

## **Where Zebras Go by Sue Hardy-Dawson (Otter-Barry Books)**

Sue Hardy-Dawson ranges across a variety of themes and poetic forms in her first solo collection. Shape poems are scattered throughout, their subject matter sometimes softly segueing into the surrounding stanzas. A shape poem about the recyclable Poe Tree is bordered by verses which provoke thinking about what we are doing to our planet. 'A Shaggy Dog Story' is preceded by a poem about a 'garden wolf' and followed by two more poems about dogs that pound city streets and share our lives.

Poetic forms and devices are humorously tackled in 'Poetry Olympics Rules' while shooting a goal takes shapely form in 'How to Score a Penalty'. A poem simply entitled 'Metaphor' leads the way into several poems which thrive on inventive use of imagery.

The poems are narrated in a variety of voices, especially effective in a section which riffs on fairy tales. A frog princess tells her tale, the pied piper's wife expresses her exasperation while an ugly sister pens a sonnet about sweet Cinderella. 'Twenty Ways to Avoid Monsters and Mythical Beasts' could be an excellent opener to a discussion about traditional tale tropes.

**This collection was shortlisted for the 2018 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 using language and form with intent for effect on the reader

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

### **Overview of this teaching sequence**

This teaching sequence is designed to be delivered over 15 sessions, but teachers will want to use their own judgement about the length of time their class will need to spend on each of the sessions. The teaching sequence is split into three sections.

The first section looks at the scope and purpose of poetry, and introduces the focus poet, Sue Hardy-Dawson, exploring the inspiration for her writing; in particular, the natural world, personal events and traditional tales.

The second section focuses on exploring the way poetry looks on the page and how this can enhance our understanding of poems read and heard; and on giving children the opportunity to explore poems that exemplify different forms, and how rhythm and judiciously used rhyme can be used to enhance and reinforce a poet's words.

In the final section, children will look in some depth at the poet's handling of specific themes, and use their response to these poems to initiate their own poetry writing.

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
- Response and Editing
- Publishing

#### Outcomes

- Art and illustration related to poems studied
- Written responses to poems studied
- Poetry performance
- Text marking
- Drafting, redrafting and writing poetry
- Published poems

#### Exploring Poetic Devices

##### Poetic Forms Explored:

- Free Verse
- Rhyme
- Kennings
- Monologues

##### Poetic Devices Explored:

- Assonance
- Alliteration
- Rhythm and Rhyme
- Imagery

#### Opportunities to develop and reinforce phonic knowledge and reading fluency

- Rhythm and Rhyme
- Different representations and pronunciations of vowel sounds
- Rehearsal and performance of poetry

#### Cross Curricular Links:

Art:

- 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?
- Look at the illustrations Sue has done to accompany some of 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.

#### Science:

- This collection could link to work around the Natural World, and the Environment, broadening and consolidating children's vocabulary and understanding around the theme. You could, for example use 'The Beautiful Planet' or 'Planet for Sale' as a springboard for finding out more about the science of global warming.

#### Links to other texts and resources:

This is Sue Hardy-Dawson's debut collection of children's poetry, published by Otter-Barry Books.

CLPE's Poetryline website contains a wealth of resources including videos of Sue Hardy-Dawson 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>

The following URLs are referred to in the sessions relating to:

'Hare's Night Song'

- <http://bit.ly/bbchare>

'Fog Warning'

- <http://bit.ly/readybrekmulberrybush>
- <http://bit.ly/frostanddawnmist>
- <http://bit.ly/apptexter>
- <http://bit.ly/howfogisformed>
- <http://bit.ly/fogtimelapse>
- <http://bit.ly/bbcshippingforecast>
- <http://bit.ly/shippingforecastinpopularculture>
- <http://bit.ly/metofficeforecasts>

'The Box'

- <http://bit.ly/woodlandtrusttreasures>
- <http://bit.ly/awakeningspring>
- <http://bit.ly/blueplanetplea>
- <http://bit.ly/attenboroughplasticoceans>
- <http://bit.ly/newsroundplasticproblem>

### Before beginning this book:

- Engage the enthusiasm of a wider audience by creating a poetry area in which members of the school community can display their favourite poem, recommending it to others alongside poetry books, poem cards, rhymes and posters. Compile and present an anthology of these poems with the children to be revisited and enjoyed; in printed form or as an audio recording, perhaps to be distributed in some way.
- Find photographs of some of the poets; laminate them and display them alongside their work. Make a listening corner in which children can listen to audio recordings of poems. Some of these could be made by the children themselves or recorded 'live' during class read-aloud times. It would also be good to invite parents in to record some of the poems; these could also be translated into home languages for children to enjoy. Invite parents to read or tell poems and to talk about them afterwards, enriching and enlarging the children's experiences of poetry; poems that speak of their personal experiences, home lives and heritage as well as those that increase their understanding of the wider world.
- Make a class collection of poetry books, including single-author collections and anthologies; planning in regular browsing and independent reading time when the children can access the books.
- Become familiar with CLPE's Poetryline website as well as those belonging to the poets themselves and other sites that enable the children to watch the poet reading their own poems, bringing them alive. Through hearing poetry read aloud and told in a variety of languages, regional accents and styles, the children will be inspired to find their own voices and to express themselves in poems of their own.
- Before this session, ensure that individual poetry journals (small notebooks, which could be handmade) are available for each child.
- Create a working wall, focus display or poetry corner, where you can display a copy of the front cover of the book, a photograph of Sue Hardy-Dawson, a copy of the text and other poetry collections that the children know or could be inspired by. This will focus on the work that will be completed throughout the sequence.

