we write poems, isn't it irrelevant to us too if anyone needs them? It must surely be irrelevant to us whether anyone wants them. The difference is of course that we write poems for their own sake, and it's the selling that's irrelevant to us. If we write primarily to sell, to exploit a niche or supply a demand, the poems will be synthetic, factitious, dead. (I'll come back to this.)

There's snobbery in Keats's statement too, isn't there: 'Everything is worth, as tradesmen say...' What do tradesmen know about art? And what, as a matter of historical fact, did Keats's poems 'fetch' during his short lifetime? Keats knew his worth, 'I think I shall be among the English Poets' - but also how the market worked - 'after my death.'

We like this, don't we, this outrage against an age so dim it made the poet feel his name was writ in water, an error we would not make ourselves, and which inevitably we do, and are doing now. Or if not Keats, who died before he had

time to earn the audience he must surely have found, we might ask for instance who the present day John Clare is. We might ask why it is we persist in buying the equivalent of those later Wordsworth poems that frankly stink, instead of shelling out a subscription to get *The Midsummer Cushion*, or at least some more general selection of Clare's, into the booksellers. Well, to do that, to appreciate that contemporary Clare, we would have (as Randall Jarrell would say) to be born again. There are literature panels, awards that recognize and foster talent - but even supposing they choose right, they can't make us read those poets. They can't foster a readership, though they may let us know the poet exists, and the poet may exist a little longer for the money they bring. Let me say here and now that I think cash awards are wonderful and personally I couldn't get enough of the things, though I know not everyone favours them. There's an essay by Humphrey House for instance that argues Coleridge's tragedy was the annuity from Josiah Wedgewood, when what he needed was the discipline of a job. What Humphrey House - you can't say that name too often - means I suppose is that Coleridge lacked self-discipline, wasn't organised, wasn't businessman enough, and being given money for nothing (for writing!) encouraged a sitting-on-his-arse proclivity. Fair to say though that Coleridge wrote considerably more than Humphrey House: the output of his various ventures as we know was phenomenal. Nevertheless, let's contrast not Humphrey House, about whom I know nothing except the name, but instead the Laureate Southey, about whom I know hardly much more, finding his verse either infuriating or soporific; sometimes, oddly, both. Robert Southey who worked so hard, often on Coleridge's behalf, and so efficiently and seemed able to do everything except write poems. He was serious and determined, and humble before the craft he mastered over a lifetime, and his writing brought pleasure to tens of thousands. Coleridge, it seems, fretted over the fact that, however he tried, he was not Southey; though Coleridge's tragedy actually was that he met Wordsworth, his opposite in temperament, and submitted to him. However that is, Coleridge was, to borrow a phrase of Simon Armitage's, 'all voltage, no current', and yet, on strength of a handful of poems in a hardback *Collected* like a halfbrick, there he is 'among the English Poets', Southey or no.

You might wonder where I'm heading with this. Me too. 'A little knowledge is an English degree', as the saying is. But I think the drift of this is that poetry is in part a business, from which people sometimes make a living, and we've a tendency to think that in the free-market of culture you either do it so it sells - or earns you awards and prizes - or you do something else, like write a play (from which Coleridge earned more money than he ever did in fact from his verse) or journalism or run workshops, or work in a plastic mouldings factory, like Geoff Hattersley, one of the best and potentially best-selling poets around just now. It amazes me he's not on the telly or at least booked up months ahead on the readings circuit, a whole business in itself. 'Fame burst like a meteor' on John Clare before the bottom fell out of the peasant poet market. In his late 'mad' poems, he counterfeited Byron - the ottava rima of a ventriloquist's dummy that has found its own voice: funny, satirical, beautiful and chilling - from our perspective - in their need for recognition. Clare who had already written better than Byron poems that would wait till 1979 to see the light of day, and who, even then, even now, has more champions than

readers and rarely merits a place in University modules or more than a couple of pages in anthologies, a vicious circle that distorts his achievement and excludes his best work from the canon.

This leads to Byron himself. He famously woke to find himself famous and soon rich for poems nobody reads nowadays. Later he held out for some extraordinary figure for the opening cantos of *Don Juan*. Not that he compromised his artistic integrity for the sake of a bestseller, declining forcefully to make changes, some of which Murray, fearing prosecution even more than his lordship's ire, made anyway. I don't have to tell you that, notwithstanding the exceptions which prove the rule - *Birthday Letters*, for instance - poetry as a business has changed since Byron's day. Though *Birthday Letters* deserves them, the reason for its sales has as little to do with poetry per se as Byron's did.

This brings to mind the students on my course, usually young women, usually rather aggressively, who sometimes say they want to write about Murray Lachlan Young, himself not a little Byronic. It's mainly the charismatic performance (they bring in a video) that appeals to them, and it's easy to see what they mean (and I don't just mean I wouldn't kick him out of bed either), though many are genuinely engaged by the verse on the page. Michael Schmidt, apparently, managed to tell M L Young, with ungainsayable charm - on air and to his face - that actually his poems were doggerel. It is hard to show Young's shortcomings to students without blunting their enthusiasm, and it's actually unnecessary, since his strengths are there to be learned from too and moreover mirror those in other writers whose success doesn't depend so much on the delivery. What is most difficult is evading the kind of timewasting debate people tire of rapidly apropos the pop poets (where often mediocre but dull poems were seen as preferable for the seminar room). 'What it will fetch' then comes up hard against the dictum - following the *Birdy Dance* or sales of the *Sun* - that 'Popular is Bad'.

We distrust 'palpable designs' as Keats says, but poetry may be a product placed in the market and still succeed as art. May still, I mean, avoid being what I called 'factitious'. For all those bands - *Soft Machine* were my favourite - blatantly ignoring commercial pressures to pursue their muse, there's no doubting Lennon and McCartney's genius, and this partly because of rather than despite their attitude. According to a recent *Grimsby Evening News* ('Quotable Quotes' section), they'd generally sit down and say 'Let's write another swimming pool'. (What did they do with all those pools?) The two best poets of my generation are also the most popular. Among the top twenty greats of the century, however - hovering round the top ten in my chart, in fact - is a poet hardly anybody has heard of, largely because he wasn't a businessman about it, his job being merely to write the poems, and his poems never quite suiting the market. This is a man called Stanley Cook, who published only with what's called 'the small press': those outfits who do it - as actually all poetry publishers do - from commitment or, if you'll forgive the expression, from love, and who can't afford to do much in the way of marketing, the business side of publishing. I mustn't get started on poetry publishing. If Eliot thought writing poems was 'a mug's game', what does that

make the publisher? As small businesses go, poetry publishing would have John Harvey Jones sucking his teeth.

**The above article is by Peter Sansom.**

Please visit: <http://www.poetrysociety.org.uk/places/sansome0.htm> to read more about Peter's work and that of the Poetry Society.

Here is an article in the Christian Science Monitor which details how some Business Studies degrees now have a module on poetry.

### **Students' business degrees pack new surprise: poetry**

Tarek Salem had quite a shock in his first semester at Babson College. Mr. Salem had left Egypt to pursue a master's degree at the prestigious business school in Wellesley, Mass. But no one had told him that in addition to crunching numbers, he would also be required to start penning poems. Salem, like all Babson MBA candidates, had to take a five-week creativity workshop early in his program. Students were randomly assigned to one of seven art seminars: poetry, puppetry, improvisation, painting, fiction, rhythmic movement, or nontraditional music.

Salem ended up in the poetry class, which introduced him to the basics of writing and the creative process – but this was no low-key diversion. In just over a month, the class would have to give a 20-minute presentation about what they had learned and produced. That would be followed by 10 minutes of questions. And, yes, the presentation would be open to the whole campus. Creative writing and business might not seem like a natural combination. But business schools, where the norm has been classes in administration and analysis, are finding that students need more than that to succeed. They must also be able to think imaginatively and adapt quickly to new situations. In fact, Babson administrators believed so strongly in the need for flexible business thinkers that they redesigned the MBA program in the early 1990s with creativity in mind. Other colleges have also begun to see how the arts can lend themselves in surprising ways to the world of finance.

Still, none of this was much comfort to Salem. He enjoys poetry, but he wasn't thrilled about having to write it – especially since his first language is Arabic. "It would be very difficult to force myself to express sensitive feelings in a foreign language," he remembers thinking. But despite Salem's best efforts, instructor Mary Pinard refused to drop him from her roster.

"There is a lot of ambiguity in the creative process, and that's hard for people who want answers," she says. "Business students like to decide on the first day what they are going to do for their presentation on the last day." Yet successful entrepreneurs, she says, are people who can stay open to possibilities, take risks, and find new solutions to problems. "The nature of what entrepreneurs do is very close to what poets do."



Ms. Pinard and Salem made a deal: He would stay in the poetry workshop, and she would allow him to write in his native tongue.

"I want students to understand that poetry is expressive as language," says Pinard, "but it is also expressive as sound, as music."

Still, the class wasn't easy for Salem. "I had another difficulty to find the subject to write about," Salem says. "It's impossible to force yourself to write...; it comes like inspiration ... or magic."

Salem's dilemma was solved by the calendar. His wedding anniversary rolled around, and he missed his wife, who was back in Egypt. "I found myself writing to her. This became my poetry! And it was wonderful." But some of his peers, he says, may not have been won over as much as he was.

That's all right with Pinard, who uses a pass/fail system and gives extensive written evaluations. Her goal is not to produce poets, but to remind students of the importance of teamwork and crafting a vision.

Pinard brings these same values to the semester-long workshops she teaches for undergraduates. She also runs a reading series at Babson, which brings a prominent poet to the campus each February. Occasionally, she even presents poetry workshops at Babson's executive training centre.

"Business people are perceived as being linear, which is not always the case," Pinard says. "But if someone is not willing to be open to surprise, not a lot will happen that's fresh."

Brigid Wood, who took the undergraduate class last semester, agrees. She enrolled in the class because she needed a mental rest from her business classes. "At the beginning it was a chore," she says, but over time, she realized that "creative work is very liberating.... I think it helped me recognize that feelings and deep-seeded thoughts have a place in the business world."

But Wood adds that some of her fellow students will never take poetry seriously. "The mentality at Babson is very 'don't waste my time with stuff that's either not business-related or not fun for five minutes.' "

At least they can take heart that Babson is not the only business-oriented school where poetry is part of the curriculum. Tom Chandler, the poet laureate of Rhode Island, is a full-time professor at Bryant College in Smithfield, R.I. Bryant, which began as a secretarial/business school, now offers degrees in both business and liberal arts. Mr. Chandler teaches literature classes and a poetry workshop for undergraduates.

"Business school promotes a very conformist culture," Chandler says, "but I want students to take that coat off while they are in my class. Individuality is contagious," he continues, "just as conformity is contagious. I see these two at war."

Chandler suspects that what is happening at Bryant and Babson may be the beginning of a trend. Business schools, after all, must look at their own bottom line, which, at Bryant, means satisfying a student body that is increasingly female and may not gravitate toward business the way previous generations did. Indeed, he cites the fact that 51 percent of courses offered at Bryant are now in the liberal arts.

The value of poetry is not limited to just making students more creative thinkers, Chandler says. It also makes them more well-rounded people, which is important in an economy that is increasingly global and often uncertain. By the end of the semester, he explains, most of his poetry students have "seen something in themselves that they didn't know was there. You can't get that by taking 500 accounting classes."

**Source:** The Christian Science Monitor from the April 30, 2002 edition - <http://www.csmonitor.com/2002/0430/p12s01-lehl.html>

**The following article has been adapted from the original first shown on BBC Online: [www.bbc.co.uk](http://www.bbc.co.uk)**

### **Pupils urged to learn poetry by heart**

The Poet Laureate, Andrew Motion, has said he wants children to learn poems by heart at school.

Delivering the Arts Council/RSA Annual Lecture at the Royal Society of Arts in central London, he praised the recent introduction of the Literacy Hour for primary schoolchildren in England.

It was "one of the bravest and most valuable initiatives taken by the Department of Education and Employment," he said.

But the need to improve grammar, spelling and comprehension must be seen merely as a first step on the road to boosting poetry awareness.

Mr Motion also suggested that teachers should be given specialist tuition by real-life poets:

*"The whole business of learning by heart has a fantastically bad reputation," he told BBC Radio 4's Today programme. I have very dismal memories of dusty classrooms, being made to slog through things, but that is of course absolutely not what I'm wanting to return to. I'm wanting to argue for a place to be retained for learning poems by heart - a phrase which I much prefer to 'learning by rote' because it quite rightly emphasises how precious and inward the business of learning can be. It would clearly be ridiculous for me or anyone else to suggest that we go back to the bad old ways of poor children being stood over by teachers..... There is something absolutely primitive, emotional, visceral about poetry which children lock onto extremely quickly and naturally, and there is a way of presenting the whole business of learning by heart to them as children which fits entirely comfortably with the range of things they want to do - which then becomes a wonderful piece of luggage."*

Asked to choose the sort of things primary school children should have to learn, he suggested a mix of classical and contemporary - perhaps Keats's La Belle Dame Sans Merci and Adrian Mitchell's Fifteen Million Plastic Bags.

**Source:** BBC Online Thursday, 9 March, 2000 (adapted)

## Chapter Two - Writing Poetry

Our ability to convey ideas and emotions is affected by our own (and the recipient's) language capability. Think of some of the reasons for breakdown in communication in business:

- a. Tone
- b. Speed of delivery
- c. Choosing the right moment
- d. Conflicting body language
- e. Jargon/technical language used
- f. Background noise
- g. 'Internal' noise i.e. the recipient is preoccupied with own thoughts

When trying to understand poetry we may misinterpret the tone, miss a metaphor, omit an allusion or not see an oblique reference. Poetry can teach by analogy but can also teach language skills. Poetry is the most condensed form of language and yet also the richest in means of expression.

How many of these terms do you know?

- Affective fallacy
- Allegory
- Alliteration
- Allusion
- Ambiguity
- Anisochrony
- Anxiety of influence
- Aporia
- Assonance
- Binary opposition
- Caesura
- Canto
- Consonance
- Cultural materialism
- Deconstruction
- Didactic
- Elegy
- Empathy
- Enjambement
- Epic simile
- Epithalamion
- Expressive criticism
- Free verse
- Gynocriticism
- Hegemony
- Hermeneutics
- Hexameter
- Imagism
- Intentional fallacy

- ❑ Intertextuality
- ❑ Irony
- ❑ Magical realism
- ❑ Metaphor
- ❑ Metonymy
- ❑ Misprison
- ❑ Modernism
- ❑ Narratology
- ❑ Ode
- ❑ Ontology
- ❑ Organic form
- ❑ Ottava rima
- ❑ Paratactric sentences
- ❑ Partial rhymes
- ❑ Pathetic fallacy
- ❑ Patriarchy
- ❑ Phallogentrism
- ❑ Polyphonic
- ❑ Prosody
- ❑ Satire
- ❑ Semiotic
- ❑ Spondee
- ❑ Symbolism
- ❑ Utopian novel
- ❑ Writerly

Of course you don't have to learn all these to use poetry in Business Studies! The list is there simply for you to glance at terms that could be used to aid your 'poetic language'! An excellent book that explains all the terms above (and many more) is 'Literary Terms and Criticism by John Peck and Martin Coyle. Marketing students especially may care to read 'Semiotics for Beginners' at <http://www.aber.ac.uk/media/Documents/S4B/semiotic.html>

To understand poetry fully there will be a 'blending' of intellectual, emotional, and sensory reactions. Poems blend visual image and language. (Remember there are many types of poetry!) The skills required to fully understand poetry are transferable problem-solving and the understanding of complex situations.

