

Midnight Feasts: Tasty Poems chosen by **A.F. Harrold, illustrated by Katy Riddell** **(Bloomsbury)**

Drawing on a rich and broad range of writers, classic and modern, poet A.F. Harrold has crafted an anthology that celebrates every facet of food culture and allows us to reflect on the considerable ways in which our relationship with food influences, impacts and builds humanity around the world. And while the poems range from the deeply moving to the nonsensically humorous, the collection is ultimately full of warmth and empathy. This is further facilitated by Katy Riddell's accompanying illustrations providing each poem with her own response and reflection to the anthology which are full of playful and relatable characters and moments.

This collection was shortlisted for the CLPE Poetry award in 2020.

Overall aims of this teaching sequence.

- To explore and understand the importance of poetry as a genre
- To listen and respond to a wide range of poems from an anthology of modern and classic poetry
- 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 explore how poetry is presented on the page to enhance our understanding
- To draft, compose and write poems based on personal interests, experiences and emotions using language and form with intent for effect on the reader

This teaching sequence is designed for a Year 2, 3, or 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, particularly in relation to the time taken to develop, write, refine and publish children's poetry. Sessions are designed to explore personal response and expression and to help children understand the different ways in which they can respond to poetry. The sequence is designed so that the children's experience of this collection, and their understanding of a poet's voice and use of language, will support them to use similar techniques, poetic devices and wordplay in their own writing.

Teaching Approaches

- Reading Aloud
- Listening to the poet and responding

Outcomes

- Text marking
- Poetry performance

- Visualising and drawing
- Shared writing
- Response and Editing
- Publishing

- Drafting, redrafting and writing poetry
- Published poems

Cross Curricular Links:

Design and Technology:

- As the poems in this collection are so closely associated with the tastes of a wide range of food types, it would be beneficial to allow time for children to engage in taste tests and try a wide range of different foods – either related to the specific poems in the collection or to generate language and ideas that they might use in their own writing (see Session 11 for an example).
- In addition to simply tasting foods, children could draw on their wider knowledge to plan and design menus, to read and write recipes and to prepare, bake or cook different foods – all in line with the requirements of the ‘Cooking and Nutrition’ section of the Programmes of Study for Key Stage 1 and 2.

Art:

- As well as observational drawings and the opportunity to engage with different techniques and materials, children could study and respond to the rich tradition of the subject of food within still life and portraiture. Amongst the works and artists considered, children might discuss:
 - Andy Warhol: Black Bean (1968) or Ice Cream Dessert (1959)
 - Patrick Caulfield: Bowl and Fruit (1979) or Sweet Bowl (1967)
 - Claes Oldenberg: Pizza Pie (1964)
 - Auguste Renoir: Peaches and Almonds (1901)
 - Maya Kopitseva: Still Life with Peppers (1999) or Bananas (1975)
 - Georgia O’Keeffe: Apple Family No. 2 (1920)
 - Frida Kahlo: Still Life with Parrot and Fruit (1951)
 - Andy Warhol and Jean Michel Basquiat: Hellmann’s Mayonnaise (1985)

Links to other texts and resources

Other Poetry Collections by A.F. Harrold:

- *Things You Find in a Poet’s Beard*, A.F. Harrold, illustrated by Chris Riddell (Burning Eye Books)
- *Not Entirely Useful Advice*, A.F. Harrold, illustrated by Mini Grey (Bloomsbury)

Children’s Fiction by A.F. Harrold:

- *Greta Zargo and the Death Robots from Outer Space*, A.F. Harrold and Joe Todd-Stanton (Bloomsbury)
- *Fizzlebert Stump: The Boy who Ran Away from the Circus (and Joined the Library)*, A.F. Harrold and Sarah Horne (Bloomsbury)

- *The Imaginary*, A.F. Harrold and Emily Gravett (Bloomsbury)
- *The Song From Somewhere Else*, A.F. Harrold and Levi Pinfold (Bloomsbury)
- *The Afterwards*, A.F. Harrold and Emily Gravett (Bloomsbury)

Further collections of poetry that you may wish to make available for children to read and discuss include:

- *Moon Juice*, Kate Wakeling, illustrated by Eļina Brasļņa (The Emma Press)
- *Dancing in the Rain*, John Lyons (Peepal Tree Press)
- *The Rainmaker Danced*, John Agard, illustrated by Satoshi Kitamura (Hodder)
- *The Dragon with a Big Nose*, Kathy Henderson (Frances Lincoln)
- *Michael Rosen’s Big Book of Bad Things*, Michael Rosen, illustrated by Joe Berger (Puffin)
- *A Kid in my Class*, Rachel Rooney, illustrated by Chris Riddell (Otter-Barry Books)
- *Poetry Pie*, Roger McGough (Puffin)
- *Werewolf Club Rules*, Joseph Coelho, illustrated by John O’Leary (Frances Lincoln)
- *Everybody Got a Gift*, Grace Nichols (A & C Black)

CLPE’s Poetryline website contains a wealth of resources including videos of A.F. Harrold and other poets performing their poems and talking about their writing process, which will inspire children in their own performances and writing. These can be found at:

<https://www.clpe.org.uk/poetryline/poets>

and

<https://www.clpe.org.uk/poetryline/poet-interviews>

The Poetryline website also contains resources to support subject knowledge around poetic forms and devices: <https://www.clpe.org.uk/poetryline/poetic-forms-and-devices>

Further information about A.F. Harrold can be found on his website: <http://www.afharroldkids.com/>

A.F. Harrold has recorded readings of a number of poems from this collection which are available on YouTube (some of these videos will be directly referenced in sessions later in the sequence):

- ‘It’s the Middle of the Night’ by A.F. Harrold <https://www.youtube.com/watch?v=pdu0X-6E11o>
- ‘Bread’ by Matt Harvey, performed by A.F. Harrold <https://www.youtube.com/watch?v=gzA7o6qNOas>
- ‘Perils of Breakfast’ by A.F. Harrold <https://www.youtube.com/watch?v=gzA7o6qNOas>
- ‘Praise Poem for Yorkshire Puddings’ by Ian McMillan, performed by A.F. Harrold https://www.youtube.com/watch?v=5nqj_9jg5t4
- ‘Trouble Came to the Turnip’ by Caroline Bird, performed by A.F. Harrold <https://www.youtube.com/watch?v=R8Gik50EjdA>
- ‘Such a Perfect Bowl of Yoghurt’ by Imtiaz Dharker, performed by A.F. Harrold https://www.youtube.com/watch?v=78_PHo7FpVI

Further poetry readings by A.F. Harrold (and episodes of his poetry podcast) can be found on his YouTube channel: <https://www.youtube.com/user/afharroldkids/videos>

Before the Sequence:

- Before teaching this poetry sequence and prior to reading *Midnight Feasts*, it would be useful to spend time exploring poetry more generally with the children in your class. If this is not part of the whole school ethos, consider immersing the school, and certainly your year group, in a wide range of poetry. Become familiar with CLPE's Poetryline website www.clpe.org.uk/poetryline and other sites that enable the children to watch poets reading their own poems. It is important for the children to see a poet perform a poem as it was intended to be read. Make available collections of poetry books; collections by the same author and anthologies, planning in regular browsing and independent reading time when the children can access the books.
- Ask children to share their favourite poems with each other, encourage them to bring poems into class and provide a setting in which they can explore their recommendations, such as in a poetry corner. From this starting point you can then begin to explore the poems that the children are drawn to and want to respond to in the collection *Midnight Feasts*.
- This will also be a useful opportunity to discover what the children like and dislike about poetry, which poems are their favourites, if they have a favourite poet that they turn to when reading poetry and if they read poems outside of the school setting.
- Explore what the children already know about poetry. Engage in and discuss children's preconceptions and earlier experiences, both positive and negative. *What do we like about poetry? What don't we like about it? What do we expect from it? Does anyone have any favourite poets or poems? 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.
- Add children's initial thoughts and impressions to the Working Wall, either scribing their ideas on sentence strips or giving out paper strips or post-it notes for children on which to write their own ideas.
- It is useful at the start of a poetry sequence to debunk the myth that exploring poetry means only deconstructing the use of language in the poem or only examining the poetic form and devices, it is primarily and initially about responding emotionally and personally to a poem and considering what it means or says to you individually.