### Teaching Sessions:

#### Part 1 – The Power of Poetry

The first part of this sequence introduces the children to the focus collection, *Where Zebras Go*, and the author, Sue Hardy-Dawson. 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.*

- The session aims to introduce an awareness of what poetry means for the children and for the poet, and to give a taste of the collection in terms of content and form.
- Look at the front – and back – cover of the collection. *What sort of book do you think this might be? What do you think you'll find inside?* Scribe predictions and responses to discussion of the book's cover around a copy of it on working wall or in the class poetry journal. Ask the children what they already know about poetry. This might cover what they think poetry is; which poems or poets they know already; whether they like poetry and whether they read poetry themselves. Add the names of any poets and poems mentioned to the working wall. After the session, source photographs of any poets mentioned to display alongside their names and copies of any of the poems mentioned to read and share at communal reading times.

### **'Where Zebras Go' (p.12)**

- Read aloud to the children the poem 'Where Zebras Go' (p.12). Ask them for their initial responses to the poem. What do you like about it? Is there anything you dislike? Can you make connections with it? Do you have any questions about it? What makes it a poem? What does it tell you about poetry?
- Show the children the poem on the page, ideally scanned to an IWB or under a visualiser. *Does it look like a poem? Why or why not?* Use this opportunity to review or introduce poetry-specific language such as lines, verse, etc. naturally so implicit to children. You might discuss the (lack of) punctuation, and capital letters or look at the way the start of the line is repeated in the poem. Children may observe that the poem uses rhyme, you might discuss whether these are examples of full rhyme or assonance where the vowel sounds are repeated. It is worth emphasising that poetry does not have to rhyme; Sue Hardy-Dawson uses rhyme sparingly and judiciously in this collection, and striving for rhyme unnecessarily can hamper children when beginning to write their own poems.

### **'The Frog Princess' (p.39)**

- Poetry is a prominent feature in children's lives, with songs and nursery rhymes their first route into fictional narrative. Some poems in this collection will recall the verse stories of Julia Donaldson and Axel Scheffler and Roald Dahl's *Revolting Rhymes*, and for older children John Agard's *Goldilocks on CCTV*, illustrated by Satoshi Kitamura (see this poem performed on Poetryline <https://www.clpe.org.uk/poetryline/poems/goldilocks-cctv>).
- Read aloud 'The Frog Princess' (p.39) to the children. Ask again for their initial responses to the poem. What do you like about it? Is there anything you dislike? Can you make connections with it? Do you have any questions about it? What makes it a poem? How does this poem add to what we have already agreed about poetry?
- Throughout the collection Sue alludes to a range of traditional tales — here referencing 'The Frog Prince'. *Does this poem remind you of any story you know? Can poems tell stories? How is this poem like a story?*
- Show the children the poem on the page, ideally scanned to an IWB or under a visualiser. *Does it look like the previous poem? Why, or why not?* Discuss the poet's use of shape, and how the way the poem looks on the page stands in relation to how it sounds when read aloud.

### 'Mute' (p.29)

- Read aloud the poem 'Mute' (p.29). 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? What words or phrases has the poet used that made the poem most memorable to you; that help create atmosphere or evoke emotion?
- Give the children a copy of the poem as it is laid out on the page, with its illustration and allow them to read it for themselves. *What pictures form in your mind as you read? Does the illustration help your reading of and response to the poem? What is it in the poem that makes you visualise this?* Allow them to text mark and annotate the poem, if this is helpful. Remind the children that the poetry journals are a place to draw, write and store all their new ideas throughout this unit.
- Outside of this session, continue to read further poems from the collection that share the poet's interests, for example school life and childhood in 'School Holiday Blues' (p.55) or 'The Kiss' (p.92); fairy-tale in 'Snow Grey' (p.40) or 'Twenty Ways to Avoid Monsters and Mythical Beasts' (p.44), and 'Terrible Lizards' (p.58) or 'Wolf' (p.48) that illustrate further facets of the poet's identity or exemplify other poetic forms.
- Having read a small set of Sue Hardy-Dawson's poems, encourage the children to reflect on her identity and interests. What kind of person might have written these poems? Do you think they were written by one person or by many (an anthology)? What makes you think this? What do we know about the poet? What do we want to find out? What does this selection of poems say about what poetry can be and can do? What more do you now know about poetry than before reading these poems? Scribe responses to these questions on flipchart paper or post-it notes.
- Add the poems shared to your working wall or display, perhaps inviting children to add post-it notes to their favourites so far; also add to the display the flipchart sheet generated by discussion of what poetry is and can do.
- Give each child their own blank poetry journal, and explain that this will be their own personal poetry notebook where they can write their own poems throughout the sequence of work. Explain that these won't be marked, although they are welcome to share them with you. Explain that you will also be keeping your own poetry journal. It is important that you are writing alongside the children throughout the sequence, facing the same challenges and successes as they will face.
- Looking ahead to the end of the sequence, the children will be supported to write their own poems, linked to things that interest and inspire them. 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 ideas, words, phrases or poems immediately.