Think what may be contained in a poem:

- ❑ Different modes of meaning
- ❑ Ambiguity
- ❑ Layers of meaning
- ❑ Signals/codes

These are some of the transferable skills the Boston Consulting Group have identified:

Poetry develops non-linear thinking by improving our ability to:

- Recognize layered perception
- Detect different modes of meaning
- Expand the breadth and depth of associations we perceive
- Improve a wholeness of response
- Deal with ambiguity, uncertainty, unresolved conflict
- Defamiliarise ourselves from the immediate situation
- Defer judgment
- Detect weak signals

**Source:** Boston Consulting Group.

So how does one go about actually 'writing ' poetry?

In *The Poetics of Business Writing*, Lisa Coote surmises that some of the rules of business writing apply to poetry and business prose. As written above, poetry (and business writing) must:

- a. Be concise
- b. Flow
- c. Pack a punch

Coote gives various examples – I leave them for you to analyse to see the difference:

Before	After
They walk back and forth in the corridors of their dreams / like lions trapped in the zoo.	They pace the corridors of dream / like caged lions
Over the past quarter our company has taken action on the issue of customer relations and has initiated advance planning in the area of return policies.	During the last quarter our company has focused on customer relations by developing new return policies.
Her face wore a mask of symmetry, / While her body turned to betray her	Her face a mask of symmetry; / Her body a wry transparency
In the interest of increasing traffic to our corporate Web site, and to garner greater market share in internet sales at our electronic storefront and retail sites, we will be organizing a comprehensive mailing list of prospective and current clients.	We will organize a comprehensive mailing list of prospective and current clients in the interest of: 1. Increasing traffic to our corporate Web site and 2. Increasing both our electronic and retail market share.
In autumn, harvest is seated between the / feuding seasons as bountiful diplomat for temperate winds	At autumn's council / harvest takes her seat / between the feuding seasons / as bountiful diplomat / for temperate winds
It has been decided that those employees with the most favourable sales records over the past year will be receiving an additional bonus over and above their regular pay.	To recognize their superior talent and commitment, Management has decided to reward this year's "top sales" employees with a bonus.

For the full article please visit:

<http://www.webcom.com/wordings/wordings/business.html>

So you are aware of some of the pitfalls, you know what is needed for clear writing.....is now the time to start?

The answer is 'Yes!'. Just write it as you 'hear' it. Maybe when you awaken. Maybe phrases you hear whilst reading or watching TV/DVD .

You could go to a poetry writing class....but given that this whole book is about 'Business' and 'Poetry' you could try writing poems in Business Studies.

Now there's an innovation.

Remember the advantages of poetry? The skills it will teach you? You learn by 'doing'. Here are three poems written by Business Studies pupils. None of them studied English at 'A' level.

### **See what you think:**

#### **Productivity**

They pay us more  
And smile  
And all the while it's not us  
They like  
But what we do  
And now they want us to do  
More and more and more and more

**Author:** Dave

**Brief analysis:** *topic: motivation. Can be linked to Schools of Management. Some methods of motivation no longer work. False 'caring' about the workforce won't work. You have to be sincere when you say you want a 'happy workplace'.*

#### **Break-even**

So we have the variable cost  
I'm lost  
And then we have the total cost  
Still lost  
Next we calculate the revenue: volume x price  
That's nice  
And where they meet is break-even  
All I can do is break wind.

**Author:** Sally

**Brief analysis:** *this deals with the calculation of break-even and illustrates the importance of defining all terms first. Also the teacher needs to explain 'why' where costs = revenue this is break-even i.e. what break-even means. Without that the pupil will feel powerless – and thus more likely to practice anti-social behaviour.*

### Mnemonics – as easy as ABC

ASS  
BOGOF  
C = f(Y)  
HICP  
I  
J  
K  
L  
M0? 4?  
P...Q  
R  
S-side  
T  
U (naturally)  
V  
W  
X  
Y

You zee?

**Author:** Tom

**Brief analysis:** *all the letters stand for something in Business Economics. W = withdrawal; X = exports; S-side = supply side etc. this 'poem' (more like a list) was written by a pupil who was fed up with abbreviations. The draft version included Z as a line but when asked what it was he said it was a new economics term he had invented and this was the mnemonic!*

The above three are simply examples written by pupils in one Business Studies lesson. They are not supposed to be models or examples of high quality. They simply represent output.

The more poems you read the more tips you'll acquire. There is no need to try and write like Keats or Milton! Write in a contemporary voice. Poetry (see 'free verse') doesn't even have to rhyme! Your aim is to 'capture the voice of business in the 21<sup>st</sup> century'.

**Maybe pupils need a bit of a helping hand?** It is because of that, that examples have been included in this manual. If you need a book specifically

about writing poetry then the teacher/school librarian could buy *Teach Yourself Writing Poetry* by Matthew Sweeney and John Hartley Williams. **John Hartley Williams**, co-author, was the winner of the 1983 Arvon International Poetry Competition and has had many of his poems published. **Matthew Sweeney**, co-author, is also widely published and a frequent reviewer of poetry books for children. He was writer-in-residence at London's South Bank Centre in 94-95.

( The book is available from Amazon for £7.19)

**When you read/listen to poems think about:**

- What excites you
- What makes you think
- Do you remember phrases a long time after the poem has finished?
- Did the poem make you want to hear more?
- If related to business, did it make you think more about the business world?

Finally, being a business poet is about waking up. You sit in yet another Business Studies lesson. Again and again you are told that there are '4Ps' in the marketing mix – when in fact some writers say there are 5,7,8 or even 20. (Jefkins) again you write down the key components of strategy and again you look at weary past papers asking you to work out break-even and should you take the extra order which means you'd exceed full capacity. Being a business poet (or a poet in Business Studies) is about taking a new approach to Business Studies. Looking at areas as if it was for the first time. Make weird connections – is there a link between ratio analysis and economies of scale? (Yes – costs per unit for comparative purposes); motivation theory and exchange rates? (Yes, motivate by money, price, rate of exchange)



## Chapter Three - Poetry analysis

### Interpreting Poetry

The following is adapted from *Poetry For Dummies* By The Poetry Centre, John Timpane

Is your interpretation of the poem correct? Is this what the poet meant? Does accuracy make any difference to your enjoyment?

When you interpret poetry, you do the same thing you do when you interpret anything:

- Understand the explicit, literal meaning.
- Consider what's implied, unsaid, or suggested — often by asking attentive questions about the poem.
- Build an interpretation based on your speculations about what's implied.

You may not take these steps in this order, and you may do some steps more times and other steps fewer, but all these steps are involved in the interpretation of poetry.

### Understanding the literal

If the poem in front of you tells a story or seems to have a fairly explicit topic (one that's given to you), take note. A poem's literal meaning is its body, and you need to know it. That literal meaning, however, may be pretty complicated. But that's what's beautiful and worthwhile about poetry. Here is the poem "Richard Cory," by Edward Arlington Robinson, one of the finest poets in U.S. history. Watch what the poem explicitly lays out for you.

*Whenever Richard Cory went down town,  
We people on the pavement looked at him:  
He was a gentleman from sole to crown,  
Clean favoured, and imperially slim.  
And he was always quietly arrayed,  
And he was always human when he talked;  
But still he fluttered pulses when he said,  
"Good-morning," and he glittered when he walked.  
And he was rich — yes, richer than a king —  
And admirably schooled in every grace:  
In fine, we thought that he was everything  
To make us wish that we were in his place.  
So on we worked, and waited for the light,  
And went without the meat, and cursed the bread;  
And Richard Cory, one calm summer night,  
Went home and put a bullet through his head.*

On the explicit or literal level, this poem tells the story of a high-class, rich, much-admired man who, contrary to all expectations, commits suicide. But that isn't all: The speaker in this poem, the voice telling it to us, is "We people on the pavement," and the people have a story, too, which Robinson explicitly lays out: They admire Richard Cory, they "wish that [they] were in his place," and they have lives filled with work and disappointment, which is fairly explicit in that line "went without the meat, and cursed the bread," an echo of a biblical image of misery.

### **Getting at what's implied**

The literal part of a poem is important, but it's not all there is. Refer to "Richard Cory" by Edward Arlington Robinson in the preceding section. There's a further feeling in the poem, emanating from the words. The feeling isn't explicit, but it's pretty strong nevertheless.

-When you have strong feelings as you read a poem, start interrogating the poem. Step back and ask global questions about things like setting, speaker, character, and situation:

- Where does the poem take place? In this poem, the setting is an American town.
- What kind of town? Some of the people are ordinary ("people on the pavement") and others aren't (Cory is "imperial" slim, which has overtones of royalty, picked up in the phrase "richer than a king").
- What's the problem or conflict here? The ordinary people wish they were like the richer, extraordinary ones. They find their lives hard and disappointing (implied in the phrase "went without the meat," as if meat were something they expected to have and didn't get, to be replaced by "bread," a second-best food that is "cursed"). Yet one of the extraordinary people, one of the most admired, kills himself. That gives you an unexpected, uneasy feeling, a feeling of surprise, of anxiety related to the workings of fate. Maybe you can identify a source for that feeling later.

You see some interesting things in "Richard Cory." The poem suggests a whole world of class divisions, based on wealth. Cory isn't a king, but he is like one. People look at him and think he's simply different, and they want to be in his place. Nowhere does the poem contain the phrase class divisions or envy, but you can feel these forces at work nevertheless.

### **Speculating on what's implied**

In the previous two sections, you uncovered many things that are implied or suggested in the poem "Richard Cory" by Edward Arlington Robinson. You're looking for ideas about class and social life in general. So you need to keep

asking questions. What questions you ask depend on the poem. Often, you'll be asking about what isn't there, what doesn't happen, what is surprising or confusing.

For example, you may ask, "How well do the 'people of the pavement' know Richard Cory?" Not well, it seems. Almost all the adjectives describe his outward behaviour and appearance. He glitters when he walks and is "admirably schooled." He is "imperially slim," "quietly arrayed," "human." The last two descriptions have a little overtone of surprise, as if the "people of the pavement" expect him to be a show-off in his dress and condescending when he speaks to them. Instead, he dresses "quietly" and speaks in a "human" way.

Maybe you feel less than satisfied with all this description. Ask yourself why. What aren't you getting here? Possibly this: None of these words really penetrate to Cory's personality or intimate concerns. Cory keeps to himself. He is civil to people but not self-revealing. He is known to be rich and have everything that everyone wants. And did you notice what you aren't told about him? He doesn't appear to work for a living. Somebody "schooled" him, but there is no mention of parents, a mate, children, or any emotion or love in his life. Cory's life is so apart from the other people that they can't guess what's going on inside him. They are concerned with their own hard lives, which arouse resentments in them. Meanwhile, Cory has a life that somehow leads to suicide.

The last line of the poem comes as a shock. And notice, the speaker doesn't say, "He shot himself." The speaker is more explicit, which increases the shock: Cory "put a bullet through his head" — a violent moment. In fact, the moment is so violent that you may want to go back over the poem looking for clues that led up to that point. And when you do, you realize that the poem gets darker as it goes on, until you reach the final stanza, with its working, cursing, and suicide. Cory is all the things that make the people wish they had his life and not their own. He is a reminder of the class system, a sign of everything these people want and can't get. Maybe they're looking at him not as a person, but as a symbol of what they want and can't have.

Many people have taken away this implication from "Richard Cory": All his riches couldn't buy happiness. This is a perfectly good moral to the story, if you're looking for one. But see how much more our speculations have revealed: the frustrations of class, the deceptive nature of social life, the way people can hide great suffering from others, the brute facts that we envy other people and sometimes hate our own lives. That speculation brings you a lot more than a simple moral to the story.

When interpreting poems, start with what's explicit. Then begin to consider what's suggested or implied and speculate on those suggestions. Try to build up an account of why you feel the way you do.

### **An alternative....**

Tony Curtis wrote an excellent book entitled '*How To Study Modern Poetry*'. In it he showed how to analyse poetry according to the following questions:

- What sort of writing is shaped in front of me?
- Speak the poem to myself
- What patterns can I see in the poem?
- Discuss any ambiguities or paradoxes in the poem
- Summarise my responses to the poem

You may prefer to adopt this approach when studying 'business poetry'. Please remember that the aim of this manual is simply to encourage another way for the delivery of AS/A2 Business Studies i.e. through poetry. There are plenty of 'guides to analysing poetry' around.... For example the BBC AS Guru states the following:

### **Step One: Thinking About Subject Matter**

1. *Events*  
What story is being told? Consider the setting in terms of time, place and social conditions.
2. *Images*  
What does the poem tell us about? What ideas or images are presented for us to think about? Does the poem evoke any personal feelings? What is your personal response to the poem? Do you like it or dislike it? Why or why not?
3. *Speaker*  
Who is doing the talking? Who is telling the story? Who is it being told to?

### **Step Two: Exploring Form**

Remember that poems fall largely into two main categories—lyric poems which deal primarily with personal feelings and emotions, and narrative poems which tell a story. Didactic poems are the ones that teach a moral or a lesson.

1. Identify the specific form

Is it a ballad, an ode, elegy or whatever? Is the form simple or complex; formal or informal?

2. Consider the meter or the length of the lines

Are they regular or irregular? How does this affect the reader?

### 3. Rhythm

Read the poem out loud several times to gain an appreciation of the patterns of stressed and unstressed syllables. Everything poets do is intentional so consider the effect of rhythms created by word choices.

### 4. Rhyme

The point of the exercise is to identify the elements that are present and then to consider why the poet has intentionally selected these particular things and why have they been used in just this way. What use or effect is created by their inclusion in the poem?

### **Step Three: A Question of Style**

Look for:

- ❑ Figures of Speech (similes, metaphor, alliteration, paradox, etc.)
- ❑ Diction (the poet's choice of words)
- ❑ Sentence Structure (word order)
- ❑ Tone: (ironic, melancholy, humorous, cynical, etc.)
- ❑ Sound devices (consonance, assonance, onomatopoeia are often important in creating emphasis)
- ❑ Consider the use of repetition as a way to create emphasis or show tone and mood.
- ❑ Once again the intent is to identify what is there and then explore why the poet has made these choices. What effect has been created as a result?

### **Step Four: Identifying Theme**

Finally ask yourself what the poet's intention in writing is? What is the big idea that she/he is trying to convey? Consider the meaning on a deeper level than just the literal meaning. (Ask yourself, what does it REALLY mean?) The object here is to consider how the poet uses his subject, the form of the poem and the language itself to accomplish his or her purpose in writing in the first place.