Teaching Sessions:

Part 1 –

Initial Response and Performance

Session 1: Initial Response

Discussion forms the foundations for working with books. The same is true of working with poems. Children need frequent, regular and sustained opportunities to talk together about the books and poems that they are reading as a whole class. The more experience they have of talking together like this the better they get at making explicit the meaning that a text holds for them.

- Start by introducing the class to the poet who selected the poems for this anthology, A.F. Harrold, via one of his own food-related poems by reading aloud 'The Perils of Breakfast' (page 17).
- After reading, allow time for the children to talk about their initial responses: what they like, any questions they have. *What were they thinking of as the poem was read? Did any part of the poem surprise them? How did it make them feel? Were there any images that stayed in their mind after the poem was finished? Did it remind them of any other poets, or any other poems or stories that they have read or heard?* When re-reading the poem, you might also share a video of A.F. Harrold performing his own poem: <https://www.youtube.com/watch?v=xkJZXJ48uY>
- Read aloud a further poem from the anthology by A.F. Harrold – 'Piece of Pie' (page 59) – and allow the children time to respond to what they have heard again.
- Then allow the children time to respond to the poem on the page. Divide the children into groups and give each group an enlarged copy of the two poems. Have the children read it through, talk about and text marking the words and phrases that they find interesting, that prompt certain visualisations or particular emotions. Encourage them to read it aloud so they can see how the spacing on the page, the line lengths and verse breaks might affect the sound of the poem – for example, the rhyme and line lengths of 'Piece of Pie' playfully recall the tone of the nursery rhyme origins of the poem's inspiration; while in the free verse structure of 'The Perils of Breakfast', the repeated use of one-word lines might force the reader to pause and bestow the poem with some drama, potential peril or humour.
- What do they notice in the two poems that are similar? *What differences are there? Is there one of the poems that they prefer? If so, what is it about the poem that might have led to that preference?* Children might draw out the humorous nature of the poems as both a similarity and difference – although both utilise humour in their tellings, in one of them the humour comes from the ridiculous and impossible idea of large predators hiding in breakfast foods being taken so seriously by the narrator, while the other takes a silly situation from a known nursery rhyme and turns it into an uneventful everyday transaction. *Is there certain information, knowledge or experience that you need to have access to in order to respond to these poems?*
- For an opportunity to introduce the class to the wider range of poems that were chosen for this anthology, read aloud a third poem by A.F. Harrold: 'The Taste of a Biscuit'. This poem isn't actually included in this anthology, but it can be found in his own collection, *Things You Find in a*

Poet's Beard (Burning Eye Books), illustrated by Chris Riddell. Additionally, you can find a copy of this poem on CLPE's Poetryline website, here: <https://clpe.org.uk/poetryline/poems/taste-biscuit>

Teachers Note: Teachers should be aware that in this poem the memory of biscuits and baking is poignantly combined with the memory of the character's mother who has passed away. If you feel that for whatever reason this poem should not be shared with the class, then you might choose to use any of A.F. Harrold's other food-themed poems listed at the end of this session as an alternative. Although the activities don't suggest that they are directly asked, if you use the poem be aware it may prompt some children into volunteering feelings and memories about relatives that have passed away. Be prepared to navigate potential discussions.

- After reading, allow time for the children to talk about their initial responses. *What were they thinking of as the poem was read? How did it make them feel? Were there any images that stayed in their mind after the poem was finished?*
- Re-read the poem and allow time for the children to discuss the poem more deeply, talking about what they like, any questions they have, words and phrases that they like or that are interesting to them. *How do they think the character in the poem was feeling? Are there any words or phrases or moments they remember from the poem that makes them think that?*
- If necessary, use question prompts to help them connect to some of the experiences described in the poem. *Have they ever made biscuits or cookies? Can they picture the sort of biscuit cutter described in the poem? Have they ever found an object that sparked the memory of a moment, an experience or a particular person?*
- As you did earlier, now look at the poem on the page. Divide the children into groups and give each group an enlarged copy of this poem. Have the children read it through, talk about and text marking the words and phrases that they find interesting, that prompt certain visualisations or particular emotions. Use this opportunity to consider certain puzzles or questions with closer reference to the text: *Did the figure in the poem make biscuits with his mum? How do you know? Is that ever stated directly?* You might consider other elements that are hinted at or described but not explicitly stated, for example, the biscuit shape cutter which when it is found is described rather than named. *What is the impact of these choices?*
- If using the version published in *Things You Find in a Poet's Beard*, you might also discuss the illustration by Chris Riddell which accompanies the poem. *Does this affect your response? Does the illustration make you feel the same way as hearing the poem read aloud, or is it different? What do you think the illustrator might have been responding to in the verse?* (Chris Riddell also produced alternative illustrations for the poem in his own anthology: *Poems to Fall in Love With*, MacMillan Books)
- Watch the video on Poetryline of A.F. Harrold reading aloud 'The Taste of a Biscuit' <https://player.vimeo.com/video/220901904?color> *Does this add to your feelings and ideas about the poem or alter or add to our response?*

- Allow time for the children to think about and discuss what poetry is for and why we might write it. Note responses down on post-it notes to add to a working display. Discuss ideas and responses. Allow time to compare these with some of the reflections some other poets make on writing poetry on the Poetryline website (see: <https://clpe.org.uk/poetryline/poets-videos/poet-interviews>).
- At the end of the session share the cover and the title of the collection. *Based on the poems shared today and the book cover, what are their expectations of the collection? What might the collection be about? What themes might it encapsulate?*
- Following this session, you might choose to read aloud – or make available – further food-related poems by A.F. Harrold. There are also a number of his own poems themed around food that can be found in *Things You Find in a Poet's Beard* (illustrated by Chris Riddell and published by Burning Eye Books). For example:
 - 'Jam'
 - 'Jammie Dodgers Aren't the Only Fruit'
 - 'Bangers'
 - 'Burger Tips'
 - 'The Iced-Bun Song'
 - 'A Poem About Some Food'
 - 'Song of the Fussy Eater'
- If you don't have access to a copy of this collection, A.F. Harrold has recorded readings of 'Jam and The Iced-Bun Song' for his Youtube channel: <https://www.youtube.com/user/afharroldkids/videos>
- Finish the session by considering the class's expectations for an anthology of poems selected by A.F. Harrold. Explain that the poems in the anthology that we're going to be exploring were all chosen by this poet – and a few of them were also written by him; *what might we anticipate from the selection? Is there a tone or type of poem they might expect to find?*

Session 2: Introducing the collection

The experience of being read to is likely to be the real foundation of children's knowledge of poetry, and is also going to be a major influence on how they write themselves. So it is important that it should be as rich, interesting and 'ear-catching' as it can be. In addition to the teacher reading aloud poems from the anthology, it is also important that other voices should be heard interpreting a poem. In this way, a range of accents, dialects and voices can be introduced into the reading. It can be particularly valuable for children to hear the poets themselves reading their own poems where possible. This allows authentic voices to be heard.