### Session 2: Looking at Language

*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.*

- Read aloud the poem ‘Hare’s Night Song’ (p.78) but do not show them the accompanying illustration. Give time for the children to share their initial responses to the text. *What do you like about the poem, and why? How does the poem make you feel? What makes you feel like this? What do you think the poem is about? Why do you think the poet has chosen to write about this event?*
- Ask children to discuss their own experiences of night time in settings familiar to them. Have you ever been in the countryside at night time? What kinds of things would you see or hear or feel? How might it make you feel? The poem to be explored in this session centres on hares. Few children will have seen hares, which are larger and longer-limbed and -eared than rabbits and — crucially for the poem shared in this session — nocturnal; with this in mind, share this page <http://bit.ly/bbchare> and some of the videos on it.

Now listen to the poet Sue Hardy-Dawson perform this poem on the Poetryline website:.

<https://www.clpe.org.uk/poetryline/poets/hardy-dawson-sue>.

- Think about the poem again, asking the children to reflect on the language that the poet has used. What words or phrases did you enjoy or like the sound of? Which are particularly vivid or help you to see pictures in your mind? Which help create atmosphere or evoke emotion? Are there any words or phrases that you don’t understand? Text mark and annotate an enlarged copy of the poem with the children’s responses to the language choices. Make time to explore unfamiliar vocabulary such as ‘wherries’ and ‘limpid’ to enable the children to begin to fully appreciate the nuances in the poet’s language choices and how they contribute to the rhythm and sounds of the poem as a whole.
- Once the children have revisited the poem several times, give small groups 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 and dark paper that allows them to draw what they see in their mind’s eye such as soft pencils, charcoal pencils or pastels. 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 Sue 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 and commenting on the similarities and differences in their interpretations.
- Explain to the children that a poem can give 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.
- Sue Hardy-Dawson is an artist as well as a poet, and has illustrated some of the poems in this collection. Now reveal the illustration that accompanies the poem. *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 poet illustrator’s individual interpretations, so there is no ‘right or wrong’ way of illustrating the poem.
- Widen the children’s responses by selecting a set of images, both photographed and artistic representations, that show moonlight and hares (searching for “moonlit hare” yields many pages of results), and ask children to identify elements that they like, or that they have also included in their artwork, or that Sue has included in her poem.

- Encourage children to add any reflections to their poetry journals.
- Following the session you could also read the poem 'The Colour of Moonlight' (p.80), which would also lend itself to this kind of visualisation activity, and children could also discuss its distinctive form, with each stanza starting "Moonlight's a..." then three lines each beginning "a..." or "the...", and with some evocative imagery.

### Session 3: Performing and Responding to poetry

*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.*

- Watch a film clip to awaken children's experience of dawn, mist and frost, noting words and phrases that children use to describe what they see, and any links to their own experience, such as: <http://bit.ly/frostanddawnmist>, and to provide an experience that supports a greater depth of discussion of the poem.
- Read aloud the poem 'Rising Early' (p.24), allowing the children to hear the language and initially respond to what the poem is about and how it makes them feel.
- Re-read the poem and ask the children to consider why they think the poet has written this poem. *Who is the poem about?* It might be a memory from her own childhood or written from the viewpoint of two other children. What do the children think is most likely? Why? *How do you think this poem fits with the other poems from the collection you have read so far?*
- Ask children to share their own experience of early starts and cold mornings. How is it the same or in contrast to the experience of the children in the poem? You might show the children a clip from the 1970s Ready Brek TV advertising campaign (<http://bit.ly/readybrekmulberrybush>) which may resonate and provoke comparison with their own experiences and that of the siblings in the poem. The soundtrack is a version of the rhyme 'Here we go round the Mulberry Bush' which allows children to make further intertextual connections when responding to Hardy-Dawson's poem.
- Give children copies of the poem and illustration, to look at in pairs. *How is the poem arranged on the page? What do you notice about each stanza?* Encourage the children to highlight and text mark any features or poetic devices that interest them.
- Now the children are really familiar with the language, 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 Sue Hardy-Dawson perform the poem on CLPE's Poetryline website: <https://www.clpe.org.uk/poetryline/poets/hardy-dawson-sue>. *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 'When I Was Famous' (p.14). 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 'Rising Early'. Let the children choose one of the two poems to perform, perhaps one that makes use of the performance tips they have gained from the poet's film.
- 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?
- As well as any differences, did the children notice any similarities in the poems? *Were certain techniques used in both the poems? Which poem did you prefer? Why?* Give children post-it notes to capture their responses and stick these in the class poetry journal or on the working wall.
- Childhood experience and school life are obviously something that has captured Sue's interest, and outside of this session, as part of a wider poetry-reading programme, you may wish to share 'November' (p.62), 'Poem about the Injustice of Being Made to Stand Outside in the Rain at Break-time' (p.54), 'How to Score a Penalty' (p.28), 'Guilty As Charged' (p.26).
- Create a display of collections/anthologies to explore and share, widening children's awareness of the themes on which poets draw when composing  
<https://www.clpe.org.uk/poetryline/resources/booklists/power-poetry-booklists> features booklists that will support creation of this display.
- Discuss with the children the experiences, 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.

