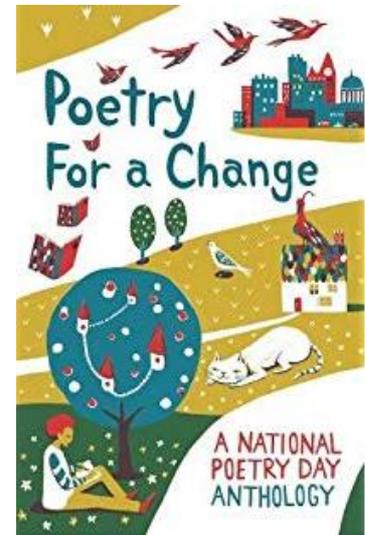


## Poetry For a Change – A National Poetry Day Anthology

**Otter-Barry Books 9781910959503**

National Poetry Day is a chance for everyone everywhere to read, share and enjoy poetry. This special anthology features poems by the National Poetry Day Ambassadors, a top team of fantastic poets who bring poetry alive all year round.

Includes new poems by Deborah Alma, Joseph Coelho, Sally Crabtree, Jan Dean, Marjorie Lotfi Gill, Chrissie Gittins, Matt Goodfellow, Sophie Herxheimer, Michaela Morgan, Brian Moses, Abigail Parry, Rachel Piercey, Rachel Rooney, Joshua Seigal and Kate Wakeling (winner of the CLIPPA, 2017). And each poet has chosen a favourite poem to share, so you'll also find classics by Christina Rossetti, WB Yeats, Shakespeare and Keats among others.



### Aims of the teaching notes:

- To explore and understand the importance of poetry as a genre
- To enable children to listen and respond to a wide range of modern and classic poetry from an anthology
- To understand that poems are written for different reasons
- To understand how to interpret poems for performance
- To explore techniques to gain and maintain the interest of the listener during poetry performances
- To explore how the way poetry is presented on the page can 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 and for effect on the reader around the theme of Change.

**These teaching notes are designed to use with children in Years 1-6.**

### Overview of the Teaching Notes:

These teaching notes share how to use the National Poetry Day anthology *Poetry For a Change* across the primary years. The notes begin with a whole school assembly to introduce National Poetry Day and the 2018 theme of change before exploring differentiated in-class activities for Years 1&2, Years 3&4 and Years 5&6 across a week.

After exploring a wide range of poems written by different poets, the activities designed for each phase of the school will go on to focus on the different ways in which the poets explore language and concepts to explore the theme of change. Throughout each bank of activities, pupils will consider how

performance can convey the meaning behind the words before dedicating time to drafting their own poetry.

Pupils will have the opportunity to read poetry, listen to poems being read, offer personal responses to the poems, prepare poems for performance and to write their own poetry.

Each sequence of activities builds up towards the chance for the class to write their own poems on the National Poetry Day 2018 theme of Change. The pupils will have the opportunity to use the knowledge they have gained about form and structure throughout the sequence to decide how to present their poem on the page as well as consider how these could be performed to an audience.

The poems can go on to be shared with the wider school community in a variety of ways as suggested at the end of the notes.

On National Poetry Day itself (Thursday 4<sup>th</sup> October), teachers in KS2 may also want to involve their classes in the BBC Teach Live Lesson on Poetry with poet Joseph Coelho, who is featured in the anthology. Information about this can be found at: <https://www.bbc.com/teach/live-lessons/poetry-live-lesson/zrds92p/>

### Shared Experiences and Outcomes:

#### Teaching Approaches:

- Reading Aloud
- Listening to a variety of poems and sharing personal preferences
- Reading poems
- Deeper responses to poems
- Visualising and Drawing
- Shared writing of poems
- Independent poetry writing
- Response and editing
- Publishing poetry

#### Outcomes:

- Personal responses to individual poems
- Art and illustration related to poems studied
- Poetry performance
- Text marking
- Written responses to poems studied
- Drafts and redrafts of own written poetry
- Published poems

### Whole School Introduction to National Poetry Day:

Explain to the children that the first Thursday in October (this year, on the 4<sup>th</sup> October) marks a special day in the calendar, National Poetry Day. Talk to the children about poetry. What do they already know about poetry? What favourite poems do they have? What poets do they know? Why it might be considered important to have a day that is especially dedicated to poetry? Listen to and take note of the children's responses, then following the session, allocate a display table or board somewhere prominent in the school as a poetry corner. Display examples of children's favourite poems or collections to share and discuss, and other collections or anthologies to broaden their choices, ensuring each class has a time when they can see this display and borrow books on show to share in their own classes.

Share with the children that the theme of National Poetry Day in 2018 is Change. Karl Nova, winner of this year's CLPE Poetry Award (CLIPPA) wrote a special poem to mark this occasion, entitled Change. Pay the children a video performance of this poem: <https://vimeo.com/265490638> Reflect on this performance; was it what you were expecting? Did you enjoy it? Do you know this poet? Is this the kind of poetry you've seen or heard before? How is it similar or different?

Explore how he has interpreted the theme of Change. What sort of changes does he muse on throughout his poem? Now ask the children to suggest all the different types of change that they can think of. Encourage them to consider their day to day experiences of change and longer, regular changes that they might see, changes in nature or the environment or historical or wider worldwide changes. Draw their attention to changes within the local and school environment if these are particularly significant. Encourage the children to think as widely as they can and note their ideas on a flip chart.

Explain that as part of the school's celebrations of National Poetry Day, there will be a range of activities happening over the course of the week to mark this special time. Share the National Poetry Day anthology, *Poetry For a Change* and explain that all year groups will be using this anthology to discover a range of poems that explore the theme of change. They will listen to, read, perform, talk about and respond to specific poems in their classes and at the end, they will be writing and/or publishing their own poems on the theme of change.

Leave the children with performances from two other CLIPPA shortlisted poets, Ruth Awolola and Sue Hardy Dawson around the theme, which could also be talked about back in classes:

Ruth Awolola, *Ta. love*: <https://vimeo.com/263686548>

Sue Hardy-Dawson, *Seamstress*: <https://vimeo.com/265687502>

## Teaching notes for Years 1&2:

### Focus poems from the anthology:

*Spring* by Deborah Alma (p.8), *Snow Fox* by Liz Brownlee (p.11), *Something Told the Wild Geese* by Rachel Field (p.14), *The Seedling* by Paul Laurence Dunbar (p.23), *Out of the Fire, a Spark* by Michaela Morgan (p.48), *Child's Song in Spring* by E. Nesbit (p.67), *Advice from a Caterpillar* by Rachel Rooney (p.68), *Caterpillar* by Christina Rossetti (p.70)

### Session 1:

Read aloud the poem *Out of the Fire, a Spark* by Michaela Morgan (p.48). Allow time for the children to talk about their initial responses. What did they like? Dislike? What questions do they have? What connections do they make with real life experiences or other things they have seen or read? How do the children think it relates to the National Poetry Day theme of Change? Make notes of significant responses on post-it notes which can be placed around a large copy of the text on a working wall display.