- Draw the children back to the predictions and expectations they shared for the anthology at the end of the previous session.
- Share the front cover and title of the anthology: based on the title, the names on the cover, and the illustrations, what further expectations or predictions do they have?
- Establish that the theme of the anthology is poetry related to food and eating. *What might be included in a poetry collection themed around food?* Discuss whether the children already know

any poems about food, about meals or eating, or in which food feature prominently. *Can they predict any poems that they would expect to find?* For example, if the class has used Poetryline materials before they might have read or heard poems like ‘School Dinners’ or ‘A Little Bit of Food’ by Joseph Coelho (from *Werewolf Club Rules*), ‘Granny’s Sugarcake’ by John Lyons (from *Dancing in the Rain*), ‘The Demon Mouth’ by Kate Wakeling (from *Moon Juice*) or ‘Eat Your Veg’ by Valerie Bloom (from *Hot Like Fire*). Alternatively, they might know classic children’s poetry themed around food such as ‘Chocolate Cake’ by Michael Rosen (from *Quick Let’s Get Out of Here*) or one of the many food-themed nursery rhymes and playground songs: ‘I’m a Little Teapot’, ‘Hot Cross Buns’, ‘Five Currant Buns’, ‘Jelly on the Plate’, ‘Ten Fat Sausages’, etc.

- Use some question prompts to further children’s ideas around what an anthology of food-related poetry might be. *What might inspire a poet to write a poem about food? What potential topics or themes come to mind? What personal connections do you make to those themes?* For example, children might consider food connected to particular countries, counties or regions; food that is linked with specific festivals or religious events; favourite foods; memories connected with food; healthy food vs junk food, etc.
- As well as poetry, when children think about books in which food is an important factor, do they make connections with other form of literature? Food has an important place within the world of ‘classic’ children’s stories – whether it’s the gingerbread house in *Hansel and Gretel*, the porridge in *Goldilocks*, the Turkish Delight in *the Lion, the Witch and the Wardrobe*, Willy Wonka’s Chocolate Factory, James’s Giant Peach, Bertie Bott’s Every Flavour Bean on the Hogwarts Express, *The Tiger Who Came to Tea*, or the feast enjoyed by *The Very Hungry Caterpillar*, food – and the consumption of food – plays a role in so many of our favourite stories. *Why do they think that might be? Do they have a favourite ‘food’ themed moment in a story, book or film?*
- As they discuss their response to these prompts in their groups, ask them to collect their thoughts and ideas using some sort of visual organiser. If children aren’t used to noting their discussions in that way, you might model the start of a mind map or spider diagram for them, with children suggesting topics for the different potential branches.
- Finish the session by allowing time for the groups to share their expectations, connections and predictions of theme, etc. Collate their responses on the Working Wall or in a class reading journal to return to later in the sequence.

Session 3: Poetry Papering and Performance

Discussion forms the foundations for working with books. The same is true of working with poems. Children need frequent, regular and sustained opportunities to talk together about the books and poems that they are reading as a whole class. The more experience they have of talking together like this the better they get at making explicit the meaning that a text holds for them.

- Explain that today they are going to read and discuss a selection of poems in the collection and then work up one of these to perform themselves.
- In preparation for this session, make copies of the following poems:
 - ‘Vanilla Pavements’ by Janet Philo (p29)

- 'A Doll, an Orange and a Handkerchief' by Christopher Reid (p30)
 - 'Crab Apples' by Imtiaz Dharker (p38)
 - 'Indian Cooking' by Moniza Alvi (p40)
 - 'Fasting' by Charman Hardi (p48)
 - 'Sweet Meadow' by James Carter (p60)
 - 'Halloween Crumble' by Joseph Coelho (p72)
 - 'Such a Perfect Bowl of Yoghurt' by Imtiaz Dharker (p80)
- Pin a few copies of these poems up around the classroom (or in a space of your choosing) for the children to browse and explore. They can read, pass over, move on and then select one they'd like to talk about with someone else. This encourages the children to enjoy the experience of simply reading a poem, to relish the uncertainties of meanings and the nature of the knowledge and emotional responses that poems invoke in them as readers. Tell them to stand in front of the poem they most want to investigate more and allow groups to take the poem back to tables for further work. If other children have chosen the same poem as them they could work on the poem together; if they are the only child in the class to select a particular poem, there is no reason for them not to either work on their poem independently, or work with a partner who has a different poem to compare the two. If a particularly large group have all chosen the same poem, you may need to provide extra copies, so that they can work in smaller groups.
 - Let them discuss their initial responses, why they selected this poem, what it made them think about, how it made them feel, what they were particularly drawn to, personal connections they have with the poem or questions it raised. Encourage them to read the poem(s) aloud as well so that they can respond to how the poem sounds as well as how it looks on the page. *What is the picture they see in their minds as they read the poem? Is it the same as or different from others in the group?*
 - Now encourage the children to explore more deeply, text marking and annotating their copies of the poem, exploring the use of language. You can use this as an opportunity to introduce children to the names of specific forms or devices to look at what makes their chosen poem poetic. You might introduce this by way of what Michael Rosen calls 'secret strings' (*What is Poetry?* Walker 2016). He talks about the importance of discovering how the poet might have used assonance, alliteration, imagery, rhythm and sound. If children are unfamiliar with some of these terms, you will need to use one of the poems from the collections to model and discuss that specific feature. *Can they identify any of these in their chosen poem? If so what impact do they have on the finished poem – on its sound, its look, its feel, its meaning, on how it makes you feel?*
 - Next, give time for the children to work up their chosen poem for performance. *Would it be best performed individually, in pairs or as a group? How will you pace the performance? How will you use your voice(s) to help share a clear picture of this moment? Will you use any movement or action? Will you emphasise the rhythm in the words?* Give time for the pupils to build up their poems, text marking with performance notes and ideas, practising, editing and polishing to a finished performance. If you are completing this session before 20th November 2020, this could be filmed and submitted for the CLiPPA shadowing scheme competition to win poetry prizes, including the opportunity to perform this poem as part of the 2021 award ceremony, see: <https://www.clpe.org.uk/poetryline/clippa/clippa-schools-shadowing-scheme>
 - Give time for the pupils to watch, reflect on and evaluate each other's performances. *What impact did the individual performances have on you as a listener? What did each interpretation add to your understanding of the collection as a whole?*

- *Are there any common themes or ideas occurring across poems from the collection?* Children might draw out the idea of food as being something that creates, reinforces or triggers a connection – perhaps the sound, sight, smell, taste or texture of the food conjures the memory of a moment, a person, a place or a feeling. *Is there a food that does that for them?*
- At this stage, if possible, hand out small notebooks to each child for them to use as their own poetry notebooks. Discuss the different ways in which authors might use a notebook to collect their thoughts or to capture an idea.
- Explain that children can use these to collect ideas, words, overheard phrases, favourite sayings
- , rough drafts of poems, etc. Ask them to consider when and how they will use their notebooks.
- Allow time at the end of the session for children to begin using their journals, perhaps by jotting ideas for any foods or tastes or meals that are important to them, their families or their community. Ensure the focus here is on playing with ideas and drafting.
- Children may wish to return to these initial ideas and experiments with form later in the sequence to eventually refine and work up towards a finished piece.

Session 4: Exploring Rhythm

Rhyme is the first poetic device that we become familiar with but it can be a tricky one to work with. Matching content to a rhyming pattern takes a lot of skill. A couplet is a pair of lines in a poem which have both the same rhythm (metre) and that rhyme. The lines can be independent sentences (closed form) or can run on from each other (open form).

- Introduce another poem by A.F. Harrold from the anthology: ‘It’s the Middle of the Night’ (p82). Hand out copies for children to read and discuss in pairs.
- Give the children time to read and respond to the poem as they have in previous sessions: *What do they notice? What do they like or dislike about the poem? What patterns do they notice?*
- *Encourage them to try reading it aloud as well as in their heads. Is there a difference between how you read it in your head to how you read it aloud? Are there any features of the poem that affect or influence your choices in how you read it aloud?* They might consider the layout, the line breaks and stanza breaks, the rhyme.
- Listen to a performance of the poem by A.F. Harrold (<https://www.youtube.com/watch?v=Eh6F7NtAddE>) and compare his performance with their own readings. [Note: In this video the poem is entitled ‘Midnight Feasting’ but the rest of the poem is the same as that published in *Midnight Feasts*.]
- After the first watch, allow children to respond to what they noticed or liked in his performance. Then, watch the performance again and ask children to gently tap their foot to the pulse or beat of the poem. *How does the rhythm, beat and tempo of the poem affect our enjoyment of the poetry?* They might benefit from listening a third time and annotating their copy of the poem with the lines in which the poet plays with, cuts off, speeds up, or slows down the otherwise steady rhythm. *What’s the impact of changing the tempo or the pulse in particular places?*

There are other recordings available online of A.F. Harrold performing this poem, while they are similar, they each play with the rhythm in slightly different ways. The children might compare the different versions.

