

**Moon Juice by Kate Wakeling, illustrated by Elina Brasliņa (The Emma Press)**

A debut collection of poetry that presents magical, strange and unlikely events in a confident and persuasive way. These poems are lively and unexpected and Kate Wakeling shows a consistent sensitivity to the rhythm and power of language.

There is a terrific range of subject matter and form. Move from the witty wordplay in ‘Instruments of Use’ to the mysterious and poignant ‘My Ghost Sister’, a poem that truly makes you read between the lines. Fleshly pleasures are evoked in ‘Rich Pickings’. A Balinese creation myth is brought to life with humour in ‘The Serpent and the Turtle’. Rhyming couplets rule in ‘Rita the Pirate’ whereas the use of rhyme in ‘Dodo’ suggests a rap rhythm. In ‘Telescope’, a poem which could inspire imitation, the letter ‘O’ threads through the poem suggesting the shape of a spyglass.

**This collection was 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 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 or fantasy poems using language and form with intent for effect on the reader

**This teaching sequence is designed for a Year 4 or Year 5 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 the purpose of poetry, introduces the focus poet, Kate Wakeling, and explores the things that inspire her writing; in particular, interests, personal events and emotions.

The second section focuses on children being given the opportunity to explore poems written about fantastical beings and how poems can make us visualise a character and, in turn, how children can use their own drawings to inspire their writing.

In the final section, children will explore the way poetry looks on the page and how this can enhance our understanding of poems read and heard.

In each section, children have the opportunity to read poetry, listen to poems being read, 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 write their own poems on a subject of interest to them.

The children will use the knowledge they have gained about form and structure throughout the unit to decide how to present their poem on the page as well as how these could be performed to an audience. The poems will be published in a class anthology to be shared with the school community in a variety of ways.

**Teaching Approaches**

Reading Aloud  
Listening to the poet and responding  
Visualising and drawing  
Shared writing

**Outcomes**

Art and illustration related to poems studied  
Written responses to poems studied  
Poetry performance  
Text marking

©The Centre for Literacy in Primary Education.

You may use this teaching sequence freely in your school but it cannot be commercially published or reproduced or used for anything other than educational purposes without the express permission of CLPE.

<p>Response and Editing Publishing</p>	<p>Drafting, redrafting and writing poetry Published poems</p>
<p><b>Exploring Poetic Devices</b></p> <p><b>Poetic Forms Explored:</b> Free Verse Rhyme Odes Narrative Poems Prose Poems</p> <p><b>Poetic Devices Explored:</b> Assonance Alliteration Rhythm and Rhyme Imagery</p>	<p><b>Opportunities to develop and reinforce phonic knowledge and reading fluency</b></p> <p>Rhythm and Rhyme Different representations and pronunciations of vowel sounds Rehearsal and performance of poetry</p>
<p><b>Cross Curricular Links:</b></p> <p><b>Art:</b></p> <ul style="list-style-type: none"> <li>The illustrator, Elīna Brasliņa, in her interview at the back of the collection, gives aspiring illustrators the advice of ‘observe, draw and draw again’ and states that ‘you can pick up a lot of ideas just by keeping your eyes and ears open.’ Learn more about Elīna on her website: <a href="http://www.elinabraslina.com/">http://www.elinabraslina.com/</a> and explore the materials and techniques she uses to create her illustrations.</li> <li>Give children the chance to create their own observational pencil sketches in sketchbooks around the school. What captures their attention? What do they find interesting?</li> <li>Look at the illustrations Elīna has done to accompany the poems. How has she captured the essence of the poem in her drawings? Do they match the children’s own visualisations? Would they draw different images? Give time for the children to select their favourite poems from the collection and illustrate them in any way they want.</li> </ul> <p><b>Music:</b></p> <ul style="list-style-type: none"> <li>As referenced in the ‘About the poet’ section in the back of the book, Kate holds a PhD in Balinese gamelan music. Listen to and watch some examples of this at: <a href="https://www.youtube.com/watch?v=sZZTfu4jWcl">https://www.youtube.com/watch?v=sZZTfu4jWcl</a> <a href="https://www.youtube.com/watch?v=ioeVkpBvU2E">https://www.youtube.com/watch?v=ioeVkpBvU2E</a></li> <li>For teachers own subject knowledge, information about gamelan music can be found at: <a href="https://www.britannica.com/art/gamelan">https://www.britannica.com/art/gamelan</a></li> <li>Let the children experiment with creating their own gamelan sound using classroom percussion instruments, such as glockenspiels and xylophones, wood blocks, gongs or cymbals with soft beaters.</li> </ul> <p><b>Science:</b></p> <ul style="list-style-type: none"> <li>This collection could link to work around Earth and Space, in particular the poems ‘New Moon’, ‘Comet’ and ‘Telescope’, broadening and consolidating children’s vocabulary and understanding around the theme. You could, for example use ‘Telescope’ as a springboard for finding out more about the history and science of telescopes.</li> <li>At the end of a Space topic, children could create a poem about a subject on the space theme that they are most fascinated by.</li> </ul> <p><b>Geography:</b></p> <ul style="list-style-type: none"> <li>As the poem ‘Jungle Cat’ references, the poet lived for a while in a village in Indonesia. Her interest in Bali and Indonesia can be seen in the poems ‘Jungle Cat’, ‘The Serpent and the Turtle’ and ‘Spirit Bridge’. You may wish to use these poems as a springboard to use maps, atlases, globes and digital/computer mapping to locate Indonesia and Bali and describe and understand features of Indonesia’s human and physical geography.</li> <li>You could also look at some of the references to folklore and storytelling and investigate other aspects of Balinese</li> </ul>	

culture, such as the Bali Arts Festival which could link to work in music.