Also look at:

<http://www.soyouwanna.com/site/syws/poem/poemFULL.html>

**Site extract:** *We know you've tried all these years to avoid it. You stayed the hell away from those cats haunting the coffee shops, the ones that dress in black and smoke American Spirits. Or maybe you're actually into this stuff. It's perfectly legal. More likely, though, it's the one required literature course you just couldn't avoid.*

*The time has come to read a poem, figure out what the hell the poet is talking about, and ask yourself why he couldn't just send a telegram. We're here to help: read on, and learn how to interpret a poem with flair. And guys, as to whether poetry will really help you "woo women," we're afraid the jury's out on that one*

and of course **David Ash's** guidance notes on 'Perplexed Proverbs' in the Appendix.

Remember (again) that the purpose of this manual is not to turn everyone into a poet! It is simply to explore the medium of poetry as a means of delivering Business Studies A level. Writers of business poems may care to ask themselves the following ten questions:

1. **The title of the poem** e.g. 'Marketing Mix'. Is the title appropriate to subject, tone and genre? Does the reader instantly know what it is about?

Here is an example of a poem written by one pupil:

### **Marketing mix**

This is just a mix of  
Variables  
All seem to begin with a P unless  
You include market research, advertising  
And the like.  
Sometimes there are 4Ps  
Sometimes 5.  
Then there's product marketing  
And service marketing.  
I don't know the difference  
But I do know we all have to  
Pee.

**Author:** Gillian

2. **Does the title immediately capture attention?**

Here is an example of a poem written by one pupil:

**Conscience**  
We have one given to us at  
Birth.  
As we sprang forward into a world of mysteries  
We kept with us the conscience.  
But what of a business  
A  
'Separate legal entity'  
Non-feeling

Non-seeing  
Non-caring/  
Does it have a conscience?  
Or is it knowledge of Self?  
More likely self-interest'

**Author:** Peter

3. **What is the subject of the poem?** Who is talking – is it a narrator?

Here is an example of a poem written by one pupil:

**Advertising**

'Hey you!  
Yes you. I want to make your life complete!  
Buy this and be unique!  
(Along with everyone else)

**Author:** Cynthia

4. **What is the shape of the poem?** Are you pulling heart-strings, like the advertisement for Barnados where they showed a cockroach crawling out of the mouth of a baby? Think structure. Progressions, comparisons, analogies, bald assertions?

Here is an example of a poem written by one pupil:

**Fair trade**

Please buy this coffee.  
Not because it is cheaper  
Because it isn't  
Not because it has nice packaging  
Because it doesn't  
Not because it tastes the best  
Believe me – it doesn't  
Not because it has a cool jar  
It's just ordinary  
Then why?  
Because if you buy it I will live.

**Author:** Joel

5. **Think about the tone of the poem.** What is the writer's attitude on the subject? Abrasive? Angry? Sympathetic?

Here is an example of a poem written by one pupil:

### **Bush**

He's coming here to see us  
Should we be pleased?  
He's bringing with him 500 sharpshooters.  
Are we still pleased?  
He'll have pictures taken with the Queen.  
Is she pleased?  
It will cost us £5m  
We're not pleased.  
Is he the burning one?  
Hope not but beware the exploding cars.

**Author:** Thuy

6. **Choosing your language.** Do you want the poem to be obscure? Are you going to be using jargon? What about buzzwords? Have you even invented some? Is there repetition of key terms?

### **Empowerment**

I feel better now  
I made all the decisions  
I escaped the downlayering  
And the downsizing  
And the brightsizing  
I'm really into matrix  
Structure  
I've been re-engineered  
I am totally responsible  
For the mess I am in

**Author:** Anthony

7. **Technical analysis.** Have you used personification, metaphor, simile, rhythm, metre and rhyme?

For this last category please see the next chapter.



## Chapter Four – examples of Business Poetry

This chapter contains examples of poems about business.

### **Work Without Hope**

by Samuel Taylor Coleridge

Lines composed 21st February, 1825

All Nature seems at work. Slugs leave their lair -  
The bees are stirring -birds are on the wing -  
And Winter slumbering in the open air,  
Wears on his smiling face a dream of Spring!  
And I the while, the sole unbusy thing,  
Nor honey make, nor pair, nor build, nor sing.

Yet well I ken the banks where amaranths blow,  
Have traced the fount whence streams of nectar flow.  
Bloom, O ye amaranths! bloom for whom ye may,  
For me ye bloom not! Glide, rich streams, away!  
With lips unbrightened, wreathless brow, I stroll:  
And would you learn the spells that drowse my soul?  
Work without Hope draws nectar in a sieve,  
And Hope without an object cannot live.

### **Possible application to Business Studies syllabus:**

Motivation\* promotion \* job satisfaction \* work/life balance \*  
productivity \* Schools of Management

**THE "MARY GLOSTER" 1894**  
(by Rudyard Kipling)

And I met M'Cullough in London (I'd turned five 'undred then),  
And 'tween us we started the Foundry - three forges and twenty men.  
Cheap repairs for the cheap 'uns. It paid, and the business grew;  
For I bought me a steam-lathe patent, and that was a gold mine too.  
"Cheaper to build 'em than buy 'em," I said, but M'Cullough he shied,  
And we wasted a year in talking before we moved to the Clyde.  
And the Lines were all beginning, and we all of us started fair,  
Building our engines like houses and staying the boilers square.  
But M'Cullough 'e wanted cabins with marble and maple and all,  
And Brussels an' Utrecht velvet, and baths and a Social Hall,  
And pipes for closets all over, and cutting the frames too light,  
But M'Cullough he died in the Sixties, and - Well, I'm dying to-night ...  
I knew - I knew what was coming, when we bid on the Byfleet's keel -  
-They piddled and piffled with iron. I'd given my orders for steel!  
Steel and the first expansions. It paid, I tell you, it paid,

**Useful website:** [http://www.kipling.org.uk/rg\\_gloster1.htm](http://www.kipling.org.uk/rg_gloster1.htm)

**Possible application to Business Studies syllabus:**

**I Am the Company**  
(by Sal Marino)

I am the company.  
I am the rank and file,  
The big people and the little ones.  
All work is done through me.  
You are the people, the workers, the thinkers,  
and the doers.

I am your judge and your jury.  
I am also your teacher.  
I supply the resources that help you learn,  
experience, grow, and succeed.  
Business cycles swirl around me.  
But I stand firm in falling and rising markets.

The best of me is sometimes the worst of me.  
I growl, rant, and rave,  
and sometimes I shake, rattle, or divest.  
The worst of me is sometimes the best of me.  
I praise, compliment, and promote, and sometimes I buy, sell, or invest.  
I'll do anything to survive.  
Mostly I create, develop, and conspire.  
I also empower, counsel, and inspire.

I am the company.  
The people love me or hate me.  
They are my strengths and my weaknesses.

I am the company.  
I need them. They need me.  
And that's the way it should be.

**Possible application to Business Studies syllabus:**

## **The Corporate Type**

(by Thomas Canning)

Headhunters stalking very big game  
Search for tigers who, yet, are tame,  
Rugged types who will not bite  
And always say the boss is right.

**Possible application to Business Studies syllabus:**

## Poetry and Marketing

- Flight attendants at American Airlines hand out a poetry anthology.
- DaimlerChrysler sponsored poetry readings in five cities in 1999.
- AT&T, Deloitte & Touche, Blue Cross, and others have had poets speak to their marketing teams.
- Doubletree Hotels, Volkswagen, Lance, and Target distribute poetry anthologies to customers.

**Source:** "Marketing departments are turning to poets to help inspire their companies' clientele," *The New York Times*, March 21, 2000, p. C14.

### Hand-out

Tea or coffee?  
A poem please.  
Vegetarian or meat eating?  
A poem with substance please  
Now or later?  
Set in the future  
Real or imaginary?  
Metaphorically, yes  
Which model?  
The allegory, please  
With pauses?  
0-5 feet in ten seconds  
OK

**Author:** Susan

**Possible application to Business Studies syllabus:**

## **Consolation**

*(by Thomas Canning)*

It's lonely at the top,  
Where the buck is said to stop.  
Meetings are unending;  
Labour's quite unbending;  
Wall Street underrates you;  
Gilbert then berates you.  
You earn a fat bonus,  
But who bears the onus?  
Though it may bring big dough,  
Being the CEO  
Is bloody rough. And yet...and yet  
How nice to have a corporate jet.

-

**Possible application to Business Studies syllabus:**

*(From a JP Morgan advertisement)*

I will challenge assumptions  
Especially my own  
I will leave the guesswork to others.

I will identify the cause,  
Not just the effect.  
I will leave no room for wrong.

I will create maps.  
I will be blind to nothing.  
I will call a mirage a mirage.

I work for J. P. Morgan

**Author:** Patrick Thomson

**Possible application to Business Studies syllabus:**

## Poetry before business

Lots of executives have personal physical trainers. William Louis- Dreyfus, 66, has a personal poetry trainer, of sorts the poet Molly Peacock. Together, the two translated some of the works of the French lyric poet Jules Supervielle. (Louis-Dreyfus was born in France and came to the U.S. when he was 8.)

The patriarch of the immensely powerful family-owned arbitrage giant, Louis Dreyfus & Cie., writes his own poetry, too. He's written some 40 pieces over the years, although he says he's shared them with very few people.

No confusion over priorities here. "If God came down and said I could do only one of those two things, I wouldn't have to think for more than a nanosecond," says Louis-Dreyfus. "Business is a waste of time compared to poetry."

For three years starting in 1995, William Louis-Dreyfus worked his hectic, international dealmaking schedule around the course he taught Mondays and Fridays at a public high school in East Harlem, N.Y. His mission: "Demystify poetry and tell my students that it's just a way of saying things memorably."

To make his point, the slightly rumpled Louis-Dreyfus stops dead in the middle of his new 33rd-floor, Park Avenue office and launches into a recitation of a favourite Frost poem:

"Nature's first green is gold  
Her hardest hue to hold  
Her earliest leafs aflower  
But only so an hour . . ."

This poem, insists Louis-Dreyfus, "is the epitome of the right word in the right place; its meaning is both simple and profound." S.A.

**Source: Forbes Magazine 17.5.1999**



## **Personal trainer**

On job or off job  
It's not the same  
Here I make mistakes  
And play the game  
There's no cost at all  
To cock it up  
It's off the wall  
Don't interrupt!  
I have ideas  
Which we explore  
It's all theory  
And there's more  
We take exams  
Some pass, some fail  
I have a tutor  
Through exams I sail

**Author:** Lee

**Possible application to Business Studies syllabus:**

## **Corporate laureate**

At General Foods in the 1980s, Dana Gioia toiled 12-hour days as product manager for Kool-Aid. Every evening he spent at least two hours reading and writing poetry. The way he sees them, the two vocations blended beautifully. "Using words clearly, concisely and evocatively is a skill that has universal importance in business," Gioia explains. Poetry was "a kind of solace and an enlargement for me." Gioia's poems draw pictures from his own Experience how it feels to walk across a dark, empty parking lot on a lonely autumn evening; the splendour of a crumbling estate glimpsed from a commuter train.

During 15 years at what is now Kraft General Foods, Gioia published two books of poetry and churned out translations, articles and essays. In 1991 a piece in the Atlantic Monthly struck a nerve: "Can Poetry Matter?" lamented poetry's isolation in the academic world. Gioia, son of a Sicilian-American cab driver, is himself a refugee from the academy, having dropped out of a Harvard comparative literature Ph.D. program to get an M.B.A. from Stanford.

In 1992 Gioia, now 48, quit his day job and dove headlong into leveraging his status as a poet and an essayist into a seven-day-a-week patchwork of speaking engagements, anthology editing and journalism. "I write poems because I have to. It's like sex. You are attracted to your beloved for reasons that are neither rational nor entirely conscious. It's an impulse that will not be gainsaid."

**Source:** Forbes Magazine 17.5.1999

**Beauty of work**

I work to live  
Not live to work  
All hours that I am given. I like  
To use my spare hours  
For my own pursuits  
Not overtime to buy a big house.  
I work on an annualised hours basis  
To maximise my flexibility  
Maximise the allocation of hours  
That puts me in control  
I control me  
Not they control me  
And that's what I like

**Author:** Andy

**Possible application to Business Studies syllabus:**

## **Claim victory**

I find myself losing  
I am defending my position  
I am explaining why  
I am justifying my actions

I have been defeated

I have not been able to accept the other person's  
Point of view.

I may even be wrong  
Fear has conquered my mind and heart.

It is the self-created fear that is in control.

Until I can accept the other  
And not feel threatened by the other  
My victories will be delayed.

True winning  
Is accepting not resisting  
Victory is found in the wisdom to  
Stop fighting  
And  
Begin engaging

I welcome change  
I may not understand it  
But I welcome it all the same  
I will not fight against it  
I will embrace it  
And adapt to it  
And grow with it

I am one with my company

**Author:** Oliver

## Possible application to Business Studies syllabus:

**Extract:** John Betjeman's "The Village Inn"

*"So spake the Brewers PRO,  
a man who really ought to know,  
for he is paid for saying so"*

Brief analysis: In 'The Village Inn', Betjeman attacks the way that people try to recreate 'history' and at the same time destroy it. The man who 'ought to know' – why? 'Because he is paid for saying so'. We live in a world of 'spin' – just look at New Labour. If you read the whole poem the first section is where the PRO introduces himself to the public. The PRO (Public Relations Officer) entraps the public. The whole poem details how the PRO gives a 'free' colour booklet; is 'kind; and smothers listeners with information. Deliberately there is no full-stop in the first 13 lines in the first paragraph. The result, when the poem is read aloud, is too much information to take in. No pauses. No time to think.

**Find the poem and read it through...**

Look out for:

- The old inn: 'wasn't worth our while'
- Pubs are: 'run for love and not for gold.'
- The rebuilding of The Bear in 'Early Georgian style.'
- The 'knobbly pear tree' and the 'crudely painted sign' - where are they?

**Accountant's Life**  
(By Lawrence Sawyer)

He was a very cautious man, who never romped or played.  
He never smoked, he never drank, nor even kissed a maid.  
And when up and passed and away, insurance was denied.  
For since he hadn't ever lived, they claimed he never died.

**Possible application to Business Studies syllabus:**

**An Ode to Auditing**  
(By Lawrence Sawyer)

We test without apology  
Both safety and ecology  
And inventories, budgets, and production.  
Checking scrap and sanitation,  
Overtime, and transportation –  
Not forgetting cost accounting and construction.  
We test sales and check insurance  
(EDP tries our endurance  
As we audit payroll, cash, and simulation!)  
We study management by objective,  
Test controls that are defective,  
And evaluate employee compensation.  
We do sampling and regression  
And there is a strong impression  
We're responsible for catching all crooks.  
We are really in our element  
With research and development –  
But thankfully we do not keep the books.  
We check aircraft, trucks and motor cars,  
And rockets that fly up to the stars,  
And leases, loans – even personnel.  
We examine engineering  
Even salvage is endearing  
And we check on records management as well.  
There is nothing we can't verify –  
There's nothing that escapes our eye.  
Alert to all misconduct and to fraud.  
We will go where others fear to tread  
And as it has often been said,  
"We are the eyes and ears of management and the Board."

