

Jelly Boots, Smelly Boots by Michael Rosen and illustrated by David Tazzyman (Bloomsbury)

This is another terrific collection of poetry from Michael Rosen featuring poems that will enchant and engage audiences of all ages. They delight in language, playing with meaning, understanding (and misunderstanding!), rhyme and rhythm – the words virtually bounce off the page wanting to be read aloud - a poem like *The Toddlers* is perfect to be spoken, sung, shouted, and danced. As well as nonsensical flights of imagination like *Finger Food*, *Dream*, *Breakfast* or *Imagine*, we also get memories of childhood games and friendship in *Arrows*, *Frisbee*, *The Dam on the Beach* and *The School Trip*. Meanwhile, poems such as *Names*, *Joining Things Together*, *Two Languages*, *Ships* and *The Songs My Father Sings* prompt questions that will inspire powerful discussion; encompassing topics of family, belonging, and heritage with great assurance. Fans of Michael Rosen’s previous collections - from *Quick*, *Let’s Get Out of Here* to *Bananas in My Ears* - will find much to admire and enjoy here. A book for every classroom and bedroom bookshelf.

This collection is shortlisted for the 2017 CLPE Poetry Award.

Overall aims of this teaching sequence.

- To explore and understand the importance of poetry as a genre
- To know how to listen and respond to a wide range of poems from a single poet collection
- To understand that poems are written for different reasons
- To interpret poems for performance
- To gain and maintain the interest of the listener through effective performance of poems
- To recognise how a poet uses poetry as a voice to express their own feelings and views
- To draft, compose and write poems based on real and personal experiences using language with intent for effect on the reader

This teaching sequence is designed for a Year 2, Year 3 or Year 4 class.

Overview of this teaching sequence.

This teaching sequence is designed to be delivered over 15 sessions but teachers will want to use their own judgement about the length of time their class will need to spend on each of the sessions. The teaching sequence is split into three sections. The first section looks at poems in which Michael Rosen plays with language; using homonyms to explore meaning and wordplay, using rhyme and rhythm, nonsense words and onomatopoeia, etc. The second section focuses on Michael’s narrative poems, particularly those in which he recalls relationships and events shared with friends and family. In the final section, children are given the opportunity to write poems that reflect their own personal experiences, values, thoughts and feelings through further investigation of Michael’s poetry. In each section, children have the opportunity to offer personal responses to the poems, to prepare them for performance and to write their own. The whole sequence builds up towards the chance for the class to combine all of their written and performed poetry to create a poetry event for the school.

Teaching Approaches

- Poetry Journals
- Tell Me, Booktalk
- Beating pulse and rhythm
- Performance Poetry
- Listening to poets
- Visualisation
- Poetry writing

Outcomes

- Poetry Journal
- Poetry performances (live and filmed)
- Various poems written in response to stimulus
- Poetry event with invited audience created by the class (including letters, posters, poetry determined by class input)

