

Bright Bursts of Colour by Matt Goodfellow, illustrated by Aleksei Bitskoff

Bloomsbury 9781472963543

What if cats had flavoured fur or if you swallowed the sun? What if you were a special kind of badger or if you found a map to the stars? And what if your home was split during the week: one half at Mum's, the other half at Dad's? Packed with brilliant poems that explore a whole range of themes from the downright silly to the sensitive, this collection will delight, enthuse and resonate with children.

Overall aims of this teaching sequence.

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

This is a CLIPPA (CLPE Poetry Award) Teaching Sequence for Years 3 to 6

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 first sessions in the sequence look at the purpose of poetry, introduce the focus poet, Matt Goodfellow, and explore children's pre-existing knowledge about poetry. Children will have the opportunity to listen to, respond to and perform a range of poems from the collection to make connections with the poems, their meanings and the types of poetry contained within the collection.

The next part of the sequence moves on to a focus on wordplay and rhyme. Within these sessions there will be an exploration of how to create humour in a poem and how to convey this effectively in a performance.

The sessions will then explore how poetry can be used to describe personal experiences and evoke an emotional response in a reader. There is a focus on getting to the heart of a poem, understanding the events described and themes raised by exploration of how the poet has used language judiciously and

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for effect and how the layout of the poems also contribute to their meaning. There will also be a focus on how to convey emotion effectively in a poem and performance. These sessions provide the opportunity to reflect critically upon and respond to the ways in which language is used to express, convey, represent, symbolise and signify pertinent points, themes and messages. Reader response and group discussion prior to personal reflection on poems explored form an integral part of a number of the sessions detailed in this sequence.

Throughout the sequence, pupils will 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 towards the chance for the class to write and perform their own poems on a subject of interest to them.

The pupils will have the opportunity to use the knowledge they have gained about poetic form, devices 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 will be published in a variety of ways to be shared with the school community and beyond.

Overview of Approaches and Outcomes:

Teaching Approaches:

Reading Aloud
 Hearing poems performed by a poet
 Performing poetry
 Looking at Language
 Re-reading and revisiting poems
 Responding to poetry
 Learning about poetry from published poets
 Modelled writing
 Responding to writing
 Publication

Outcomes:

Performance of the poet's poetry
 Identifying poetic language and devices
 Text marking and annotation
 Evaluation of performances
 Poetry Journal with ideas and inspirations for writing
 Own written poems
 Performances of children's own original poetry

Exploring poetic forms and devices:

This collection gives an opportunity to explore the following poetic devices:

- Assonance
- Alliteration
- Rhythm
- Rhyme
- Personification
- Enjambment
- Opposition
- Free verse

- List poems

Cross curricular links:

Personal, social and emotional development:

- Many poems in the collection relate to children's direct and personal experiences. They will be able to connect to and share their feelings and experiences linked to school, family and everyday experiences and the wider world.
- Some of the poems focused on in this sequence cover events such as family tension and break ups, personal worries and anxieties caused by personal events, alcoholism and bereavement. Whilst it is important that all aspects of life are represented in poetry, as these allow children to see and make sense of emotions and experiences faced by themselves and others, teachers are advised to read the poems in their entirety before introducing these to pupils in order to decide the suitability of poems and how best to mediate the content with their own classes and children in mind.
- Ensure that the class share a common understanding that there is no expectation that they have to share their responses or personal connections to poems read, but that if they choose to do so this is a safe and secure forum for listening, not judging, and that nothing shared will be shared outside the room or used against anyone or that no one will react in a way that makes anyone sharing experience feelings of shame or disgrace, or be treated in a less favourable way because of anything they choose to share. Ensure time and space can be built in to pick up on themes and topics that need greater exploration.

Music:

- The second part of the sequence focuses on the importance of rhythm in poetry. This work could be extended into music sessions, allowing pupils the opportunity to create their own rhythms using instruments and experiment with writing and setting words to rhythms.
- They will be able to explore syllabic beat and look at how this fits within the rhythms they have created and adjust lyrics accordingly where syllable beats are too many or too few.

Geography and History:

- The two poems 'Child Soldiers' (page 82) and 'There (a refugee song)' (page 86) are linked to current and wider world events. Support the children's wider understanding of topics and themes by identifying places where these events take place, the wider history around these issues and how to conduct additional research on the themes and topics using primary and secondary sources.
- As part of this process, look at how to find credible information, how to tell whether there is bias in information presented, and whether the information presented accurately reflects and represents those involved.

Links to other texts and resources:

Other books by or featuring Matt Goodfellow:

Chicken on the Roof, Matt Goodfellow (Otter-Barry Books)

Caterpillar Cake, Matt Goodfellow, illustrated by Krina Patel-Sage (Otter-Barry Books)

The Same Inside, Liz Brownlee, Matt Goodfellow and Roger Stevens (Macmillan)

Be the Change: Poems to help you save the world, Liz Brownlee, Matt Goodfellow and Roger Stevens (Macmillan)

Being Me: Poems about Thoughts, Worries and Feelings, Liz Brownlee, Matt Goodfellow and Laura Mucha (Otter-Barry Books)

Shu Lin's Grandpa, Matt Goodfellow, illustrated by Yu Rong (Otter-Barry Books)

Other poetry collections for Key Stage 2 linked to the styles and themes in Bright Bursts of Colour:

Cloud Soup, Kate Wakeling, illustrated by Elina Brasliņa (The Emma Press)

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

Stars with Flaming Tails, Valerie Bloom, illustrated by Ken Wilson-Max (Otter-Barry Books)

Hot Like Fire, Valerie Bloom, illustrated by Debbie Lush (Bloomsbury)

The Rainmaker Danced, John Agard, illustrated by Satoshi Kitamura (Hodder)

The Language of Cat, Rachel Rooney, illustrated by Ellie Jenkins (Otter-Barry Books)

My Life as a Goldfish, Rachel Rooney, illustrated by Ellie Jenkins (Frances Lincoln)

Michael Rosen's Big Book of Bad Things, Michael Rosen, illustrated by Joe Berger (Puffin)

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

Werewolf Club Rules, Joseph Coelho, illustrated by John O'Leary (Frances Lincoln)

This Rock, That Rock, Dom Conlon, illustrated by Viviane Schwarz (Troika)

Dear Ugly Sisters and Other Poems, Laura Mucha, illustrated by Tania Rex (Otter-Barry Books)

Belonging Street, Mandy Coe (Otter-Barry Books)

Things You Find in a Poet's Beard, A.F. Harrold, illustrated by Chris Riddell (Burning Eye Books)

Riding a Lion, Coral Rumble, illustrated by Emily Ford (Troika)

Saturdays at the Imaginarium, Shauna Darling-Robertson, illustrated by Judith Wisdom (Troika)

If I Were Other Than Myself, Sue Hardy-Dawson (Troika)

Before beginning the sequence:

- Before this session, ensure that individual Poetry Journals (small notebooks, which could be handmade) are available for each child to use throughout the unit to note ideas and inspirations. Set the context for how these will be used; they will be for the children's own thoughts, ideas, inspirations and drafts of poems. They will not have to share these with anyone else, unless they specifically want to, but they should be using these all the time to collect and craft ideas for poems that could be worked up to finished pieces at the end of the unit.