**Possible application to Business Studies syllabus:**

**The Fall of Rome**  
(By W H Auden)

The piers are pummelled by the waves;  
In a lonely field the rain  
Lashes and abandoned train;  
Outlaws fill the mountain caves.

Fantastic grow the evening gowns;  
Against of the Fisc pursue  
Absconding tax-defaulters through  
The sewers of provincial towns.

Private rites of magic send  
The temple prostitutes to sleep;  
All the literati keep  
An imaginary friend.

Cerebrotonic Cato may  
Extol the Ancient Disciplines,  
But the muscle-bound Marines  
Mutiny for food and pay.

Caesar's double-bed is warm  
As an unimportant clerk  
Writes I DO NOT LIKE MY WORK  
On a pink official form.

Unendowed with wealth or pity  
Little birds with scalet legs,  
Sitting on their speckled eggs,  
Eye each flu-infected city.

Altogether elsewhere, vast  
Herds of reindeer move across  
Miles and miles of golden moss,  
Silently and very fast.

**Possible application to Business Studies syllabus:**



## Budget Deficit

There's a hole in my budget, dear Tony, dear Tony,  
There's a hole in my budget, dear Tony, my dear.

Then mend it, dear Gordon, dear Gordon, dear Gordon,  
Then mend it dear chancellor, dear Gordon, my dear.

But how shall I mend it, dear Tony, dear Tony,  
But how shall I mend it, dear Tony, my dear?

By changing to HICP, dear Gordon, dear Gordon,  
Then raise taxes, dear Gordon, dear Brown.

But they'll blame me, dear Tony, dear Tony,  
They'll say 'Prudence?' dear Tony, my dear

Not if it's tariffs, dear Gordon, dear Gordon,  
Not if it's tariffs on steel, dear Gordon, dear Brown

But that's what George is doing, dear Tony, dear Tony  
That's what George does, dear Tony, dear Tony

Then go for growth, dear Gordon, dear Gordon,  
Go for growth, Gordon – growth.

But that means working harder, dear Tony, dear Tony,  
And the workers must have more incentives, my dear.

Then decrease taxation, dear Gordon, dear Gordon,  
And raise all their wages, dear Gordon, my dear.

But where is the money to come from, dear Premier,  
But where is the money to come from, my dear?

Why, out of your budget, dear Gordon, dear Gordon,  
Why, out of your budget, dear Gordon, my dear.

But there's a hole in my budget, dear Tony, my dear!  
There's a hole in my budget, dear Tony!

Then change parties, dear Gordon, dear Gordon  
Change parties, dear Gordon, change parties.

Join Howard, dear Tony, dear Tony?  
Join Howard and cut taxes, dear Tony?

After Hutton, who cares? Dear Gordon, dear Gordon  
*After Hutton who cares....?*

*This has been adapted from "There's a Hole in my Budget" by Flanders and Swann, sung as a duet between the Prime Minister and the Chancellor of the day Healey and Wilson.*

**Possible application to Business Studies syllabus:**

*"The following poem is based on a headline I saw in the Daily Express and is entitled 'Conservative Government Unemployment Figures':*

Conservative government,  
Unemployment...  
...figures"

**Author:** Roger McGough

**Possible application to Business Studies syllabus:**

Larkin's *Toads* (extract only)

Why should I let the toad *work*  
Squat on my life?  
Can't I use my wit as a pitchfork  
And drive the brute off?

Six days of the week it soils  
With its sickening poison -  
Just for paying a few bills!  
That's out of proportion.

Ah, were I courageous enough  
To shout *Stuff your pension!*  
But I know, all too well, that's the stuff  
That dreams are made on:

For something sufficiently toad-like  
Squats in me, too;  
Its hunkers are heavy as hard luck,  
And cold as snow

**Note:** an interesting site on Larkin is:

<http://www.martinblyth.co.uk/cue%20philip%20larkin.htm>

**Possible application to Business Studies syllabus:**

**The Invisible Hand**  
(by Gerard Kelly)

People like a God  
Who is bigger than they are:  
A God whose ways are unfathomable  
Shrouded in mystery

...

A God who makes their choices for them  
And justifies the choices that they make.

People like a God  
To whom they can attribute  
The wealth of the wealthy  
And the poverty of the poor.

A God who will ensure  
That the fittest survive  
And excuse the ruthless destruction  
Of the unfit.

...

That's why they invented  
Free Market Economics.

**Possible application to Business Studies syllabus:**

### **A different type of fantasy world**

(By Adam Gibbs (extract only))

Morning Mike, although I don't see how you can claim it is good.  
After that debacle yesterday I would think that you would  
be feeling that management has completely lost the plot.  
The senior executives who spoke patronised whenever they could.  
The whole day just showed it's too late to ward off the rot.  
Alright so we met lots of people, but I don't suppose we'll see them again.  
Then when it ran into the evening. I should have been entertaining then.  
While, as always, our travel expenses won't be reimbursed.  
They are planning another of course. The only question is when.

<http://www.fantasticpoems.com/index.html>

**Possible application to Business Studies syllabus:**

## **No Lift to Work**

(By: Adam Gibbs (extract only))

I mean come on, I was already leaving after all  
when I received that holographic call  
to be told that I'd have no lift to work today.  
Due to technical difficulties I'd need another way.

<http://www.fantasticpoems.com/index.html>

**Possible application to Business Studies syllabus:**

## **Buy Buy Buy**

(By Adam Gibbs (extract only))

The economy was in trouble, that we all could agree.  
When you came up with your plan that was all we could see.  
Elimination of income tax for those that voluntarily chose  
to spend a minimum percentage of income, and only those.  
The idea was that you'd make some back on corporation tax and VAT  
and drive economies of scale for native companies at that.  
You sold it to the nation with your persuasive cry  
'It is your patriotic duty to buy buy buy!'  
"But too few people took an interest in your scheme  
so the next step was to hike income tax it would seem.  
Then you made it compulsory. Income tax was abolished.  
The announcement of mounting VAT was given its usual polish.  
Politicians were exempt of course. Demands on your time are too high.  
Too busy telling us 'It's your patriotic duty to buy buy buy!'

<http://www.fantasticpoems.com/index.html>

**Possible application to Business Studies syllabus:**



**Untitled: Traditional African Poem**

You who cultivate fields,  
Your merit is great,  
Wealth flows from your fingers,  
The sea gushes out in front of your house.  
You share what you produce  
With the begging orphan at your door:  
For this you receive blessing.  
And so ants will not eat your fingers;  
After you die, your destiny will be paradise,  
As long as you live, you will be blessed.

From *A Crocodile Has Me by the Leg*  
Edited by Leonard W. Doob

**Possible application to Business Studies syllabus:**

### **I've Been Workin' on the Railroad**

I've been workin' on the railroad  
All the livelong day.  
I've been workin' on the railroad  
Just to pass the time away.  
Don't you hear the whistle blowing?  
Rise up so early in the morn.  
Don't you hear the Captain shouting:  
"Dinah, blow your horn."

No author given  
From *Saturday's Children; Poems of Work*

**Possible application to Business Studies syllabus:**

### **The Acrobats**

I'll swing  
By my ankles,  
She'll cling  
To your knees  
As you hang  
By your nose  
From a high-up  
Trapeze.  
But just one thing, please,  
As we float through the breeze--  
Don't sneeze.

Shel Silverstein  
*From Go With the Poem*

**Possible application to Business Studies syllabus:**

**I Forgot I Had A Drugs Test**  
(by Peter Goulding 9th October 2003)

I forgot I had a drugs test,  
The cat was having kittens.  
Its daft to think I've things to hide.  
Sure aren't we all Great Britons?  
We just don't do that sort of thing,  
We're not that sort of race.  
How can I be telling fibs?  
I've got an honest face.

I forgot I had a drugs test,  
For we were moving house.  
I had to mind the spider plants  
For my beloved spouse.  
It went right out my little mind,  
I realise that it oughtn't,  
But what is all the fuss about?  
It isn't that important.

I forgot I had a drugs test,  
So I did not turn up,  
But why should that debar me from  
The European Cup?  
I gave my explanation and  
I think it's quite sufficient.  
If you can't understand that  
Then you're mentally deficient.

<http://www.footballpoets.org/p.asp?id=3377>

**Possible application to Business Studies syllabus:**

## **I forgot.....**

(by Roger Pittock)

I forgot I had a drugs test  
t'was the cannabis you see  
it gives me mental blockage  
and it sometimes blocks my pee

I forgot I had a drugs test  
t'was a damn good job and all  
as my blood was full of steroids  
'cos it helped me kick the ball

I forgot I had a drugs test  
if I'd peed in to their pot  
would have likely fizzed a little  
as the steroids made it rot

**Possible application to Business Studies syllabus:**

**Money** (*extract only*)

Money, get away  
Get a good job with more pay and your O.K.  
Money it's a gas  
Grab that cash with both hands and make a stash  
New car, caviar, four star daydream,  
Think I'll buy me a football team

**Source:** Pink Floyd

**Possible application to Business Studies syllabus:**

## **And The Money Kept Rolling In (And Out)**

And the money kept rolling in from every side  
Eva's pretty hands reached out and they reached wide  
Now you may feel it should have been a voluntary cause  
But that's not the point my friends  
When the money keeps rolling in, you don't ask how  
Think of all the people guaranteed a good time now  
Eva's called the hungry to her, open up the doors  
Never been a fund like the Foundation Eva Peron

**Source:** Madonna

**Possible application to Business Studies syllabus:**

Forget the news,  
and the radio,  
and the blurred screen.

This is the time  
of loaves  
and fishes.

People are hungry,  
and one good word is bread  
for a thousand.

*Author - David Whyte  
"Loaves and Fishes"  
from The House of Belonging*

**Possible application to Business Studies syllabus:**



### **Financial Fuel (extract only)**

Business is exploding, more work than staff I've got  
I need a fund infusion, gold in a giant pot  
Self-financing is an option, mortgage my own house  
Despite the faith she has in me, I wouldn't have a spouse  
Family, friends, blood money, is good and well for some  
This and pleasure just don't mix, says my dad and mom  
Private investors, angels too, pennies from the sky  
The only thing that I dislike, is they take a piece of the pie

**Source:** *The Poetry of Business* by Tracy Lynn Repchuk

**Possible application to Business Studies syllabus:**

Folks came from afar just to see  
Two Economists who'd agreed to agree.  
While the event did take place,  
It proved a disgrace;  
They agreed one plus one adds to three.

Just think of the millions unemployed,  
Whose lives are seldom enjoyed.  
The Economists say: "So what?  
They deserve what they got.  
And besides, inflation's destroyed."

**Author:** Robley E. George (extracts only)

**Possible application to Business Studies syllabus:**

### **Business Blues**

My coat's dry-cleaned, but my throat is dry  
So I clutch the keys to my rented car  
While trying to catch the waitress' eye:  
Happy Hour, haunting the taco bar

"Bottoms up" says button-down shirt  
Though the bill builds up and the rain may pour.  
The city's new, but I know this hurt:  
I feel that I've been in this state before.

If I could fly with my wing-tip shoes  
I'd leave this baggage far behind  
The sky would swallow my business blues  
The moon white-out my shadowed mind

Yet darkness, drink, and my soul decline  
The bottomless pit of the bottom line.

**Author:** JONATHAN VOS POST 1900-1946

**Possible application to Business Studies syllabus:**

## **Poem about Economics**

(by Kenneth E. Boulding)

If you do some acrobatics  
With a little mathematics  
It will take you far along.  
If your idea's not defensible  
Don't make it comprehensible  
Or folks will find you out,  
And your work will draw attention  
If you only fail to mention  
What the whole thing is about.

Your must talk of GNP  
And of elasticity  
Of rates of substitution  
And indeterminate solution  
And oligonopopsony.

**Possible application to Business Studies syllabus:**

## **FAITHFUL EMPLOYEES**

(By Chris Lindsay)

WE LOVE THE CORPORATION.  
WE LIVE FOR THE CORPORATION.  
WE DIE FOR THE CORPORATION.  
WE SACRIFICE FOR THE CORPORATION.  
WE ARE SLAVES TO THE CORPORATION.  
WE WORSHIP THE ALMIGHTY CORPORATION  
BECAUSE WE ARE YOUNG AND NAIVE  
AND HAVEN'T YET BEEN  
SCREWED BY THE CORPORATION.

Visit his website at: <http://www.cryjustice.com/revolution.htm>

**Possible application to Business Studies syllabus:**

## **ZERO**

(By Chris Lindsay)

MORE PROMOTIONS,  
MORE POWER,  
MORE PRESTIGE,  
MORE PRIDE,  
MORE HOURS,  
MORE PAY,  
MORE PRODUCTS,  
LESS FAMILY,  
LESS FRIENDS,  
LESS HEALTH,  
LESS LIFE,  
NO TIME.

Author: Chris Lindsay

Visit his website at: <http://www.cryjustice.com/revolution.htm>

**Possible application to Business Studies syllabus:**

*There's a family that lives here.  
A family that's lived here for thousands of years,  
getting to know the land  
and the oceans  
and the sky above.  
A family  
of six billion people.  
Each unique, yet identical to all  
those who have gone before.  
A family  
with hope - for today  
and for the future.  
There's a family that lives here.  
A family  
of six billion, each  
with the possibility of living  
longer and healthier  
through the discovery  
we, the people  
of Monsanto  
have just begun.*

**Source:** *Monsanto Corporation*

**Possible application to Business Studies syllabus:**

*I like markets.  
This is what markets are for.  
They sort out winners and losers,  
and if you look at the non-financial sector,  
you've got a lot of deals that go through,  
marriages last  
if they don't last they get divorced,  
but I think in the process  
there's a lot of rough-and-tumble.  
I agree that people will lose their jobs,  
that's true outside the financial sector,  
but at the end of the day, it seems to me  
more vigorous competition  
and the search for the right combination  
will benefit consumers.*

**Author:** Robert Litan, Brookings Institution

**Possible application to Business Studies syllabus:**



**"Losers in life"**

There's winners  
and  
then there's losers.

The losers in life  
Lose  
Their wife  
Their job  
Their carkeys.

Everything they do  
Goes wrong  
Turns to dust  
Withers and goes away  
Bankrupt.

I am a loser  
Because I wrote this  
And  
Cannot even think of a good last line.