**History:**

- Kate’s poems ‘Skig the Warrior’ and ‘Rita the Pirate’ capture humorous portraits of historical figures. Children may be inspired, at the end of a history topic, to capture a humorous caricature of a historical figure they know, pulling together their knowledge of the person to inspire their ideas for writing.

**Links to other texts and resources:**

This is Kate Wakeling’s debut collection of children’s poetry, published by The Emma Press. The Emma Press have also published an anthology of poems related to the theme of space *Watcher of the Skies* which links to the space themed poems in this collection.

CLPE’s Poetryline website contains a wealth of resources including videos of Kate Wakeling 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>

**Teaching Sessions:**

**Part 1 – The Power of Poetry**

The first part of this sequence introduces the children to the focus collection, *Moon Juice*, and the author, Kate Wakeling. It is an opportunity to explore children’s prior knowledge about poetry, what forms it can take and how to explore different voices, interests and fascinations through poetry.

**Session 1: Introducing the poet and the concept of poetry**

*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. It is important that voices other than the teacher’s 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. This allows authentic voices to be heard.*

- Before this session, ensure that individual poetry journals (small notebooks, which could be handmade) are available for each child.
- Create a focus display or poetry corner, where you can display a copy of the front cover of the book, a photograph of the poet, a copy of the text and other poetry collections that the children know or could be inspired by.
- Read aloud the poem ‘Night Journey’ (p.28-31) but do not show them the accompanying illustration. Give time for the children to share their initial responses to the text. *What do you think the poem is about? How does the poem make you feel? What makes you feel like this? Why do you think the poet has chosen to write about this event?*
- Now listen to the poet, Kate Wakeling perform this poem on the Poetryline website: <https://www.clpe.org.uk/poetryline/poets/wakeling-kate> Think about the poem again. *What words or phrases has the poet used that make an impact on you as a reader; that help create atmosphere or evoke emotion?*
- Focus on the repeated phrase: ‘New thoughts’. Why do you think this phrase is repeated? What do you think the

writer feels about these ‘*New thoughts*’? Explain that new thoughts could be built up into bigger ideas, and even into a poem, and introduce the poetry journals to the children as a place to draw, write and store all their new ideas throughout this unit.

- Now give the children a copy of the poem as it is laid out on the page, but without the illustration, and allow them to read it for themselves. What pictures form in their minds as they read? What is it in the poem that makes them visualise this? Allow them to text mark and annotate the poem, if this is helpful.
- Give the children access to a variety of art materials that allow them to put their visualisations on paper quickly, such as soft pencils, charcoal pencils, pastels or brush pens. Allow them time and space to draw the picture the poem places in their mind, perhaps reading the poem again or re-playing the video of Kate reading the poem as you draw alongside the children.
- Display the children’s artwork on the walls around the room and allow children to conduct a gallery walk, walking round the room, observing each other’s ideas, looking at the similarities and differences in their interpretations.
- Explain to the children that a poem gives a snapshot of a moment or an idea for the reader or listener, but each reader or listener will connect with it in a different way, just as they have done with their drawings.
- Now reveal the illustration that accompanies the poem, by Elina Brasliņa. How does her interpretation compare with the children’s? It’s important for the children to know that all these responses are unique and are guided by the children’s and the illustrator’s individual interpretations, so there is no ‘right or wrong’ way of illustrating the poem.
- Ask the children if they know any other poets, and if they have any favourite poems. What do they like about these? What images do they conjure up for you? Record the poets and poems on the focus display and ask children to bring in books or copies with their favourite poems. You can help children to source these in school, if they don’t have copies of these. Display these in the poetry area.
- Give time and space in free writing time for the children to think about moments and events in their lives that they might like to write about and make a note of these, either in words or drawings in their poetry journals. Some may even start drafting their own poems immediately. Other poems related to personal events and experiences that might inspire thinking are: ‘Hair Piece’ (p.17 – to be explored in a subsequent session), ‘Rich Pickings’ (p.21), ‘Shadow Boy’ (p.63), ‘The Ten Dark Toes at the Bottom of the Bed’ (p.67).