- Create a focus display or poetry corner, where you can display a copy of the front cover of the book, a copy of the text and other poems or poetry collections that the children know or could be inspired by (see links to other texts).

Session 1: Introducing poetry as a genre and the focus poet, Matt Goodfellow

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.

- Share the front cover and the title of the collection with the children. Read the name of the poet Matt Goodfellow and the illustrator, Aleksei Bitskoff. Have the children heard of either of these people before? Provide a picture of both of them for the children to see, and add these to the display alongside the front cover of the text.
- Gather the children's initial responses to the title and the illustrations. *Do they find them interesting, intriguing or amusing, for example? How do they work together? What sense do they give you about the kinds of poems you might find in this collection?* Jot the children's ideas around a copy of the front cover of the text to add to the poetry display and come back to at the end of the unit.
- Now, watch poet Matt Goodfellow read the poem 'Poetry' (page 10): <https://clpe.org.uk/poetry/poets/matt-goodfellow>. Give time for the children to share their initial responses to the text. *What do you like about the poem? How does the poem make you feel? What makes you feel like this? What do you think the poem is about? What do you think this poem might tell us about the writer? What might it tell us about how he thinks or feels about poetry? What ideas might it give us about the collection?*
- Come back to talk about how this poem fits with the children's initial perceptions of poetry. *What do they think of when the word poetry is mentioned? How do they feel about poetry? Which poets or poems do they know and like? Do they like reading poetry? Performing poetry? Do any of the pupils write their own poetry?* Take note of the children's responses and perceptions to come back to throughout the sequence. You may want to come together to watch Matt Goodfellow and other poets talk about their feelings about poetry and look at the similarities and differences with the feelings of the children, using the videos on CLPE's poetry pages: <https://clpe.org.uk/poetry/videos?f%5B0%5D=tags%3A10755>
- Share a copy of the poem as it appears on the page and re-read the poem to the children. Then look carefully at each of the descriptions listed about poetry. *What might each one tell us about what poetry is, or what it can do? Can they think of any specific poems or poets that*

might fit with certain lines? For example, do they know any poems that might be described as noisy or loud? Do they know any poems that stir certain emotions within them? Do they have a favourite poem that remains in their hearts?

- Note down any poets and poems mentioned and ask children to bring in books or copies of their favourite poems. You can help children to source poems and collections in school, using your school or local library if you have one, if they don't have copies of these themselves.
- Come back together to re-read the poem and look at its form – a list poem that describes poetry in different ways and discuss the children's responses more deeply. Look at the language and imagery that Matt Goodfellow has used throughout the poem. *What feelings and thoughts do certain lines evoke in us? Why is this?*
- Look carefully at the way Matt suggests thoughts and feelings about poetry without directly telling us that poetry *is* something. Consider the lines:

poetry in ocean:
salty, cold, drippy

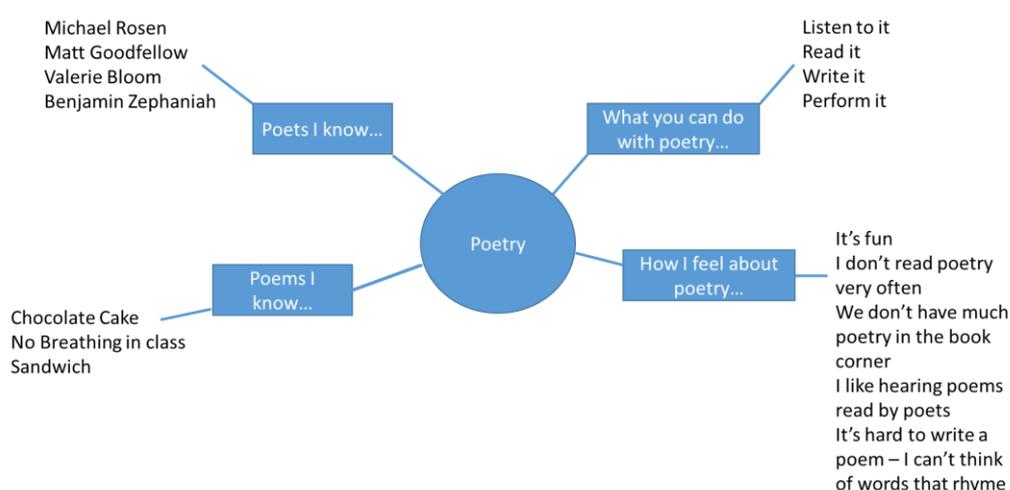
What might we infer from this? What nonsensical or humorous poems do the children know that might fit with this description?

What about the words that follow? Is this a continuation of the humour or might it infer something about the reading or writing of poetry?:

poetry in lotion:
dangerously slippy

- Poetry gives a wonderful way in to exploring language and vocabulary, including the ways in which words sound and how these look on the page. Come back to look at the words on the page that end the first line of each stanza, how they are spelt and what these words might mean or tell us about poetry.
- Identify the the –tion suffix in the words *motion, commotion, potion, promotion, lotion, emotion* and *devotion*, looking at how this suffix is spelt, other words containing this suffix, such as *invention, injection, action, hesitation* and *completion* and other words which contain this rime pattern that are spelt differently. You could start with *ocean*, as seen in the poem, and linked words such as *crustacean* and identify this as a less common spelling pattern, before going on to explore other common patterns, such as the –sion spelling pattern in words like *expansion, extension, confusion, comprehension* and *tension*; the –ssion spelling in *expression, discussion, confession, permission, admission*; the -cian spelling pattern in *musician, electrician, magician, politician, mathematician*.
- Explore the common rules which help us when coming to spell these words:
 - –tion is the most common spelling. It is used if the root word ends in -t or -te;
 - –ssion is used if the root word ends in -ss or –mit;

- –sion is used if the root word ends in d or se. Exceptions: attend – attention, intend – intention;
- –cian is used if the root word ends in -c or -cs.
- Make lots of collections of these words to exemplify patterns in words with endings which sound like /ʃən/, spelt –tion, –sion, –ssion, –cian. These can also be drawn upon and used in children’s own writing.
- Now, encourage the children to think about their own initial responses to poetry again. *If they were to write their own description of poetry in the way Matt Goodfellow has done here, what would they say?* To support them in shaping their ideas, allow time for the children to consider all the ideas and feelings (positive and negative!) that they have about poetry from the discussions they have had and to note these ideas down in their Poetry Journals. They can choose any way that is helpful to organise their thoughts, for example in a spider diagram or concept map, e.g.