Exploring Poetic Forms and Devices

Opportunities to develop and reinforce phonic

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<p>Forms</p> <ul style="list-style-type: none"> • Free Verse • Rhyming Couplets <p>Devices</p> <ul style="list-style-type: none"> • Rhyme • Rhythm • Pulse 	<p>knowledge and reading fluency</p> <p>Beating/tapping rhythms encourages children to hear patterns in language which is an essential precursor for spelling.</p> <p>Work on rhyme supports children to recognise, hear and compare sounds at the end of words.</p>
<p>Cross Curricular Links:</p> <ul style="list-style-type: none"> • Art and Design: <ul style="list-style-type: none"> ○ the close study of objects in Part 3 of the sequence could be expanded to include observational drawing and painting ○ the art work linked to the poem <i>Imagine</i> could lead to an investigation of the works by the surrealist movement or by modern day photographers like Carl Warner. • Music: <ul style="list-style-type: none"> ○ the investigation of pulse and rhythm in poetry and the impact of pitch, dynamics, tempo, texture and structure in performance can be explored further using tuned and un-tuned percussion. This could lead to composition of simple musical accompaniment for some of the poems performed at the end of sequence event. • Computing: <ul style="list-style-type: none"> ○ children could become film makers – shooting and editing video of groups and individuals performing their poems using Windows Movie Maker, iMovie or similar programmes. They could add titles, transitions, music, sound effects, voiceover, titles and sub-titles to the finished film. • Geography, British Values and Citizenship <ul style="list-style-type: none"> ○ Further exploration of family, nationality, heritage, human rights and historical reasons for immigration and emigration could take place after responding to poems like <i>Names, Ship</i> and <i>Joining Things Together</i>. 	
<p>Links to other texts and resources:</p> <p>Selected Poetry Collections by Michael Rosen</p> <p><i>Bananas in My Ears</i>, illustrated by Quentin Blake (Walker Books)</p> <p><i>Centrally Heated Knickers</i>, illustrated by Harry Horse (Puffin)</p> <p><i>Even My Ears Are Smiling</i>, illustrated by Babette Cole (Bloomsbury)</p> <p><i>A Great Big Cuddle, Poems for the Very Young</i>, illustrated by Chris Riddell (Walker Books)</p> <p><i>Michael Rosen's Big Book of Bad Things</i> (Puffin)</p> <p><i>Mustard, Custard, Grumble Belly and Gravy</i>, illustrated by Quentin Blake (Bloomsbury)</p> <p><i>Quick, Let's Get Out of Here</i>, illustrated by Quentin Blake (Puffin)</p> <p><i>You Tell Me</i>, with Roger McGough; illustrated by Korky Paul (Frances Lincoln)</p> <p><i>You Wait Till I'm Older Than You</i>, illustrated by Shoo Rayner (Puffin)</p> <p>Selected Storybooks by Michael Rosen</p> <p><i>Little Rabbit Foo Foo</i>, illustrated by Arthur Robins (Walker Books)</p> <p><i>Monster</i>, illustrated by Neal Layton (Bloomsbury)</p> <p><i>Uncle Gobb and the Dread Shed</i>, illustrated by Neal Layton (Bloomsbury)</p> <p><i>We're Going on a Bear Hunt</i>, illustrated by Helen Oxenbury (Walker Books)</p> <p><i>Wolf Man</i>, illustrated by Chris Mould (Barrington Stoke)</p> <p>Selected Poetry Anthologies edited or chosen by Michael Rosen</p> <p><i>Michael Rosen's A-Z: The Best Children's Poetry from Agard to Zephaniah</i> (Puffin)</p> <p><i>Walking the Bridge of your Nose</i>, Illustrated by Chloe Cheese (Kingfisher Books)</p>	
<p>Web Links</p>	

Michael Rosen's website: <http://www.michaelrosen.co.uk/>
 Michael Rosen's YouTube channel: <https://www.youtube.com/channel/UC7D-mXO4kk-XWvH6IBXdrPw>
 Michael Rosen's page on CLPE Poetryline: <https://www.clpe.org.uk/poetryline/poets/rosen-michael>
 Michael is developing a Jelly Boots playlist on his YouTube channel – check back there.

Teaching Sessions

Part 1: Poetry to explore language

Session 1: Reading Aloud and Personal Response

- Prepare paper strips for each group of children in the class. Display the poem 'Words' (page 120) in the centre of a large sheet of paper and read it aloud to the children. *What words might they consider to be gifts that we give to each other?* Ask pupils for suggestions, then ask them to write their words on strips of paper and display them around the original poem. Create a simple performance of the work – perhaps reading the poem together, then each saying one of their chosen words or phrases, followed by a second reading of the poem. These are the words we give to each other. Display the poem and the words where children are able to continue to reflect on the idea and continue to add words throughout the sequence of work.
- *What is poetry?* Engage in and discuss children's preconceptions. *What do we like about poetry? What don't we like about it? What do we expect from it? Has anybody read any poetry collections recently? When do they expect to hear or read poetry?* Ensure that children's attentions are drawn to any poetry collections, anthologies or books by individual poets and that children have time to explore these independently. Perhaps children could be taken on a 'Poetry Hunt' around the school, looking for poetry in posters, displays, libraries, school halls, etc.
- Add children's initial thoughts and impressions to the working wall, either scribing their ideas onto sentence strips or giving them paper strips or Post-It notes for children to write their own ideas.
- Tell the children that you are going to be exploring and enjoying some poems written by a specific poet over the next few weeks. Share an image of the author and ask if anybody knows who he is. If not, briefly introduce him. *Has anybody read any stories or poetry by Michael Rosen?* If so, allow children to share these experiences. Prior to starting the sequence, display a number of titles – including story books like *Little Rabbit Foo Foo* and *We're Going On A Bear Hunt*, as well as poetry collections such as *Quick, Let's Get Out Of Here; Mustard, Custard, Grumble Belly and Gravy; You Wait Till I'm Older Than You* and *Centrally Heated Knickers* – by Michael Rosen. Ensure children have some understanding of who Michael Rosen is, some of his poetry collections or stories and his tenure as Children's Laureate.
- If children haven't read any poetry by Michael Rosen, you might wish to discuss their expectations following this brief introduction.
- Finish the session by sharing some poems that you enjoy; possibly from this collection (for example, *Toddlers* or *Question Mark*) or from any other poetry that you enjoy. You might also wish to share a video of Michael Rosen performing some of his poetry; there are many clips available at his website, on his YouTube channel and on the Poetryline website. Let children know that if they find a poem at home or in school that they want to tell people about, read aloud or add to a poetry display, they can bring it in and share it with the class.
- After hearing some of the poems, does anybody want to alter their definition of what poetry is, their opinion of it or add to the notes currently displayed?