## Session 2: Poems to perform

*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 the front cover of the collection and look at the title and illustration. Why do the children think the collection might be called *Moon Juice*? Scribe the children’s ideas around the front cover on the display.
- Share with the children, ideally on the interactive whiteboard or under a visualiser, a copy of the poem ‘Comet’ (p.9) and the accompanying illustration. Read the italicised instructions, but tell the children that these are the instructions for performing the poem.
- Read the poem through, at a normal speed to allow children to hear the language and initially respond to what the poem is about and how it makes the children feel. How do you think this poem fits with the title of the collection? Link with children’s existing knowledge of space.
- Watch a video to consolidate children’s knowledge of comets, what they are made of and how they move, such as this one from BBC News: <https://www.youtube.com/watch?v=FRu6uCke3UM> Allow the children to watch the video through the first time and ask any related questions, before playing it again and asking them to listen out for descriptive or poetic words and phrases about the comet, such as: ‘*a dazzling visitor from deepest space*’, ‘*avidly watched by astronomers*’, ‘*entering the solar danger zone*’, ‘*passing the planets*’, ‘*blaze a trail across the night skies*’, ‘*one of the oldest objects in our solar system*’, ‘*buckling under the heat*’, ‘*the comet of the century*’. Display these examples on working wall.
- After listening out for the language in the video, give children copies of the poem ‘Comet’, to look at in pairs. How is the poem arranged on the page? What do you notice about each pair of lines? The poem is written in couplets,

so this will be a good opportunity to explore the use of rhyme (e.g. *jockey/rocky, planet/fan it, bomb it/comet*) and half rhyme (e.g. *queen/steam*) at the end of the lines and also when this occurs internally (e.g. *sherbet/orbit, galaxy/history, lunging/plunging*), re-read and look at language that they feel is impactful. When this is shared, it will be an opportunity to look at some of the poetic techniques used in the poem like alliteration (e.g. *running rings round, spinning...super-sonic...splutter...space-steam*) assonance (e.g. *queen/me/freeze/sneeze/mystery/galaxy/history, belt/leather/helter-skelter, tricky/sting/rings/middle/history/indigestion/skid/whisk/it*). Encourage the children to highlight and text mark as these are introduced.

- Now the children are really familiar with the language, go back to the instructions for performing the poem. *Why do you think the poet is indicating to us to read it as quickly as possible? What effect will this have on the listener?* The techniques used and the speed at which it needs to be performed make this a tricky exercise, almost like a tongue twister. Share any examples of these the children may already know, such as ‘Betty Botter Bought some Butter’, ‘Red Lorry, Yellow Lorry’, ‘She Sells Sea Shells’, to warm up their voices and palates for performing the ‘Comet’ poem. Allow the children to work in groups, and decide how to organise the performance. *Will they read it all together, in chorus? Will they split the poem into parts for individuals to perform?*
- Give plenty of time for the children to rehearse and perform the poem in groups to the rest of the class, looking for similarities and differences between the performances and identifying what different groups did that was effective for the audience listening.
- Finally, watch the poet Kate Wakeling perform the poem on CLPE’s Poetryline website: <https://www.clpe.org.uk/poetryline/poets/wakeling-kate>. What were the similarities and differences in the children’s performances and the poet’s? What more can you learn about performing this poem from the way she has done it? Throughout the rest of the sequence there will be a focus on performing poetry. You may wish to look at the different videos of poets who have worked with CLPE giving advice on performing poetry at: <https://www.clpe.org.uk/poetryline/poet-interviews> and use this to share with the children to enhance their understanding of what can make a performance effective.
- Now look at the poem ‘New Moon’ (p.1). There are no written instructions here for performing this poem. Read the poem aloud to the children, does this poem give them a similar or different feeling to the last poem? Why?
- Now give time for them to read through the poem themselves, looking at the language used, and thinking about how this might be performed in comparison with ‘Comet’. Give time for the children to mark up their poems in groups, discuss and rehearse before performing these to the rest of the class. Discuss the differences between this poem and the last poem and why they made the decisions they made regarding performance. Start to introduce some of the language related to performing poetry; did they vary the pace (tempo), volume (dynamics), pitch?
- Now watch Kate perform this poem: <https://www.clpe.org.uk/poetryline/poets/wakeling-kate>. What were the similarities and differences in the performances?
- As well as the differences in performance, did the children notice any similarities in the poems? Were certain techniques used in both the poems? Which poem did they prefer? Why? Give children post-it notes to capture their responses and stick these in the class poetry journal or on the working wall.
- Space is obviously something that has captured Kate Wakeling’s interest. Discuss with the children the interests and hobbies they have that they could be inspired to write poems about. Give time and space in free writing time for the children to think about topics of interest they might like to write about and make a note of these, either in words or drawings in their poetry journals. Some may even start drafting their own poems immediately.
- Other poems related to Kate’s interests that might inspire thinking are those around her interest in Indonesia and Bali: ‘Jungle Cat’ (p.18 – to be explored in a subsequent session), ‘The Serpent and the Turtle’ (p.42), ‘Spirit Bridge’ (p.58).