Now share a large copy of the text of the poem and re-read the poem to the children. Ask them this time to think about the pictures they see in their mind as the poem is read. Now give the children access to some quick drawing materials such as pastels and read the poem a third time, allowing the children to draw a significant image that they see as the poem is read. This may be a drawing of something specific based on language in the text, such as seeds growing or trees, or more abstract shapes and colours that they feel the poem represents. Draw alongside the children as they work, under a visualiser if you have one available. Stick the children's artwork up around the room and allow the children time and space to walk around and look at each other's interpretations, discussing similarities and differences.

Come back to the poem a final time and talk about what the poem means to the children. What words, phrases or stanzas were most powerful to the children when creating their images? Highlight these on the large copy. Why was this?

### Session 2:

Revisit the changes in the poem by Michaela Morgan from the previous session. When do these changes take place? Discuss children's prior knowledge of Spring and the seasonal changes that happen during this season, using a video such as: [https://www.youtube.com/watch?v=vLAnt9\\_5Mg](https://www.youtube.com/watch?v=vLAnt9_5Mg) to stimulate the children's talk.

Read aloud three poems to the children: *Spring* by Deborah Alma (p.8), *The Seedling* by Paul Laurence Dunbar (p.23) and *Child's Song in Spring* by E. Nesbit (p.67). Allow time for the children to talk about their initial responses to each poem as they are read. What did they like? Dislike? What language was memorable or hard to understand? You may find Charlotte Voake's *A Little Guide to Trees* (Eden Project) useful to explore the names of the trees when discussing *Child's Song in Spring*. What do the three poems have in common?

Divide the children into mixed groups to focus on each of the three poems, this could be done randomly or by allowing the children to choose the poem that captured their attention the most. Allow the children time and space to re-read their poem, talking about the language they find interesting or that captures their attention. You might use opportunities, if these arise, to introduce poetic terms, if the children pick up on elements such as the alliteration in *Spring* and *Child's Song in Spring* (*hawthorn hedge, flaring its flowers, the marvel and magic of it, a gay green gown God gives the larches, hazels hold up* the repeated 'p' sounds in the final stanza), the rhyme in *The Seedling* and *Child's Song in Spring* (*The Seedling* has an ABCB rhyme scheme, *Child's Song in Spring* has an ABAB rhyme scheme), or even the assonance in *Child's Song in Spring* (e.g. in *dainty/lady/shady/makes/late/wait/gay, green/beechn/trees/pretty/city, larches/arms/arches*). You could support children's growing knowledge of sound and spelling patterns by looking at how these sounds are spelt differently in the different words and whether any rules or patterns can be observed that will help them to spell other words containing these sounds.

Come back to the idea of visualising the poem, what can the children see happening while they read the words? What is their poem showing? How could they perform this to an audience so that the listener can really gain a sense of what is being described, almost as if they could see it in a series of images such as they did in the video at the beginning of the session?

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.

Give time for the pupils to watch, reflect on and evaluate each other's performances, this could be done in the order the poems come up in the text. What did each interpretation add to your understanding of the narrative? Could you see a clear picture of the moment?

### Session 3:

Recap on the changes in nature seen so far in the poems that have been explored. Explain to the children that today they are going to focus on using poetry to paint a picture of one specific change that happens in nature – the life cycle of the butterfly. Ask the children what they already know about this process, making notes before watching a suitable video such as:

<https://www.youtube.com/watch?v=7AUeM8Mbalk> to explore the process.

Support the children in simplifying the process into an explanation diagram with each stage explained in words and diagrams.

Read aloud the poem *Caterpillar* by Christina Rossetti (p.70). Explore with the children how the poet has captured a snapshot of a moment in the cycle in this poem. Unpick language and concepts such as why the caterpillar needs to pick a spot where ‘*no toad spy you, Hovering bird of prey pass by you;*’ Look also at the last two lines ‘*Spin and die, To live again a butterfly.*’ Does the caterpillar really die? Why do you think the poet might have described this part of the cycle in this way?

Now read aloud the poem *Advice from a Caterpillar* by Rachel Rooney (p.68). This poet selected the first poem as a companion piece for her poem. Why do you think these two poems go well together? Compare and contrast this poem with the first poem, marking up a large copy of the text with thoughts and questions about the poem and highlighting language that captures the children’s attention. Look this time at how the poet has used technical language for this scientific process, such as *shedding, proboscis, antennae, ovoid*. Clarify the meaning of any of these words if necessary. You may want to add to the children’s wider scientific knowledge by reading texts such as *Caterpillar, Butterfly* by Vivian French, illustrated by Charlotte Voake (Walker) or watching longer film texts such as, *Come Outside - Butterflies*: <https://www.youtube.com/watch?v=7l6nnv9jBQ>

With the children, share writing a list poem, using strips of paper to write a line or two that describes each stage of the transformation process. Draw on what the children have found effective in the poems they have read so far to make choices about the language and structure you choose and use. Show how to read aloud for sense and flow and make edits as you compose. Talk through the writing process with the children, explaining choices you make as a writer along the way.

Now give time for the children to compose their own list poems in a similar way. Some children may be confident enough to have a go at a whole poem themselves, others may want to work as a group with each group member contributing a line on a strip for each stage of the process. You may want to replay the video as the children work and give them clear access to the explanation diagrams created to inspire their thinking.

Once they have had time to work on their compositions, give the children time to read them aloud to check for flow and meaning and make any edits they feel are needed. The poems could then be worked up for publishing, either using presentation handwriting or ICT, or prepared for a performance.

#### Session 4:

Read aloud *Snow Fox* by Liz Brownlee (p.11). Compare this poem with those read so far. How is it similar, how is it different? Have the children ever seen an Arctic Fox before? Share the following video so that children can explore language and concepts from the poem in context:

<https://www.youtube.com/watch?v=0EiV-ERKRRs>

Re-read the poem, with a large copy of the text displayed for the children to see whilst you read. Discuss the language and concepts used more fully, clarifying unknown language, relating to what

children have seen in the video. Look at how the poem is presented on the page, a narrow column surrounded by white space giving a sense of the fox alone in the 'horizon-less white' landscape. Give time for the children to respond more deeply to this poem. How does it compare or contrast with the other poems studied? What feelings do they associate with the poem? How do they feel about the fox? What is its life like on the Arctic tundra? Either as a class or in smaller mixed groups, allow time to make notes and observations around a large copy of the poem. If you want to study this habitat more widely as part of cross-curricular work, the BBC Nature website has a suite of videos and information at: <http://www.bbc.co.uk/nature/habitats/Tundra>

Now read aloud *Something Told the Wild Geese* by Rachel Field (p.14), which Liz Brownlee chose as a companion piece to her poem. What similarities are there between the two poems? How are they different? They may begin to make connections between the two poems read, for example, noticing how both poems follow an ABCB rhyme scheme.