Session 2: Reading Aloud, Book Talk, Performance

- Read three poems in which Michael Rosen plays with language. There are many of them in this collection, some possible options include: *Finger Food, Breakfast, I Don't Like, Welly Boots, Warning* or *Q for a Poem*.
- Reading aloud a poem more than once allows children to respond at a variety of levels. After the first reading, ask children how the poem made them feel when they listened to it and make links to any personal connection they might have – maybe it reminds them of personal memories or experiences. After reading it aloud a second time, investigate the children's feelings further, this time encouraging them to think about words and phrases that they

have heard. Finally, when reading it for the third time, share the way the poem looks on the page and investigate the line breaks, spacing, repetition and how the words are positioned. *How do these elements feed into your ideas, opinions and understanding of the poem?*

- Once children have heard and discussed the chosen poems as a class, put them into pairs and allocate each pair one of the poems. Hand them a copy of the poem on a coloured sheet of paper along with a selection of discussion questions. Ensure that each poem is printed on a different colour, for example, you might print *Finger Food* and some questions on green paper; *Breakfast* and questions on red paper; and *I Don't Like* and questions on blue paper.
- Suggested discussion questions can be adapted for the needs of the class or the group but could include:
 - *Did you like the poem? Why/why not?*
 - *Did you notice any patterns in the poem?*
 - *Was there anything in the poem that you didn't understand? Do you want to ask any questions?*
 - *If you could ask one question about the poem what would it be?*
 - *What could you picture when you read the poem?*
 - *Did you notice any rhymes in the poem? What effect did it have on you when you read it?*
 - *Did you notice any alliteration in the poem? What effect did it have on you when you read it?*
 - *What do you notice about the shape of the poem?*
 - *Did it remind you of anything?*
- Explain to the children that they should work with their partner to read the poem on the sheet they've been given and then should discuss three of the questions written on the bottom of the sheet. If they have time, they can discuss more of them, but that is up to them. The questions can be discussed in any order. They don't have to write anything down but if they want to make notes about their discussion then they can.
- Once children have had some time to discuss their allocated poem with their partner, ask each pair to get together with another pair that had a different colour. Once they are in a group of 4, each pair can take it in turns to introduce their poem and what they talked about. [If the children are confident at talking in groups and taking turns, you may choose instead to join them together in groups of 6 at this stage so that each group has all three chosen poems].
- Once all three poems have been discussed, explain that you would like them to prepare a performance of one of the poems. Split the class into groups depending on which poem they want to perform – if one group turns out to be substantially bigger than the others, you can always split it into smaller groups so that the class hears more than one performance of the same poem. You'll probably need to split groups up anyway, as in order for as many children's voices to be heard as possible, a group size of 4-6 is probably best.
- Before they start rehearsing, ask children what makes a good poetry performance. Discuss the difference between the way a poem exists on the page, and how it changes when it is brought to the stage. *What might we change in order to make a performance as dynamic and engaging as possible?* List their ideas on the board. Keep this list displayed while children rehearse their performance. It might include consideration of rhythm, repetition, action, sound effects, music, beat, etc.
- Once children have had ample opportunity to rehearse, allow sufficient time for each group to perform. Discuss expectations for those listening to and watching the performance – how can we work together to create the best possible set of performances. Allow individuals to offer feedback. If possible, it would be beneficial to allow groups to reflect on the feedback they have received, adapt and improve their performance as necessary and then perform again. You may wish to arrange for the performances to be filmed, which will further impact the manner in which they are performed.