### Session 3: Responding to poetry

*Discussion about books 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.*

- Read aloud the poem 'Bad Moods' (p.4-7). Give the children time and space to discuss their initial ideas around the poem; what they think it is about and how it makes them feel. Allow the children time to talk about personal connections with the poem. *Have they ever been in a bad mood before? How does it feel to be in a bad mood? You could also explore the accompany illustration here. What does this tell us about bad moods?*
- Read the poem aloud a second time and ask the children to listen out for the words and phrases that are most memorable to them. They could note these down on a whiteboard. Now re-read it a third time and ask the children to underline the words and phrases they think make the most impact on them as a reader. Hand out post-it notes or word and sentence strips for them to make a note of these. Display them around a copy of the poem in a class poetry journal or on the working wall. *Why do you think these phrases stood out to you? What did you like about how the words sounded? What pictures did they put into your head?* This will also be another opportunity to revisit some poetic techniques used in the poem, such as rhyme and half rhyme (e.g. *moods/shoes/you, wear/tear*), assonance (e.g. *fleecy/creep/daddy, bone/earhole/only/toads*), alliteration (*wear weird, silent stilts, fleecy fluff, gobble grins*).
- Introduce the children to the book talk grid for poetry (adapted from Tell Me: Children, Reading and Talk and the Reading Environment, Chambers, 2011), which can be found at: <https://www.clpe.org.uk/poetryline/resources/key-teaching-approaches/responding-poetry>. Talk through some possible responses, then give time and space for the children to discuss their own ideas and fill in their own copy of the grid, in pairs or groups to allow them to share and discuss responses.
- Come back together to discuss why Kate Wakeling might have written this poem. Discuss the idea of writing poetry as a way of expressing and sometimes dealing with our emotions. Ask the children if they have ever had an experience where they have felt better about something by writing it down.
- Discuss emotions that might be a starting point for writing. Have you ever felt so happy, angry, excited or scared by something that could be helpful to write about to either release the feelings or because others might be able to empathise with these feelings if they read a poem about it? Give time and space in free writing time for the children to explore emotions they could write about and make a note of these, either in words or drawings in their poetry journals. Some may even start drafting their own poems immediately. **NOTE:** Be aware of any vulnerable children who could possibly choose to disclose difficult or uncomfortable feelings or experiences in their writing. Other poems related to personal events and experiences that might inspire thinking are: 'My Ghost Sister' (p12-15 – to be explored in a subsequent session) and 'Machine' (p.41).

## Part 2 – Capturing characters

The second part of this sequence begins to look further into poetic techniques, devices and forms and how these are used to effectively convey characters through poems. Throughout the collection, real, fantastical and imagined beings are brought to life in a variety of poems capturing different moods and feelings.

### Session 4: Rhythm, rhyme and rhyming couplets

*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).*

- Read aloud the poem 'Rita the Pirate' (p.64) without sharing the illustration. Allow chance for the children to respond initially to the poem, its subject matter and how it makes them feel. *What do they notice about the way the poem is written? Which other poem used rhyming couplets? What effect do they have on you?*
- Re-read the poem, encouraging children to listen out for words and phrases that describe Rita or give us clues to her character. Make a note of these around a large copy of the illustration of Rita the Pirate.
- Read the poem a third time and give the children their own copy of the poem to look at. This time, encourage the children to look for and text mark the descriptive language contained that makes most impact on them and the devices that have been used, drawing on previous knowledge of alliteration and assonance.
- This poem also offers a good opportunity to explore pulse and rhythm. Re-read the poem aloud and try to feel

the natural pulse and beat of the lines, tapping your feet or clapping your hands on the beat and encouraging the children to follow (the stresses where the beat can be heard are marked below):

X X

Let me warn you of Rita the pirate supreme:

X X

She'll grab all of your gold with an ear-splitting scream.

X X

What she lacks in back teeth she makes up in back bone;

X X

With her horrible stare, she turns grown men to stone.

(continue through the rest of the poem)

- Now share the poem 'Skig the Warrior' (p.3) by giving the children a copy of their own and reading the poem aloud. After sharing initial responses, give time for the children to compare and contrast these two poems, looking at, highlighting and making notes of similarities and differences in pairs or groups.
- Discuss the children's ideas before focussing on the use of rhythm and rhyme in 'Skig the Warrior'. *How is it different? Is there a regular rhythm as in the first poem? Where are the rhyming words?*
- Reflect on the two poems together. *Why do you think Kate Wakeling has chosen to use rhyme in these two poems? What effect does it have on us as readers? How does it make us view the characters?*
- Allow children to choose the poem they would like to perform then give them the chance to decide if they would like to do this individually, in pairs or in groups. Give time for them to think about their performances, including how they will convey understanding of the character and lean on the form before marking up copies and rehearsing.
- Allow time to watch the performances and respond as an audience.
- Give time and space in free writing time for the children to explore humorous characters that they could write about in rhyme and make a note of these, either in words or drawings in their poetry journals. Some may even start noting rhyming words they could incorporate or even drafting their own poems immediately. *How will they ensure that their rhymes make sense and enhance our understanding of their chosen character?* Other poems that could inspire thinking are 'Thief' (p.33).