**Author:** *Roger*

**Possible application to Business Studies syllabus:**

**Poem**

Sink or swim  
Fly or fall  
Walk or crawl  
Work your hardest till you hit a wall

**Author:** Chris Sharp, New College Telford

**Possible application to Business Studies syllabus:**

### **Work**

I'm here to try and justify  
Why I like to do and why  
Well life isn't black or white  
No matter how much we pretend to our delight

It's some thing we all gotta do  
I know it and I think you do to?  
I'm not trying to fill your mind with propaganda  
Changing your colours just like the salamander

So you might as well enjoy it while you can  
Really go for it like a proper fan  
I know what's really in your mind  
You and I are of the same kind

**Author:** Grant Foxon, New College Telford

**Possible application to Business Studies syllabus:**

**Know your enemy**

You gotta know it  
Don't care to show it  
There's a lesson to be learned man  
I should know cause I can

Know your enemy  
Show no weakness  
Fight the enemy  
Learn his weakness

Strive if ya can  
Fly like the eagle  
Trust me man  
This is legal

Know your enemy  
Show no weakness  
Fight the enemy  
Learn his weakness

So we can fly away  
Strive and return  
To take on another day  
Follow me and learn...

**Author:** Grant Foxon, New College Telford

**Possible application to Business Studies syllabus:**

## Chapter Five - Now Write your own!

This chapter is made up of thirteen examples of source material that can be used as a basis for writing 'business poetry'.

### Source material - 1

Advertising slogans. These could be the title of the poem:

- Reach out and touch someone."-AT&T
- "Vorsprung durch technik."-Audi
- "Ah, Bisto!"-Bisto
- "The quicker picker-upper."-Bounty
- "A little dab'll do ya."-Brylcreem
- "Have it your way."-Burger King
- "Where do you want to go today?" -Microsoft
- "It's Miller time!"-Miller
- "It's everywhere you want to be."-Visa
- "Drivers wanted."-Volkswagen
- "Nothing runs like a Deere"-John Deere
- "Finger lickin' good."-KFC
- "Because I'm worth it."-L'Oréal
- "Merrill Lynch is bullish on America."-Merrill Lynch
- "Got milk?"-Milk
- "Preparing to be a beautiful lady."-Pear's Soap
- "You'll wonder where the yellow went when you brush your teeth with Pepsodent."-Pepsodent
- "You can be sure of Shell."-Shell Oil
- "It's a Skoda. Honest. "-Skoda
- "All the news that's fit to print."-The New York Times
- "Which twin has the Toni?"-Toni
- "Fly the friendly skies."-United Airlines
- "Be all you can be."-US Army
- "Give us 20 minutes and we'll give you the world."-WINS Radio, New York
- "Let your fingers do the walking."-Yellow Pages
- Your flexible friend."-Access
- "You're in good hands with Allstate."-Allstate Insurance Co.
- "Reach out and touch someone."-AT&T
- "Vorsprung durch technik."-Audi
- "Ah, Bisto!"-Bisto
- "The quicker picker-upper."-Bounty
- "A little dab'll do ya."-Brylcreem
- "Please don't squeeze the Charmin."-Charmin
- "It's what your right arm's for."-Courage Tavern Ale
- "Cats like Felix like Felix."-Felix
- "Grace... Space... Pace."-Jaguar
- "We all adore a Kia-Ora."-Kia-Ora
- "Betcha can't eat just one."-Lay's
- "Tastes so good cats ask for it by name."-Meow Mix

## **Source Material – 2**

### **Articles:**

#### **Vipassana and Business Management by Jayantilal Shah**

### **Business Management**

With the growing complexities of business especially industrial business-the use of meditation techniques has become popular during the last few years. However, they have been used mainly as stress relieving techniques for executives subjected to the tensions of achieving targets.

Management of a medium scale industrial business requires organization, quality control, production, purchasing, marketing, fund flow, administration, etc. Each of these operations requires clear thinking, planning, coordination, execution, cost accounting, and profitability projections. There are presently several colleges which teach this type of management. There are special techniques of management for large organizations with turnovers of three hundred crores rupees (one hundred million U.S. dollars) and over. Research and development methods are also available for upgrading the technology of these business.

### **Need for Meditation**

Where exactly does meditation come into the picture? To get an answer, we have to look to more industrialized countries such as the United States and Germany. The nature of the societies produced by advanced industrialization has been characterized by heavy alcohol, drug and cigarette consumption; pandemic divorces and broken families; economic recession and job insecurities; and strong feelings of competition and frustration leading to heart attacks, suicide and so on.

### **Fragmented Society**

People who become business managers come from this fragmented society. Business schools teach them to work for more profits and higher salaries, and the stress involved leads to greater consumption of drugs and alcohol, and various health problems such as hyper-tension. The level of equanimity in such societies deteriorates. The business owners, executives and managers develop feelings of pride, prejudice, jealousy and arrogance and experience their concomitants: depression, anxiety, stress and other harmful effects.

### **Positive Transformation**

The *Vipassana* meditation technique improves the lives of executives and business managers by transforming their attitudes. Prejudice is replaced by compassion; jealousy changes into joy at the success of others; greed and arrogance are replaced by generosity and humility, and so on.

This transformation of attitude results in stress reduction, and mental equanimity and balance. It is a creative force capable of inducing a dynamic work approach in subordinate staff. The positive change is brought about by a change in the attitude and actions of the executive-to polite and compassionate behaviour, gentle speech, and a mind full of love and friendliness. This positive change in consciousness is the aim of genuine meditation practice, and it forms a new and advanced basis for business and industrial management.

### **Present Scene**

Business management is presently judged by profits or "money-making" ability. Managers are evaluated by their ability to make more money by increasing product turnover, developing new technologies with better payoffs, or decreasing costs through new inventions. In return, they want higher salaries and more requisites. Although there is nothing inherently wrong with generating profits and an increase in incomes, the real aim of an economic venture is to create a wealth which combines money with health and happiness. Vipassana makes a significant contribution towards improving the mental health and happiness of individuals-vital components of wealth.

### **Human Resource Development**

Many companies currently have human resource development departments, popularly known as HRD. HRD is a welcome new concept because human beings working in business or industry should not be taken for granted. They need to be developed. One of the parameters in this process is the development of mutual respect, which naturally improves interpersonal relations. Meditation will also help to achieve this, enabling us to overcome the hostility towards fellow human beings- colleagues, subordinates, superiors, government officers and others. This hostility manifests as anger, arrogance, jealousy, vengeance, selfishness, greed, prejudice and ill will. Lectures, seminars, books, discussions and so on give some understanding of these subjects. Nevertheless, more than 95% of the negative material in the human mind remains unaffected despite an intellectual understanding of the value of overcoming hostility, negativity and selfishness. This statement stems from my own experience, as well as interviews with more than one hundred business executives during the last ten years.

### **Right Livelihood**

The practice of Right Livelihood is an important aspect of Vipassana meditation. It can become the foundation for business management practice, upon which can be based traditional management techniques of using statistical data such as of cash-flow projections, return on capital, GNP, the turnover of profits, and so on. These parameters are useful if they are based on the concept of Right Livelihood.

Briefly, the application of this concept means that income, whether of a business corporation or an individual, should not only be ethical, but the

consciousness of the individuals producing this income should be reasonably clean, i.e., free from the negativities mentioned above. A mental climate free of negativities automatically becomes pure and exhibits the characteristics of genuine love, respect, co-operation, compassion and equanimity. Wealth produced by a group consciousness of this nature not only produces money, but also the mental health and happiness resulting from a stress-free mind.

### **Subconscious Mind**

Without going into the details of Vipassana meditation, I will touch upon an important aspect of the transformation of consciousness: the subconscious mind. Very little is known about this mind which is filled with negativities which are counter-productive to wealth in its totality. While it is possible to recognize and experience these negativities, it is not possible to empty the mind of these defilements without a proper technique.

Most meditation techniques are unable to reach the subconscious mind, they are not colourless and can therefore "taint" the mind which further complicates the situation. Vipassana bases every step on "reality-as it is." Vipassana allows a meditator to experience moments of "no nutriment to the mind. This starts the process of "detoxifying" the mind of its impurities.

### **Industrial Sickness**

A mind which does not meditate and develops impurity causes grave consequences. When the minds of industry leaders are impure, the ramifications are pervasive and serious. This phenomenon is exemplified by the classic example of the management failure at the Bombay Textile Mills. Twenty years ago, it was a viable, profit-making unit; however ' the greed for quick money caused a financial tragedy. The incoming cash, which could have been used for modernizing the plant and machinery, or for financing working capital was syphoned out for the personal gain of the directors. Their livelihood was not "right livelihood". The defilement of greed killed the best interests of the directors and caused widespread misery to a large section of Bombay's workforce and economic system.

Vipassana meditation is a surgical operation of the mind. When practised properly the pace of purification can be dramatically increased. The technique frees one's mind from greed. A healthy mind is alert and capable of meeting the demands of a situation. It naturally comes out of addictions and indulgences. The practice of Vipassana results in the diminishment 'of craving. A business conducted with the base of such a mind would have resulted in the growth of the textile industry rather than creating sick production units.

An analysis of the increasing industrial sickness and the failure of business management reveals a pattern. In many cases, over anxiety for export or expansion causes the working capital to be diverted into the generation of fixed assets. The result is an acute shortage of working capital and excessive borrowing-clearly dangerous avenues for business practice. With a mind



made mature by meditation, these kinds of desire-driven actions are checked by the calm and cool temper of equanimity, which reduces the possibility of making such mistakes.

### **Pure Mind: The Basis of Management**

The Vipassana technique does not create by itself a new technology of management. It contributes to the improvement of management by correcting the root of the problem-impurity of mind-so that a business is continually nourished by the pure food of right thoughts and action. It is excessive craving and greed which poison the minds of managers; this impurity is corrected by meditation.

### **Attitude towards Competition**

Vipassana also changes one's attitude towards competitors. When a business cuts out a competitor, there is a chain reaction: a vicious cycle starts. Many businesses have been ruined by this attitude. Vipassana purifies the mind and fills it with wisdom which enables the practitioner to appreciate that there is room for everyone to coexist. The purification resulting from Vipassana practice results, as it were, in fertile soil where seeds of healthy business management are nurtured. The soil of healthy minds brings forth management practices where the primary aim is to generate peace and happiness in the society, with the secondary aim of generating money as a means for buying goods and services, and attaining economic emancipation and a higher quality of life.

### **Case Study of Ananda Engineers**

My company, Ananda Engineers Pvt. Ltd. (Bombay) has a turnover of five crores (over one million U.S. dollars). All the directors, members of the senior staff and a majority of clerks and workmen have undertaken Vipassana meditation. The way it was introduced was that first the managing director went to a course, then other senior staff followed his example. Other people noticed changes at the top, and they then wanted to try. Our experience has been that the group efficiency has increased, along with profits and an accompanying improvement in mental health and interpersonal relations. There may be larger companies with larger profits, but I have found that the happiness of the staff and workers comes not only from money but from warm and compassionate treatment by the management. This cordial treatment does not come about by any means except Vipassana. (This statement comes from my own experience. A detailed project report is available upon request.)

Some highlights of the study are as follows:

Sixty percent of the employees have attended courses. About half of those have done more than one course.

Resultant changes in the organization have been a shift from authority rule to consensus decisions taken at a lower level, from one-upmanship to team spirit and from indecisiveness and insecurity to self motivation in the workforce. Productivity has improved by 20%.

### **Conclusion**

I have had detailed discussions with more than a dozen business executives who are small-scale entrepreneurs, after their Vipassana courses. These discussions have confirmed that, after a Vipassana course, they are able to work 20% faster than before, and the quality of their work has the improved value of being performed by a subtle mind. They report that qualities of greed, anger, arrogance, and prejudice have decreased and there is less friction in dealing with staff members. Very healthy and cordial interpersonal relations have resulted, and the wealth of their enterprises has steadily increased as a result of these positive changes.

**Source:** <http://www.vri.dhamma.org/research/94sem/business.html>

## **The Buddhist Way to Economic Stability**

Ven. M. Pannasha Maha Nayaka Thera

The word '*Manussa*,' man, had different etymological meanings given it by eastern scholars in the past. While popular or general Indian tradition traces the origin of the word to '*Manu*' the mythical progenitor of the human race, in the Buddhist texts the derivation of the word is given as '*manassa-ussannataya=manussa*'- man, because of his highly developed state of mind (as compared to the underdeveloped or rudimentary mental state of the lower animal). According to Buddhist thought man ranks as the highest of beings due to the vast potential of the human mind.

Kautilya's *Arthashastra* and Brhaspati's *Arthashastra* - two famous ancient treatises on economics - were both written after the Buddha's lifetime. They held one common feature, and that, - under title of *Arthashastra* both writers had written on politics and economics, leaving out the most important factor, of ethics and the moral development of man himself.

Of the Pali term "*Attha*" (-Sanskrit '*artha*') - which has more than one meaning according to Buddhism, the word as signifying success is used at two separate levels, i.e. '*attha*' meaning success, and '*uttamattha*' meaning the highest success. The latter concerns man's mental and spiritual development resulting in the realization of supramundane knowledge of the Four Noble Truths, in the conquest of Self and attainment to spiritual perfection or Arahant hood.

Generally speaking, the word '*attha*' as success, relates to the various aspects of man's socio-economic development - such as the economy, politics, education, health, law and morality of a society. It refers to social progress due to the harmonious unification of all the above factors, contributing to the prosperity and peaceful co-existence of a people. Except in the case of legal administration of the Sangha, no single discourse of the Buddha deals fully on any one of the above factors of social progress. Yet reading through the numerous discourses (or Suttas) it is possible to develop a fully consistent and complete view-point of the Buddha's stand on each of the above topics drawn from the various discourses of the Buddha. A socio-economic system based on Buddhist principles and practices could easily be formulated to suit today's modern progressive society.

In recent times many books have been written on the subject of economics and economic theory, all of them either from the Capitalist or Socialist point of view. Neither of these systems pays attention to, nor considers the inner development of man as an important factor in the growth of society. Hence there has been a rapid deterioration in human values and standards of behaviour in all classes of society. Science and technology have taken gigantic strides forward to send man to the moon, and it will not be long before he visits other planets. But fears are expressed that if the present trend towards moral degeneration continues, before long it would be impossible to differentiate human action from that of the animal. This fear is not baseless. It would be a great tragedy indeed were man to turn beast even

in one of the many bestial aspects of behaviour belonging to the lower animals. Thus what the world requires today is a socially stable economic system which yields the highest place to man's moral development and cultivation of human values.

The Buddha lived in a society entangled and confused by sixty-two divergent views and one hundred and eight types of craving. There were hundreds who went about in search of an escape from this entanglement of views. Once the Buddha was asked the question: (*Jata sutta*)

The inner tangle and the outer tangle -  
This world is entangled in a tangle.  
Who succeeds in disentangling this tangle?

The Buddha who explained that all these tangles have mind as the fore-runner, answered thus

When a wise man, established well in virtue, Develops consciousness and understanding, 'Men as a bhikkhu ardent and sagacious He succeeds in disentangling this tangle.