Gain some initial responses to the poem. What do the children think it is about? What do they already know about animal migration? Watch some videos that will help explain the process to the children such as: [http://www.bbc.co.uk/nature/life/Snow\\_Goose#p0067thk](http://www.bbc.co.uk/nature/life/Snow_Goose#p0067thk) and watch geese in flight at: <https://www.youtube.com/watch?v=Q40h8dPmgwQ&list=RDQ40h8dPmgwQ&t=2>. You can also find out more about snow geese, including their relationship with Arctic foxes at: [http://www.bbc.co.uk/nature/life/Snow\\_Goose](http://www.bbc.co.uk/nature/life/Snow_Goose)

Re-read the poem and allow time to discuss the language and concepts used more fully, clarifying unknown language, relating to what children have seen in the video. What feelings do they associate with the poem? What questions do they have about the poem? How might it feel to see the sudden take off of all these geese? Either as a class or in smaller mixed groups, allow time to make notes and observations around a large copy of the poem.

Now allow time for the children to watch videos of the Arctic fox and geese again, this time using notebooks or whiteboards to write words and phrases about the animals in action, doing this yourself as a teacher-writer alongside the children. Model how to build these up into a poem of your own about either the fox or geese. Allow time for the children to do the same, constructing their own group or individual poems. When the children are happy with their compositions allow time for these to be published in a variety of ways, for example as audio recordings, video performances, or written or typed up for display.

### Session 5:

Reflect on all the poems that have been shared so far. It would be a good idea to conduct a 'poetry papering' exercise where you copy all the poems and blu-tac them up on the walls around the classroom, allowing the children to walk round, re-reading and remembering and choosing the ones they liked best. You could give them post-its to write their names on and stick on the poems they liked

most –to allow them to really think critically about their choices, you might want to give just one or two to each child.

Give time and space for the children to talk about the poems they have selected, talking about why they have chosen the ones they did. You could ask them to write short explanations for their choices and stick these around copies of the poems in the shared journal, or on the display. Were some poems more popular than others? Why was this? What do they think they have learnt about poetry from looking at this book and the activities they have done? How do they feel about poetry? Do they enjoy listening to it? Performing it? Writing it?

Explore seasonal change more widely by watching this BBC Teach video that focusses on changes across the year: <https://www.youtube.com/watch?v=VYpGBtR8Lbs>. Discuss different aspects of natural change that the children are interested in and make notes of these for the children to refer back to. BBC Teach also have separate videos for each of the four seasons if you want to refer to these specifically:

Autumn: <https://www.youtube.com/watch?v=Qvlh7nrEdeM>

Winter: <https://www.youtube.com/watch?v=X0Bv6hchrg0>

Spring: [https://www.youtube.com/watch?v=vLAnt9\\_5Mg](https://www.youtube.com/watch?v=vLAnt9_5Mg)

Summer: [https://www.youtube.com/watch?v=w12ZbGBWZ\\_k](https://www.youtube.com/watch?v=w12ZbGBWZ_k)

Organise an opportunity for the children to go out into the local environment to directly observe current seasonal changes. Encourage the children to take photographs, sketch or make notes on things that interest them that they may be motivated to write about back in the classroom. Think about activities that could be related to the current season and think about what else could be included and activities to support this that engage children in sensory experiences that feed their imagination and vocabulary for writing. If it is Spring, you may want to do some planting, and watch things as they develop and grow. In Summer, you may wish to make ice lollies, watch shadows, reflect on memorable holiday experiences through children sharing photographs and recalling personal narratives. Autumn is a wonderful season for exploring nature, looking at and eating things that have been growing, exploring changing leaves, conkers, chestnuts and more of nature's treasures. In Winter, freeze things, explore breath in the cold, provide warm clothes for the children to dress up and go outside in, make hot chocolate, toast marshmallows and if you are lucky enough to experience snow, enjoy it as fully as possible!

Keep notes and observations yourself during this time and model how you might come up with ideas for poems on elements of seasonal change. Show the children how you as a writer come up with ideas and poetic language inspired by experiences you have had, things around you or your own imagination. Demonstrate how you use these to draft initial ideas, making additions, changes and improvements as you write. Share attempts through reading aloud to experience how the poem sounds off the page and collect responses from the children and then explore how to redraft for publication, thinking about how the poem looks on the page. Allow the children time and space to go through this process with their own poems, giving time for you as the teacher or other children to

respond to their poems, making changes or additions and re-drafting if necessary. You may also be inspired by hearing advice from some of the poets studied, e.g.

Michaela Morgan's advice for young poets: <https://vimeo.com/218382695>

Rachel Rooney's advice for young poets: <https://vimeo.com/162519398>

When the words sound right to the children, you may also want to look at how they have arranged these on the page, going back to the original poems for support. How might they separate the lines and sections of their work? Could they illustrate these with drawings or photographs of themselves engaged in play with the element? Where might the words sit in relation to their illustrations? Model this, using your own poem and illustration. When children are happy, have them write up their finished poems for publication. This can be a wonderful opportunity to focus on presentation handwriting or to use a word processor to type and experiment with layout.

## Teaching notes for Years 3&4:

### Focus poems from the anthology:

*He Thinks of his Past Faces* by John Canfield (p.15), *The Dilruba Player and the Boy* by Chrissie Gittins (p.34), *Fire* by Brian Moses (p.52), *The Way Through the Woods* by Rudyard Kipling (p.54), *Song of Old Time* by Eliza Cook (p.74), *The Algonquin Calendar of Change by Moons* by Cheryl Moskowitz (p.56), *Shadow Boy* by Kate Wakeling (p.81)

### Session 1: Personal change

Read aloud *He Thinks of his Past Faces* by John Canfield (p.15). 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? What did they like? Dislike? What questions do they have? What connections do they make with real life experiences or other things they have seen or read? How do the children think it relates to the National Poetry Day theme of Change? Make notes of significant responses on post-it notes which can be placed around a large copy of the text on a working wall display.

Now share a large scale copy of the poem with the children, on an IWB if possible, reading again and allowing them to follow the words in the text. Explore the use of enjambment, the running-over of a sentence or phrase from one poetic line to the next, without terminal punctuation, and model how not to pause between the stanzas where this occurs.

Give mixed groups of children time to work up the 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.