- 'It's the Middle of the Night' by A.F. Harrold: <https://www.youtube.com/watch?v=pdu0X-6E11o>
- A.F. Harrold's Poetry Podcast: <https://www.youtube.com/watch?v=hvlfEeKggMg> (Poem starts at 1:03)

- Consider the connection between the structure and rhythm of the poem and its content or themes: *Why might A.F. Harrold have decided to construct the poem in this way? Would it be as effective if it had a different rhythm, or a different rhyme scheme? Does the rhythm remind them of anything? What do you think the poem is about? How does the rhythm reflect that?*
- Give each group a selection of poems from the collection that have a strong pulse or rhythm to explore. For each poem suggest that they read it aloud either individually or as a group. *Can they find the pulse or the beat of the poem? Does the pulse stay constant throughout the poem or are there places where the poet has made the decision to elongate or cut short a phrase? How do they respond to that?* They might find it useful to walk around as they read, allowing their feet to find the natural rhythm of the poem. Others may prefer to tap their fingers or feet to maintain the pulse.
- Poems from this collection that have a particularly strong rhythmic pattern and you might choose to use for this activity include:
 - 'Crisps with Custard' by Jude Simpson, page 6
 - 'My Dinosaur, Dining' by Graham Denton, page 10
 - 'Gina's Gravy' by Daniel Cockrill, page 43
 - 'The Unknown Jelly Baby' by Cat Weatherill, page 64
 - 'We're Lucky' by Nick Toczec, page 90
 - 'Brother and Sister' by Lewis Carroll, page 94
- After they've had time to read, respond and annotate the poems, ask the children to arrange themselves into groups according to which poem they'd like to work up a performance of. If a large percentage of the class wish to perform the same poem, they might split into smaller groups to make the organisation and rehearsal more manageable. In working towards a performance, they might consider what makes A.F. Harrold's performances effective and engaging. These factors will inevitably include his familiarity with the material: in neither of the videos does he need to refer to the written version of the poem. Explain that while it isn't always necessary to learn a poem off by heart, the more familiar they are with the language and the phrasing, the more fluent and professional their reading will be. In fact, in this instance, they may find that reading such a rhythmic poem on the page may stilt the performance. If possible, allow the time necessary for children to learn the poem – or at least a section of it – ensuring that they have great control over when they maintain, or break, the pace and pulse of the poetry. If you are completing this session before 20th November 2020, this could be filmed and submitted for the

CLiPPA shadowing scheme competition to win poetry prizes, including the opportunity to perform this poem as part of the 2021 award ceremony, see:

<https://www.clpe.org.uk/poetryline/clippa/clippa-schools-shadowing-scheme>

- On CLPE's Poetryline website, you can find a video of A.F. Harrold sharing his advice for the performance of poems which you could share with the class - <https://clpe.org.uk/poetryline/poet-interviews/what-advice-would-you-give-performing-poetry>

Session 5: Performance – Narrative Poems

If poetry is not given a voice, if it just stays on the page as a printed object, then it is not going to come alive for most children. Giving voice and sound to poetry is an important key to unlocking the meanings and music contained in each poem. It is through performing poetry that the quality of rhyme and verse form, and the power of language can be explored and realised. Presenting poetry to an audience in this way might also lead children to recognise more clearly the humour in a poem or reflect more thoughtfully on its meaning.

- Introduce a further poem from the anthology: 'The Yarn of the Nancy Bell' (page 98). As we've already started to see in the poems we've read so far, poetry comes in many different forms and serves different purposes. Poems can be used to tell stories: sometimes short recounts of memories or moments from someone's life, and sometimes longer stories. Myths, legends, fairy tales, etc. have all been told at times in poetic form. Children might be familiar with some very famous examples of this in children's poetry, such as Roald Dahl's retelling of fairy tales and fables in his *Revolting Rhymes* and *Dirty Beasts* books; or they might have heard about classic narrative poems such as *The Highwayman* or ancient texts such as *The Odyssey* or *Beowulf* which were originally written down – and probably originally told – as epic poems. Consider as a class what narrative poetry they already know (if any) and why poetry might be an effective way to recount a story.
- Read aloud the poem 'The Yarn of the Nancy Bell' (page 98) by W.S. Gilbert.
- After your first reading allow time, as in previous sessions, for children to share their response to hearing the poem for the first time, what they liked or didn't like about it, what it reminded them of, any images that came to mind as they listened, and any memorable language.
- Hand out copies of the poem that children can annotate and then read it aloud a second time. This time, as you read, suggest that children underline or highlight any words or phrases that they would like to discuss or that they need to define.
- After they've heard the poem a second time, ask them to work in small groups sharing any annotations they've made. *Can they help each other decipher or define any of the words or phrases that they've highlighted? Can they use context or analogy to help them work out what words might mean?* For example, in the first verse, someone in the group might have come across the archaic abbreviation "'Twas" for 'It was' which tells us the poet is going to explain when or where the story begins, then the capital letters in the next line for Deal and Ramsgate tell us that those are proper nouns and probably place names. 'Span' needs to be understood as the space taken up between one thing or another or related to size or length in the context of 'the span of

their hand' - if they've done any 'hand span' measuring in EYFS or Key Stage 1 they might be able to begin to make valuable connections. All of this language work allows them to piece together that the narrator found an old man on the beach between Deal and Ramsgate. They might choose to look up those places online and an app like Google Maps will allow them to look at that section of the Kent Coastline and identify what the beach might have looked like. You will probably find that subject specific language (naval, brig, bo'sun, midshipmite, muster-roll) or particularly unfamiliar words or phrases ('wight') will need to be explored as a whole class or using print or online dictionaries.

- Discuss the context in which the poem was composed. *For example, when do they think the poem was written? What is there in the poem which tells them that?* Children might draw out some of the older terminology and abbreviations.

Teacher's Information: The poem was written in approximately 1866 by W.S. Gilbert. Gilbert was a playwright and a poet. He is probably most famous for his longstanding collaboration with the composer Arthur Sullivan. Together they wrote a series of popular musicals *including The Pirates of Penzance, H.M.S. Pinafore and The Mikado*. His role as a part of a song writing is reflected in the ballad nature of this poem which has been frequently set to music. For example:

- <https://www.youtube.com/watch?v=co8lGt6jsTk>
- or <https://www.youtube.com/watch?v=f4nTzmHVXPA>

- Now that they've had the chance to hear the poem twice, and reread it at their own pace, work together to summarise what the story is about. *What do we know about the two narrators? Why do you think the poet chose to write the poem as a story within a story? What is the purpose of the opening 7 verses? Why doesn't the narrator believe the old man when he lists all of his roles on board the Nancy Bell in the third verse? Do you believe the old man's story about what happened to him and the crew? Do you think the narrator believes him?*
- Listen to a recorded version of the poem, such as this recording read by Stanley Holloway: <https://www.youtube.com/watch?v=AMJL6NUuGDk>
- Afterwards, discuss what they liked and disliked about Holloway's reading. *How effectively did he communicate the story and the characters? Did his expression or intonation help you as listeners, either to follow the narrative and the dialogue, or to understand some of the unfamiliar language? What didn't you like about the performance? Why didn't you like it?*
- Divide the 23 verses of the poem between the class and ask them to rehearse for a performance of their section of the poem. Refer back to the poetry readings that we've seen and enacted so far to reflect on some of the approaches we might use to devise an effective performance. *Which words, lines or phrases would be best performed individually, or in pairs or as a whole group? How will you pace the performance? How will you modulate your voice(s) to help share a clear picture of this moment in the story? Will you use any movement or action? Will you emphasise the rhythm in the words? If your section includes dialogue between characters, how might you differentiate between those words and the narration of the story?*