Realising the importance of the external factors in man's endeavour towards disentangling himself from the inner tangle, the Buddha gave many discourses on the ways and means of overcoming the outer tangle. Some of these teachings were meant only for the bhikkhus. Others were only for laymen. The rest were meant for both bhikkhus and laymen, although in the latter case, the discourses were mainly directed to the bhikkhus. In one such discourse, he approved the acceptance by the bhikkhus of the four requisites namely robes, food, shelter and medicine. Man could live without all other modern contraptions but for life to go on, these four requisites are essential. Wealth is required by man to obtain these four requisites and to meet his other needs.

The Noble Eightfold Path which could be classified under right values and right action, enables man to achieve the highest ends. For economic stability and well-being, the Buddhist system stresses three factors in the

*Vyagghapajja Sutta.*

1. *Utthana Sampada: Production of wealth through skilled and earnest endeavour.*
2. *Arakkha Sampada: Its protection and savings.*
3. *Samajvikata - Living within one's means.*

### **1. Utthana Sampada**

The Buddha when encouraging the production of wealth makes special reference to six job ranges prevalent at that time:

1. Agriculture
2. Trade

3. Cattle breeding
4. Defence services
5. Government services
6. Professional services

India was predominantly an agricultural country. Hence many references in the discourses were made to agriculture. For example in the '*Sadapunnappavaddhana Sutta*' it is mentioned that providing of irrigation facilities results in yielding continuous merit. In the '*Samyutta Nikaya*' it is mentioned that the greatest asset for agriculture is cattle, while in the *Sutta Nipatha* cattle from whom man obtains milk, ghee, curd, butter and whey, of much nutritious value, are described as the best friends of a country. In developing countries, water and draught power provided by cattle, are basic needs for agriculture.

In the discourse pertaining to a layman's happiness (domestic and otherwise) (*Cahapati Sukha*), foremost is mentioned the satisfaction derived by a layman from the possession of wealth obtained through righteous means. (*Atthi Sukka*). However, the Buddha warns man against the tendency to become a slave to the mere accumulation of wealth for its own sake. This would lead to both physical and mental suffering later. Adequate means of livelihood to support oneself and family, to help relatives and friends, and to distribute among the needy and the deserving, would lead to contentment and inner satisfaction. This in turn would result in the moral and spiritual development of man.

In the '*Kutadanta Sutta*' the Buddha shows how peace and prosperity and freedom from crime comes to a country through the equitable distribution of wealth among its people.

He says: 'Long ago, O Brahman, there was a king by name Wide-realm (*Maha-Vijita*), mighty with great wealth and large property with stores of silver and gold, of aids to enjoyment, of goods and corn; with his treasure houses and his garner full. Now when Ying Wide-realm was once sitting alone in meditation he became anxious at the thought: I have in abundance all the good things a mortal can enjoy. The whole wide circle of the earth. is mine by conquest to possess. "Twere well if I were to offer a great sacrifice that should ensure me weal and welfare for many days."

And he had the Brahman, his chaplain, called; and telling him all that he had thought, he said: "So I would fain, O Brahman, offer a great sacrifice - let the venerable one instruct me how - for my weal and my welfare for many days." Thereupon the Brahman who was chaplain said to the king: 'The king's country, Sire, is harassed and harried. There are dacoits abroad who pillage the villages and townships, and who make the roads unsafe. Were the king, so long as that is so, to levy a fresh tax, verily his majesty would be acting wrongly. But perchance his majesty might think: I will soon put a stop to these scoundrels' game by degradation and banishment, and fines and bonds and death! But their licence cannot be satisfactorily put a stop to do so. The remnant left unpunished would still go on harassing the realm. Now there is

one method to adopt to put a thorough end to this disorder. Whosoever, there be in the king's realm who devote themselves to keeping cattle and the farm, to them let his majesty the king give food and seed corn. Whosoever, there be in the king's realm who devote themselves to trade, to them let his majesty the king give wages and food. Then those men, following each his own business, will no longer harass the realm; the king's revenue will go up; the country will be quiet and at peace; and the populace, pleased one with another and happy, dancing their children in their arms, will dwell with open doors."

The King Wide-realm, O Brahman, accepted the word of his chaplain, and did as he had said. And the men, following their business, harassed the realm no more. And the king's revenue went up. And the country became quiet and at peace. And the populace, pleased one with another and happy, dancing their children in their arms, dwelt with open doors.

So King Wide-realm had his chaplain called, and said: The disorder is at an end. The country is at peace. (*Dialogues of the Buddha - Part I*, pp. 175-6).

## **2. Arakkha Samapada**

This means the worldly happiness derived from the constant protection of one's wealth (that has been righteously obtained) from burglary, fire, floods etc. As the Buddha has extolled the virtue of savings, this factor too could be considered in this context.

Obtaining money on credit (or loans) was prevalent even during the Buddha's time. Persons like Anathapindika were the bankers of the day. The Buddhist texts make references to instances where he gave loans both to the state as well as to ordinary people. However, Buddhism does not approve of excessive borrowing for as the saying goes "borrowing dulls the edge of husbandry" - and the Buddha's advocacy of a life free from debts (*anana sukha*) as being conducive to the happiness of a layman supports this statement.

In the '*Samannaphala Sutta*,' the Buddha compares the *SamannaPhala* (or fruit of a recluse's life) to the happiness derived by a person, who having been in debt frees himself of all his debts, and now supports his family and children from the savings he has managed to put aside. The importance of making savings from one's earnings is stressed in this manner. In general, the Buddha gives details of the proper use of one's earnings. But in the '*Sigalovada Sutta*.' He admonishes particularly a big magnate, Sigala to apportion his savings into four and to spend one part of it for his daily upkeep and that of his family. Two portions were to be invested in his business; and the fourth put aside for any emergency.

## **3. Sanmjivikata**

This is the third of the three basic principles in the Buddhist Economic system. A person should spend reasonably in proportion to his income,

neither too much nor too little. In the discourse relating to the householders' happiness (*gahapati sukha*) enjoyment of one's income appropriately and wisely (*bhoga sukha*) is given as one of the four factors conducive to lay happiness.

In the *Pattakamma Sutta* the manner in which a person should spend his wealth is given in detail as follows:

1. Expenditure on food and clothing and other needs.
2. Maintenance of parents, wife and children and servants.
3. For illness and other emergencies.
4. For charitable purposes.
5. For the performance of the following:

- (i) treating one's relatives;
- (ii) treating one's visitors;
- (iii) offering alms in memory of the departed;
- (iv) offering merit to the deities;
- (v) payment of state taxes and dues in time.

The Buddha extols simple living as being more conducive to the development of one's mind. A society progresses to the extent the mind of the individual is developed. Administration of such a society becomes easier, when law and order is well established. Knowing this, ancient kings in Sri Lanka gave much publicity to the contents of the *Ariyavamsa Sutta*.<sup>1</sup> In this *Sutta*, preached by the Buddha for the benefit of the bhikkhus, the latter are exhorted to be contented with

- (i) The robes (clothes) they receive (whether coarse or fine).
- (ii) Alms (food) they receive (whether unpalatable or delicious).
- (iii) The abodes (houses) they receive (whether simple or luxurious).
- (iv) Meditation (development of mind).

Becoming content with the first three it is possible to reduce economic restlessness, and at the same time to inculcate the habits and values of simple living. Through meditation the human mind develops itself both morally and spiritually, resulting in reducing social disharmony and insurrection which arise first in the minds of men and then put into action. Peace and progress of a country is thus assured.

In this modern world although highly advanced in science and technology, with its rapid expansion of knowledge, there appears to be a steady deterioration of human values. Present day politics, the economy, and educational systems are some of the more important reasons for this state of affairs. In this context it is considered desirable that the existing political and economic thought and educational systems should be changed so as to give priority to the development of human values.

Buddhism is both a path of emancipation and a way of life. As a way of life it interacts with the economic, Political and social beliefs and practices of the people. It is felt that the time is now most opportune to make known to the

world each of the above aspects of society within the framework of Buddhist Ethics and the basic principles of Buddhism. The progress of a country depends ultimately on the progress of the individual. Over 2500 years ago, the Buddha was born into a confused society entangled in various views regarding life and thought in general. Through Buddhism it was possible to disentangle this tangle of views and to reduce this confusion. Today too, in *This Confused Society* it is generally believed that Buddhism could again help in lighting a path through the darkness of this confusion.

**Source:** <http://www.urbandharma.org/udharma5/ecostability.html>



### **Source Material – 3**

#### **Humour**

Tips for the Hard(ly) working!

Each tip could be the title of a poem...

1. Never walk down the hall without a document in your hands.
2. Use computers to look busy
3. Messy desk.
4. Voice Mail.
5. Looking Impatient and Annoyed.
6. Appear to Work Late.
7. Creative Sighing for Effect..
8. Stacking Strategy.
9. Build Vocabulary.

## **Source Material – 4**

### **Current affairs**

#### **Strikes 'hurt UK's image abroad'**

Digby Jones, the business lobby group's Director General, said industrial action was causing potential damage to the UK's reputation for labour market flexibility.

Wildcat strikes by postal workers and firefighters had sent a bad signal to foreign investors, Mr Jones said.

The issue of UK union militancy had been raised with him during a recent trade visit to the US, he said.

During the trip, bosses at two US automotive and construction companies had stressed that one of the main reasons they had invested in the UK was because of the flexibility of the labour force.

'Labour flexibility was one of the UK's "jewels in the crown", especially as other areas such as transport were not so good.....When overseas investors see the militancy among trade unionists it will have an effect," Mr Jones said.

Concerns over the loss of competitiveness owing to:

- Problems with transport
- Taxation
- The labour market
- Investment.

**Source:** BBC Online 16<sup>th</sup> November 2003 (adapted)

## Source Material – 5

Business ideas. Create a poem about the idea – this may give you hints as to feasibility, marketing strategy and the product/service itself.

### 15 Business Ideas.

1. With each packet of cigarettes sold give away a health product. Something to counteract – as far as possible – some of the effects of smoking. Perhaps vitamin C? Perhaps an alternative stimulant such as Guarana?
2. A man's best friend is...his dog. Launch a range of foods that complement the dog food – but make sure it's edible for humans. Thus Whiskas (cat food) produce pies; PAL (dog food) produces steak chunks. Packaging? A smiling human and on the dog food, a happy dog!
3. Select seven smokers and follow their progress through life. This would be a documentary. Share their efforts to give up smoking (if that is what they decide to do). If they become ill early on this will be a powerful anti-smoking advertisement. Repeat the process with drug users, alcohol-bingers etc.
4. Underwear. Put a microchip in the underwear so it beeps if you pass close-by someone wearing the same type of underwear. Two settings: same sex; opposite sex. Thus your 'slim line pants' beep when you pass a girl wearing a thong. Make supermarket shopping a fun experience.
5. Premium telephone bills cost too much! Instead of charging more the longer you take why not charge LESS the slower the service is. Thus a fixed fee of, say, £2 for directory enquiries, going down by 50p every 10 seconds until the Operator gives out the number. This would reward efficiency on the part of the provider.
6. DVD is supposed to give you greater choice. The chance to see interviews and 'extras' why not offer levels of censorship? Thus if you are watching a horror film with your children then you select a younger category that misses out the gory scenes.
7. We are now in the era of downloadable newspapers. With SKY TV people create their own channel viewing. Why not do the same for newspapers? You subscribe to certain sections only and these are the sections that are delivered by email. This would also enable advertisers to target readers more successfully.

8. You have just bought a washing machine. Has this come with something free? What complementary goods could be given free with the washing machine? These could carry the seller's logo.
9. You have just bought a new CD. When you get the receipt you also receive a printout of 'key band details'. This has been read from an online database by the input of the bar code. This could be updated to also provide touring dates and locations.
10. Launch a Premium Service in products. Thus buyers always buy the most expensive products because they also have...a premium Service loyalty card. Thus if they buy the most expensive beers, butter, bread etc they get extra points.
11. Novelty packaging. Selling sports magazines? Then wrap them with extra tough polythene. If you can open the packaging with your bare hands within a certain time span then your strength is....(Full table inside)
12. Publish a modern-day alphabet book for early learners. Instead of 'A is for Apple' and 'M is for...' use real objects. Thus the 'M' becomes 'M is for McDonalds' and you are shown a beef burger. This can be altered for positive images e.g. healthy foods etc. of course this book is sponsored by the firms featured.
13. University examinations soon? Why not have the questions sponsored? Here is how it would work. Public companies are contacted to submit questions or details to support a range of questions. Thus in a case study their product would feature. In return the company receives publicity plus has the 'best' response that can be used for advertisements.
14. Launch an online 'writer-at-work' site. Visitors would see the novel being created, the amendments, the modifications. They would see the story progressing. Maybe at the end they would even buy the book – or maybe they would already have downloaded it.
15. Imprint company logos on to tyres. Thus everywhere the car is driven, if the ground is wet, an advertisement is left behind in the tyre track.

## Source Material – 6

### Proverbs

- ❑ A bird in the hand is worth two in the bush.
- ❑ You cannot get blood from a stone.
- ❑ Buy low, sell high.
- ❑ Let the buyer beware.
- ❑ The buyer has need of a hundred eyes, the seller of but one.
- ❑ Keep no more cats than will catch mice.
- ❑ A chain is no stronger than its weakest link.
- ❑ The customer is always right.
- ❑ While two dogs fight for a bone, a third dog runs away with it.
- ❑ A fool and his money are soon parted.
- ❑ There's no such thing as a free lunch.
- ❑ Good will, like a good name, is won by many acts and lost by one.
- ❑ He who chases two hares catches neither.
- ❑ When you are in a hole, stop digging.
- ❑ Bad money drives out good.
- ❑ Tall oaks from little acorns grow.
- ❑ Pay as you go and nothing you'll owe.
- ❑ If you pay peanuts, you get monkeys.
- ❑ One man's trash is another man's treasure.
- ❑ The worth of a thing is what it will bring.

### Why not invent your own?

A trouble shared causes more trouble

## Source Material – 7

### CONCEPTS

- ❑ Cut your losses.
- ❑ Market economy
- ❑ Opportunity cost
- ❑ Productivity
- ❑ Change
- ❑ Fix your losses.  
Location, location, location.  
Pyrrhic victory (a victory won by suffering great losses).  
Timing is everything.
- ❑ Short-termism
- ❑ Bias
- ❑ Business cycle

## **Source Material – 8**

### **The Press Notice**

**Press Notice : HM Treasury (extract only) 18 November 2003**

#### **Joint US-UK Initiative on Productivity**

Both the US administration and the UK Government are committed to the economic reform agenda and to sharing ideas across the Atlantic on how to improve productivity - which is essential for faster growth in the US, UK and across Europe, and for balanced global growth.

#### **EU-US initiatives**

The transatlantic economic relationship now accounts for up to \$2.5 trillions of commercial transactions each year, including 500 billions of foreign trade, and provides employment to over 12 million people on both sides of the Atlantic.

Europe and America account for around 55 per cent of world trade, including 60 per cent of trade in services. And a recent study showed that around half of all US Foreign Direct Investment during the 1990s went to Europe, with EU businesses accounting for nearly 75% of all FDI into the US during the same period.