Session 3: Visualisation

- Read the poem *Imagine* (page 27). Reread, displaying the poem on the IWB or handing out copies so that children can see it on the page. Read a third time, inviting children to join in if they wish.
- Ask for pupils to respond to the poem. If children are not used to being asked to respond to poetry, it can be helpful to give them some questions to guide their discussion (*Did you like the poem? Why? Why not? Where there any memorable words or phrases? What did you picture in your mind as it was being read? Did it remind you of something else? Was there anything you didn't understand?*). Children work with a response partner to discuss some of the questions and then feed back to class. Listening to the response and opinions of others is an important part of

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the process – we must value and appreciate individual response.

- Michael Rosen has written many poems in which he reflects on imaginary or surreal situations. You may want to share and discuss some more from this collection, such as *The Map*, *A Dream*, *Bird Song*, *Metal Covers on the Pavement*.
- Explore the use of homonyms that may have inspired this particular poem – a star that is a star/celebrity, a sink that sinks, finger nails that are nails, etc.
- Read one of the verses and ask children to close their eyes while you do so and just listen to the words. What do they see as they visualise the action or image being described?
- Ask children to read each verse and create a doodle or drawing that reflects the image in their mind. Drawing skills don't matter, this is just an opportunity to get what they see out of their heads and down onto paper. You may wish to compare a few drawings and see how children's view about the same verse might differ or be similar.... Where there are similarities, what was it in the poem that helped them visualise that particular image?

Session 4: Writing Poetry

- Reread *Imagine* and discuss children's visualisation of images from the text.
- Explore other homonyms (e.g. bank, novel, park, bar, bat, conductor, train, wave, watch, change, console, drawer, light, rock, etc) either by asking the children to work in pairs to think of their own or simply by listing some on the board. Ask children to choose one homonym and explain to a partner what the different meanings are of the word. Revisiting the poem *Bird Song* (page 52) may further support children in recognising the impact of the homonyms and homophones, including how Michael Rosen stretches this by playing with spelling (puffin') and rhyme (howl / owl) to create near-homophones. When writing their own poem later, children might benefit from seeing a few ways in which they could 'break the rules'.
- Children pick a homonym and draw a picture for it, similar to those created yesterday, e.g. a desk drawer that is a drawer (i.e. drawing something), a rock musician who is rock or a river bank that is a bank, etc (or, indeed, any of those but the other way around!). If possible, allow children to select their word and produce their drawing without modelling at this stage as they are more likely to find connections that work for them if they are not overly influenced by the connections made by the adult.
- Ask children to write a caption for their drawing; at this stage you may choose to do the same – draw a picture and write a caption for it.
- Model turning your caption into a verse for your own *Imagine* poem, possibly using a similar structure to Michael Rosen's original:

Imagine if _____

So every time _____

e.g.

Imagine if a watch always watched

So every time we glanced at the time

It stared right back at us.

Tick... tick... tick...

- Some children might choose to move away from the homonym structure of the original into slightly different 'what if?' territory; such as: imagine if the children ran the school, or imagine if your dinner wanted to eat you, etc. Allow them the freedom to explore this too, if that inspires their writing.
- Provide children with the opportunity to perform and redraft their poems. Allow them to publish them, either by writing them up onto special paper or by word-processing them. They may want to add illustrations, similar to the drawings that inspired their writing. You could collect the poem together to produce a class anthology of 'imagine' poetry.

Session 5-6: Performing and Writing Poetry (Rhyme)