- Model your own thoughts and ideas alongside the children as they work. Now, model how to pull out an overarching idea about poetry from your thoughts and how this could be crafted into an idea for your own line about poetry. Model the process of thinking through, trying out and reworking ideas in front of the children, e.g.

“I find poetry really relaxing, I like hearing poetry being read and to read it myself. It makes me feel really warm inside. It’s like getting a hug. Perhaps I could use that as a line, maybe the second part could be *a gentle, warming hug*.

Hmm... I wonder what the first line might be then? I know it needs to start with poetry... What word could fit with *a gentle warming hug*? A hug is a symbol of affection, so maybe I could try: *poetry affection, a gentle, warming hug*.”
- Talking through the drafting and crafting process in this way opens up the ways in which writers work to the children and will help to model the kind of thinking they will do when they

come to their own piece of writing. Some children may want to work up ideas into a fuller poem, either in the session or as independent writing after the session.

- Give time and space for the children to come up with their own lines. If they are confident with this, they might even try to write two stanzas that rhyme, as in the original poem. Once again, it would help to model this process if you talked this through with your own lines first, e.g.:

“Some poetry is quite active, exciting and fun to perform. Maybe I could use that in my poem? Maybe my next lines could start with *poetry in action...*

Now, if it’s going to rhyme with my other line, I need a word that is active and rhymes with hug... Hmm, a bug can be active, maybe poetry could dart across the page like a bug? Let’s try that: *poetry in action, darting like a bug*. How does that sound?”

- Now, open up conversations that explore the process of responding to and editing writing. You might look at the order the lines might come in when they sit together on the page, for example:

“I wonder which way round my lines should go? Should I start with the active line and end with the gentle line, or start gentle and build up to active? Let’s read it both ways and see which we think sounds best...”

- Engaging children in active explorations like this will demonstrate how to make conscious decisions about the writing with the effect it has in mind.
- Allow time and space for the children to explore, experiment with and compose their own writing in the same way. When they are happy with the lines that they have written, allow time for them to write or type these up in large print to display around a copy of the original poem. Give time and space for the children to read and respond to each other’s lines, talking about what these might reveal about their own thoughts and feelings about poetry.

Session 2: Responding to and performing 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.

- In preparation for this session, photocopy the following poems from the collection and pin them up around the classroom or another space, such as the hall, for the children to find.
 - ‘The Sometimes Song’ (page 9)
 - ‘Mist’ (page 20)
 - ‘Just Words’ (page 22)
 - ‘I Fell in Love with a Crumpet’ (page 38)
 - ‘Assembly’ (page 42)
 - ‘Catch Her if You Can’ (page 43)

- 'I Will Sing' (page 45)
- 'Where We Shouldn't Be' (page 48)
- 'Dogs with Human Names' (page 50)
- 'Too Late' (page 51)
- 'The Not a Poem Poem' (page 53)
- 'The Clouded House' (page 64)
- 'Ghost Walk' (page 89)
- 'Bram' (page 91)
- As the children enter the space, explain that they are going to have time to explore the poems on display at their leisure. They can read the whole poem, pass over a poem if it doesn't appeal to them, start reading and move on if it doesn't hold their attention, until they find one that captures their attention. Support any children whose reading fluency might not allow them to fully engage by giving them a guided walk, reading the poems aloud to them.
- This encourages the children to enjoy the experience of simply reading a poem, to relish the uncertainties of meanings and the nature of the knowledge and emotional responses that poems invoke in them as readers.
- When they have had time to explore, ask them to stand by the poem that most captured their attention. Explain that they are now going to take this poem, re-read it and think about it more deeply. If there are poems that more than one child has chosen, allow them to take this and work in a group. If this is a large group, you may wish to provide them with additional copies of the poem so that all children can read and discuss it.
- Allow time and space for the children to re-read and think about their poems. Encourage them to explore what they like about the poem, ask questions about it, look for connections within the poem or between this poem and others they know, including the previous poem, 'Poetry' and comment on the themes or use of language. You may find the following question prompts useful for stimulating ideas and discussion:
 - *What was it that drew you to this particular poem?*
 - *How would you describe the poem you read? Does it link to any of the thoughts we had about poetry in the last session?*
 - *What did the poem make you think about?*
 - *How did the poem make you feel? What made you feel this way?*
- Encourage the children to make their thinking visible by text marking and annotating their poem with their observations, thoughts, ideas and questions.
- Allow time for the children to come back together to read their chosen poems aloud to the group and share their thoughts around the poems they chose. *Were there similarities or differences in the types of poems chosen and the reasons for choices? What was it that drew people to their chosen poem?*
- When you have heard and discussed all the poems, talk about the range and breadth of poems they heard and read. *What insights do these give us about this collection? What might*

they tell us about Matt Goodfellow's poetry? What do you think might inspire him as a writer?

Matt video here?

- As a follow up to these discussions, allow the children to work up their chosen poem to perform. You could share the advice of poet Ruth Awolola on performing poetry: <https://clpe.org.uk/videos/video/ruth-awolola-what-advice-would-you-give-performing-poetry> Consider what she says about 'ensuring that there is meaning in your words', that 'it's clear' and that 'everyone else can feel what you are feeling when you are saying the words'. Encourage the children to think back to how they felt when they read the words. *How can they use their performance to share these feelings?* Share the [advice for performing poetry](#), provided for schools taking part in the CLiPPA shadowing scheme, to help the children make decisions around how to perform their chosen poem and how to develop their performances to bring out the feelings created by the poem they chose.
- After the children have had time to work up and rehearse their performances, allow space for them to perform their poems for the rest of the class. Before 11th February 2022, this could be filmed and submitted for the [CLiPPA shadowing scheme](#) competition to win poetry prizes.
- Then, ask the children to feed back on the interpretations of different groups, evaluating the effectiveness of different techniques and styles and what these brought to their understanding of the poem. *What was most effective about each performance? What did the performance bring to your understanding of or feelings about the poem? Did it change your feelings from when you first looked at the poem on the wall? Why was this?*

Session 3: Rhyme, Rhythm and poetry

Rhyme is the repetition of syllables, typically at the end of a verse line. Rhymed words conventionally share all sounds following the word's last stressed syllable. Rhyme is one of the first poetic devices that we become familiar with but it can be a tricky poetic device to work with. Matching content to a rhyming pattern takes a lot of skill. Rhyming patterns can be in couplets where pairs of lines rhyme or can be alternate where every other line rhymes.