## Part 2 – Exploring form and techniques

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

### Session 4: Concrete poetry

*A concrete poem is written in the shape of its subject. As form is the highest consideration here sometimes the poems consist of single words describing their subject rather than complete lines. Concrete poems shouldn't be confused with calligrams, where individual words take on a shape that reveals their meaning.*

- Show the children the poem 'Miss Moon' (p.87) by giving out copies or showing on the IWB or under a visualiser. Like 'Talking Toads' (p.30) from Session 1 this is another concrete poem, written

in the shape of its subject. Invite the children to share concrete poems they are already familiar with by other poets.

- Before reading aloud, ask the children how they know what the poem will be about. Read aloud and allow time for the children to discuss the poem. *What is the feeling behind the poem? Could you use your facial expression— especially your eyes and smile – and body language to enhance the meaning of this poem?* Encourage children to have a go, individually or in groups, at preparing this poem to perform back. Invite those who would like to, to share their performances to the class audience. Evaluate the impact of the performances on the listener.
- This poem is also an example of personification. Discuss this feature of the poem with the children), and through discussion, talk about what this brings to their understanding of the poem and its central character, the moon.
- Explain to the children that they will be writing their own concrete poems during this session, based on something they would like to write about. If their poems will make use of personification, find other examples on poetryline (<http://bit.ly/poetrylinepersonification>), so that children have analysed and understood the device more widely.
- Model writing the words for the poem first, using one of your own ideas before you think about how these could be arranged on the page. Think of something you would like to write about, then start to think of words and phrases that could inspire ideas for your concrete poem, e.g., tree: leaves, branches, twigs, seeds, roots, home to birds and insects, lives for decades and centuries...
- Then start to think about how this could work as a poem, working the words and phrases together into a verse, such as:

*What makes a tree?*

*Millions of leaves, thousands of twigs, hundreds of branches.*

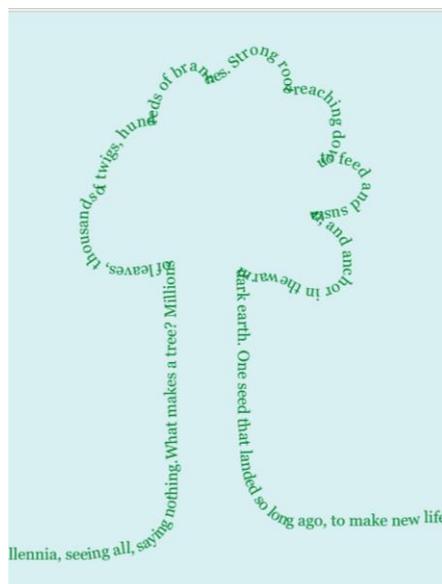
*Strong roots reaching down to feed and sustain, and anchor in the warm dark earth.*

*One seed that landed so long ago, to make new life.*

*A home to countless insects, birds and mammals.*

*A life of years, decades, centuries, millennia, seeing all, saying nothing.*

- Give time for the children to compile their own ideas for a topic, then select their own words and phrases around this topic, before working up their ideas into a first draft verse. Allow them to read their finished ideas aloud to a response partner, listening to the rhythms they have created and garnering a response to their initial ideas and editing where necessary.
- Encourage the children to read their ideas aloud to see how they work off the page, before thinking of a title.
- When the children are happy with their compositions, move on to thinking about how to lay their ideas out onto a page to reflect the subject. They could do this by hand, or use an ICT program, such as *Texter* <http://bit.ly/apptexter> to help with this. The children will need to prepare their text beforehand, type into the program and then they can draw with the words on the page e.g.:



- Give time for the children to print and share their ideas, before adding these to a display or class anthology.

### Session 5: 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.*

- Read aloud the poem 'Mermaid' (p.34) 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 Sue Hardy-Dawson 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. If any children struggle to see it, support them in noticing that the layout of the poem recalls the shape of stylised waves.
- Support children in identifying the devices Sue has used in this poem, especially drawing attention to alliteration and assonance. Children may not use these terms, which are defined and exemplified on Poetryline at: <https://www.clpe.org.uk/poetryline/poetic-forms-and-devices>. These distinctive auditory features of the poem can be linked to the children's phonic learning and knowledge.
- 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?* Give them time to discuss whether they would perform individually, in pairs or groups, and how they will use their voices, body language and facial expression to enhance the meaning of the poem for the listener, before trying out their ideas and working up to a polished performance.
- You could go on to think about performances on a larger scale. If this were to be performed on stage in a theatre, how should it work? 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.
- The collection includes further poems where their form on the page is similarly significant: in 'No Argument' (p. 17) the poet leaves the page partly blank for the space in which a perfect poem has been written in invisible ink; the shape of the stanzas in 'Dragon Song' (p.32) evokes the gaping jaws of a dragon or a dragon in flight.