Give time for the pupils to watch, reflect on and evaluate each other's performances. What did each interpretation add to your understanding of the poem?

To finish the session, give each child a small notebook that they can use as a poetry journal throughout this sequence. These could be handmade. Talk about how many poets keep a notebook to jot down ideas that they could use to build up into poems. You can hear poet Joseph Coelho talk about this here: <https://vimeo.com/130340837>. Ask the children to consider what they were like when they were younger; how did they look? What did they do? What do they remember people saying to them? What were they like? Do they remember any significant or special moments or times? Give children time and space to jot down ideas and inspirations in their journal, explaining that these are private to the children and will contain ideas that could be worked up into poems of their own later on, if the children feel these have potential.

You could encourage the children to go home and look through or bring in younger photos or talk to family members about what they were like when younger for further inspiration and continue to make notes about these.

### Session 2: Change over time

Read aloud *Fire* by Brian Moses (p.52). without sharing the poet's notes at the end of the poem or the illustration. What did they visualise or feel as the poem was read? What did they like? Dislike? What questions do they have? What connections do they make with real life experiences or other things they have seen or read or in other texts, films or poems? How do the children think it relates to the National Poetry Day theme of Change? Make notes of significant responses around a large copy of the text on a working wall display.

Now share a large copy of the text of the poem and re-read the poem to the children. Ask them this time to think about the colours and pictures they see in their mind as the poem is read. Now give the children access to some quick drawing materials such as pastels and read the poem a third time, allowing the children to draw a significant image that they see as the poem is read. This may be a drawing of something specific based on language in the text, such as the fire, Dad, the family warming themselves, the door, muffins toasting, or more abstract shapes and colours that they feel the poem represents. Draw alongside the children as they work, under a visualiser if you have one available. Stick your own and the children's artwork up around the room and allow the children time and space to walk around and look at each other's interpretations, discussing similarities and differences. Now share the accompanying illustration from Chie Hosaka, what similarities and differences are there with their own? What are the recurring, images, themes and colours? Why do you think this is? What does this poem mean to you? What feelings and thoughts does it leave you with after hearing it re-read and completing the drawing exercise? Allow time for the children to feedback responses, scribing ideas around a large scale copy of the poem.

Next, read aloud *The Way Through the Woods* by Rudyard Kipling (p.54), Brian Moses chose this poem as a companion piece to his own; why do you think he has done this? What do the two poems have in common? What differences are there between them? Then read Brian Moses' notes for his perspective on why he chose this piece and compare with their views.

Once again, re-read the poem and ask the children to visualise what they see as the poem is read. With the same art materials, ask them to sketch what they see this time. Will the colours and visuals be similar or different? Draw alongside the children as they work, under a visualiser if you have one available. Stick your own and the children's artwork up around the room and allow the children time and space to walk around and look at each other's interpretations, discussing similarities and differences. Now share the accompanying illustration from Chie Hosaka, and again compare any recurring, images, themes and colours. Why do you think this is? What does this poem mean to you? What feelings and thoughts does it leave you with after hearing it re-read and completing the drawing exercise? Allow time for the children to feedback responses, scribing ideas around a large scale copy of the poem. You may wish to explore woodland habitats more fully as part of cross-curricular work in

Science and may find the following link with photo and video resources useful:

[http://www.bbc.co.uk/nature/habitats/Ancient\\_woodland](http://www.bbc.co.uk/nature/habitats/Ancient_woodland)

Lastly, read *Song of Old Time* by Eliza Cook (p.74) and, after discussing their initial thoughts and feelings about the poem, talk about how this poem might relate to those already read. Which of these three poems most resonated with them, and why?

Now have a look at a specific change over time that all the children can relate to and have experience of, such as seasonal change. You could introduce this by watching a video, such as:

<https://www.youtube.com/watch?v=D5PKjJzapq8> to inspire thinking and ideas. Make notes of the children's ideas on the working wall so that they can refer back to these when writing.

With the children, share writing a list poem, using strips of paper to write a line or two that describes changes in each of the seasons. Draw on what the children have found effective in the poems they have read so far to make choices about the language and structure you choose and use. Show how to read aloud for sense and flow and make edits as you compose. Talk through the writing process with the children, explaining choices you make as a writer along the way.

Now give time for the children to compose their own list poems in a similar way. Some children may be confident enough to have a go at a whole poem themselves, others may want to work as a group with each group member contributing a line on a strip for each stage of the process. You may want to replay the video as the children work and give them clear access to the notes created to inspire their thinking.

Once they have had time to work on their compositions, give the children time to read them aloud to check for flow and meaning and make any edits they feel are needed. The poems could then be worked up for publishing, either using presentation handwriting or ICT, or prepared for a performance.

To finish the session, allow time and space for the children to make notes of other ideas about change over time in their journals, reflecting on something that has changed in their own lifetimes or beyond. Changes in their school, town or city, smartphones, transport, other technological advances, climate change, building on green belt land, historical changes etc.

### Session 3: Change in nature

Read aloud the poem *Shadow Boy* by Kate Wakeling (p.81). Allow time for the children to talk about their initial responses. What did they see in their minds as the poem was read? How did they feel? What did they like? Dislike? What questions do they have? What connections do they make with real life experiences or other things they have seen or read? How do the children think it relates to the National Poetry Day theme of Change? Make notes of significant responses on post-it notes which can be placed around a large copy of the text on a working wall display.

Watch a time-lapse video of a fixed shadow over the course of a few hours. What happens to the shadow as the time passes? How has the poet captured this in the poem? You could link this to wider cross-curricular work on light and shadow <https://www.youtube.com/watch?v=3B7KLstUZbl>

Re-read the poem again. What effect do you think personifying the shadow has on you as a reader? Why do you think the poet has chosen to do this? What language is the most memorable from listening again? What does this poem mean to you? What feelings and thoughts does it leave you with after hearing it re-read? Allow time for the children to feedback responses, either by scribing ideas on post-its to stick around a large scale copy of the poem or children annotating their own copies of the poem in mixed groups, pairs or individually.

Now read aloud *The Algonquin Calendar of Change by Moons* by Cheryl Moskowitz (p.56). Allow time for the children to talk about their initial responses. What did this poem make them think about or feel? What did they like? Dislike? What questions do they have? What connections do they make with real life experiences or other things they have seen or read, including with *Shadow Boy*? How do the children think it relates to the National Poetry Day theme of Change? Make notes of significant responses on post-it notes which can be placed around a large copy of the text on a working wall display.