### Session 5: Free verse

*Free Verse poems have no rhyming structure and often don't have a particular rhythm or syllable patterns; like their name suggests, they are simply 'free'. Free verse, like abstract art, is where the definition of poetry becomes complicated.*

*Reading free verse poetry and discussing with the children why it is a poem, about where the lines break and the use of longer or shorter lines support meaning making and therefore children's understanding. It is very important that children have the opportunity to practise reading these poems aloud using the punctuation and the line breaks to support their reading.*

- Read aloud the poem 'Shadow Boy' (p.63), discussing the children's initial feelings, comparing and contrasting this character and the feelings the poem evokes to the two characters in the previous session.
- Re-read the poem again. *Why do you think Kate Wakeling hasn't chosen to use rhyme in this poem? What atmosphere is created by the free verse used here? What language is the most memorable from listening again?* Scribe this around a copy of the accompanying illustration.
- Give the children a copy of the poem. Encourage them to look at the poem laid out on the page, as you would a painting, a photograph, a sculpture. *What does it look like?*
- Read it a last time, allowing children to get to the heart of the poem. *What feelings stand out most prominently for them? What ideas has it left you with? What has the poet done to achieve this?*

- Give the children chance to share ideas about how this poem could be performed. *How will the pace and dynamics vary from the poems performed in the previous session? What could you do in your performances to illustrate further the mood and feeling created in the poem?* You could illustrate different techniques like repeating or echoing certain words or lines, deciding which parts might be read with a single voice, which could be better in unison, how to pause for effect, how to incorporate facial expression and body language.
- Give time for the children to mark up the poem with performance notes and rehearse before groups perform to the class and respond to the performances, noting the impact on their engagement and understanding.

### Session 6: Exploring musicality through rhyme

*Lots of people believe poetry must rhyme, but an exploration of the work of many modern poets reveals poems that don't rhyme at all, or play with more traditional rhyme schemes. Comic verse is the type of contemporary poetry that is most likely to rhyme.*

Read aloud the poem 'Hamster Man' (p.27). Discuss initial responses, including the similarities and differences between the other character poems shared. What feelings does this poem evoke? How is the poem written? Can the children think of other writers that write in rhyming couplets? Some children may have experienced reading Dr Seuss or may remember reading Julia Donaldson stories written in rhyming couplets.

- Re-read the poem, this time focussing the children on listening for the words and phrases that create humour in the poem.
- On the third reading, have the children make a quick sketch of what comes into their mind when they think of Hamster Man. Annotate the sketch with the words and phrases that most helped them to build a picture of this character.
- Read the poem again, this time beating out the pulse of the poem and using this to find the stresses. The use of rhyme in this poem evokes a certain musicality, almost like a rap rhythm. There are lots of examples of videos of young people performing Dr Seuss's rhyming couplets as raps, such as this example:  
<https://www.youtube.com/watch?v=nKvthyt6dGA> Watch how the beatboxing helps to set a steady pulse and how the pace fits the stresses in the rhythm.
- Working in groups, give children the opportunity to use some of the techniques seen in this video to bring out the natural musicality in 'Hamster Man', giving plenty of time for the children to explore and experiment with different beats and rhythms to help their bring their performances to life.
- When the children have had chance to rehearse, allow time to watch the performances and for the audience to respond.
- Give time and space in free writing time for the children to explore lyrics and rhythmic language in their poetry journals. Some may even start drafting their own lines, raps or poems immediately. Encourage the children to practise their ideas out loud, finding the pulse and ensuring a steady rhythm. You could share some suitable rap or hip hop music with the children to inspire their thinking, around topics they can relate to such as:  
*Parents Just Don't Understand* by DJ Jazzy Jeff and The Fresh Prince:  
<https://www.youtube.com/watch?v=iW3PFC86UNI&feature=youtu.be>  
Or  
*Kick, Push* by Lupe Fiasco (related to skateboarding) -  
<https://www.youtube.com/watch?v=Gl83ml69nX4&feature=youtu.be>

### Session 7: Evoking atmosphere using imagery

*Imagery, in a literary or poetic sense, is the author's use of description and vivid language, deepening the reader's understanding of the work, by appealing to the senses.*

*There are different types of imagery. These include:*

- *Visual imagery which refers to sights and allows the reader to visualise the subject, objects or events in the poem.*
- *Auditory imagery refers to sounds and reminds the reader of common or specific sounds as a point of reference to deepen understanding.*
- *Kinaesthetic imagery is related to movement and reminds the reader of body movement or positions that are familiar or imagined – such as the feeling of flying.*
- *Smells and tastes can be referred to as olfactory or gustatory imagery respectively.*

©The Centre for Literacy in Primary Education.

You may use this teaching sequence freely in your school but it cannot be commercially published or reproduced or used for anything other than educational purposes without the express permission of CLPE.