### Session 6: Concrete poems as performances

*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 'Old Foxy' (p. 16), which you may want to type out as a narrative poem, for ease of performance.
- Re-read, and give time and space for the children to talk about their initial responses to the way the poem sounds. *What do you notice about the poem, are there any particular words or phrases that stand out for you?* Make a note of these, discussing what it is that draws attention to them; *are they interesting or arresting in their own right, or because the prosody of the poem makes them stand out by placing them at the end of a verse or line?*
- Allow time for the children to work in small groups to work up a performance of this poem for themselves, drawing on what they have found most effective in previous sessions.
- Now, watch the poet Sue Hardy-Dawson perform the poem on CLPE's Poetryline website: <https://www.clpe.org.uk/poetryline/poets/hardy-dawson-sue>. *What were the similarities and differences in the poet's, teacher's and your own performances? Does performance always have to be done in the same way or can it be interpreted differently by different people?*
- At this stage show the children the poem as it is presented in the book, as a concrete poem, and allow them to read and discuss it. Compare and contrast this poem with others that they have read. *Which poems is it similar to, or 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, such as 'The Frog Princess' (p. 39) which they discussed earlier, or other rhyming and non-rhyming concrete poems, such as 'Licodima Leopard' (p. 22) or 'Shaggy Dog Story' (p.49) or 'Making Tigers' (p.68).

- Discuss what is added to or taken from the poem by presenting it as a concrete poem. Do the words you noticed before stand out on the page in the same way when you see them set out in this way? Which version do you prefer, the printed or performed version? Why? Listen to the poet perform the poem again, this time looking at the poem in concrete form to support the children's considerations.

### Session 7: Monologues and Poems that Talk

*Talking poems offer a very supportive framework for children's writing. Children will pick up the tune of this kind of poem without direct imitation. After all, they are based on normal speech rhythms. They might enjoy discussing and writing about some of the typical conversations and confrontations between parents and children on topics like bedtime, eating, helping in the house, clothes, pocket money, and so on. Poems can be written as monologues (or interior monologues your hidden thoughts) or presented in dialogue form.*

- Prior to engaging in the fairy-tale themed poems in the collection, children will need to have experience of reading and listening to a variety of the stories. This will enable children to make connections as well as to access the language, viewpoints and sentiments associated with traditional tales. Ensure time and space is afforded to children to explore a range of these stories in printed form as well as engaging in oral storytelling sessions.
- Read aloud to the children the poem 'Ugly Sister Sonnet' (p. 36), but without sharing the title or the facing illustration. Although the poem is a sonnet, with the word in its title, it is not typical of the form, using a pared-down sonnet-like structure and rhyme scheme, so the technical aspects of sonnet-writing are not explored here, but could be researched on Poetryline. Allow time and space for the children to form an impression of the poem, and to note and discuss features of it that they enjoy or attract their attention. How does it make you feel? *What do you think this poem might be about? What does it remind you of? How? Who do you think is speaking? Who are they talking about? What words or phrases give you clues?*
- Give the children a copy of the poem, again without its title or illustration, and read it aloud again. Allow time and space for the children to discuss the poem, and who or what it might be about, as well as their personal or emotional response to the poem. Give children opportunity to discuss their ideas and form connections with the Cinderella fairy tale and the characters involved in the narrative. In this poem Sue has chosen to take on the voice of a character in a traditional tale, an incidental character who is not the hero or heroine of a story we may know. *Why do you think she chose to speak for the 'ugly sister'? What does it add to our understanding of the Cinderella story to hear this viewpoint? How does the 'ugly sister' feel throughout the poem? How does her attitude and tone change? How does Cinderella seem to respond to the abuse she suffers? What does this say about her?* Encourage children to reflect and record ideas in their poetry notebooks.
- You may want to incorporate some elements of drama to explore the dramatic moments recalled in the poem, the motivation for the relentless abuse and the emotions involved; the jealousy, the growing frustration and the resentment toward a seemingly resilient Cinderella. The children could have the opportunity to hot-seat the ugly sister, working together to devise questions to put to her that explore her feelings towards Cinderella. You might take on the role as teacher in role to fully explore the complexities of this character's emotional range and motivation.
- In small groups they could role-play interactions between the ugly sister and Cinderella; in pairs they could replicate conversations between the two ugly sisters about their step-sister.

- Children might work up a performance reading of the poem, taking on their dramatic explorations. *How will it be performed and read to sound like the voice of the 'ugly sister'?* 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.
- Consider the character voice that the poet chose to take on. Whose voice would you have taken on in Cinderella? Why? Would this character be on Cinderella's side or working against her like the 'ugly sister'? Could you write a poem in this character's voice? How would it be similar or different? How would you read it to sound like that character? What kind of viewpoint do you think is most interesting to the reader? Why? What about other traditional tales you know? Who would be an interesting character to give voice to their side of the story? Why?
- Outside this session, and as part of a wider poetry-reading programme, the collection includes a number of other poems that invoke our familiarity with traditional tales, and offer a twist on the voices we normally hear, e.g., 'The Frog Princess' (p. 39) already discussed, and 'The Pied Piper's Wife' (p. 42). The children may enjoy using their poetry journals to attempt writing their own monologues from the point of view of villains or minor characters in traditional tales, having had the opportunity to use dramatic approaches to explore their feelings and motivations, and orally rehearse the kind of language they might use to articulate these.
- You could also continue to read and revisit Roald Dahl's *Revolting Rhymes*, and for older children John Agard's *Goldilocks on CCTV*, illustrated by Satoshi Kitamura (see this poem performed on Poetryline <https://www.clpe.org.uk/poetryline/poems/goldilocks-cctv>) to support the children's repertoire of poetry in this theme.