Now read the accompanying note from Cheryl Moskowitz, the poet. You may wish to explore more widely the names given to each full moon of the year to put the poem into context. You can find out more about this at: <https://www.nationalgeographic.com/science/space/solar-system/full-moon/>

Give the children a copy of each 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? Re-read these again, allowing time for the children to discuss ideas and 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 the chance to choose one of these poems and share ideas about how this poem could be performed. How will the pace and dynamics vary from other poems they have performed so far? What could they do in their performances to further illustrate 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. What did each interpretation add to your understanding of the poem?

Allow time for the children to discuss other scientific or natural changes that occur that they might be inspired to write poems about and make notes of these in their poetry notebooks.

#### Session 4: A specific moment of change

Read aloud *Secret Eating* by Joseph Coelho (p.19), without sharing Joseph Coelho's accompanying notes. This is quite a complex poem to unpick; first talk with the children about the feelings it evokes within them, what they like and dislike about it, what questions they have and any connections they make with it before thinking about how it relates to the National Poetry Day theme of change. Have they ever had a time when they have been told a secret? How did it make them feel? Or, have they ever had a time when they have felt worried about something? What can help when we're feeling worried, or what can we do to support someone else who is worried about something? Set this up as a safe space discussion with the children, emphasising a trust approach to talking about their own feelings and experiences, making sure children only share ideas and thoughts if they want to and negotiating with the group that nothing shared in the sessions will be shared outside the room face to face or behind people's backs and that discussions that take place about points raised are seen as supportive, not judgmental.

Allow time for the children to feed back their own responses before reading and sharing Joseph Coelho's accompanying notes. Do the poet's observations match their own? Does it matter if they are different? Explore how poetry can mean different things to different people and how our personal responses to poems read can be different based on our own personal experiences.

Now read aloud *The Dilruba Player and the Boy* by Chrissie Gittins (p.34). Ask the children what pictures were in their mind as you read. What feelings were evoked in them? Do they know what a Dilruba is? What do they imagine it to be from the context, if they weren't entirely sure? Watch a video of a dilruba player, for example: <https://www.youtube.com/watch?v=ZyOxPdnTEKO> How does this make you feel? Re-read the poem. Did watching the video add to your understanding of the poem or enhance what you felt when the poem was read the second time? How does this poem connect with the first poem read by Joseph Coelho? What is experienced in both of these poems?

Give mixed groups, pairs or individuals copies of these two poems to read, discuss, text mark and annotate with responses. This might be language they think is effective or needs clarification, comments or questions about phrases or parts of the poem, personal connections or ideas about what each poem means to them, or comparisons or contrasts between the poems.

Here children might begin to look more deeply at the poem, exploring themes or the use of language. You could use this as an opportunity to introduce children to the names of specific forms or devices to explore what it is that 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. Can they identify any of these in their chosen poem? They may pick up on the assonance or alliteration in both poems, the way one has three lines per stanza and the other has two, the use of enjambment in *Secret Eating*, as they had already explored in *He Thinks of his Past Faces*; the onomatopoeia and sound descriptions; figurative language such as *lava vomit out*. They could use different coloured pens

to mark up and make notes on their copy of the poem. Ask the children which of the poems resonated most with them and why? Scribe responses around copies of each poem to put on display.

Ask the children if there has ever been a time they have ever experienced a significant change in emotion as explored in both these poems, where they have started feeling one way and then felt another, perhaps through the support of someone else as in these poems. You may wish to link the study of these poems to wider work in PSHE, setting up safe space discussions with the children, emphasising a trust approach to talking about their own feelings and experiences, making sure children only share ideas and thoughts if they want to and negotiating with the group that nothing shared in the sessions will be shared outside the room face to face or behind people's backs and that discussions that take place about points raised are seen as supportive, not judgmental. Allow time for children to make notes about personal ideas in their journals, explaining that these are private to the children and will contain ideas that could be worked up into poems of their own later on, if the children feel these have potential. These could include moments of change, such as a change in emotion as in the poems read or a specific experience where their feelings have changed from one emotion to another, such as, being ill to feeling well, learning to do something new – read, write, ride a bike, the first time they stayed away from home, or went abroad, starting school or moving classes.

### Session 5: Responding to poems read and Writing own poetry

In preparation for this session, photocopy all the poems explored so far: *He Thinks of his Past Faces* by John Canfield (p.15), *The Dilruba Player and the Boy* by Chrissie Gittins (p.34), *Fire* by Brian Moses (p.52), *The Way Through the Woods* by Rudyard Kipling (p.54), *Song of Old Time* by Eliza Cook (p.74), *The Algonquin Calendar of Change by Moons* by Cheryl Moskowitz (p.56), *Shadow Boy* by Kate Wakeling (p.81), plus:

*For Want of a Nail*, Anon (p.10), the lines chosen from *The Rubiyat of Omar Khayyam* (p.27), *Dear March – Come in –* by Emily Dickinson (p.32), *Dreams* by Robert Herrick (p.35), *English Summer* by Sophie Herxheimer (p.44), *The Sun and the Cloud* by Beata Duncan (p.46), *Envy* by Mary Lamb (p.59), *The Both of Us* by Joshua Seigal (p.71), *Changing the Way You Read* by Roger Stevens (p.75), *Puzzle*, Traditional (p.76), *Interim* by Lola Ridge (p.82)

Ensure you copy any accompanying illustrations and the poet's notes as these may support the children as they read and select poems. Look at where certain poems have been selected as companion pieces by poets whose work they have studied as with Brian Moses' *Fire* and his choice of *The Way Through the Woods* by Rudyard Kipling.

Pin all these poems up around the classroom or another space for the pupils to explore at their leisure. They don't have to read all of them, they can read, pass over, move on and then select those that most appeal to them. This encourages pupils to enjoy the experience of simply reading a poem and to relish the uncertainties of meanings and the nature of the knowledge and emotional responses that poems evoke in them as readers You could give them post-its to write their names on and stick on the poems they most want to discuss with someone else –to allow them to really think critically about

their choices, you might want to give just one or two to each child. More than one child may choose the same poem and they can then discuss this poem as a pair or group.

Let them think about or discuss their initial responses, why they selected this 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 questions it raised. What is the picture they see in their minds as they read the poem? How do they think it relates to the theme of Change? Give time and space for the children to talk together about the poems they have selected, talking about why they have chosen the ones they did. You could ask them to write short explanations for their choices and stick these around copies of the poems on a display. Were some poems more popular than others? Why was this? What do they think they have learnt about poetry from looking at this book and the activities they have done? How do they feel about poetry? Do they enjoy listening to it? Performing it? Writing it?

What sorts of things did the poets choose to write about in their poems which encompass the theme of change? Revisit some of the common themes such as:

- Personal change
- Changes over time
- Changes in nature
- Specific moments of change

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 topic you could explore in a poem linked to the theme of Change.