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

- Begin the session by listening to Matt Goodfellow performing 'A Special Kind of Badger' (page 21): <https://clpe.org.uk/poetry/poets/matt-goodfellow>. Allow chance for the children to respond initially to the poem. *How does this poem make them feel? What makes them feel this way? What do they notice about the way in which Matt Goodfellow performs the poem?* The poem is written in rhyme. Rhyme is the first poetic device that we become familiar with, but it can be a tricky one to work with. Matching content to a rhyming pattern takes a lot of skill and at this point it is more relevant to the children to be able to hear and identify rhyme in poetry than try to write with it.

- Hand out copies of the poem on the page for the children to follow as you read through it again or replay Matt Goodfellow’s performance. Encourage the children to identify and highlight the pairs of rhyming words. They could use different coloured pencils to identify the pairs of words that rhyme.
- Re-read the poem, encouraging the children to join in, first with the predictable rhyming words as they come up and then again, now closely looking to match the words to the text.
- This poem also offers a good opportunity to explore beat and rhythm. The beat is the steady pulse that you feel in the poem, like a clock’s tick or a heartbeat. This is what you would clap along to, or what you feel you want to tap your foot to. Re-read the poem aloud and try to feel the natural pulse and beat of the lines, tapping your feet, clapping your hands or tapping a pair of rhythm sticks or claves on the beat and encouraging the children to follow (the stresses where the beat can be heard are marked below):

I’m a special kind of badger
 X X
 in a special badger den
 X X
 writing special badger poems
 X X
 with a special badger pen
 X X
 learning special badger lessons
 X X
 in a special badger school
 X X
 earning special badger kudos
 X X
 for my special badger cool
 X X
 wearing special badger badges
 X X
 saying badgers are the best
 X X
 passing special badger interviews
 X X
 and special badger tests
 X X
 drinking special badger coffee
 X X
 from a special badger mug
 X X

but my special badger problem

X X

I am actually a slug.

X X

- Since the three kinds of poetic meter in English depend on syllabic rhythm, an understanding of syllables is crucial to recognising them. Words divide into syllables depending on how many vowel sounds they have: *pen* has one syllable, while *badger* has two and *interviews* has three. In words with more than one syllable, a single syllable will carry the greatest stress; e.g. the first syllable is stressed in *special*. An understanding of syllabification will also support children's growing understanding of spelling.
- Support the children in counting and identifying the number of syllables in each line of the poem:

I'm a special kind of badger (8)
 in a special badger den (7)
 writing special badger poems (8)
 with a special badger pen (7)
 learning special badger lessons (8)
 in a special badger school (7)
 earning special badger kudos (8)
 for my special badger cool (7)
 wearing special badger badges (8)
 saying badgers are the best (7)
 passing special badger interviews (9)
 and special badger tests (6)
 drinking special badger coffee (8)
 from a special badger mug (7)
 but my special badger problem (8)

I am actually a slug. (7)

Look at the patterns they can see in the number of syllables in each line, then each pair of lines. *Where are the similarities, where are the differences?* The children should note the regular pattern of 15 syllables in each pair of lines, that is usually split between 8 syllables in the first and 7 in the second, except in the lines: *passing special badger interviews / and special badger tests*, where the syllable split is 9 in the first and 6 in the second. Look at how the syllabic rhythm helps us to see the stresses in the poem, and to follow the rhythm in performance.

- The easiest way to demonstrate this with the children is to identify the stressed and unstressed syllables in the words, as shown below and have them tap the syllables out with their voice while you keep the beat on a hand drum or with rhythm sticks or claves; the 'da' syllables are stressed, the 'da' syllables are unstressed:

I'm a special kind of badger (8)

Da-dum-da-dum-da-dum-da-dum

in a special badger den (7)

Da-dum-da-dum-da-dum-da

writing special badger poems (8)

Da-dum-da-dum-da-dum-da-dum

with a special badger pen (7)

Da-dum-da-dum-da-dum-da

learning special badger lessons (8)

Da-dum-da-dum-da-dum-da-dum

in a special badger school (7)

Da-dum-da-dum-da-dum-da

earning special badger kudos (8)

Da-dum-da-dum-da-dum-da-dum

for my special badger cool (7)

Da-dum-da-dum-da-dum-da

wearing special badger badges (8)

Da-dum-da-dum-da-dum-da-dum

saying badgers are the best (7)

Da-dum-da-dum-da-dum-da

passing special badger interviews (9)

Da-dum-da-dum-da-dum-da-dum-da

and special badger tests (6)

Dum-da-dum-da-dum-da

drinking special badger coffee (8)

Da-dum-da-dum-da-dum-da-dum

from a special badger mug (7)

Da-dum-da-dum-da-dum-da

but my special badger problem (8)

Da-dum-da-dum-da-dum-da-dum

I am actually a slug. (7)

Da-dum-da-dum-da-dum-da

- Practise reading the poem again, using the beat and rhythm to help the fluency of the reading for performance, but not being chained to these, so that the performance becomes monotonous or stilted.
- Now give out the following poems to groups of children: 'Doggy' (page 23), 'Goggles' (page 26), 'Inside' (page 29) and 'Nuts' (page 71). You might want to give each group all of these poems, or select one poem for each group. Allow the children time to read the poems, identify the rhyme patterns in the poems and the pulse and syllabic patterns contained within them.
- When the children have had time to explore these, give them time and space to work up the poems for performance, using the rhythms of the poem to enhance their performances, considering Matt Goodfellow's original performance. You might also wish to watch examples of other poets performing poems to see how poems can be performed drawing on the rhythms and patterns of language, such as:
 - Michael Rosen in 'The Rhythm of Life':
<https://clpe.org.uk/videos/video/michael-rosen-rhythm-life>
 - Joseph Coelho in 'A Little Bit of Food':
<https://clpe.org.uk/videos/video/joseph-coelho-little-bit-food>
 - Hilda Offen in 'Flying Machine':
<https://clpe.org.uk/videos/video/hilda-offen-flying-machine>
 - Rachel Rooney in 'Keepy-Uppy Kid':
<https://clpe.org.uk/videos/video/rachel-rooney-keepy-uppy-kid>
 - John Hegley in 'Zoe':
<https://clpe.org.uk/videos/video/zoe>
 - Grace Nichols in 'Wha Mi Mudder Do':
<https://clpe.org.uk/videos/video/grace-nichols-wha-mi-mudder-do>
 - Roger McGough in 'The Lost Lost Property Office':
<https://clpe.org.uk/videos/video/roger-mcgough-lost-lost-property-office>
- After the children have had time to work up and rehearse their performances, allow space for them to perform their poems for the rest of the class. Before 11th February 2022, this could be filmed and submitted for the [CLiPPA shadowing scheme](#) competition to win poetry prizes.
- Come back together to discuss the rhyme patterns in these poems. What did the children notice about the sounds and spelling patterns in the words that rhyme? Did the word endings sound the same and look the same as in *pool* and *cool* or *tight* and *right*, or did they sound the same and look different, as in *cough* and *off*, *cars* and *vase* or *slow* and *go*? Use these discussions to look at the sounds and shapes of words more closely, particularly the alternative ways of representing vowel sounds in the English language.