### Session 8: Adopting a Voice

*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 also be particularly valuable for children to hear the poets themselves reading their own poems. This allows authentic voices to be heard.*

- Read aloud to the children the poem 'Fog Warning' (p. 11). 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. *How does it make you feel? Why? Does it remind you of anything? Have they ever been in thick fog before? How does it feel to be in the fog? What does it look like?*
- To aid children's understanding and build vocabulary, watch this film explaining how fog is formed <http://bit.ly/howfogisformed> and this one <http://bit.ly/fogtimelapse> which shows the dramatic fogs that envelop Vancouver. Children could create drawings inspired by the films, photographs or paintings in which fog features as well as drawing what they visualise when hearing the poem read aloud, upon which they can add annotations.
- 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 in their poetry journals and share them with each other.
- Give the children a copy of the poem, and 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?*

- 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 Sue Hardy-Dawson might have written this poem. Discuss the idea of writing poetry as a way of playing with existing forms and taking on a different voice, similarly to Sue's adoption of the personalities from traditional tales.
- This poem evokes the tone and language of weather forecasts and the shipping forecast. *Have the children had experience of hearing these before? What kind of tone and phrasing is adopted by the presenters?* (NB: For their own understanding, teachers may want to watch this short film about the shipping forecast <http://bit.ly/bbcshippingforecast> and its place in the British affections, and consider sharing elements of it. Weather forecasts use language in a hyper-specific way where every word has an unambiguous meaning; the prosody turns the words into something close to an incantation or spell, a quality that has inspired poets <http://bit.ly/shippingforecastinpopularculture>).
- Listen to a recording (<http://bit.ly/metofficeforecasts>) and notice how forecasters use pause and precise articulation to achieve maximum clarity.
- 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 weather. 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. They might use their artwork to support their decisions much as a weather presenter might use the visual of the British Isles to reinforce their message.
- 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 other elements of nature that they might want to write about. 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.
- A further example of a poem where Sue Hardy-Dawson captures a particular voice is 'The Beautiful Planet' (p. 70).

### Session 9: Riddles

*A riddle is a type of word puzzle where ambiguous clues to an object or person's identity are offered requiring the reader to puzzle over what the subject is and thereby find the answer. They can be presented as a verse, which usually rhymes.*

- Display the poem 'Who' (p. 23) and read it aloud, but without showing the illustration. *Do the children know who/what is being described? How did they work it out?* Text mark the words and

phrases that were the hidden clues. *Ask the children if they have seen a poem like this before? Do they know what it is called? If not, introduce the term riddle – a poem that is a type of word puzzle where the reader has to guess the identity of an object or person through a series of clues hidden in the verse.*

- Explain to the children that today they are going to write their own riddles, based on one of their ideas or interests from their poetry journal.
- Model this first using one of your own ideas. Think of the object or person you'd like to write your riddle about, and brainstorm words and phrases about it that could inspire ideas for the clues in your riddle. It might help to have an image of it to stimulate your thinking; e.g., water: liquid, essential for life, found in rivers, seas, falls from the sky as rain, drink it, water cycle, splashes, drips, drops, some people don't have enough, plants need it to grow, boil it and it turns to steam, freeze it and it turns to ice.
- Look at how to work the ideas into phrases that give clues and put these together to form a verse, e.g.:

*I've travelled through valleys, in rivers and streams,  
And back up to the sky after reaching the sea.  
From a tap, in a bottle or drawn from a well,  
I fall from the sky as the clouds grey and swell.  
I am precious as gold but I flow free,  
People, animals and plants can't live without me.*

- Sue Hardy-Dawson largely follows a rhyme pattern for her riddle, but riddles don't have to rhyme, and the rhythm of the poem is more important.
- When you have read aloud for sense, meaning and flow, think of a title that draws the reader in, e.g., 'Nature's Gift'.
- Encourage the children to choose something from their ideas and inspirations chart and follow the same process, first brainstorming words and phrases, then, using some of these to form some clue phrases which could then be worked into a riddle and titled. Encourage the children to read their ideas aloud to see how they work off the page, and whether lines flow before thinking of a title.
- Give time for the children to perform and present their riddles for display. This could be done on folded cards, where the riddle is displayed on the outside and the answer is revealed inside.
- To finish, share the poem 'Sludge-Bog Stew' (p.66) on the IWB or under a visualiser. How does this riddle compare to the ones you read and wrote? What makes you think that?

### Part 3 – Deepening Response

The final part of this sequence looks in some depth at the poet's handling of specific themes, and uses the children's response to these poems to initiate their own poetry writing. Children will explore different ways that they can turn their interests and personal experiences into poetry, and explore the effect their poetry can have on the reader.