- When children have had enough time to discuss and text mark their verses, they can move on to rehearsing their section of the poem.
- After sufficient rehearsal time, come together as a class to perform the whole poem. You might choose to perform the poem for another class, for an assembly or film the performance to add to the school website or class blog. If you are completing this session before 20th November 2020, this could be filmed and submitted for the CLIPPA shadowing scheme competition to win poetry prizes, including the opportunity to perform this poem as part of the 2021 award ceremony, see: <https://www.clpe.org.uk/poetryline/clippa/clippa-schools-shadowing-scheme>

Session 6: Exploring Voice and Performance

As poetry has developed it has become more page oriented. It is vital that children are given the opportunity to hear how poetry sounds different from narrative through regular exposure and to begin to make connections between the forms and devices that poets use and their impact on meaning.

- Start the session by giving each pupil a copy of 'Farmer's Poem' by spoken word artist Beryl the Feral (page 47).
- Ask the children to work with a partner to read and respond to the poem. Remind them that as part of their response to read the poem aloud as well as considering how it looks on the page.
- Provide children with the opportunity to share their response to the poem as they have in previous sessions: what it made them think about, how it made them feel, what they liked or disliked in the poem, any images they formed in their mind, any personal connections they have made with the poem or questions it raised.
- If they haven't already done so, ask the class to share how they found the process of lifting the poem off the page; of reading it aloud. *Did the way in which the poem was written down make it easier to read aloud, or more challenging? In what way? Were some words more difficult to decode? Why do you think that might be?*
- Ask children to explore further the phonetic spelling strategy that the poet has used in transcribing the poem, drawing out specific examples from the text. Encourage them to draw on their understanding of familiar grapheme-phoneme correspondences when making decisions as to the most likely way in which the poet might have intended a word to be pronounced. They might also use analogy with known spellings to draw those conclusions.
- As they compare the way the text is written down with the way the words might sound and with the way in which they are conventionally spelled, ask them to consider whether there are any words which when lifted off the page don't reflect the manner in which *they* might pronounce them and why this might be.
- Take feedback from the groups, noting the different words and spelling choices and how they responded to each of them. *Why do you think the poet might have made the decision to write the poem down like this? What other options might have been available to her? Would the poem be as effective if it had been written down using standardised spelling? Rewrite just one or two lines of the poem using standard spellings to compare. Is it as effective? Why/why not? What is*

affected by the change? Children might note that not only is the look on the page altered, but also of course the way the poem sounds overall – its rhythm, its flow and tone are all affected.

- Read and discuss further poems which represent a range of voices written in a range of dialects.

These could include (links to text or video are included where possible):

- ‘Heroes’ by Benjamin Zephaniah (from *Talking Turkeys*, Puffin)
- ‘Old Tongue’ by Jackie Kay <https://www.youtube.com/watch?v=JiP684Ss3FI> and <https://www.scottishpoetrylibrary.org.uk/poem/old-tongue/>
- ‘Checking Out Me History’ by John Agard <https://childrens.poetryarchive.org/poem/checking-out-me-history/>
- ‘Two Languages’ by Michael Rosen <https://youtu.be/h1DwFDgu4C0>
- ‘Great Grannie Mammie’s Sunday Food’ by John Lyons <https://childrens.poetryarchive.org/poem/great-grannie-mammies-sunday-food/>
- ‘Talk Us Through It, Charlotte’ by Allan Ahlberg <https://clpe.org.uk/poetryline/poems/talk-us-through-it-charlotte>
- ‘Sandwich’ by Valerie Bloom <https://clpe.org.uk/poetryline/poems/sandwich>
- ‘Wha Me Mudder Do’ by Grace Nichols <https://clpe.org.uk/poetryline/poems/wha-me-mudder-do>

(Those with links to the CLPE Poetryline website include both the written poem and videos of the poets performing their own work for children to listen and respond to).

- After reading, seeing and hearing a selection of poems written in a range of dialects, give the class the opportunity to reflect on what they have learnt about poets and poetry from this session.
- Finish by considering whether they might choose to incorporate dialect or invented spellings when writing their own poetry. You might also consider some of the other ways in which poets play with spelling and pronunciation. For example, poems can sometimes play with language and spelling to make observations or jokes about the way in which the English language is structured and the unusual relationship we have between sound and symbol. In this collection you might read a poem such as ‘Au-Deer’ by Mike Barfield (p21) which plays with the multiple options for writing the /oa/ sound. You could also discuss how invented spelling might be used to represent sounds that have *never* been written down, such as the examples of onomatopoeia in A.F. Harrold’s ‘Horrible Poem’ (from his collection *Things You Find in a Poet’s Beard*). *How would they write down the sound a carrot makes when it snaps? The sound of a biscuit crumbling into a mug of tea? The sound of a spoon scooping up breakfast cereal?*

Part 2 – Deeper Response

Session 7: Deeper Response

NOTE: Some of the selected poems for this session explore themes and subject matter which will require a degree of emotional maturity and experience. Take the time to read these in advance to determine whether or not your pupils have the appropriate level of maturity and experience to engage.

- Start the session by reflecting on their response to the anthology so far, including the poems that have been discussed within these sessions as well as any further poems from the collection that might have been read aloud. *What have they liked the most? What made them think the most? What have they enjoyed? Were there any poems that really surprised them? Were there any poems that made them feel different emotions? Have there been any poems by familiar poets? Are there any poets represented in the anthology that you'd like to read more from?*
- Consider how A.F. Harrold might have gone about selecting the poems for this anthology, and the skills, knowledge or attitude required to do so. *What similarities and differences have they seen amongst the range of poems read so far? How are they related to the theme of 'food'? Is it similar to our expectations at the start of this unit of work? How do you think A.F. Harrold selected these poems? Do you think he had any guidelines? What might he have wanted to achieve in putting this collection together?*
- Explain that today we're going to read a further selection of poems from the collection, sharing our personal responses and consider why they might have been chosen.
- Divide the class into 6 groups and give each group one of the following poems:
 - 'Unexpected Guests' by John Siddique (p3)
 - 'Adila's Apple' by Choman Hardi (p33)
 - 'The Stolen Orange' by Brian Patten (p34)
 - 'Trouble Came to the Turnip' by Caroline Bird (p35)
 - 'Water' by Peter Hunter (p49)
 - 'Plump Yumberries' by Salena Godden (p56)
- If possible, ensure that there are enough copies that children can have a copy of the poem each to read, re-read, highlight or annotate.
- Explain to the class that after they've had sufficient time to discuss and prepare, you would like each group to present their poem to the class. This will include a performance of the poem as well as a summary of their overall thoughts, opinions and observations around the poem.
- As previously, tell the group to read aloud the poem so that they can hear and feel how it sounds as well as looking at it on the page. At this point, encourage the pupils to reflect as readers, without telling them to look specifically for poetic techniques or devices, although it is fine if they do this naturally. They may wish to record their thinking on a supportive framework such as this response to poetry grid, adapted from the Tell Me approach (Aidan Chambers, *Tell Me: Children Reading and Talk with The Reading Environment*, Thimble Press, 2011):
<https://clpe.org.uk/poetryline/resources/key-teaching-approaches/responding-poetry>)