Trade and investment are vital to employment and prosperity in both the European and US economies. The greatest boost to our economies would come from a successful multilateral trade liberalisation. For this reason, and because it would benefit all countries and regions of the world, we strongly support efforts to revive the Doha Development Agenda trade talks. Progress in the WTO is essential if we are to provide a kick-start to renewed global growth.

To complement that process, we believe the time is right to consider new areas for transatlantic cooperation - emphasising the strength of the economic relationship, and sending a positive message that the US and EU will work together to let business make the most of the opportunities our economic interdependence offers.

As a first step we support the production of a study led by the OECD to quantify the potential benefits of closer economic cooperation. The study can demonstrate the importance of increasing transatlantic trade and investment and help identify priority sectors where greater cooperation would yield the most immediate economic benefits to both the EU and US.

Recognising the importance of more efficient capital markets in spurring saving and investment, we will continue to work through our informal US-EU financial markets dialogue to channel US and EU

(including UK) concerns to the appropriate authorities and make necessary accommodations to our respective practices while respecting objectives of our statutes. The dialogue will also continue reach out to others, as it did in a round table chaired by HM Treasury in London in September, to help identify potential regulatory issues before they become real problems.

### **UK-US Forum**

We agree to co-chair a joint government-business meeting next year to discuss common productivity challenges and policy implications. There is potential to share best practice on areas of particular national strength, such as entrepreneurship and the use of ICT to improve productivity in the US, and to discuss challenges, such as the low levels of worker skills in the UK and tort reform in the US.



## Source Material – 9

### Maxims

Maxim	Description
Adjust your end to your means.	Clear sight and cool calculation should prevail. Do not bite off more than you can chew. Keep a clear sense of what is possible. Face facts while preserving faith. Confidence will be of no avail if the troops are run down.
Keep your object always in mind, while adapting your plan to circumstances	Recognize that alternatives exist but make sure they all bear on the object. Weigh the feasibility of attaining an objective against its contribution to the attainment of the end in mind.
Choose the line (or course) of least expectation.	Put yourself in your opposition's shoes and try to see what course of action he will see as least probable and thus not try to forestall.
Exploit the line of least resistance -- so long as it can lead you to any objective that would contribute to your underlying object.	Seize on opportunity -- but not any opportunity. Tactically, this refers to following up on success; strategically, it refers to the management and deployment of your reserves.
Take a line of operation which offers alternative objectives.	Choose a single course of action that could have several objectives; do not let your actions reveal your objectives. This puts your opponent on the horns of a dilemma. It introduces uncertainty regarding that which is to be guarded against.
Ensure that both plans and dispositions are flexible -- adaptable to circumstances.	Include contingencies or next steps -- for success as well as failure. Organize and deploy your resources in ways that facilitate adaptation to either.
Do not throw your weight into a stroke whilst your opponent is on guard -- whilst he is well placed to parry or evade it.	Unless your opponent is much inferior, do not attack until he has been disorganized and demoralized. Psychological warfare precedes physical warfare. Similarly, physical warfare can be psychological in nature.
Do not renew an attack along the same line (or in the same form) after it has once failed.	If at first you don't succeed, give up. Your reinforcements will likely be matched by the enemy. Moreover, successfully repulsing you the first time will morally strengthen him for the second.

### **More Maxims:**

- ❑ Time is money.
- ❑ Clothes make the man (person).
- ❑ Make haste, not waste.
- ❑ Nice guys finish last.
- ❑ It's a dog eat dog world.
- ❑ Know your enemy.
- ❑ Give them what they want.
- ❑ It's not what you know, it's who you know.
- ❑ It's all in the presentation.
- ❑ Sex sells.
- ❑ Sink or Swim.
- ❑ Experience is the best teacher.
- ❑ Opportunity only knocks once.
- ❑ Money talks, bullshit walks.
- ❑ Put your money where your mouth is.
- ❑ The customer is always right.
- ❑ Honest is the best policy.
- ❑ Everybody has their price.
- ❑ There's a sucker born every minute.
- ❑ Look out for number one.

## Source Material – 10

### Buzzwords/jargon

Key Business Studies words – can they be interwoven into a poem?

One very famous Oxford School of Learning student – Sue Doran – learned 150 key terms and definitions and, from scratch, passed the full A level with a grade A after just four weeks. (See:

<http://news.bbc.co.uk/1/hi/education/154797.stm>)

To identify the key terms, simply go through the syllabus making sure that every key word can be defined and explained by you.

As an example here are the key terms for 'Objectives and Strategy':

- ❑ Satisficing
- ❑ Quoted
- ❑ Retrenchment
- ❑ Scientific decision-making
- ❑ Short-termism
- ❑ Sources of finance
- ❑ Stock exchange
- ❑ Strategic decisions
- ❑ Strategic objectives
- ❑ Take-over
- ❑ Mission statements
- ❑ Overtrading
- ❑ Merger
- ❑ Management buy-out
- ❑ Intangible assets
- ❑ Hostile takeover
- ❑ Decision-trees
- ❑ Culture
- ❑ Corporate plan
- ❑ Change

### What about invented words?

- ❑ Blamestorming: Sitting around in a group discussing why a deadline was missed or a project failed, and who was responsible.
- ❑ Chainsaw Consultant: An outside expert brought in to reduce the employee headcount, leaving the top brass with clean hands.
- ❑ Cube Farm: An office filled with cubicles.
- ❑ Prairie Dogging: When someone yells or drops something loudly in a cube farm, and people's heads pop up over the walls to see what's going on.
- ❑ Ego Surfing: Scanning the Net, databases, print media and so on, looking for references to one's own name.

- ❑ Idea Hamsters: People who always seem to have their idea generators running.
- ❑ Keyboard Plaque: The disgusting buildup of dirt and crud found on computer keyboards.
- ❑ Mouse Potato: The online, wired generation's answer to the couch potato.
- ❑ Ohnosecond: That minuscule fraction of time in which you realize that you've just made a big mistake (usually involves the "send" button relating to email).
- ❑ SITCOMs: What yuppies turn into when they have children and one of them stops working to stay home with the kids. Stands for Single Income, Two Children, Oppressive Mortgage.
- ❑ Squirt the Bird: To transmit a signal to a satellite.
- ❑ Starter Marriage: A short-lived first marriage that ends in divorce with no kids, no property and no regrets.
- ❑ Stress Puppy: A person who seems to thrive on being stressed out and whiny.
- ❑ Swiped Out: An ATM or credit card that has been rendered useless because the magnetic strip is worn away from extensive use.
- ❑ Tourists: People who take training classes just to get a vacation from their jobs. "We had three serious students in the class; the rest were just tourists."
- ❑ Treeware: Hacker slang for documentation or other printed material.

**Also be aware of abbreviations:**

- ❑ **B2B**
- ❑ **B2C**
- ❑ **PC** ( Politically Correct)
- ❑ **PHB** – (Pointy Haired Boss)
- ❑ **POS** (Point Of Sale)
- ❑ **CRM** - Customer Relationship Management or Cause Related Marketing
- ❑ **ERP** (Enterprise Resource Planning)
- ❑ **MRP** (Material Requirement Planning)

**Or invent your own:**

- ❑ C in a circle means "copyright claimed".
- ❑ T in a circle means "trademark".
- ❑ R in a circle means "registered".
- ❑ F in a circle means "feel completely free to use this idea"
- ❑ S in a circle means "Share some of any money you make from this idea with a charity of your choice."

## Source Material – 11

Randomly generated poetry. There are many sites on the internet that will generate 'poetry' for you. Try these two:

[http://www.geocities.com/sherry\\_a\\_nelson/poem.html](http://www.geocities.com/sherry_a_nelson/poem.html)

<http://members.tripod.com/~rafistern/poem.html>

<http://www.angiemckaig.com/play/poetrygen/index.php?numlines=9>

Here are some lines generated from a random poetry generator....

- Realigned eco-centric emulation
- Business-focused dynamic frame
- Quality-focused well-modulated product
- Integrated well-modulated utilization
- Progressive value-added structure
- Quality-focused zero administration support
- Phased methodical toolset
- Standalone neural monitoring
- Phased optimal intranet
- Re-engineered 5th generation budgetary management
- Synergized zero tolerance middleware
- Standalone client driven task-force
- Multi-tiered incremental approach
- Ameliorated eco-centric capability
- Open-architected encompassing hardware
- Face to face tangible structure
- Advanced hybrid superstructure
- Organic vertical LAN/WAN
- Object-based 5th generation help-desk

The same approach can be adopted for Mission Statements:

- Our goal is to globally foster emerging opportunities so that we may professionally supply prospective intellectual capital because that is what the customer expects
- Our mission is to enthusiastically fashion parallel catalysts for change
- It is our mission to conveniently facilitate professional intellectual capital as well as to enthusiastically initiate enterprise-wide resources to meet our customer's needs

[http://www.dilbert.com/comics/dilbert/games/career/bin/ms\\_adj.cgi](http://www.dilbert.com/comics/dilbert/games/career/bin/ms_adj.cgi)

## Source Material – 12

### Humour

- ❑ As of tomorrow, employees will only be able to access the building using individual security cards. Pictures will be taken next Wednesday and employees will receive their cards in two weeks.
- ❑ Be specific, but general.
- ❑ Doing it right is no excuse for not meeting the schedule.
- ❑ E-mail is not to be used to pass on information or data. It should be used only for company business.
- ❑ I didn't say it was your fault. I said I was going to blame it on you.
- ❑ I'm not accusing anyone in particular, just everyone in general.
- ❑ If I wanted it tomorrow, I would have waited until tomorrow to ask for it!
- ❑ Teamwork is a lot of people doing what I say.
- ❑ This project is so important, we can't let things that are more important interfere with it.
- ❑ What you see as a glass ceiling, I see as a protective barrier.

### Or....

Start with a cage containing five monkeys. In the cage, hang a banana on a string and put a set of stairs under it. Before long, a monkey will go to the stairs and start to climb towards the banana. As soon as he touches the stairs, spray all of the monkeys with cold water. After awhile, another monkey makes an attempt with the same result. Pretty soon, when any monkey tries to climb the stairs, the other monkeys will try to prevent it.

Now, turn off the cold water. Remove one monkey from the cage and replace it with a new one. The new monkey sees the banana and wants to climb the stairs. To his horror, all of the other monkeys attack him. After another attempt and attack, he knows that if he tries to climb the stairs, he will be assaulted. Next, remove another of the original five monkeys and replace it with a new one. The newcomer goes to the stairs and is attacked. The previous newcomer takes part in the punishment with enthusiasm. Again, replace a third original monkey with a new one. The new one makes it to the stairs and is attacked as well. Two of the four monkeys that beat him have no idea why they were not permitted to climb the stairs, or why they are participating in the beating of the newest monkey.

After replacing the fourth and fifth original monkeys, all the monkeys which have been sprayed with cold water have been replaced. Nevertheless, no monkey ever again approaches the stairs. Why not? Because that's the way it's always been around here. And that's how company policy begins . . . try it yourself.

## **Source Material – 13**

### **Religion**

#### **Do you keep your equipment in good working order?**

*Scripture relates "a wise man... built his house upon solid rock"... (Matthew 7:24 NAS)*

A key to maintaining your business on solid ground is to ensure all equipment is in good working order. Don't skip preventive maintenance, and repair all equipment thoroughly when a breakdown occurs, don't just do enough to restart the machine

From Proverbs....

*"Better is a little with the fear of the Lord, than great treasure with trouble" 15:16*

*"The rich man's wealth is his strong city; the poverty of the poor is their ruin" 10:15*

*"Wealth acquired unjustly will diminish; but he who gathers justly shall increase his wealth" 13:11*

*"Wealth makes many friends, But the poor is deserted by his friends" 19:4*

*"The rich rules over the poor, and the borrower is servant to the lender." 22:7*

*"He who trusts in his riches will fall, but the righteous will flourish like foliage." 11:28*

### **Labour**

*"In all labour there is profit, But idle chatter leads only to poverty" 14:23*

*"The person who labours, labours for himself, For his hungry mouth drives him on" 16:26*

*"Prepare your work outside, and get it ready for yourself in the field, and afterward build your house and establish a home" 24:27*

*"The ants are a people not strong, yet they lay up their food in the summer" 30:25 (also see Proverbs 6:6-8)*

*"Wealth gained by dishonesty will be diminished, But he who gathers by labour will increase" 13:11*

## Appendix I

The previous section concluded with Source Material - 13: Religion. You'll see there various proverbs that could be used as a basis for a Business Studies lesson and/or business poetry.

### But what about perplexed proverbs?

**Rules:** Recast a proverb, or well known saying, in four lines using two rhymed couplets in iambic tetrameters. The more obscure the better...

The author is indebted to **David Ash** for allowing me to include the following guide to Perplexed Proverbs.

A note for would-be poets who may be put off by phrases such as "iambic tetrameter" and "versification will be scrutinised".

---

**IAMBIC TETRAMETER** is a heavy-sounding label for something that kids achieve painlessly as soon as they can recite lines like "The boy stood on the burning deck" or "Mary had a little lamb".

A **tetrameter** is simply a line of verse that has **four** measures or "beats". "Tetra" is from the classical Greek word for "four". Centuries ago, scholars discovered that if they used an ancient Greek word for something very common, such as the number four, everyone would think them very learned and they wouldn't have to pay for their own dinner like ordinary people. A line with five measures is called a pentameter, for the same reason.

A "measure", in English verse, means a set of two or three syllables which make a rhythmic effect. The same thing is also called a "foot". The most common measures are:

1	ti-TUM	"The <b>boy</b> / stood <b>on</b> / the <b>burn</b> / ing <b>deck</b> "	four iambs
2	TUM-ti	" <b>Then</b> the/ <b>little</b> / <b>congre</b> / <b>gation</b> "	four trochees
3	ti-ti-TUM	" <b>Fairy</b> <b>tales</b> / can come <b>true</b> , / it could <b>hap</b> / pen to <b>you</b> "	four anapaests
4	TUM-ti-ti	" <b>Elephants</b> / <b>kicked</b> him with / <b>sicken</b> ing / <b>frequency</b> "	four dactyls

The different rhythms could perfectly well be called ti-TUM and so on. But scholars of course prefer to give them Greek names as shown in the right hand column. So the first of the four tetrameters above is an **IAMBIC** tetrameter. Words like "today", "begin", "amuse", "impossible", and phrases like "in love", "a bus", "come in", are naturally iambic.

## VARIATION

It's pretty important with comic verse to stick to the rhythm. Half the joke is to say wild or witty things *within the strict confines of the verse*. Look at John Bennett's verses in the "Proverbs" forum to see beautifully crafted examples.



As soon as the versification slips, even clever ideas lose their punch. However, it's also true that there's something very mechanical about a number of lines that go "ti-TUM, ti-TUM, ti-TUM, ti-TUM" all the way through, and poets have always been "allowed" a few variants. What follows are the three most important ones - *best not to stray beyond these*, in my view, in comic verse.