## Session 10: Deepening Response to Recurrent Themes — Connections and Inspiration

Many of the cross-curricular themes and topics that act as a focus for learning and teaching in the primary classroom are capable of being illustrated through poetry. A focus on 'nature' for example is a good example of children writing a collection of poems around a particular theme. Poems offer a special way of thinking. They can allow children to express some of the more intuitive, affective aspects of their perceptions.

### 'The Box' (p.46)

- Show the children a prepared special box and ask them to guess what precious things are inside. Elicit and discuss different and similar ideas. *What is your most treasured possession? Why? How do you care for it?*
- Gradually show the children the contents, one at a time: fine material, rose petals, a small piece of rough wood, a crown, a diamond, bag of dry peas. These may vary according to what is locally and seasonally available, but attempt to replicate some of the contents outlined in 'The Box' (p.46) to support children to access the vocabulary in the poem more readily on first hearing. Try to engender a sense of awe and wonder whilst bringing the treasures out of the bag. *Why are they in a treasure box? What is so special about these things?* In dialogue, ensure you are drawing on some of the unfamiliar vocabulary in the poem when exploring and describing the treasures.
- Ask the children to choose one of the treasures with a partner and think of three things that makes it precious. Share with the group and scribe in the poetry journal around an image of each. *Who do we think might want to keep the treasures safe in the box? Who does this box of treasures belong to? What makes you think that? Why should they want to look after these objects?* Elicit ideas and discussion.
- Read aloud the poem 'The Box' (p.46) and give children chance to share their initial responses. Invite them to make connections with stories and refer to the box of treasures just explored to support their understanding of the objects described in the poem. Encourage children to record words and phrases they are unsure of so that they can explore their meanings as a group. Discuss the message the poet is trying to convey. *Who is keeping the treasures safe? Is this who you expected? Who is the voice in the poem? Have we met this person in other stories? How do they know the treasure keeper? How do they feel about these treasures?*
- Discuss the message of 'The Box' and that the things given to the child to take care of are not necessarily dramatic natural wonders but might be quietly awe inspiring, such as the 'spider silk scarves'. Ask the children what they think is so wondrous about a spider's web that could inspire such a line. Elicit ideas and engage the children in further discussion about what we consider precious. *What in nature of in their own lives would they put in their own treasure box?* Children might create shrine boxes with their families in which they store photographs, writing or objects that tell of their treasured family stories.
- Take the opportunity for children to engage in outdoor exploration of nature in the local environment. Encourage them to draw and make notes on the sights, smells and sounds of the natural world around them; perhaps inviting them to sit separately, still and quite for five minutes just absorbing and observing, whilst drawing and writing. *How does it make them feel to be still and quiet in a natural environment?* Model this yourself alongside them with your own poetry journal. You could give them a small treasure bag or create sticky bracelets from back-to-front masking tape to collect a selection of precious things, reflecting on the wonders of nature. There are useful

ideas and resources on The Woodland Trust site as well as suggestions to support children's involvement in conservation projects: <http://bit.ly/woodlandtrusttreasures>

- Invite children to share their treasures with each other, discussing the reasons for their choices; perhaps creating a box in which to store them or they might press them in their poetry journals. The children might write a poem, either inside or outside in situ, taking inspiration from their observations nature and their precious things. Create a handmade zig-zag book in which to illustrate and publish their poems, to be displayed and read by peers.

### Session 11: Deepening Response to Recurrent Themes — Research

- Return to the theme of what we consider precious in the natural world. Find out what the children know of conservation and what might happen if we don't look after our planet. Share ideas and opinions. They may need to research conservation further and books such as: *The Kapok Tree* by Lynne Cherry (Harcourt Brace), *10 Things I can do to Help my World* (Walker) and *My Green Day* by Melanie Walsh (Walker), John Burningham's *Oi! Get off Our Train* (Red Fox) and *Dear Greenpeace* by Simon James (Walker) are excellent texts to support children learn about environmental issues.
- Watch the footage at <http://bit.ly/awakeningspring> showing these and many other treasures as the world wakes up to springtime, asking the children to describe the feelings it evoked in them. *How have the scenes been filmed?* Draw out that some of the filming is time lapse, some close up and some from a bird's eye view. *Has the film helped you to see anything differently to before? How could you describe some of these natural wonders portrayed in the film?* Map the collection of words and phrases within a zone of intensity, (see resources) and display these for the children to reference later in the session.
- You might watch the footage again, this time asking the children to choose their favourite natural wonder from the scenes, large or small. Discuss the smaller wonders, those that we might have taken for granted before. The children can depict their 'treasure' in chalk pastels or another preferred medium. You could put some images of the treasures from the poem at tables for the children to reference. They can include words, phrases or a caption to describe why it is so precious, how it makes them feel, why it is in danger or why we should take care of it.
- David Attenborough's plea at the end of *Blue Planet II* (see <http://bit.ly/blueplanetplea>) and for the *Plastic Oceans* film (see <http://bit.ly/attenboroughplasticoceans>) has highlighted the threat of plastics to our planet, and legislation — already in place for plastic bags and microbeads, and in discussion for coffee cups and drinking straws (see *Newsround* <http://bit.ly/newsroundplasticproblem>) — aims to address this crisis. After researching take children's responses and reactions to how single-use plastic is harming the planet.
- Listen to Sue Hardy-Dawson reading the poem 'Planet for Sale' (p.74) on Poetryline (<https://www.clpe.org.uk/poetryline/poets/hardy-dawson-sue>). Ask the class to respond to the poem, expressing likes and dislikes, asking questions, including clarifying unknown vocabulary and connecting with real life experiences. *How does it make them feel? Why?* Record children's responses in journals or on the working wall so that they can be revisited later in the session in their poetry writing.
- Give time for the children to look at how the poem is presented on the page while you re-read it and ask the children to consider the visual impact of the poem. Consider also the poet's performance and the voice she adopts. *What reflections can you see about the poet's opinion on the state of our planet, and mankind's treatment of the resources we have?* Text mark examples on a shared copy of the poem scanned onto the IWB or enlarged for all to see.