- After they've had a chance to discuss and note their initial group and individual responses, encourage the children to re-read the poem and use what they have learnt about poetic devices to consider the language used in the poem, and how the words work together to shape meaning. Draw their attention back to 'The Secret Strings' which we discussed together in Session 3: *how the poet might have used assonance, alliteration, imagery, rhythm and sound. What can they identify in this poem? How does it make impact on them as readers? How does it influence their response?*
- Once they've had sufficient time, ask them to summarise their discussion by inviting each group to review their notes and agree upon the three most pertinent points discussed. Ask them to underline/ highlight these.
- Provide the opportunity for each group to prepare a performance of their poem. In preparation, they should be encouraged to consider what parts might they choose to emphasise and how they might evoke the mood through a performance. (Refer to our 'Advice for a Successful Performance,' which offers guidance and is available within the CLiPPA shadowing support materials:
<https://clpe.org.uk/sites/default/files/Advice%20for%20a%20successful%20performance.pdf>)
- Invite each group to perform their poem twice. Encourage the pupils to listen the first time and consider how the poem makes them feel and thoughts it provokes. Upon listening a second time, encourage the pupils to note down in their journals any words or phrases that most resonate with them. If you are completing this session before 20th November 2020, this could be filmed and submitted for the CLiPPA shadowing scheme competition to win poetry prizes, including the opportunity to perform this poem as part of the 2021 award ceremony, see:
<https://www.clpe.org.uk/poetryline/clippa/clippa-schools-shadowing-scheme>
- Once each group has performed their poem, invite them to share their three key points.
- Facilitate a whole class discussion that allows comparison of the different poems that have been performed and discussed. Do the poems have anything in common? What similarities and differences do they share? Is there a poem in today's selection that you enjoyed the most, or made you think the most? Why might that be?
- Return to the discussion that started the session by reflecting as a class on how these poems fit in with the rest of the anthology and why they think A.F. Harrold might have decided to include them.

Session 8: Visualisation

Developing children's response to poetry requires teachers to be innovative and creative themselves. Teachers need to model and encourage all forms of imaginative responses for pupils, allowing them to express ideas freely through a range of approaches, such as music, drama, dance and art.

- Use the whiteboard or a visualiser to revisit some of the poems that have already been shared during this sequence alongside their accompanying illustrations. For example, you might revisit 'Crab Apples', 'Gina's Gravy', 'The Unknown Jelly Baby' and 'We're Lucky'.

- Discuss how Katy Riddell's illustrations reflect her response to the poems. *What do you think she is responding to?* Some might literally capture a moment in the narrative that she might have felt most important from the poem, while others might be less literal: she might be aiming instead to capture the emotion or the theme of the poem.
- Explain that you are going to read aloud another poem from the collection – '*Fruits of the Jelabi Tree 1969*' (p67). This time, as you read, you would like them to close their eyes and try to visualise what is being described in their mind's eye. It might not be literally what is described, but it might be an image that comes to mind because of an emotion or an association or a memory – a personal response that you have. It might be an image which responds to the poem as a whole, or that has been triggered by a particular word or phrase.
- Hand out art materials – you may wish to give them some element of choice in what they use (watercolours, pastels, coloured pencils, ink, cartridge paper) – and explain that you are going to read the poem 2 or 3 more times and when they have a clear mental picture, maybe after another reading, you would like to draw what they picture in their mind as you are reading. Give sufficient time for children to complete their drawings, perhaps reading aloud the poem again, if necessary, while they are working.
- Once children have completed their art work, ask them to annotate around the edges any words or phrases that they might use to describe what they visualised – these might be words or phrases that they remember from the poem, or their own words inspired by their visualisation.
- Then, ask them to share their drawing with the person next to them, explaining what they were feeling or the imagery they were trying to capture in their art work. *What was it in the poem that helped you visualise it?*
- You may wish to conduct a gallery walk; allowing children time to walk around the room looking at all of the art work created by their peers and considering the similarities and differences amongst the range of work and why these might be.
- After discussing children's initial response and visualisation in relation to the poem, display the poem for children to read for themselves and allow time, either as a whole class or in small groups for children to explore the language and some of the poetic devices used. After children's initial response to how the poem made them feel, anything it reminded them of and any questions they might have, give them the opportunity to seek clarification of any unfamiliar vocabulary. Allow time for children to offer explanations themselves if they are familiar with some of the terms. If a significant proportion of the class have not seen or tasted jelabi, it would be worth sharing photographs or bringing some to the class for them to taste: *what would they compare the shape to? How would they describe the taste?*
- Ask the class which words or phrases or patterns of language they were drawn to and start prompting them to consider some of the possibilities of playing and experimenting with poetic devices for their own writing. *What choices in language and layout has the poet made and what might they tell us? What do we find out about the narrator of the poem? What is important to her? What do we know and what more might we like to find out? Why do you think she chooses to lie about the food that she brings to school?*

- Some patterns or ideas that children may raise in their discussions of language features include: the figurative concept of being able to taste a memory in the first line and why this might be appropriate for a poem of this nature, the alliteration in that opening line; the echoes of traditional tales ('They protect those that eat them...'); the rhythm, rhyme and assonance in the verse where she describes that actual jelabi (*Is this description the most lyrical section of the poem? Why might that be?*); the impact of the different verse and line lengths (for example, having the word 'refused' on its own); the alliteration and assonance across and between verses 4-6 (the 's' sound; the repetition of the 'or' sound in "*for them a portion*"; the connection between *share* and *shaken*); the circular nature of the poem, returning to 'taste' in the final verse – another figurative use of the verb 'taste' – tasting a memory at the start, tasting the benefits at the end.
- *How did the poem make them feel? How do you think the narrator of the poem feels? Is the date in the title significant? Do you think her feelings have changed over time?*
- Consider what we might infer about the other children's parents from the stanza:

*But they had shaken their heads
refused
their parents had warned them about foreign food
because you can't trust their hygiene, they said.*
- It will be important when broaching this discussion that clear parameters are set to ensure that children feel safe, valued and respected. Gauge how aware children are of recent headlines in some newspapers or stories that might have been shared on social media or in news broadcasts about migrants or responses to the Brexit campaigns, etc. Use this discussion to begin to explore attitudes to other cultures and to talk about the unjust nature of these types of claims. This can be used as a starting point to develop understanding and discussion around racism and the impact of racist attitudes which could be explored further in PSHE sessions. If it has been read, children might make connections with similar attitudes held by a few of the adult characters depicted in Onjali Q Raúf's *The Boy at the Back of the Class* (Orion).
- Display Katy Riddell's illustration that she created to accompany this poem. *What do you think she was responding to in the text? Why do you think she chose to reflect the fantasy or the lie rather than the truth? Could she have drawn the children in the school dinner hall instead? How does the picture make you feel? Is it a similar emotional response to the poem or different? Why do you think that might be?*
- Capture children's responses to the poem and display on the Working Wall or add to your class journal.

Part 3 – Form, Structure, Theme

Session 9: Exploring Poetic Form - List Poems

It is important for children to be introduced to a range of forms, particularly those that are less technically demanding in rhyme and regular metre, but that can be used to shape experience of language and provide an extra stimulus for writing.