Session 4: Exploring Language and Wordplay

Wordplay is a poetic device in which the words are used in the poem specifically as a main subject of the poem itself, primarily for amusement or the intended effect of the words themselves.

Comic verse often focuses on the way words sound. It is often used to play with language and involves a lot of wordplay. It also presents fantastical situations for the amusement of the reader.

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.

- Begin the session by sharing a copy of the poem 'BREAKfast' (page 68). Look carefully at the title of the poem before reading. *What do you notice about the way the word breakfast has been written?*
- Now, read the poem aloud. Clarify language with the children where necessary so that they can understand the humour and wordplay in the poem. *Have they seen or eaten granola before? What is it like? What do you know about the molars compared to other teeth? What is it that makes this poem funny?*
- Look again at the title and how the spelling of breakfast allows the poet to play with the concepts in the poem, and how this reinforces the idea that the granola is so hard it could break your teeth.
- Now share the poems on pages 78 and 79. Allow time for the children to look at and discuss the spread. *Is this a poem? What kind of poem is this? Is it a poem to be read or performed? What makes you think this?* Look at the fact that the titles of the two poems don't appear on the page – *what might these poems be called? What makes you think this?* Allow children to offer and explore potential titles for these poems, before looking at the titles in the contents page in the front of the text and discussing these and the wordplay around these concrete poems. *Can you think of any other ideas for objects or sayings that could be represented in this way?* Share the phrase 'river bed' with the children and clarify its meaning. Now, give out plain paper and ask them if they can think of a way to represent this phrase visually on the page in the form of a concrete poem. When the children have had time to do this, allow them to share and explore each other's ideas, discussing the similarities and differences in their work and what they find most effective in the ideas shared.
- Now, hand out copies of the following poems for groups to share and discuss: 'Hot Stuff' (page 16), 'Believe' (page 34), 'Book People' (page 36), 'Four Seasons in One Class' (page 37), 'The Shortest Ever Secondary School Career' (page 47), 'Brum Brum' (page 52), 'The Greatest Play in the World' (page 55) and 'ExPEARiment' (page 61). Allow time and space for the children to read and explore the language chosen for the poems and how certain words emphasise concepts or humour in the poems. Invite the children to make their thinking visible by text marking and annotating their copies of the poems with their observations, ideas, thoughts and questions about each poem.
- Come back to discuss the poems together, discussing the examples of wordplay seen and why these are effective in emphasising concepts or creating humour for the reader.
- Allow the children to think about how some of these poems might be performed to further emphasise this. Allow children to work on poems independently or together from the selections they have to work these up to perform for an audience. With many of these poems, such as 'Hot Stuff', 'Believe' and 'The Shortest Ever Secondary School Career', there is an

element of humour. Explore how the children can experiment with comic timing to deliver the poems so that the audience understand and share the humour. With others, such as ‘The Greatest Play in the World’, you will want to create a sense of warmth in the audience. How will you do this? With ‘Book People’ – *what sense does the poem give you as you read it? How will you evoke these same feelings in your audience?* ‘Four Seasons in One Class’ contains evocative descriptions of the characters named after the seasons – *how could the children bring out these personalities in the performance?*

- After the children have had time to work up and rehearse their performances, allow space for them to perform their poems for the rest of the class. Before 11th February 2022, this could be filmed and submitted for the [CLiPPA shadowing scheme](#) competition to win poetry prizes.
- Then, ask the children to feed back on the interpretations of different groups, evaluating the effectiveness of different techniques and styles and what these brought to their understanding of the poem. *What was most effective about each performance? Did the wordplay work as it should have? What did the performance bring to your understanding of the language or feelings about the poem?*
- At the end of the session, ask the children if the poems have inspired any other ideas within them to play with words and language. *Do they know any other words, sayings or concepts that might work in a poem?* To link in work on language, vocabulary and spelling, you could use this as an opportunity to look at other words within words, idioms, sayings or homophones, like pair and pear, which could inspire the children’s ideas. *Would any work on the page as a concrete poem, like those already seen?* Discuss these together and allow time for children to make notes of any key ideas in their Poetry Journals.

Session 5: Exploring our imagination

Throughout the writing process it is important for children to be given materials and space to allow them to plan and compose ideas in different ways. Some children might come straight to drafting full ideas for poems, others might need to draw or bring in an object to inspire language and ideas. Some may need to collect words and phrases, snippets of conversations, or memories as a starting point, others might like to write freely and splurge ideas onto the page, coming back to make sense of it and pull out what works after writing. The writing community developed in the classroom should be sufficiently flexible to take these different needs into account in the early drafting process.