Keep notes and observations yourself during this time and model how you might come up with ideas for poems. Show the children how you as a writer come up with ideas and poetic language inspired by experiences you have had, things around you or your own imagination. Demonstrate how you use these to draft initial ideas, making additions, changes and improvements as you write. Share attempts through reading aloud to experience how the poem sounds off the page and collect responses from the children and then explore how to redraft for publication, thinking about how the poem looks on the page. Allow the children time and space to go through this process with their own poems, giving time for you as the teacher or other children to respond to their poems, making changes or additions and re-drafting if necessary. You may also be inspired by hearing advice from some of the poets studied, e.g.

Kate Wakeling – How do you go about writing your poetry?: <https://vimeo.com/218278922>

Joseph Coelho – How do you work on your poems?: <https://vimeo.com/130341918>

When the words sound right to the children, you may also want to look at how they have arranged these on the page, going back to the original poems for support. How might they separate the lines and sections of their work? Could they illustrate these with drawings or photographs of themselves

engaged in play with the element? Where might the words sit in relation to their illustrations? Model this, using your own poem and illustration. When children are happy, have them write up their finished poems for publication. This can be a wonderful opportunity to focus on presentation handwriting or to use a word processor to type and experiment with layout.

## Teaching notes for Years 5&6:

### Focus poems from the anthology:

*Front Door* by Imtiaz Dharker (p.7), *Changing Room* by Sally Crabtree (p.24), *Becoming the Eagle* by Jan Dean (p.28), *Chameleon Kids* by Matt Goodfellow (p.36), *Portobello's Soul* by Remi Graves (p.39), *Instructions for Not Becoming a Werewolf* by Abigail Parry (p.60), *He mourns for the Change that has come upon him and his Beloved, and longs for the End of the World* by William Butler Yeats (p.62).

### Session 1: Personal change

Read aloud the poem *Chameleon Kids* by Matt Goodfellow (p.36). Allow time for the children to talk about their initial responses. What were they thinking about as the poem was read? How did it make them feel? What did they like? Dislike? What questions do they have? What connections do they make with real life experiences or other things they have seen or read? How do the children think it relates to the National Poetry Day theme of Change? Make notes of significant responses on post-it notes which can be placed around a large copy of the text on a working wall display.

Re-read the poem and give mixed groups, pairs or individuals a larger scale copy of the poem to discuss, text mark and annotate with responses, including the accompanying illustration, but covering Matt Goodfellow's notes below the poem. This might be language they think is effective or needs clarification, comments or questions about phrases or parts of the poem, personal connections or ideas about what the poem means to them, or comments about the illustration.

Allow time for the children to feed back their own responses before reading and sharing Matt Goodfellow's accompanying notes. Do the poet's observations match their own? Does it matter if they are different? Explore how poetry can mean different things to different people and how our personal responses to poems read can be different based on our own personal experiences.

Now read aloud *Front Door* by Imtiaz Dharker (p.7). Once again, allow time for the children to talk about their initial responses. Things they thought about or felt, what they liked or disliked, questions they have or connections they made with real life experiences or other things they have seen or read, including the first poem. How do the children think it relates to the National Poetry Day theme of Change? Make notes of significant responses on post-it notes which can be placed around a large copy of the text on a working wall display.

Re-read the poem and give mixed groups, pairs or individuals a larger scale copy of the poem to discuss, text mark and annotate with responses. This might be language they think is effective or needs clarification, comments or questions about phrases or parts of the poem, personal connections or ideas about what the poem means to them, or comparisons or contrasts with the first poem read. This time, there are no accompanying notes from the poet, so allow plenty of time for the children to feedback responses to this poem, comparing and contrasting ideas.

Now give time for the children to work up one of these poems for performance. Children could be given the choice to work in groups around the poem that most resonated with them or these could be randomly assigned. Allow time for the children to discuss ways of working, taking control and making independent decisions about how this would best enhance the meaning. 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 the meaning and emotions behind the words? 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.

Give time for the pupils to watch, reflect on and evaluate each other's performances, this could be done in the order the poems come up in the text. What did each interpretation add to your understanding of the narrative? What did performance make you think and feel about the poem that you didn't think before?

Give each child a small notebook that they can use as a poetry journal throughout this sequence. These could be handmade. To finish the session, ask the children if there has ever been a time they have changed their behaviour to fit in with others, or seen someone else do this, or if they have ever felt like they didn't fit in or couldn't really be themselves, or if they do different things in different social situations? You may wish to link the study of these poems to wider work in PSHE, setting up safe space discussions with the children, emphasising a trust approach to talking about their own feelings and experiences of fitting in and feeling unable to be themselves fully, making sure children only share ideas and thoughts if they want to and negotiating with the group that nothing shared in the sessions will be shared outside the room face to face or behind people's backs and that discussions that take place about points raised are seen as supportive, not judgmental. Allow time for children to make notes about personal ideas in their journals, explaining that these are private to the children and will contain ideas that could be worked up into poems of their own later on, if the children feel these have potential. You could watch a video of a poet talking about their writing process to put this idea into context, for example how poet Aoife Mannix talks about the importance of keeping a notebook for ideas in this video: <https://vimeo.com/162508641>

## Session 2: Environmental change

Begin the session by reading aloud the poem *Portobello's Soul* by Remi Graves (p.39) without sharing the poet's notes at the end of the poem or the illustration on p.41. Allow time for the children to talk about their initial responses. What did they think or feel as it was read? What did they like? Dislike? What questions do they have? What connections do they make with real life experiences or other things they have seen or read? How do the children think it relates to the National Poetry Day theme of Change? Make notes of significant responses on post-it notes which can be placed around a large copy of the text on a working wall display.

Now share a large copy of the text of the poem and re-read the poem to the children. Ask them this time to think about the pictures they see in their mind as the poem is read. Now give the children access to some quick drawing materials such as pastels and read the poem a third time, allowing the children to draw a significant image that they see as the poem is read. This may be a drawing of something specific based on language in the text, such as cranes, pavements, luxury flats or glass buildings, or more abstract shapes and colours that they feel the poem represents. Draw alongside the children as they work, under a visualiser if you have one available. Stick your own and the children's artwork up around the room and allow the children time and space to walk around and look at each other's interpretations, discussing similarities and differences. Now share the accompanying illustration from Chie Hosaka, what similarities and differences are there with their own? What are the recurring, images, themes and colours? Why do you think this is? What does this poem mean to you? What feelings and thoughts does it leave you with after hearing it re-read and completing the drawing exercise? Allow time for the children to feedback responses, either by scribing ideas on post-its to stick around a large scale copy of the poem or children annotating their own copies of the poem in mixed groups, pairs or individually. You may wish to explore the concept of urban renewal and the effects of gentrification more widely as part of cross-curricular learning in Geography to add to children's wider understanding. This poem will be a perfect springboard for this.