- Read aloud the poem 'In My Supermarket Trolley' by Roger Stevens (p22).
- As previously, allow children time in groups and then as a whole class to respond to the poem: how it made them feel, what they were particularly drawn to, personal connections they have with the poem, what it made them think about or puzzles it raised.
- Hand out copies of the poem for children to re-read independently and then allow them to look at the use of language and patterns in the poem – *what do they notice? What words or phrases did they enjoy? Are there any patterns that they have noticed?* If necessary remind children of some of the 'secret strings' that we've referred to in previous sessions. Children might note that rhythm and rhyme of the first verse follows a very precise structure, clear pattern of syllable counts and a steady pulse; which is then deliberately disrupted by the PS verse.
- If no one draws the comparison, explain that this is an example of a list poem. A list poem does exactly as described and collects content in a list form. It can be purely a list without transitional phrases. List poems don't have any fixed rhyme or rhythmic pattern – they can follow a structured form but they don't have to - and the order of the list can either serve to provide additional detail or to show the author's state of mind. *Have any of the children read any other poems which are centred around lists?*
- Hand out other poems from the collection which might be considered as variations on the list poem for children to read and discuss: 'Questions on an Empty Stomach' (p1); 'An Old Man Remembers His Childhood Sweetshop' (p62); and 'Sprouts Wish-List' (p46). If you wish to broaden the selection, there are further examples of List Poems on this CLPE Poetryline webpage: <https://clpe.org.uk/poetryline/poeticforms/list-poem>
- *Which poems do they enjoy the most? Why? What features do the poems have in common? How are they similar or different?*
- *What sort of lists do these poems include?* Collectively, the List Poems in this anthology have: a list of the contents of a supermarket trolley – with one nonsense item snuck in; a list of questions; a list of (invented?) sweets; a list of wishes... *What else might be listed in a poem?*
- In groups of 4-6, ask children to jot down suggestions for ideas that might make potential subjects for other list poems. You might choose to keep this centred around the topic of food (in which case, children might benefit from access to the concept maps they started in Session 2) or you could allow children to broaden the scope to anything they wish to write about. Once the group has a few group topic ideas, suggest they spend some time jotting down a few ideas for each list to see how easy or difficult it might be to populate such a list.
- Ask each group to share their ideas with the class to create a class collection of ideas. Suggest that each group then select one idea from the class collection to collaborate on.

- Within each group, children can work individually or in pairs to draft lines for their group poem, writing each line out on to separate strips of paper or card.
- Next, once each pair has completed two or three lines, they can share what they have composed with the group and then work together to discuss the most effective order for their list. They can also make small tweaks to each line, if necessary, to support the flow and rhythm of the poem. Encourage them to keep reading their poem aloud so that they can hear how it sounds as well as how it looks. They may also need to decide as a group whether their poems needs an additional line or verse to introduce the list or to conclude their poem. The title of a list poem is also very often invaluable in supporting understanding so they may wish to refine the title.
- Provide an opportunity for each group to share their work; either creating a finished copy of the poem for display or rehearsing a performance of the poem to share with the class.
- Allow time either at the end of the session or after the session for children to jot down any ideas they might have about potential poems (list form or otherwise) in their notebooks or poetry journals. They may also choose to continue to work up and refine ideas that they had started to develop in their collaborative work.

Session 10: Poetic Form - Odes

- Explain to the class that today they're going to consider another poetic form: the ode.
- Read and display three examples of odes from this anthology:
 - 'Bread' by Matt Harvey (page 5)
 - 'Lemon' by Angela Topping (page 12)
 - 'Sunny Side Up' by Matt Harvey (page 14)
- Start by giving children the time and space to consider and share their initial responses to how they feel about the poems as if they have in previous sessions. Then, ask them to consider some of the similarities in this collection of poems and to draw together some of the potential features of ode writing. *What do these poems have in common? Are there any similarities in tone or form? What might the features of an ode be, based on these three examples?*
- Odes are poems written in celebration of a person, place or object – in this case, a type of food. Odes have been written about famous people throughout history, they've been written about cities and ancient wonders, and they've been written about historical objects and works of art. *Do they think the three subjects chosen by these poets – bread, lemons and eggs – are worthy of an ode? Why do you think they might have been chosen? Do you think the poets are sincere in their praise?* Discuss how many modern versions of the ode tend to use humour by either choosing to celebrate overlooked everyday items or to exaggerate the praise.
- Odes have been around for hundreds and hundreds of years and traditionally have been written about important things and considered a high form of writing, as such odes normally use quite a formal tone – *can they see any examples of archaic or formal language in these poems?* They are usually addressed directly to the subject that they are celebrating and so are written in second person – an unusual form for expressive writing, one that the class might be more likely to associate with the writing of instructions. *Are these three odes addressed towards the object*

being praised? Because they are a type of formal poem, odes usually follow a simple rhyme structure. Look back at the three poems that have been shared – *did the writers of these modern odes choose to use a consistent rhyme or rhythm to structure their ode?* Matt Harvey writes with a measured consistent rhythm (with a few deliberate exceptions) and follows a predictable rhyme pattern; while Angela Topping chooses to use more of a free verse approach to her ode. *Which approach do they prefer? Why?*

- Compare these three odes with some variations on the ode that are included in the anthology. After reading, discuss - as they have above - their personal response, their preferences, and some of the ways in which the language features, tone and structure of the poems might be compared with the three odes with which we started the session. The poems you might draw on for this part of the session include:
 - ‘You and Whose Sarnie?’ by Shauna Darling Robertson (page 8)
 - ‘My Toaster’ by Daniel Cockrill (page 23)
 - ‘Praise Poem for Yorkshire Puddings’ by Ian McMillan (page 41)
 - ‘Potatoes My Dad Cooks’ by Joanne Limburg (page 42)
 - ‘Gina’s Gravy’ by Daniel Cockrill (page 43)
- *Would they classify these as odes as well? Why/why not?*
- Discuss with the children the sorts of things – including different foods - that they might want to celebrate in their own lives. It could be a person, a place or an object that carries particular meaning for them. Give time and space in free writing time for the children to explore things they could write about in this way and make a note of these, either in words or drawings in their poetry journals. Some may even start drafting their own poems immediately.

Session 11: Writing Poetry – Generating Language

- Read aloud the first section of the poem ‘Zahra’s Super Pomegranate Supper Show’ by Sabrina Mahfouz (page 74-75) to the children, allowing them to absorb and respond to the language and imagery contained in the poem. Allow time for the children to share their initial feelings and ideas about the poem, noting initial responses on the flip chart or the Working Wall.
- Ask the children if they have ever eaten a pomegranate before. *What do they taste like?* Some children might have only experienced eating the seeds, while others may have experience of the whole fruit. Some might have come across cartons of pomegranate juice while others may not have heard of the fruit at all. If children haven’t heard of pomegranates, discuss their anticipated reaction – based on the name of the fruit, and based on the description in the poem, *do they think they’d enjoy pomegranates? What do they think they might taste similar to? Sweet or sour? soft or crunchy?*
- Do the class know anything about pomegranates – either from the poem or from their own lives – *where do they grow? what do they look like?*
- Allow all of the children to experience the look, feel, and taste (excepting potential allergies) of the pomegranates regardless of their previous experience.

- As always when planning to taste food in the classroom ensure that children are aware of hygiene requirements, have thoroughly cleaned hands before and after the activity and that the class are following any Health and Safety Risk Assessments in place at the school.
- During their investigation of the fruit, they might be given the opportunity to draw and paint the pomegranate – both open and closed varieties of the fruit – which will give them the time and inclination to look really closely at the textures, layers and colours. They might have the opportunity to feel the weight of the fruit, the texture of its skin, to witness the fruit being sliced and opened up to expose the mass of seeds inside, to tap the fruit and release the seeds and to taste those seeds once they have been revealed.
- As they take part in all of the activities, encourage each child to talk to each other about their observations and reactions and to jot down any words or phrases they would use to describe what they see, taste, feel as well as their personal response to each of those aspects.
- Re-read the poem aloud again, this time in its entirety (page 74-79) sharing the words and illustrations with the children. Ask them this time to focus on the language used by Sabrina Mahfouz in the poem, that helps us to picture the different aspects of the pomegranate. *In Part 2, why do you think she describes the pomegranate as a ‘vitamin volcano’? Why does she compare a pomegranate to a volcano? To what extent does it behave like a volcano? Can the releasing of the seeds be compared to an eruption of lava? To what extent does it look like a volcano?* Children might draw attention to the little crown at the top of the fruit. This comparison is a simple use of metaphor; you may or may not choose to share this poetic term yet with the children but it is important to discuss the effect of the comparison in building a picture in the reader’s mind of what the pomegranate is like. *What other words or phrases are used to help the reader understand the sight, taste and feel of the pomegranate? Based on the poet’s words, can we understand how she feels about pomegranates – do you think she enjoys them?*
- Children might draw out the surprising simile which compares the seeds as ‘slimy like bogeys’, or the more attractive metaphor on page 75: ‘the taste of the juicy red gem.’ *Do they agree or disagree with these comparisons? Do they think the similes and metaphors in Part 3 of the sequence of poems (page 77) describe the pomegranate or the eater of the pomegranate – or both? What makes them think that?*
- You might choose to gather further examples of figurative language from other poems and poets who have chosen to write about the pomegranate. For example:
 - ‘How to Cut a Pomegranate’ by Imtiaz Dharker
<https://www.poetrybyheart.org.uk/poems/how-to-cut-a-pomegranate/>
 - ‘Pomegranate’ by John R Carpenter
<https://www.poetryfoundation.org/poetrymagazine/browse?contentId=32750>
 - ‘The Pomegranate’ by Kahlil Gibran
<https://www.poetryfoundation.org/poems/58706/the-pomegranate>
- Ask the children to recall their experience of seeing, drawing, feeling and tasting the pomegranate. Encourage them to look back at their notes and jottings. What words and phrases would they use to describe how the fruit looked, how it tasted, how it felt, etc.