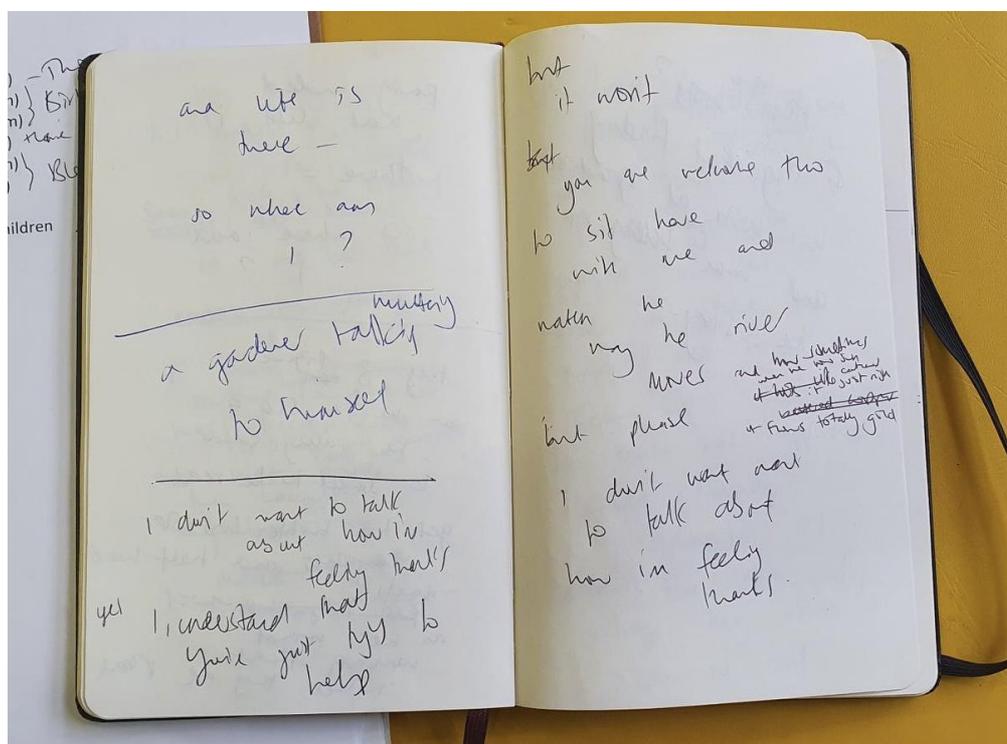
- Begin by watching Matt Goodfellow read the poem ‘If Cats had Flavoured Fur’ (page 13). Discuss the children’s initial responses to the poem. *What did it make them think about? How did it make them feel? What made them feel this way? Did it remind them of any of the other poems they have read so far? Or anything in real life or that has occurred to them?*
- Now, give a copy of the poem to mixed pairs or small groups of children to re-read and discuss. Allow them time and space to share their thoughts, observations, to look at the language used and to raise questions that they have about the poem. Encourage them to

make their thinking visible by text marking and annotating their copy of the poem as a record of their thoughts and discussions.

- Come back together to discuss as a group. The children might talk about:
 - The fact that this poem, unlike many of the others they have looked at, doesn't rhyme. *What would we call this type of poem?* You could explore the range of [poetic forms](#) shared on the poetry section of CLPE's website and decide which best fits this poem. You could also go on to look at what else it is that makes this piece of writing poetic, focusing on some of the [poetic devices](#) shared on the poetry section of CLPE's website.
 - The choice to italicise some of the words and why Matt Goodfellow might have done this.
 - The imagery he creates in the descriptions, and what this makes them think about or how it makes them feel.
 - The way that the lines are separated within verses, and how some lines run into the next. This is known as enjambment. *Why do you think the poet uses this device here? What difference does it make? What affect does it have on us? What do the line breaks focus our attention on? How does this technique strengthen the imagery he creates for us?*
 - The choice to end the second and third stanzas with a single word sentence, and the inclusion of *sorted* as a single word line towards the end of the poem and how these words serve to act as punctuations throughout the poem.
 - The inclusion of rhetorical questions. *Why do you think he may have done this? Who do you think these questions are directed at?*
 - What this poem inspires in their own thinking. *Are there things that you wonder about sometimes that might seem nonsensical to others, but are quite interesting to you?*
- Follow up by giving out copies of 'Wonder Watcher' (page 49) and 'Chester Zoo' (page 77) to each pair or group. Read both poems aloud, then give time and space for the children to talk about each poem in turn, as they did with 'If Cats Had Flavoured Fur', then to look at the possible connections between all three poems. Come back together to discuss: *What do these poems tell us about where ideas for writing could come from?*
- In her recent manifesto, former Children's Laureate Lauren Child talks about the importance of giving time to daydream and to imagine. She states "The (creative) process can be slow and uncertain. It needs time and mental space. Time simply to stare out of the window; to muse; to daydream; to be bored or frustrated; to be curious, to fail to find meaning, to embrace happenstance." Give the children some quiet time – at least 15 minutes – to just sit, stare and think. *What thoughts come into their mind as they sit and 'do nothing'? Do random thoughts, questions or ideas come to mind? Do they focus on something particular that has happened to them in the past? Are they struck by something happening in the room right now?* If things do occur to them, ask them to jot down or doodle ideas in their Poetry Journals. As an enabling

adult and model of the creative process, ensure that you do this in your own Poetry Journal, alongside the children.

- At the end of this focused time, ask the children to look back at the jottings they have made. *Did they have a number of different thoughts or a few thoughts that developed over time?* Share some of your own thoughts and ideas to open up the process and show that these do not have to be sophisticated ideas; it could be as simple as 'What shall I have for dinner?'
- Ask them to look over what they've done and pull out something that could have the potential to be built upon. Ask them to write this thing at the top of a new page in their journal and to use this stimulus to complete a piece of stream of consciousness writing. For this, give the children 5-10 minutes to pick up a pen and just keep writing. Encourage them to ignore punctuation, style, grammar, format - anything that stops them from writing. The idea behind stream of consciousness writing is that you write in a state of flow. It involves you writing down whatever comes to mind. You don't try to stop it, edit it, bypass it, judge it or re-phrase it in any other way than how it is coming to you. Do this yourself alongside the children.
- After this period of writing, ask the children to come back to read over what they've written and to text mark and highlight anything that might be good inspiration to build up into a poem about their random thoughts and wonderings.
- Give the children a period of independent writing time, where they are able to work up these ideas into a poem of their own, drawing back on the three poems read to look at poetic forms and devices that they could use in their own writing. As they work on their poems, allow them to consider how and why they will break up lines and verses, drawing on what they found effective in Matt's own work. Work on your own poem alongside the children as they write, sharing your own process with any children who are struggling to get going or who need support in the craft of writing.
- When they have had chance to work up a draft, allow time for them to read this aloud to a response partner, who can tell them what they liked about their work, ask them questions about it, discuss any challenges and suggest improvements as a reader. Model this process by sharing your own work with the children first, looking at how to make edits on the page as challenges are explored and suggestions are made. Model that writing is a tentative, rough and often messy process as you shape ideas into a finished piece. You could even share a photo of Matt's own notebook so that they can see that this is how real writers work:



- When they have acted on the response, allow them time to present their poem for publication. This might be writing it up in presentation handwriting, typing up on a word processor or filming a performance of their finished poem, as they saw Matt do at the start of the session. Collect these together and make a display, around copies of the three poems that stimulated their ideas. Allow the children time to reflect on their work and that of others, talking about what they liked, what they found challenging and how they feel about the finished compositions.

Session 6: Poetry connected to our own experiences

Personal experiences and memories can provide a powerful stimulus for children's poetry writing.

Through poetry writing children are encouraged to reflect on their experience, to recreate it, shape it and make sense of it.