- *Tactile imagery refers to texture and feeling.*

*All imagery is aided through the use of other poetic devices, such as simile, metaphor, personification, onomatopoeia, etc.*

- Introduce the poem 'Jungle Cat' (p.18) through the introduction Kate Wakeling gives at the start of the poem. *Have any of the children seen a Jungle Cat before? What are they like?* If children haven't yet seen one, watch a video of these creatures, such as: <https://www.youtube.com/watch?v=whzX4BXjV9Q> or one showing them in action in their natural habitat, such as: <https://www.youtube.com/watch?v=-pXAp0KBPac> *What are these animals like? What do they do?*
- Read the poem out loud. *What mood and feelings does this poem evoke?*
- Now listen to the poet, Kate Wakeling perform the poem. How does this make you feel? What words or phrases stay in your mind from the reading? What feelings do they evoke? They make be sounds like 'scratch' or 'rumble' or visual images such as 'fire-eyed', 'trick-tailed'.
- Look at the poem on the page. How does the way it is shaped make us think more deeply about how it could be performed? Have the children text mark the poem to identify the imagery contained in the poem.
- Move children on to focus on deciding how they could evoke the imagery contained in the poem in their performance.
- Work in groups to discuss ideas and mark up poems ready for performance, considering how they can use their voices, faces and body movements to evoke the imagery within the poem and make the listener feel the sense of the Jungle Cat as described in the words.
- Give time and space in free writing time for the children to explore imagery in their poetry journals. Children could think of other creatures and think of descriptive words and phrases that evoke visions, sounds and feelings of the animal. Some may even start drafting their own lines or poems immediately.

### **Session 8: Building pictures through narrative verse**

*Narrative poems tell a story, usually about a very specific moment in time. They can be written in rhyme and with strict rhythmic pattern but are most often in free verse.*

- Read aloud the poem 'The Demon Mouth' (p. 53-55) but do not share the accompanying illustration with the children. What sort of poem do the children think this is? What tells them this? What do they think 'The Demon Mouth' is? What images does the poem place in their minds?
- Read the poem again, encouraging the children to recall the series of events that happens in this narrative poem. What events stand out in their minds? Write these down on a flipchart.
- Now listen to Kate Wakeling perform the poem, and swiftly create a storymap of the events, in words and/or pictures. You may need to play the reading twice or three times to give the children opportunity to complete their maps. What events stood out most for them? Why? Annotate the storymap with words and phrases from the poem that stood out and helped them build a picture of the story. What questions do they have about the poem? Discuss these as a group, considering possible responses to these.
- Now, give the children a copy of the poem. *What else do they notice when they see the poem on the page?* They may note the repetition in lines such as 'They didn't know what to do' and 'that mouth just needed feeding'.
- Give the children a copy of the book talk grid for poetry (adapted from Tell Me: Children, Reading and Talk and the Reading Environment, Chambers, 2011), which can be found at: <https://www.clpe.org.uk/poetryline/resources/key-teaching-approaches/responding-poetry>. Talk through some possible responses, then give time and space for the children to discuss their own ideas and fill in their own copy of the grid, in pairs of groups to allow them to share and discuss responses.
- Now move on to work out how to perform the poem in larger groups. Divide the class in half and have each large group discuss how they might perform this for the other group. This poem re-enacts a fantasy narrative, so they may want to bring in some elements of drama to act out parts of the poem, they may choose to have a narrator, a chorus and others taking on specific roles. The aim is to build the listener's understanding of the narrative and the children should consider the approaches and techniques that will best support this. Allow time to prepare and try out ideas, marking up copies of the poem with appropriate directions, before rehearsing and performing to

the other group. Compare and contrast the two performances, analysing the impact of the performances on the audience's engagement and understanding.

- Give children time and space in free writing sessions to sketch their own colourful characters or fantastical beasts that they could later be inspired to write about. They may even start to build up a story around them that could be the basis for a narrative poem. Another narrative poem that could inspire the children's ideas is: 'I Found a Dinosaur Under the Shed' (p.37-39).

### Part 3 – Poems on the Page

The final part of this sequence looks at poetic form and structure, specifically the way that poems are presented on the page and how this can deepen our understanding of and response to the poem. Children will explore different ways that poems can be presented and explore the effect this has on the reader and the meaning of the poem.

#### Session 9: Exploring prose poetry

*A prose poem tells a short story, but it is different from a narrative recount. It is often presented on the page in a similar form to a narrative story, but uses poetic devices such as rhyme, rhythm, alliteration and assonance which make it distinctly poetic even though it may not look like a poem at first sight.*