- Read and display a selection of the *Down Behind the Dustbin* (pages 1, 17, 23, 34, 53, 77, 86, 94, 105, 115 and 122) poems that are included in this collection.
- Ask pupils to respond to the poems: *do they like the poems? Why or why not? What do they notice? Do these poems remind them of anything else they've read or heard?* Allow pupils to draw on personal experience as well, many of them may have a dog as a pet, or know somebody who does, allow them to talk about what they're called and what they do.
- You could also share this video from Michael Rosen's YouTube channel in which he performs and talks about his 'dustbin' poems: <https://www.youtube.com/watch?v=eL6VB56RxPM#t=49>
- If pupils enjoy the poems or say that they are funny, spend some time exploring why that is – it may be for personal reasons, or linked to the image it creates in the reader's mind, or the absurdity of the situation. If nobody brings it up, draw attention to how the poet has used rhyme in the poem. One of the impacts of rhyme is that it allows us to almost guess the ending of the poem before we read it – and sometimes it is by subverting that expectation or, indeed, following it through to its logical conclusion, that humour is created (this is of course a very subjective thing and won't work for everybody!).
- Choose a 'dustbin' poem that you haven't read yet and leave out the ending. Can children suggest how the poem might end? (If you need further examples, there are more in *Mustard, Custard, Grumble Belly and Gravy* or *Wouldn't You Like To Know*, both illustrated by Quentin Blake).
- Give pairs of children a selection of 'dustbin' poems to read aloud. Ask them to circle and emphasise the rhyming words. The more familiar they are with reading the poems aloud, the more likely they are to use the rhythm and rhyme structure successfully in their own work.
- Display four or five of the poems for the class to see and model tapping the pulse of the poem while reading it aloud. Encourage pupils to join in with you. The pulse is the steady beat that continues throughout the poem without changing (unless you decide to alter the tempo). Now, ask pupils to mimic this in their pairs. One pupil in each pair could tap the beat or pulse of the poem while the other reads it, and then swap over. You may even ask children to walk in time to the pulse of the poems, or clap their hands or nod their heads.
- Compare this steady pulse to the syllabic rhythm of the poem – you could tell the children that you are going to clap or hum the rhythm of one of the poems that are displayed. Can they work out which poem it is? Ask pupils to return to their poems in pairs with one person tapping the beat/pulse and the other humming the syllabic rhythm. The better understanding children have of the rhythm of the original poems the easier they will find composing their own.
- Before pupils start writing their own 'dustbin' poems, it can be helpful to consider potential rhyming pairs. If children are unfamiliar with rhyme, take the time to list some words that rhyme and ask pupils to explain what we mean by 'rhyming' words – *what is it that makes two words rhyme?* If pupils are already experienced with using rhyming words, play a quick rhyme race with them – write three words on the board for which there are a wide number of rhymes available (e.g. play, hill, can). Ask each pair to choose one of these words and write down as many rhyming words as possible (it is up to you, whether you decide to allow 'nonsense' words in your competition!).
- Access to a rhyming dictionary is very useful when a class is preparing to write poetry which relies on rhyme, however if these are not available then working together as a class to create a bank of word lists which rhyme with some given names as a valuable alternative. Children who want to create a rhyme with their own name may need some support, but would start worthwhile conversations about word endings and syllabic beats. Some children may choose to write a whole sequence of verses using the same structure.
- After children have written their poems, decide how you would like to publish them. A class anthology of 'dustbin' poems which could be shared with a wider audience via the school website might be a suitable outcome. Alternatively, you may want to publish a spoken rather than written version of the anthology: film each child, or groups of children, performing their *Down Behind the Dustbin* poem and edit together to create a class video. This could then be published via the school website, with parents' permission or screened in assembly for an audience of their peers.

Part 2: Poetry to explore relationships

Session 7 – Using a Poetry Notebook

- Start a discussion with the children about what they like or don't like about writing? What do they think is the hardest thing about being a writer?
- Often, when people talk to writers about their work, one of the most commonly asked questions is where they get their ideas from? Ask children to talk in pairs or small groups to list as many places as they can think of where a person can get ideas to help their writing. After a couple of minutes, get children to report back and create a class list. Where can we get ideas from? Children might mention: things that we see/notice, something heard, memories, other books that we've read, a song that we heard, dreams, imagination, day-dreaming, playing, films, toys, family events, arguments, etc.
- Visit the Poet Interviews section of the Poetryline website – there are videos available with a range of poets, including Michael Rosen, talking about how they go about writing their poetry, how they work on their poems, what inspires them as a poet and what advice they would give to aspiring poets. After watching a few videos, have we got any other ideas for where ideas or inspiration can come from? Add to the class list.
- If possible, hand out small notebooks to each child for them to use as their own poetry notebooks. Explain that children can use these to collect ideas, words, rough drafts of poems, etc.
- Ask children to consider when and how they will use their notebooks. *Will they write down things that their friends say in the playground? Will they write down lists of words that they enjoy? Could they write down their craziest daydreams? Could they write down their earliest/silliest/scariest/happiest memories?* Give them some time to either begin to write down ideas or to sit and think about what they might write later. Some children may choose to start by drawing, doodling or sketching ideas initially. Refer back to David Tazzyman's illustrations in the text. His drawings have been inspired by the words that Michael Rosen has written, but drawings can often inspire the words too. Let the children know that these books are only for them – there's not a particular amount of writing you expect them to do and you won't be marking them.
- Read the poem *Mm?* (page 76) from the collection. Read it a couple of times and then ask children to join in with you if they want. *Is it better to hear it or to read it? What do they like or not like about the poem? What do they notice about it? Is it fun to read out – why/why not? What might have inspired Michael Rosen to write it?*