- Make notes of the children's suggestions of words and phrases on word cards or sentence strips on the Working Wall alongside any photographs of the experience or drawings and paintings that they have made. Could they think of other things that any aspect of the pomegranate was similar to? Use shared writing to support them in starting to construct similes and metaphors drawing on their ideas and observations.
- Reflect back on the anthology as a whole and this poem's role within it. We've looked at poems which describe and celebrate particular foods, we've looked at examples of poems which demonstrate how food connects people to their community, to home or to special people in their lives, we've looked at poems which tell little stories – both funny and serious – in which food plays a part. *Which of these categories might this poem fall into? If they were to write a poem about pomegranates – or any food that they can conjure the look and taste of – what sort of poem might they want to write?*

Part 4 – Writing Poetry

Session 12: Ideation

- 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 A.F. Harrold, 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. On the Poet Interviews page (<https://clpe.org.uk/poetryline/poets-videos/poet-interviews>) you can select interview videos according to the question being answered or by choosing the poet's name. Some examples might include:
 - *How do you go about writing your poetry?* by A.F. Harrold <https://vimeo.com/230338587>
 - *How do you work on your poems?* by A.F. Harrold <https://vimeo.com/230341400>
 - *How do you go about writing your poetry?* by Joseph Coelho <https://vimeo.com/130340837>
 - *How do you go about writing your poetry?* by Valerie Bloom <https://vimeo.com/130417210>
- *After watching a few videos, have we got any other ideas for where ideas or inspiration can come from?* Add to the class list.

- 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 Katy Riddell's illustrations in the text. Her drawings have been inspired by the poetry, but drawings can often inspire the creation of words too. They might start by jotting down favourite words or phrases. *Will they write down things that their friends say in the dinner hall or how their family eats at the dinner table? Will they write down lists of foods that they love, hate? Could they write down the craziest food combinations that they can think of? Could they write down their earliest, silliest, happiest food memories? Are their foods or meals that are significant to their family, their community, their religion?*
- 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.
- Refer back to the poems read so far and the concept maps they created at the start of the sequence and consider the sort of subject matter they could choose to write about. Children could choose to write poems about a favourite food or meal, a memory linked with food or eating, they could write from a completely different point of view or write about some of the ethical and moral debates around access to food and water. Children might play with language and poetic structure inspired by some of the techniques we have discussed and performed from this collection.
- Remind them that they don't have to start writing a poem straight away, they might just begin by collecting words, phrases, ideas and images that can be used later. However, if they have an idea that they want to start exploring immediately in a poetic form that is also fine.

Session 13: Writing Own Poems, Gaining a Response

It is important to develop children as reflective writers by giving ample opportunity throughout the writing process to talk about themselves as writers, enable them to voice their views, listen to others and develop new knowledge and understanding.

Children's writing can be improved if they, a partner or their teacher reads it aloud at an early stage, giving it life and breath and helping the young poet see the patterns and tunes they have created. Just as an author would work with an editor, children should be given opportunities to help each other by reading their writing aloud and responding as readers. This allows them to support each other as they compose and structure their ideas. Writers can tell response partners what they are pleased with in their writing, particular devices or parts of the poem they may be struggling with and gaining a picture from the reader of how their writing impacts on them. Response partners should be encouraged to reflect on the impact of the poem on them as a reader. Children can then re-draft parts of their work, based on these conversations.

- Allow further time for children to select ideas and drafts of poems from their poetry journals or notebooks and to continue to work these up into poems that they are ready to share with a trusted response partner.
- Once the pupils have an initial draft or drafts, allow them to read aloud their poetry to a response partner to lift the words off the page, hearing how they sound when performed.

- Give time for response partners to ask the writers questions, discuss parts they aren't sure are working or make suggestions to improve the writing. For example, writers can tell response partners what they are pleased with in their writing, particular devices or parts of the poem they may be struggling with and gaining a picture from the reader of how their writing impacts on them.
- Response partners should be encouraged to reflect on the impact of the poem on them as a reader. Pupils can then re-draft parts of their work, based on these conversations.

Session 14: Editing and Publishing Own Poems

At the final stage of the writing process, it is important that children are given time to support each other with transcription proofreading, looking at spelling, punctuation and grammar and consider the quality of the writing as a whole, prior to publication.

- Give further time for children to redraft any parts of their poems that they discussed with their response partner in the previous session, or to work on their poems further if they need time to do this.
- When they have a poem that they have read aloud to a partner, discussed and explored changes so that they are happy to present to a wider audience, start to think about how that poem could be best presented. *How will it look on the page? What form will it take? How will you use line breaks, spacing on the page to enhance the meaning or emotions behind your poem? Will you hand write it? Will you publish using ICT? What script or font will you choose? Will you make any specific decisions about the way certain words look or are placed on the page? Will you illustrate the poem? If so, how will the words and illustration sit and work together?*
- Allow plenty of time and space for the children to make a final draft and then publish their work accordingly.
- When they are happy with the way their poems look on the page, think about how this could be lifted off the page and be performed to an audience. Give each child a photocopy of their finished poem and allow them to mark this up with performance ideas. *Will you perform on your own? Do you need others to support you? How will you use voice, body movements and facial expression to enhance the listener's engagement and understanding?*
- Ensure time is given to try out ideas and rehearse performances of children's own poems.

Session 15: Reflecting on the Collection

- Revisit the poems that have been explored throughout the sequence. Ask children what their favourite poems have been, re-read some that the class suggest or invite them to read them to the class.
- To draw together all the work done in this unit, hold a discussion about the anthology as a whole. Return to any notes from the discussion started in Session 7 so that children can build on their reflections at that time. *What are your most memorable poems? Why? What have you learnt*

about poetry that you didn't know before? Would you be encouraged to read more poetry after studying this collection? Why? Why not?

- Compare their current thoughts around the book with their first impressions. *What were you expecting? Was the poetry included in the anthology what you expected it to be? Why/why not? Was there anything in the anthology that surprised you?*
- Spend some time now reflecting on the poems that the children have written. *What kinds of poems were your favourite to write? What did you find it easiest to write about?*
- Following this, you might hold a poetry festival for children to do readings from their collections to parents or other classes in the school or display their work as part of an exhibition, including the published poems and accompanying illustrations. For the children performing at the event, ask them to consider what they learnt from listening to the poems being read aloud and performed by other poets as well as trying out ideas in their performances of poems from this anthology that they will need to remember when reading their own poems.
- Display the children's own poems prominently in the library or a shared area so they can be read by a wider audience.