- Begin this session by watching Matt Goodfellow read the poem 'Ride' (page 70): <https://clpe.org.uk/poetry/poets/matt-goodfellow> Allow time for the children to discuss their initial reactions to the poem. *What did it make them think about? How did it make them feel? What made them feel this way? What personal connections do they have with the poem? Do they have a bike? Do they like riding it? Do they have another hobby or interest in their lives that makes them feel this way?*

- Discuss with the children the concept of the 'I' in the poem. It is important for the children to understand that the 'I' in a poem can be anyone - a speaker who is quite unlike the poet, an historical figure, a fictional character who shares characteristics with the poet, real people from the poet's life, or sometimes the poet themselves. For this reason, when discussing the 'I' in poems presented with an 'I' narrator, we should say the speaker, the narrator or the 'I', rather than 'the poet'. With this in mind, ask the children: *What do you know, or think you know about the narrator in this poem? What in the poem allows you to infer this about them?*
- Now, give out copies of the poem on the page to mixed pairs or groups of children. Play the video of Matt reading the poem again, encouraging them to follow the poem on the page as he reads. Allow time for the children to discuss the poem together, sharing their thoughts, observations, looking at the language used, how the words are laid out on the page, the accompanying illustration and to raise questions that they have about the poem. Encourage them to make their thinking visible by text marking and annotating their copy of the poem as a record of their thoughts and discussions.
- Come back together to discuss as a group. The children might talk about:
 - The rhythm created in the sound of the words and in how these are laid out on the page.
 - Their thoughts and understandings about the narrator in this poem, and what it is in the poem that guides their thinking and ideas.
 - The assonance in words like *whirring, churning, turn* and *worlds; beneath, feet, me, feel, see* and *free; I, like, my* and *bike*. A focus on how these vowel sounds are represented in the words could also be useful revision for any children with gaps in their phonic knowledge and understanding of alternative grapheme representations for long vowel phonemes.
 - The alliteration in *something separate*.
 - The imagery used by the poet and how this affects them as they read the poem.
 - The choice of line breaks, the separation between lines and why this might be.
 - The repetition of *I like / my bike* at the start and end of the poem, and the effect this has.
 - The choice not to punctuate the last line with a full stop, or in fact, to use any punctuation throughout the poem – *why might Matt Goodfellow have made this pragmatic choice? What does it leave you thinking or feeling?*
- Follow up by handing out copies of the following poems to the pairs or groups: 'Happy' (page 44), 'Difficult' (page 57), 'All Things Must Pass' (page 60). Allow time and space for the children to talk about each poem in turn, as they did with 'Ride', then to look at the possible connections between all four poems and to build a picture of the 'I' or the narrator of each poem. Come back together to discuss: *What do we learn about the narrators in each of the poems? How do we feel about them after reading? What makes us think or feel these things?*
- Talk together about the writing process, and how, although these 'I' narrators might not be the poet themselves, they may be based on the poet's traits or own experiences. *If you were*

to draw on your own traits or experiences in poem, what could these be? To support the children's thinking, allow them time and space to think about themselves and share aspects of themselves in a visual organiser on the page. They might focus on aspects such as character traits, hobbies and interests, feelings and emotions they've experienced, important events in their lives. As an enabling adult and model of the creative process, ensure that you do this in your own Poetry Journal, alongside the children.

- When they've completed their visual organisers, give them time to think about aspects they could share through an 'I' narrator. Do this yourself, drawing on your own visual organiser to model the process.
- Now think about the kind of poem that might be inspired by this character trait, hobby, interest, emotion or experience. On a new page in their Poetry Journal, or on a sheet of plain paper that they can stick into their journal, ask the children if they can build a picture by sketching an illustration of the 'I' character, thinking about how they will convey what they are like, what they are doing or how they are feeling. You might go back to Aleksei Bitskoff's illustration for 'Ride' to inspire their thinking.
- When they have had time to think about the moment and 'I' character they want to convey, allow them time and space to write words, phrases, snippets of lines or thought or speech bubbles around their illustration to build up their ideas. Some children might go straight into drafting their own poem if they have been inspired by the drawing process. Continue to model this with your own ideas, supporting children who are slow to start or who struggle for ideas.
- As with the previous task, give the children a period of independent writing time, where they are able to work up these ideas into a poem of their own, drawing back on the three poems read to look at poetic forms and devices that they could use in their own writing. As they work on their poems, allow them to consider how and why they will break up lines and verses, drawing on what they found effective in Matt's own work. Work on your own poem alongside the children as they write, sharing your own process with any children who are struggling to get going or who need support in the craft of writing.
- When they have had chance to work up a draft, allow time for them to read this aloud to a response partner, who can tell them what they liked about their work, ask them questions about it, discuss any challenges and suggest improvements as a reader. Model this process by sharing your own work with the children first, looking at how to make edits on the page as challenges are explored and suggestions are made. Continue to model the tentative, rough and often messy process as you shape ideas into a finished piece.
- When they have acted on the response, allow them time to present their poem for publication. This might be writing it up in presentation handwriting, typing up on a word processor or filming a performance of their finished poem, as they saw Matt do at the start of the session. Collect these together and make a display, or collect these as part of an anthology of children's own poems alongside copies of the four poems that stimulated their ideas. Allow the children time to reflect on their work and that of others, talking about what they liked, what they found challenging and how they feel about the finished compositions.

Session 7: Poetry connected to our own experiences – School

Children need the permission and opportunities to share and write about themselves, their feelings and important events using poetic forms. In a poem it is possible to give form and significance to a particular event or feeling and to communicate this to the reader or to the listener.

NB: If you have or can gain access to a model ship in a bottle before this session, this would be a useful object for the children to see first-hand, to connect with the imagery and analogy used in this poem.

- Begin the session by listening to Matt Goodfellow read the poem ‘Trapped’ (page 27) on his poet page on CLPE’s website: <https://clpe.org.uk/poetry/poets/matt-goodfellow>. Allow time for the children to discuss their initial reactions to the poem. *What did it make them think about? How did it make them feel? What made them feel this way? What personal connections do they have with the poem? Does this connect with their own feelings about school or do they have a different opinion of school from the ‘I’ narrator in the poem? What do you know, or think you know about the narrator in this poem? What in the poem allows you to infer this about them?*
- Now, give out copies of the poem on the page to mixed pairs or groups of children. Play the video of Matt reading the poem again, encouraging them to follow the poem on the page as he reads. Come back to the analogy Matt uses of the ship in a bottle. *Do the children know what a ship in a bottle is? Have they seen one before? If you have access to a real model ship in a bottle, share this with the children – ideally let them observe and handle this carefully, or provide them with photographic or video images of a ship in a bottle. What do they think of when they see the ship in this way? Where would we usually find a ship? What is this environment like? How does it compare to trapping the ship within the bottle? What feelings are imbued in this image? Why do you think he uses this particular image to link to the narrator’s feelings? You might also look at the illustration by Aleksei Bitscoff, discussing where it is placed on the page and his decision not to encase the ship in a bottle. What feelings does this leave us with at the end of the poem? How does this compare with the feelings we had at the start of the poem? What is the emotional journey of the narrator throughout the poem?*
- Now, allow time for the children to re-read and discuss the poem together, sharing their thoughts, observations, looking at the language used, how the words are laid out on the page, the accompanying illustration and to raise questions that they have about the poem. Encourage them to make their thinking visible by text marking and annotating their copy of the poem as a record of their thoughts and discussions.
- Come back together to discuss as a group. The children might talk about:
 - What they know or think they know about the narrator from the poem.
 - The imagery of the ship in the bottle and its connection with the narrator and their feelings.
 - The alliteration in sails sagged, clock ticks.