- Show the children a large copy of the poem 'Hair Piece' (p.17) – without sharing the illustration. Garner their initial responses to the poem on the page. Do they think this is a poem? Why or why not?
- Read the poem out loud to the children. What do they think now? What is different about this poem compared to the poems they have read so far? Think back to the earlier explanation that a poem gives a snapshot of a moment or an idea for the reader or listener. Compare and contrast this poem with 'Night Journey'. Looking at how both poems are presented. Think about the images that were conjured up in the 'Night Journey' activity; what images does this put into your head? What do you see as you hear the poem? Now reveal the illustration and compare to the children's thoughts.
- Read the poem a third time and give the children their own copy of the poem to look at. This time, encourage the children to look for any poetic language or devices that could help to define this as a poem. Remind the children of the rhyme, half rhyme, alliteration and assonance that they have explored so far. Give plenty of time and space for the children to read, explore, discuss, and text mark. Come back together to explore the children's ideas and the similarities and differences in what they have drawn out. Explore the title 'Hair Piece' and the cleverness of the wordplay that also helps to define this as a prose poem.
- Now, encourage the children to think about what the differences might be in performing this poem from the others you have seen so far. You may wish to look at some examples of more narrative poetry being performed, such as Michael Rosen's 'Horrible' - <https://www.youtube.com/watch?v=HDyZBu73XoM> 'Presents' - <https://www.youtube.com/watch?v=LtQxSRiMKZU> or 'May' - <https://www.youtube.com/watch?v=lpuYKGDw0EQ> from his now out of print collection *The Hypnotiser*. How does his performance draw you in as a listener? How does he make you engage with the story being told?
- Now give time for the children to apply this knowledge in performing the 'Hair Piece' poem themselves. Think about how they could do this as a 'to camera' piece as Michael Rosen does in his performances. You may wish to give the children a choice as to whether they want to perform the whole poem individually or break up the story into parts to perform individual snippets in a group, passing the story from one person to the next, if they don't like the idea of performing individually.
- Give chance for individuals and groups to record each other performing using flip cameras, digital cameras or tablets. Play those that the children are happy to share to the class and respond to the performances, noting the impact on their engagement and understanding.
- Give time and space in free writing time for the children to explore incidents or events they could write about in prose poem form and make a note of these, either in words or drawings in their poetry journals. Some may even start drafting their own poems immediately. How will they ensure that their ideas are presented as a prose poem

and not a narrative recount? What poetic devices will they incorporate into their writing?

### Session 10: The shape of things

*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.*

- On the IWB or under a visualiser, share a copy of the poem 'Telescope'. Read the poem aloud and give time and space for the children to talk about their initial responses to the way the poem sounds and looks.
- Read the poem aloud again. Who is the poet speaking to in this poem? Ask the children why they think the poem has been written to the telescope. Tell the children that this is a special poem, called an ode, written in celebration of a person, thing or place. Why do you think Kate Wakeling has chosen to celebrate a telescope? What is special about them for her? Talk about the words and phrases that are particularly celebratory or that show why the poet has chosen a telescope as the subject. How does enhancing the letter 'O' also celebrate the telescope?
- Compare and contrast this poem with others that they have read. Which poems is it similar to? Which is it very different from? Children may draw comparisons to and differences in terms of themes, presentation or devices used, now they are becoming more familiar with these.
- Allow time for the children to explore assonance in the poem and the different sounds used to represent the letter O. Give the children copies of all the words from the poem on word cards and allow them time to sort the words according to the vowel sounds heard within them. You may wish to give the children the headings from the table below to help shape their thinking around classifying the words into their different sound patterns or you may wish to see what their prior knowledge allows them to do independently. This is a good opportunity to revisit and review children's phonological awareness and spelling strategies as they pull out comparisons such as:

Sounds like 'oo' as in Moon	Sounds like 'oa' as in float	Sounds like 'ow' as in now
Moon Who Cool	O (as an exclamation of admiration or the letter name) Telescope Show Glow Knows Progress Those Cold Old Pluto	How Plough Skybound
Sounds like 'ur' as in turn	Sounds like 'o' as in hot	Sounds like 'u' as in run
World	Of Bodies From Beyond Polished Revolve	Wonders
Sounds like 'or' as in born		
Your		

- Once the children are confident with the language explored in the poem, come back to this poem and re-read it again, thinking about how it could be performed with the purpose of the poem in mind – to celebrate the telescope. Put a large photograph of a telescope onto the IWB and allow children to organise how they want to perform – individually, in pairs, in groups or even as the whole class and then give time for them to think about

their performances, mark up copies and rehearse.

- Allow time to watch the performances and respond as an audience. If the children decide to perform as one large group, it would be good to video their performance, play it back to them and allow them to reflect critically on it.
- Discuss with the children the sorts of things 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: Conveying emotion through form**

*With the advent of printing, poets gained greater control over the mass-produced visual presentations of their work. Visual elements have become an important part of the poet's work, and many poets have sought to use visual presentation for a wide range of purposes. When presenting poetry on the page, poets may consider how the placing of words, lines or groups of lines are integral to composition.*

**NB: This poem may conjure images of loss. Please be aware of any children who have experienced significant loss and who may still be affected by this, in particular, if this involves the loss of a sibling.**