1. The "feminine" rhyme. This is when the last words in a pair of lines gets an unstressed extra syllable after the main rhyming syllable.

*Example:*

I **know** / that **Mark** / must **be** / my **brother**,  
We **both** / call **M/rs Thatch** /er **mother**.

In each line the final "ti-TUM" has got an extra syllable, making it "ti-TUM-ti".

2. Dropping the opening syllable.

*Examples:*

To **make** / your **vers** /es **ex** /tra **fine**  
**Here's** / a **short** /er **kind** / of **line**.

In line 2 above, the opening "ti-TUM" has been reduced to just "TUM". As also in these famous lines:

**Mar** /y **had** / a **litt** /le **lamb** ...

**Tig** /er, **tig** /er, **burn** /ing **bright** ...

3. Starting the line with a trochee (TUM-ti) instead of an an iamb (ti-TUM)

*Examples:*

And **when** / "ti-**TUM's**" / attrac /tion **thins**  
**Alter** / the **way** / the **line** / begins.

And **did** / those **feet** / in **an** /cient **time**

Walk up /on End /land's mount /ains areen?

In the above couplets it's the second line that demonstrates this change of rhythm.

All of the above are very common, and can be mixed and matched. But in perhaps the greatest use of rhyming **IAMBIC TETRAMETERS** in the English language (see below), the author allows himself only one of these variants (no. 3 in my list), and not very often, either ...

*Above is written by David Ash, who retains all rights.*

*Comments or mistakes ... please e-mail [iamb@dauidash.fsnet.co.uk](mailto:iamb@dauidash.fsnet.co.uk)*

### **To His Coy Mistress, by Andrew Marvell**

Had we but world enough, and time,  
This coyness, Lady, were no crime.  
We would sit down and think which way  
To walk and pass our long love's day.  
Thou by the Indian Ganges' side  
Shouldst rubies find: I by the tide  
Of Humber would complain. I would  
Love you ten years before the Flood,  
And you should, if you please, refuse  
Till the conversion of the Jews.  
My vegetable love should grow  
Vaster than empires, and more slow;  
An hundred years should go to praise  
Thine eyes, and on thy forehead gaze;  
Two hundred years to adore each breast;  
But thirty thousand to the rest;  
An age at least to every part,  
And the last age should show your heart:  
For, Lady, you deserve this state,  
Nor would I love at lower rate.  
But at my back I always hear  
Time's wingèd chariot hurrying near;  
And yonder all before us lie  
Deserts of vast eternity.  
Thy beauty shall no more be found,  
Nor, in thy marble vault, shall sound  
My echoing song: then worms shall try  
That long-preserved virginity,  
And your quaint honor turn to dust;  
And into ashes all my lust:

The grave's a fine and private place,  
But none, I think, do there embrace.  
Now, therefore, while the youthful hue  
Sits on thy skin like morning dew,  
And while thy willing soul transpires  
At every pore with instant fires,  
Now let us sport us while we may;  
And now, like amorous birds of prey,  
Rather at one our time devour  
Than languish in his slow-chapped power.  
Let us roll all our strength, and all  
Our sweetness, up into one ball,  
And tear our pleasures with rough strife  
Thorough the iron gates of life:  
Thus, though we cannot make our sun  
Stand still, yet we will make him run.

#### EXAMPLE

The te of piglet doth suggest  
Holdeth I must my own heste  
The loudest cry comes from those  
Who lack the wit to 'I suppose....

The te of Piglet is about the Virtue of being Small, which is what someone is if they do not keep to their promise ('heste' is part of the Franklin's Tale (Chaucer) in which someone promised to make rocks disappear).

Those who complain that a promise has not been kept ('The loudest cry comes from those') may be the people who lack the brainpower to think laterally (lack the wit to 'I suppose')

Thus:

**Empty vessels make the most sound**

**Eight submissions from Pupils.** (*Answers available by emailing the author of this book*)

Words ecdemic could be used  
Furrowing the brow of the bemused  
Lithomancy is expected  
Explanations are rejected

Occecation has manifest  
In forums that at best  
Rejuvenate and enlighten  
Another sord attempt to frighten

'Quakebuttock' points the finger  
Often known to linger  
Maieutics are ignored  
By those who can least afford.

Ignescent tho' this may be  
Proving the Truth will set free  
Implex signals like a Koan  
But yikes! it is not alone.

The maiden will not ask for fear  
Of seeming to endorse the seer  
Condemned it is, as drivel pure  
Persist she must to speak manure.

The Necronomicon is quiet  
Hereism the new diet?  
The canophilist's painful cycle  
Means she takes nothing bar the Michael

Crapulous he may be, yes  
Saintly, and fragrant at a guess  
Epitonic she would seem to be  
The postal strike makes it the same for me

He casts himself as New Age Man  
'Stupid does as only stupid can'  
She fustigated him at will  
For writing this hoggerel

**Internet sites**

There are several sites on the Internet with 'perplexed proverbs' on. Here is one of the best: <http://alt-usage-english.org/ucle/ucle11.html>

## Appendix 2

### The Haiku

#### What is Haiku?

Anybody can  
Write haiku. Just stop at the  
Seventeenth syllab.

Haiku is one of the most important form of traditional Japanese poetry. Haiku is, today, a 17-syllable verse form consisting of three metrical units of 5, 7, and 5 syllables. Since early days, there has been confusion between the three related terms *Haiku*, *Hokku* and *Haikai*. The term *hokku* literally means "starting verse", and was the first starting link of a much longer chain of verses known as *haika*. Because the *hokku* set the tone for the rest of the poetic chain, it enjoyed a privileged position in *haikai* poetry, and it was not uncommon for a poet to compose a *hokku* by itself without following up with the rest of the chain.

Largely through the efforts of **Masaoka Shiki**, this independence was formally established in the 1890s through the creation of the term **haiku**. This new form of poetry was to be written, read and understood as an independent poem, complete in itself, rather than part of a longer chain.

Strictly speaking, then, the history of haiku begins only in the last years of the 19th century. The famous verses of such Edo-period (1600-1868) masters as **Basho**, **Yosa Buson**, and **Kobayashi Issa** are properly referred to as *hokku* and must be placed in the perspective of the history of *haikai* even though they are now generally read as independent haiku. In HAIKU for PEOPLE, both terms will be treated equally! The distinction between *hokku* and *haiku* can be handled by using the terms *Classical Haiku* and *Modern Haiku*.

#### Modern Haiku.

The history of the modern haiku dates from **Masaoka Shiki's reform**, begun in 1892, which established haiku as a new independent poetic form. Shiki's reform did not change two traditional elements of haiku: the division of 17 syllables into three groups of 5, 7, and 5 syllables and the inclusion of a seasonal theme.

**Kawahigashi Hekigoto** carried Shiki's reform further with two proposals:

1. Haiku would be truer to reality if there were no center of interest in it.

2. The importance of the poet's first impression, just as it was, of subjects taken from daily life, and of local colour to create freshness.

### **How to write Haiku**

In Japanese, the rules for how to write Haiku are clear, and will not be discussed here. In foreign languages, there exist NO consensus in how to write Haiku-poems. Anyway, let's take a look at the basic knowledge:

#### **What to write about?**

Haiku-poems can describe almost anything, but you seldom find themes which are too complicated for normal PEOPLE's recognition and understanding. Some of the most thrilling Haiku-poems describe daily situations in a way that gives the reader a brand new experience of a well-known situation.

#### **The metrical pattern of Haiku**

Haiku-poems consist of respectively 5, 7 and 5 syllables in three units. In Japanese, this convention is a must, but in English, which has variation in the length of syllables, this can sometimes be difficult.

#### **The technique of cutting**

The cutting divides the Haiku into two parts, with a certain imaginative distance between the two sections, but the two sections must remain, to a degree, independent of each other. Both sections must enrich the understanding of the other.

To make this cutting in English, either the first or the second line ends normally with a colon, long dash or ellipsis.

#### **The seasonal theme.**

Each Haiku must contain a *kigo*, a season word, which indicate in which season the Haiku is set. For example, cherry blossoms indicate spring, snow indicate winter, and mosquitoes indicate summer, but the season word isn't always that obvious.

Please notice that Haiku-poems are written under different rules and in many languages. For translated Haiku-poems, the translator must decide whether he should obey the rules strictly, or if he should present the exact essence of the Haiku. For Haiku-poems originally written in English, the poet should be more careful. These are the difficulties, and the pleasure of Haiku.

The above was provided for this book by [Kei Grieg Toyomasu](mailto:kei@toyomasu.com)  
[kei@toyomasu.com](mailto:kei@toyomasu.com)

Please visit the site HAIKU FOR PEOPLE <http://www.toyomasu.com/haiku/>?

Savour a deadline;  
it is merely an excuse  
to stay up all night.

A marketing bird!  
He tells me, tells me, and then  
tells me what he told me.

Sunset is never  
ensnared in a choice between  
cost and quality.

**Source:** - William Warriner, *101 Corporate Haiku*

### Appendix 3

The following poetry collections focus on work.

1. Braid, Kate. (1991). *Covering rough ground*. Vancouver, BC: Polestar Book Publishers.
2. Elfros, Susan. (Ed.) (1994). *This is women's work: An anthology of prose and poetry*. San Francisco: Panjandrum Press.
3. Frost, R. "After apple-picking," "Mending wall," "Two tramps in mud time." (In most collections of poetry by Robert Frost.)
4. Landale, Zoe. (Ed.) (1985). *Shop talk: An anthology of poetry*. Vancouver, BC: Pulp Press (Vancouver Industrial Writer's Union).
5. Lee, David. (1990). *Day's work*. Port Townsend, WA: Copper Canyon.
6. Levine, Philip. (1992). *What work is*. New York: Knopf. (National Book Award winner in 1991).
7. Literacy Volunteers of New York City. (1992). *Speaking out on work: An anthology by new writers*. New York: Literacy Volunteers of New York City.
8. Martz, Sandra (Ed.) (1990). *If I had a hammer: Women's work in poetry, fiction, and photographs*. Watsonville, CA: Papier-Mache Press.
9. Oresick, Peter, & Coles, M. (1990). *Working classics: Poems on industrial life*. Champaign, IL: University of Illinois Press.
10. Wayman, Tom, (Ed.) (1981). *Going for coffee: Poetry on the job*. Madeira Park, BC: Harbour Press.
11. Wayman, Tom. (1989). *In a small house on the outskirts of heaven*. Madeira Park, BC: Harbour Press.
12. Wayman, Tom, (1991). *Paperwork: An anthology*. Madeira Park, BC: Harbour Press.
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## Appendix 4

### Basic Tools of the Poet

This section will attempt to define and explore some of the basic language techniques used by the poet in his journey to meaning. These basic word plays, in combination with other decisions relating to rhyme, no rhyme, meter, line endings, etc., allow the poet to help the reader/listener to find the desired "meaning" of the poem.

### Technique-Explanation

**Alliteration** -This refers, generally, to the repetition of consonant sounds. It refers specifically to the repetition of INITIAL consonant sounds. Alliteration creates a very prominent sound pattern, one which must be used carefully, lest it sound absurd. All "tongue twisters" are examples of alliteration, in most cases, an absurd one. The variants on alliteration will be defined below.

**Alliteration, or Initial Rhyme** -The repetition of initial consonant sounds. -- rattling rain (r)

**Consonance, or Final Alliteration** - Consonants at the end of words.  
-- Greek book (k)

**Parallel, or Cross Alliteration**-Interweaving of consonants between two or more words.  
-- Good Morning/ Great Mail (g, m)

**Internal Alliteration**-Repeated consonants in the middle of words.  
-- Simple Camper (mp)

**Thesis, or Submerged Alliteration**-The repetition of consonants in the unstressed syllables of words.  
-- Mailing Buttons (n)

**Suspended Alliteration**-A reversed consonant vowel combination between two or more words  
-- Maudlin Sawmill (m, aw)

Note should be made of the difference between alliteration and rhyme. Alliteration, with few exceptions, repeats one isolated consonant sound, while rhyme generally repeats two or more sounds together, consonant/vowel combinations being predominant.

**Assonance**-The repetition of vowel sounds. Assonance is similar in nature to alliteration, and the same cautions in its use apply. "We speak" demonstrates an assonated "e" Assonance is also used to describe a particular form of approximate or slant rhyme, in which the vowel remains the same while the surrounding consonants change.  
--"RIPEN on the VINE" (i)

**Consonance**-See alliteration; also, an approximate or slant rhyme which repeats consonant sounds while changing the vowels.

--"black sock" (ck)

**End-stopped or Enjambed** line endings-All lines of poetry will end in one of these two ways. An end-stopped line is one with a distinct halt or strong pause at the end of the line. This ending can be indicated either by punctuation, or by the thought being complete without having to be continued into the next line. End-stopping has the effect of slowing the movement of the poem by these rhythmically imposed hesitations. The following two lines, from my poem "Alienation", are both end stopped lines.

"All life is the voice of one  
who speaks from distant childhood."

Enjambment is the ending of any line whose meaning and flow continues in the succeeding line. Enjambment speeds the flow of the reader, driving the need to make sense on to the next line. The following two lines, again from "Alienation", illustrate the enjambed line:

"....who speak because  
we cannot dream...."

These two methods, used wisely, give the poet great control over the flow and pacing of the poem and thus over how the reader/listener makes the poem "mean".

**Feminine Ending**-A line that ends with an "extra" unstressed syllable. This syllable is considered to be appended to the line's meter, not as part of the final foot.

**Masculine Ending**-Any line that ends with a stressed syllable

Source: Deane P Goodwin

<http://www.geocities.com/athens/olympus/1466/page1.html>

### **Four key Internet sites that will help you write Poetry**

**Site Extract:** Find a rhyme in no time on your PC or Macintosh! Useful, fun, and fascinating! Great for advertisers, songwriters, poets, linguists, scrabble players, and kids!

<http://www.rhymer.com/>

Links to nine other sites on the Internet.

<http://www.excite.co.uk/directory/Reference/Dictionaries/Rhyming>

### Site extract:

**Show related:** Find words related to the first word

**-Connection:** Find connections between the words

**-Show reachable:** Find words reachable within  links

**Intersection:** Find words reachable from both words

**-Rhyme coercion:** Find related words that rhyme

**-Spell check:** Find words spelled similarly to the first

**-Substring:** Find words containing the first as a substring

<http://www.lexfn.com/>

## What is this thing?

Why it's a rhyming dictionary, of course! But more specifically, it's a command-line program that takes a word and returns to you a formatted list of all words that rhyme with it. The default response is a perfect rhyme (which is probably what you want). Or you can get a syllable count of a certain word ("whitening" has 2-3 syllables, etc.). Previous versions included homophone and consonant match options but are no longer available in 0.3. If there is enough demand, I will re-add them.

However, if you don't want to deal with the command-line, you can also use my existing code as part of a CGI or GUI-based program with a minimal of effort. I plan to import Perl and PHP code at some point, but not right away. I'd rather not deal with Perl if I can avoid it

<http://rhyme.sourceforge.net/>