Now read aloud *Changing Room* by Sally Crabtree (p.24). Once again, allow time for the children to talk about their initial responses. What did they think or feel as this was read? What did they like? Dislike? What questions do they have? What connections do they make with real life experiences or other things they have seen or read? Now compare and contrast this poem with *Portobello's Soul*. What similarities are there? How do both poems relate to the theme of change? Does this poem evoke the same or different feelings in you as a reader? Why?

Once again, re-read the poem and ask the children to visualise what they see as the poem is read. With the same art materials, ask them to sketch what they see this time. Will the colours and visuals be similar or different? Draw alongside the children as they work, under a visualiser if you have one available. Stick your own and the children's artwork up around the room and allow the children time and space to walk around and look at each other's interpretations, discussing similarities and differences. Now share the accompanying illustration from Chie Hosaka, what similarities and differences are there with their own? What are the recurring, images, themes and colours? Why do you think this is? What does this poem mean to you? What feelings and thoughts does it leave you with after hearing it re-read and completing the drawing exercise? Allow time for the children to feedback responses, either by scribing ideas on post its to stick around a large scale copy of the poem or children annotating their own copies of the poem in mixed groups, pairs or individually. You may wish to explore colours in nature more fully as part of cross curricular work in Science or Art and may find the following video useful: <https://www.youtube.com/watch?v=xTvD6ldMDfl>

Now think about how the two poems might be performed. How will you bring out the mood and feelings evoked by each poem? Give time for the children to work up one of these poems for

performance. Children could be given the choice to work in groups around the poem that most resonated with them or these could be randomly assigned. Allow time for the children to discuss ways of working, taking control and making independent decisions about how this would best enhance the meaning. 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 the meaning and emotions behind the words? 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.

Give time for the pupils to watch, reflect on and evaluate each other's performances, this could be done in the order the poems come up in the text. What did each interpretation add to your understanding of the narrative? What did performance make you think and feel about the poem that you didn't think before?

Allow the children time to note down further ideas in their poetry journals about places, spaces or natural phenomena that they might be inspired to write poetry about. Perhaps a place they know that has changed over time, a place they have visited that is memorable or special to them, a very specific place like a special chair, an aspect of seasonal change, a natural transformation such as trees blossoming or losing their leaves or an animal or plant of interest.

### Session 3: Fantastical changes

Read aloud *Instructions for Not Becoming a Werewolf* by Abigail Parry (p.60). Allow time for the children to talk about their initial responses. What did they like? Dislike? What questions do they have? What connections do they make with real life experiences or other things they have seen or read? How do the children think it relates to the National Poetry Day theme of Change? Make notes of significant responses on post-it notes which can be placed around a large copy of the text on a working wall display.

Now read aloud *He mourns for the Change that has come upon him and his Beloved, and longs for the End of the World* by William Butler Yeats (p.62). Abigail Parry chose this poem as a companion piece to her own; why do you think she has done this? What do the two poems have in common? What differences are there between them? Then read Abigail Parry's notes for her perspective on why she chose this piece and compare with their views.

Now read *Becoming the Eagle* by Jan Dean (p.28) and, after discussing their initial thoughts and feelings about the poem, talk about how this poem might relate to those already read.

Give mixed groups, pairs or individuals copies of each of these poem to discuss, text mark and annotate with responses. This might be language they think is effective or needs clarification, comments or questions about phrases or parts of the poem, personal connections or ideas about what the poem means to them, or comparisons or contrasts between the three poems. Allow time for the

children to feed back on their responses, exploring the commonalities between the poem. What do they all focus on? Where have you seen this type of fantastical change in other books or films? Children may refer to shapeshifting in mythology, such as Zeus's transformation of King Lyacon and his children into wolves, Athena's transformation of Arachne into a spider; folklore, in tales such as *The Frog Prince*, *The Princess and the White Bear King*, *Beauty and the Beast* (lots of cultures feature shapeshifting in their folklore so children may have other examples from stories told at home that they can also share), or in popular fiction, such as Professor Lupin or Sirius Black in the Harry Potter series.

Explain to the children that a poem has the ability to draw the reader in to a specific moment. The poet Sarah Crossan describes this as getting rid of the 'flabby language' and distilling to the essence of the moment. How did the three poems read do this?

Now explain that the children are going to create some blackout poetry to help them pick out language that gets to the essence of a moment and helps them to see the 'flabby language' that can be removed. If children haven't encountered blackout poetry before, they may need to see the process modelled for them. Some published examples of blackout poetry can be found in *Booked*, a verse novel by Kwame Alexander (Andersen Press).

Give the children a suitable extract showing shapeshifting taking place in a narrative. This could be Professor Lupin and Sirius Black's transformations in Chapter 20 of *Harry Potter and the Prisoner of Azkaban* by J.K. Rowling (Bloomsbury), or the transformation of Drew in Part 1, Chapter 3 of *Wereworld: Rise of the Wolf* by Curtis Jobling. You could select one extract for all, distribute different extracts to each group or give the children both and decide which they think is the most effective description. Allow time for the children to read their chosen extract and think about the mood and atmosphere that the author has created. In order to create their blackout poem, they will need to go back through the text on the page and use a black felt tip to draw around words or phrases that distil the narrative down into a poem that intensifies the mood and atmosphere the author created. As they go they will need to look at each word and check that the next word or words chosen flow on. Once they have had a go, read the identified words in sequence. *Are there any words that they no longer want to include?* If so, cross them out. *Are there any additional words on the page they would like to add?* Draw boxes around those additional words. Once they are happy with the words that they have boxes around, then the next part is simply to blackout all of the other words on the page by using the black pen to cover them up. For example:

His limbs began to shake,  
A terrible snarling noise.

Head lengthening,  
Shoulders hunching,  
Hair sprouting on face and hands.

The werewolf reared,  
Snapping its long jaws.

He had transformed.

(Text taken from *Harry Potter and the Prisoner of Azkaban* by J.K. Rowling, Bloomsbury)

Or:

A feverish spasm.  
Insides tearing,  
fighting to pull free,  
twisting.

His lungs grew threefold,  
great gasps of air racing in.  
His chest expanded;  
ribs took a new shape.  
The pain was unbearable.

A silent scream.

The strain increased,  
Gums beginning to tear,  
Teeth working themselves free.

He could only stare in horror.

Hands distorted, stretched and elongated,  
Nails tearing into great long claws.  
Hair shot up from his flesh,  
up his arms,  
on his chest.

He felt his mind threatening to slip away,  
Unable to fathom this horrifying transformation.

(Text taken from *Wereworld, Rise of the Wolf* by Curtis Jobling, Puffin)

Allow time for the children to read their blackout poems aloud to each other to gain a response from a listener before working these up for performance and/or presentation. Allow time for the class to

listen to and/or read each other's work, responding to things that made particular impact on them as readers or listeners.