Session 8: Read and Respond to Poetry

- Use the CD from the back of the book to listen to Michael Rosen reading his poem *Trouble*. Hand out copies of the poem for children to read and then listen again.
- *What were the children thinking about while they listened to the poem? Did it remind them of anything that had happened to them or of anything that they might have seen in films or on TV? Did it remind them of other books or poems?*
- You might want to make links to other poems that Michael Rosen has written about being in trouble with his brother, for example, *Me and My Brother* from *The Hypnotiser* (book currently out of print) - there is a video on Michael Rosen's website of him reading aloud this poem. Consider the similarities and differences between the two poems.
- Hand out copies of the poem (page 18). After reading the poem again, ask the children what they like or don't like about it. Encourage them to try and think about what there is in the poem that helps to create an impact – drawing a clear link between what the writer has done and its effect on the reader. This will help them to think about the impact they want to have on the reader when they are writing poems and how they might go about achieving this. They might point to the use of repetition, rhythms, line breaks and punctuation which emphasise particular words or phrases, the details.
- Read the other poems in this collection that include the poet and his brother. There are three of them: *In Bed*; *The Frisbee*; and *My Brother*. Ask children to pick just one of these three poems and discuss it in a small group using similar questions to those used at the start of the lesson. Give children a simple grid on which to record their conversation – *what do they like about their chosen poem? What is it about the poem that creates that effect (what makes it funny, or sad, or memorable, etc.)? What questions or puzzles does it leave the reader thinking about? What does it remind them of?*
- Ask groups to decide which poem they enjoyed the most and why they think that was.

Session 9: Performance

- Reread the four poems from the collection that were studied in the previous session. Explain that today they're going to be preparing a performance of one of these poems in a small group (3-5 children would seem ideal, but the size of the group can be adapted to meet the needs of the children in the class). Discuss how performances can enhance the meaning of the poem and our emotional connection to it. Ask them how watching videos or listening to CDs of Michael Rosen performing his poems adds to their understanding.
- The groups can be allocated based on the poem that the children choose to perform. Once they have their group and their selected poem, the children should decide how they are going to read the poem – they could allocate the lines between the people in the group. If there is dialogue, they could have that spoken by a particular character, like in a play. They could select some words or phrases that they might speak altogether. They also need to make decisions about how they might read each word, phrase or line – loudly, quietly, in a whisper, with a shout, repeated or echoed, quickly or slowly, etc. They might choose to act out some parts of the poem or to add group actions. They could add sound effects or music. If the children are unused to performing in this way, they might need the discussion and decision of the different possibilities modelled, perhaps by the adults in the class, or by the teacher working with the whole class on a joint poem first.
- After groups have had sufficient time to rehearse, they can perform their poem for the class. Asking the children how they came to particular decisions about pace, pitch, tempo, volume, etc., can be an ideal chance to draw their attention towards some of the decisions the poet has made. *Where has Michael Rosen chosen to incorporate punctuation? Where has he used a line break? Why has he used capital letters for that word? Why has he repeated that line? Do we need to use the same tone of voice throughout?* Look again at videos of Michael Rosen performing his own poetry – *how does he use his voice and his body language to communicate ideas 'off the page'?*
- Allow pupils to respond to feedback by returning to their groups, revising their enactment and then performing their poem again.
- *Which performances were most effective? Why?* It can be very valuable to compare different performances but care should be taken not to value some efforts over others. All groups will have worked hard to create their performance and it is important as a class to respect and appreciate that work.

- Prior to the next session, ask pupils to think about any times in their life when they have perhaps been in trouble like Michael and his brother, or when a funny, exciting or memorable thing has happened to them. They could note any ideas in their poetry notebooks.