- Read aloud the poem 'My Ghost Sister' (p.12-15) without showing the children what this poem looks like on the page. What immediate responses does it evoke? What is the poem about? How does it make you feel? What questions do you have around the poem?
- Re-read the poem. What do you think the idea at the heart of the poem is now? What were the words and phrases that were most memorable to you and unlocked your understanding of the poem? Why do you think Kate Wakeling has chosen not to make this poem rhyme? What impact would rhyme make on our emotional engagement with this poem?
- Now give children a copy of the poem and read it aloud while they follow the text on the page. Give plenty of time and space for the children to respond to the way the poem looks on the page, why they think certain line breaks and line spacing are used, why some words are presented differently on the page and what this all brings to our understanding of the poem.
- Now they are familiar with the poem, give the children a copy of the book talk grid for poetry (adapted from Tell Me: Children, Reading and Talk and the Reading Environment, Chambers, 2011), which can be found at: <https://www.clpe.org.uk/poetryline/resources/key-teaching-approaches/responding-poetry>. Talk through some possible responses, then give time and space for the children to discuss their own ideas and fill in their own copy of the grid, in pairs or groups to allow them to share and discuss responses.
- If this poem were to be performed, how do the children think this should be done? Have them think about performances on a larger scale. If this were to be performed on stage in a theatre, how should it work? Should it be one person? A group? Should there be any set or props? What lighting would help enhance the mood of the poem? For children who have less experience of theatrical or live poetry performances, you may need to preface this activity by watching some appropriate performance videos to enhance understanding of this terminology and the additional effects that can be created in theatre performance.
- Allow time at the end of the session for the children to write their own personal reflections of this poem to stick around a copy of the text in the class journal or on a working wall.

### **Session 12: Exploring form and meaning**

*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 to narrative through regular exposure and to begin to make connections between the forms and devices that poets use and their impact on meaning.*

- Give each group a copy of each of these three poems.  
'THE INSTRUCTIONS' (p.23)  
'Spirit Bridge' (p.58)  
'Little Known Facts' (p.34)
- Read all the poems out loud then give each group the chance to pick one of the poems that they would like to look at in more depth. Have each group share their choice and allow individuals to swap to a different group if

they were unhappy with the main consensus.

- Introduce the children to different ways to explore the poems they have to gain a fuller understanding of the poem.
  - Read with the eye: look at the poem laid out on the page. Look at a poem as you would a painting, a photograph, a sculpture. What *does* it look like?
  - Read with the ears: read aloud poems that appeal – hear their ‘music’, their sound.
  - Responding to what is unique: read a poem at least twice – finds its heart, an idea, a feeling.

**Benton and Benton (1999)**

- Encourage the children to discuss and explore their responses to the poem:
  - Why did you initially decide on this poem?
  - What do you feel about the poem now you have explored it in more detail?
  - What language captures your attention? Why?
  - How does the way the poem is formed on the page contribute to your understanding of the poem?
  - What questions would you want to ask about this poem?
- When the children have had time to explore their poems fully and discuss their responses, allow time for the children to direct their own performances of their chosen poems, drawing on all the other performance work they have undertaken to shape their thinking and ideas. Give time for them to try out initial ideas, adapt and rehearse.
- Allow time to watch the performances and respond as an audience.

### **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.*

- Revisit the collections as a whole. What sorts of things does Kate Wakeling choose to write about in her poems? Draw out some of the common themes such as:
  - Memories of events
  - Interests, like Space and Indonesia
  - Emotions or emotional experiences
  - Characters
- Reflect on the ideas that the children have been noting in their poetry journals throughout the unit. Which ones do they feel strongly enough about to take through to writing?
- Think about a theme or topic you could explore in a poem. Model writing a poem based on one of the topics discussed during a shared writing session, talking through the choices that you are making as a writer to bring the experience alive for the reader. Think about the form the poem will take; will it rhyme to add humour? Will you arrange it as a prose poem as it tells a story? What language can you use to make your writing poetic?
- Allow time for children to draft their own poems around the themes and subjects of their choice, then allow them to read aloud 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. Think together about how the poem could be presented on the page to enhance the meaning and the reader’s understanding.

### **Session 14: Editing and presenting of own poems, including through performance**

*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 you have a poem that you have read aloud to a partner, discussed and explored changes that you 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 poem look on the page, think about how this could lift 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: Reflection on collection as a whole**

*After listening to poetry, children may want to write their own poems. These, too, can be recorded with music or sound-effects, and kept together with a class anthology in the listening corner. Alternatively, individual collections of poems can be built up by each child and presented both in book form and performed or recorded; collections of this kind can show the range of subjects and forms explored.*

- Revisit the poems that have been explored throughout the sequence. To draw together all the work done in this unit, hold a discussion about the collection as a whole. 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?
- Now focus 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?
- Have each child choose their favourite poems they have written to work up and present. Will you handwrite or type? Will you illustrate some? What materials and images will you use that will help distil the essence of your poem?
- Give time for the children to compile and present the poems they would like to share.
- Following this, hold a poetry fest 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 Kate Wakeling's poems that they will need to remember when reading their own poems?
- Display the children's own poems prominently in the reading corner, library or a shared area so they can be read by a wider audience.