Finish by giving the children the chance to think about other fantastical changes that they could be inspired to write poems about inspired by books they have read or films or TV programmes that they have seen.

#### Session 4: Responding to and performing poetry

For this session you will need to prepare copies of a number of poems from the collection to stick around the room for a poetry papering exercise. Suggested poems for this age phase are: *A Scherzo* by Dora Greenwell (p.18), *Ariel's Song* by William Shakespeare (p.30), *Sunflower* by Marjorie Lotfi Gill (p.31), *Transformations* by Thomas Hardy (p.38), *Spring Fever* by Paul Laurence Dunbar (p.42), *Dover Beach* by Matthew Arnold (p.50), *Poor Pluto* by Rachel Piercey (p.64), *Devil Bird* *Anagrams* by Jon Stone (p.78), *Plowman* by Sidney Keyes (p.80). Ensure you copy any accompanying illustrations and the poet's notes as these may support the children as they read and select poems. Look at where certain poems have been selected as companion pieces by poets whose work they have studied as with *for Not Becoming a Werewolf* by Abigail Parry and *He mourns for the Change that has come upon him and his Beloved, and longs for the End of the World* by William Butler Yeats.

Photocopy the poems and pin them up around the classroom or another space for the pupils to find and explore at their leisure. They don't have to read all of them, they can read, pass over, move on and then select one they'd like to talk about with someone else. This encourages pupils to enjoy the experience of simply reading a poem and to relish the uncertainties of meanings and the nature of the knowledge and emotional responses that poems evoke in them as readers. More than one child may choose the same poem and they can then discuss this poem as a group.

Let them think about or discuss their initial responses, why they selected this 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 questions it raised. These poems are all based around common everyday experiences that the children will easily relate to. What is the picture they see in their minds as they read the poem? How do they think it relates to the theme of change? Give time for the children to make annotations around the poem.

Now encourage the children to look more deeply at 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 explore what it is that 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. Can they identify any of these in their chosen poem? They may use different coloured pens to mark up and make notes on their copy of the poem.

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. Discuss with the children whether the performances changed their thinking about any of the poems they hadn't chosen and why.

### Session 5: Writing own poetry

Reflect on all the poems that have been shared so far. It would be a good idea to conduct another poetry papering exercise where you copy all the poems shared and blu-tac them up on the walls around the classroom, allowing the children to walk round, re-reading and remembering and choosing the ones they liked best. You could give them post-its to write their names on and stick on the poems they liked most – to allow them to really think critically about their choices, you might want to give just two or three to each child.

Give time and space for the children to talk about the poems they have selected, talking about why they have chosen the ones they did. You could ask them to write short explanations for their choices and stick these around copies of the poems in the shared journal, or on the display. Were some poems more popular than others? Why was this? What do they think they have learnt about poetry from looking at this book and the activities they have done? How do they feel about poetry? Do they enjoy listening to it? Performing it? Writing it?

What sorts of things did the poets choose to write about in their poems which encompass the theme of Change? Revisit some of the common themes such as:

- Personal change
- Changes in the environment or nature
- Fantastical changes

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 topic you could explore in a poem linked to the theme of Change.

Keep notes and observations yourself during this time and model how you might come up with ideas for poems. Show the children how you as a writer come up with ideas and poetic language inspired by experiences you have had, things around you or your own imagination. Demonstrate how you use these to draft initial ideas, making additions, changes and improvements as you write. Share attempts through reading aloud to experience how the poem sounds off the page and collect responses from the children and then explore how to redraft for publication, thinking about how the poem looks on the page. Allow the children time and space to go through this process with their own poems, giving

time for you as the teacher or other children to respond to their poems, making changes or additions and re-drafting if necessary. You may also be inspired by hearing advice from professional poets, e.g. Valerie Bloom - How do you work on your poems?: <https://vimeo.com/130417210>  
Roger McGough - How do you work on your poems?: <https://vimeo.com/166520958>  
Karl Nova - How do you work on your poems?: <https://vimeo.com/267159336>

When the words sound right to the children, you may also want to look at how they have arranged these on the page, going back to the original poems for support. How might they separate the lines and sections of their work? Could they illustrate these with drawings or photographs of themselves engaged in play with the element? Where might the words sit in relation to their illustrations? Model this, using your own poem and illustration. When children are happy, have them write up their finished poems for publication. This can be a wonderful opportunity to focus on presentation handwriting or to use a word processor to type and experiment with layout.

## Whole School End Celebrations:

### Poetry Performances:

A whole school event could be organised where parents, carers and the wider school community come to see children perform poetry. This could be a performance of one of the focus poems the children have studied or one of the poems they have written themselves. Tickets could be sold for the event to support the school in broadening the range of poetry texts the children have access to in class book corners and libraries.

### Building a school anthology:

Children's own poems could be selected and curated into a whole school anthology, this could then be published online, in a copied pamphlet or made into a bound book using a service such as Make Our Book <http://www.makeourbook.com/> You could also share video or audio performances of children's own poems on the school website with appropriate permissions.

### Displaying published work:

Whole school displays can be put up to share information about National Poetry Day, the poet ambassadors and their poems and children's own poems across the school on the theme of change. These are especially effective in communal areas where the whole school and wider school community can see the impact.

### Exploring some of the focus poets' wider work:

Michaela Morgan, Kate Wakeling, Rachel Rooney, Joseph Coelho and Rachel Piercey all have poet pages on CLPE's Poetryline website, where you can see them performing poems and talk about poetry. Find these at: <https://clpe.org.uk/poetryline>. Teachers can also access further teaching sequences for their collections.

### A focus poetry text display:

Consider creating a special class, library or school display of poetry texts. These may be books and anthologies that share the theme of messages or alternatively could be a display to showcase the best of the poetry stock you have. This display could be maintained over the course of the year and routinely changed to showcase particular poets or illustrate how poetry can support key themes that will be of significance at different stages of the academic year. If you have a tablet in this area you could also open the poet performances on CLPE's poetryline site as part of this display. See: <https://clpe.org.uk/poetryline/poets>

### Poet Visit:

Many poets provide school visits. Having the opportunity to see and learn from a professional writer's practice can be aspirational for children as writers and help them to see the process of writing from a new and exciting perspective. Authors can bring a greater level of depth to learning about authentic

writing processes, working as writer-educators, sharing practice from the perspective of a practising expert.

When planning an author visit, it is important that schools and settings ensure they have good contact with the author before their visit, discussing what would fit with current classroom work and what would be welcome as learning for the children. It is important that this is a collaborative process so that the visit is part of a planned programme of learning rather than being something of a 'strange interruption'.