Session 10-11: Writing Poetry

- Start the lesson by telling the children a story from your own life – an occasion that you might have remembered for many years. Perhaps you remember it because it was embarrassing, or perhaps it was a time when something amazing happened, when you were surprised, or treated unfairly, etc. Tell the anecdote, including details such as what people said, what you thought about what was said, where you were and how you felt.
- Afterwards, ask children to reflect on what you've told them. *Did it remind them of anything that had happened to them? Would any of them like to share briefly what they'd thought of?* As you allow children to share their recollections and anecdotes, they will help to trigger further responses in other children.
- Ask the children to work in pairs to make some notes on their anecdotes or draw and annotate a memorable scene in their poetry notebooks (they may have started this already at home). *What happened? What was said (as close as possible to exactly what they said)? What did you think about what they said? What did you do?* Working in pairs, one person is writing about their anecdote and the other person is asking questions and listening – pushing for more detail.
- Complete the same task for your anecdote – or prepare in advance.
- When children have made notes about their anecdote, model turning your notes into a free verse poem. It might be helpful to do this the following day rather than in the same session, so that children who struggled to think of an idea or anecdote can go away and think about it further or talk about it with their family.
- As you write, model rereading your work aloud to check that the line breaks and punctuation support the phrasing and emphasis that you want. Demonstrate explicitly how starting a new line or new verse can impact on the reading and sense of the poem. Older children may want to consider why poetry is the best style of writing for this anecdote. *Why poetry and not a diary or other recount?* Explore what children consider to be the key differences between poetry and prose – having this discussion while reading free verse poetry will support children in addressing the misconception that all poetry rhymes. *Why is free verse in particular a useful form for narrative poetry?* Discuss how it isn't restrained by requirements of specific rhythms or rhymes and yet how it remains distinct from narrative prose. In contrast to a prose recount, the narrative free verse poem provides a 'snapshot' of the scene, paring down to the essentials of the moment and the core of the emotion, often utilising elements of repetition, structure and rhythm to communicate these.
- Other poems in this collection which could be read to support children's anecdotal poetry writing include *Arrows* (p20), *The Dam on the Beach* (p80) and *The School Trip* (p88).
- After children have written the first draft of their poems, provide them with opportunities to work with a response partner, reading aloud their poem, discussing the sound of the poem as well as how it looks on the page and subsequently redrafting in reaction to this first performance and discussion. You may refer back to the manner in which we read Michael Rosen's poetry in Session 2: read and respond emotionally; reread and respond to language, and finally reread while exploring the physical appearance of the poem on the page.
- When children have completed their polished version, they can produce a version for the classroom poetry anthology. If possible, they may want to provide a photograph or illustration of the events that are described to be displayed alongside the poem. If using illustration, look at how David Tazzyman's illustrations complement Michael Rosen's poetry in this collection for some guidance and inspiration.

Part 3: Poetry to explore ourselves

Session 12: Reading Aloud and Personal Response

- Read *Names* (page 60 and 61). Explain to the children that you are going to show them the poem and then read it to them again. After reading the second poem, ask the children to discuss how the poem made them feel. Is it different

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from the other poems we've read so far? How is it different? Are there any particular words or phrases in the poem that make them feel that way?

- Through the discussion, the children might make connections to current events, or to situations in their own family about which you will need to be sensitive. The idea of a family split apart geographically so that some members of the family are directly affected by a war and others are protected from it is something which may raise questions. Allow children opportunities to ask questions, without feeling that you necessarily need to provide answers for all of them; Michael Rosen has provided some information but also left many parts of the poem open to interpretation. Why might he have done this? For example, the dad says 'there was a war' but doesn't mention which war. Children can work in pairs to text mark the 'clues' that Michael Rosen provides that helps us build a picture. Some consideration might be given to the idea raised in the final verse – we're all here now because of what our ancestors survived.
- After this whole class discussion, allow pupils time to reread the poem on their own and reflect on what it means and their own thoughts about it. Ask pupils to complete a response grid, sharing their opinions and questions about the poem and any connections that they have made. The subheadings in the grid below are given to support pupils' reflection, but may be introduced verbally rather than written if preferred:

<p>Likes</p> <p><i>Do you like it because of:</i></p> <p><i>The words that are used, the rhyme, the rhythm, the shape of the poem?</i></p> <p><i>The characters in the poem or the character writing the poem?</i></p> <p><i>The message and meaning of the poem?</i></p> <p><i>The way the poem makes you feel?</i></p> <p><i>The images the poem makes you see?</i></p> <p><i>Any figurative language that is used?</i></p> <p><i>The tone of the poem?</i></p>	<p>Dislikes</p> <p><i>As with 'likes' but disliking these aspects instead.</i></p>
<p>Puzzles</p> <p><i>The meaning of the poem, a line or a word. The reason the poet wrote the poem. Why the poet used a particular word?</i></p>	<p>Patterns</p> <p><i>Are there repetitions of words, lines or stanzas? Which words rhyme? Are there patterns of line length? Is the poem written in a way that makes a shape on the page?</i></p>

- Before the next session, ask pupils to bring in an object or a photo that is special to them or to their family, that makes them think about a particular moment, person or people from their lives.