- Looking at the two poems 'The Box' and 'Planet for Sale' together, what can you say about how one poem relates to the other, and what insights they give us into the poet? What does she consider important? How might writing about these things help?
- Give children time to revisit their responses to the films to develop their own poetry writing about our treatment of the planet or something that is important to them. They might take on the voice adopted by Sue Hardy-Dawson or simply use poetry as a medium to freely express their feelings about such conservation issues.
- Publish the poems, perhaps in large, illustrated poster-like form to pin up around the school to raise awareness around environmental issues, both local and global. Invite children to observe and monitor the impact of their writing on the wider audience both emotively and in deed. Create a display of other poetry, stories and non-fiction that invites the reader to take action, such as the work of award winning author, Nicola Davies and other authors in the Walker Nature Storybook series. Would there be wider impact if they were to perform their poems to a live audience rather than just have them read by the reader without them, the poets, present?

### Session 12: Deepening Response to Recurrent Themes — Performance

- Give the children chance to share ideas about how 'The Box' could be performed. Show the children how to prepare the poem for performance by marking the text in agreed ways, e.g. to denote pause for dramatic effect and the contrasting tempo and dynamics involved. *How will the pace and dynamics vary from the poems performed in previous sessions? What could you do in your performances to illustrate further the mood and feeling created in the poem?* Assign some parts, including creative effects and have a go at performing, discussing the performance and model making some revisions. 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. Comment on successful aspects of each performance and ask the groups if they would make any revisions. Discuss similarities and differences in each of the performances. Where there were similarities, identify the structure or language of the poem that led this to happen. Discuss the poet's intent and the power of the words she has used.
- Compare and contrast the children's performances and that of the poet, analysing the impact of the performances on the audience's engagement and understanding. *How does each performance draw you in as a listener? How does it make you engage with the language and ideas being used?* It would be good to video their performances, play them back to them and allow them to reflect critically.

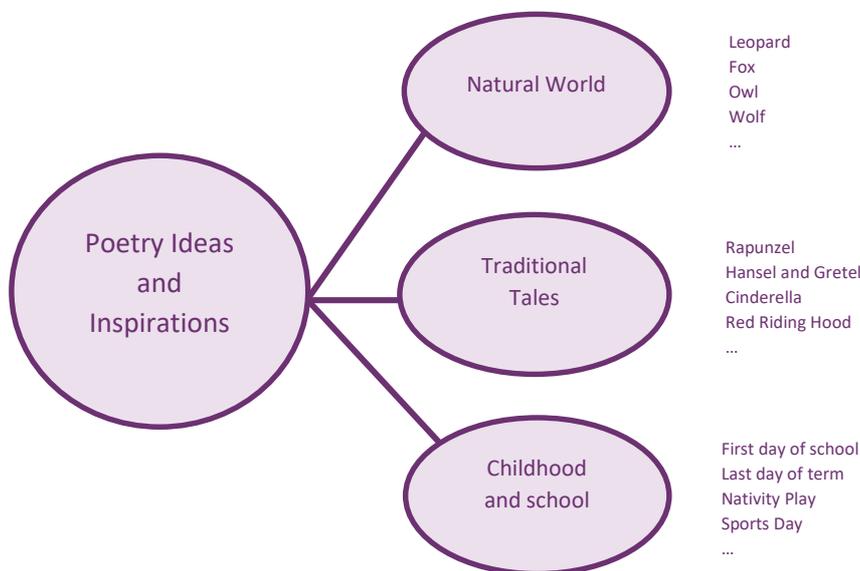
### Session 13: Writing own poems, gaining a response

*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.

- Reflecting on the poems by Sue we have read so far, think about where else we might get our ideas from for writing poetry. Ask the children what sorts of things they might be inspired to write about? What are they really interested in? Activities? Nature? Experiences? People?
- Record your own initial responses about what you would be interested to write about, and things that might inspire you on a concept map to organise the information, e.g.:



- Revisit the collection as a whole. What sorts of things does Sue Hardy-Dawson choose to write about in her poems? Draw out some of the common themes such as:
  - School and childhood memories
  - Fairy Tales and Traditional Tales
  - The Natural World and Environmental issues
- 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 looks 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 Sue Hardy-Dawson'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.