Sessions 13-14: Reading Aloud, Personal Response, Writing Poetry

The poem that pupils are responding to in these sessions features imagery and prompts questions that teachers need to be prepared to address with their class. Some pupils, who might make links to the recent refugee crisis or who have suffered the loss of a sibling, will need particular consideration.

- At the start of the session, allow children some time to talk in small groups about what they have brought in and why. It may be helpful if you model this first with an object of your own or perhaps in partnership with another adult in the class so that you can demonstrate active listening and asking relevant questions to move the conversation deeper.
- Discuss the type of poem that we could write. We could write a poem describing the object or the photo, but would that help the reader to understand why the object is important? Would describing the appearance help us as writers

to communicate what it really means to us?

- Working with the children, create a list of questions that they could ask each other to explore the 'meaning' of the object for the person that's brought it in (e.g. what person do you think of when you look at this object? Why? Are they saying anything? If so, what? What smells or sounds do you associate with this object? How do you feel when you look at it? When you pick it up? Why do you feel that way?). For pupils who may not provide an object, teachers may wish to consider collecting a small set of photos or objects related to school events instead - an attendance award, a sports day ribbon, a photo or souvenir from a school visit, etc.
- As pupils ask each other the questions, allow time for them to scribe ideas into their poetry notebooks.
- After giving the children some time for self-reflection, show them a picture of a ship in a bottle (or, if at all possible, bring in an actual ship in a bottle for them to experience). Then, read them the poem *Ships* (page 41-43). Before exploring how Michael Rosen has structured his thoughts about the object, allow the children some time to respond personally to the poem – *what do they like or dislike about it? Did they have a personal connection to it? Did it remind them of anything that they have experienced? Did it leave them with any questions or puzzles that they'd like to solve? The poem asks a number of unresolved questions; how did they feel about that?* Use text-marking to unpick the balance Michael Rosen creates between questions prompted by the object and facts about it.
- Link discussion of this poem to their thoughts about the object that they have brought in... Has Michael Rosen's poem given them any ideas about how they might start a poem about the object that they have chosen? Review some of the questions that Michael Rosen asks, but doesn't answer, in his poem: *how did the ship get in the bottle? Who put the ship in the bottle? Why didn't Grandad come too? Who broke the ship in the bottle?* Can the children write a list of questions in their notebook, prompted by their object, which they might choose to use in their poem?
- As children begin to write their poems in their notebooks, start writing one of your own as well. In exploring and editing your own poem, you are able to verbalise and structure the thought process of a writer for the children. Discuss how you want the reader to feel when they read your poem. *How can you achieve this? What images can you make links to, to help the reader understand your thoughts?*
- Allow enough time for children to share their poems with their peers and make adjustments to vocabulary, imagery and structure before producing a final written copy for inclusion in the poetry event.

Sessions 15: Performance and Poetry Event (you may need to spend longer on this activity, depending on how much responsibility the class take for organising the event)

- Challenge children to work together to plan and prepare their own poetry exhibition. Explain that the school would like to run a poetry event but the class is in charge of putting it together – it should include aspects of written poetry, displayed poetry, art inspired by poetry and performed poetry. It might also include some information about the poet that inspired the whole event!
- *What sort of events like this have children been to?* Some children may have seen a poet perform before, others may have been to art galleries or to the theatre or a music festival. Draw together ideas from the children as to how the event should look and feel. *Who is the audience? What will it include?*
- Create a list of jobs for the class, an agreed list of criteria (e.g. everybody must have their work represented in the event, etc) and deadlines for each stage. You might decide to split the class into teams which are responsible for the different elements. Depending on how much time you have available, they could take full responsibility for organising the event, e.g. writing to the head teacher to request use of the hall; making a list of requirements for the site manager; creating posters, letters and tickets for parents, invite VIP guests, etc.
- Children will need to select the poems that will be performed/displayed and create the refined versions of these. Be sensitive to children who feel less comfortable in performance but still wish to be involved.