- The assonance in *ship, ticks, in* and *wind*.
 - The layout of the poem, with two lines in each stanza.
 - The decision not to punctuate the poem, as we saw in ‘Ride’ apart from one hyphen – *why this piece of punctuation here?*
 - The emotional journey of the narrator’s reflection.
 - The impact of the illustration.
 - The opposition in the sense of being trapped at the start of the poem, versus the freedom felt at the end.
- Follow up by handing out copies of the following poems to the pairs or groups: ‘Ghost on the Glass’ (page 35), ‘Assembly’ (page 42), ‘Still Aloud’ (page 92) and ‘Hot’ (page 94). Allow time and space for the children to talk about each poem in turn, as they did with ‘Trapped’, then to look at the possible connections between all five poems and to build a picture of how the ‘I’ or the ‘we’ as narrators might feel about school, or the event that takes place in the school setting of each poem. Come back together to discuss: *What personal connections do you have with these experiences of or feelings about school? Which ones particularly resonate with you? Why do you think this is?*
 - *If you were to draw on your own experiences of, or emotions connected to school in poem, what could these be?* To support the children’s thinking, allow them time and space to think about this and share aspects of school life and feelings they have connected with school in a visual organiser in their Poetry Journal. They might focus on aspects such as feelings about school, things we do at school, my favourite parts of school, what I don’t like about school, memorable experiences I’ve had at school. As an enabling adult and model of the creative process, ensure that you do this in your own Poetry Journal, alongside the children.
 - Reinforce that poetry is a place where they can be honest about their thoughts and feelings, but to do this in a way that isn’t offensive. Go back to the original poem, ‘Trapped’ and discuss how Matt Goodfellow is able to show that the narrator doesn’t like school without directly telling us that. Look at how they might be able to use analogy or metaphor as he does to describe any negative feelings they may have in this way.
 - When they’ve completed their visual organisers, give them time to think about aspects they could share through a poem. Do this yourself, drawing on your own visual organiser to model the process.
 - Tell them that they can come back to add to this organiser at any time, and that their thoughts and ideas will be worked up into their own poems at the end of the sequence, but that they can continue to build up and work on ideas in their journals in the meantime.

Session 8: Deeper responses to poems read: Identifying and conveying meaning and emotion in words and performance

Allowing ample time for pupils to explore and make personal choices and reflect on what resonates with them personally is an important investment that can heighten engagement with and response to poetry. Rather than looking at a poem as a puzzle that needs to be solved, or to be mined for specific

language and technique, we need to encourage a personal and emotional response as a way in to looking at what it was about the writing that garnered the response.

- Begin this session by listening to Matt Goodfellow read the poem 'Strest' (page 58) on his poet page on CLPE's website: <https://clpe.org.uk/poetry/poets/matt-goodfellow>. Allow time for the children to discuss their initial reactions to the poem. *What did it make them think about? How did it make them feel? What made them feel this way? How does this poem compare and contrast with other poems by Matt Goodfellow that they have read so far? How did Matt's performance bring out the emotions evoked in the poem?*
- Now, give out copies of the poem on the page to mixed pairs or groups of children. Play the video of Matt reading the poem again, encouraging them to follow the poem on the page as he reads. Come back to discuss: *What personal connections do they have with the poem? What do you know, or think you know about the character of Charlie, who we meet in the poem? What do we know about how he might be perceived by the 'I' narrator or the rest of his class in this poem? What in the poem allows you to infer this about these characters?*
- Now, allow time for the children to re-read and discuss the poem together, sharing their thoughts, observations, looking at the language used, how the words are laid out on the page, the accompanying illustration and to raise questions that they have about the poem. Encourage them to make their thinking visible by text marking and annotating their copy of the poem as a record of their thoughts and discussions.
- Come back together to discuss as a group. The children might talk about:
 - The repetition of the line *Charlie never cries*, what this might infer about Charlie, his classmates perceptions of him or the effect this has on them as readers of the poem.
 - The events that are described in the stanzas that begin *not even*, what these might infer about Charlie or his classmates or teachers perceptions of him.
 - The imagery used in the descriptions, for example: *but you could see it / in the shadows / of his eyes*
 - The assonance in the poem, particularly in the repetition of the /i-e/ phoneme in *cries, slide, smiled, died, fine, survive, eyes, time, revised, sighed, side, mind, hiding, tried* and the /a-e/ phoneme in *waved, playground, day, paper, pages, ages, saying, shaking*. Once again, a focus on how these vowel sounds are represented in the words could also be useful revision for any children with gaps in their phonic knowledge and understanding of alternative grapheme representations for long vowel phonemes.
 - The opposition in the confidence of Charlie in the first half of the poem against the vulnerability presented in the second half.
 - The emotional journey of the poem and how this is presented.
 - The choice of line breaks, the separation between lines, why this might be and the effect this has on the reader.
 - Personal connections they have with the emotions or experiences shared.

- Follow up by handing out copies of the following poems to the pairs or groups: ‘Missing Lessons’ (page 11), ‘Liam’ (page 24), ‘Fledgling’ (page 30), ‘David’ (page 32), ‘Chameleon Kids’ (page 6).
- Encourage the children to look more deeply at the poems, exploring the themes and concepts introduced and the poet’s use of language. Then ask the children to pick one poem to discuss more deeply. Ask them to talk about the poem together, discussing what the poem makes them think about, how it makes them feel and what makes them feel this way.
- You can use this as an opportunity to re-introduce children to the names of specific forms or devices to look at what makes their chosen poem poetic. You might introduce this by way of what Michael Rosen calls ‘secret strings’ (*What is Poetry?* Walker 2016). He talks about the importance of discovering how the poet might have used assonance, alliteration, imagery, rhythm and sound. *Can they identify any of these in their chosen poem?*
- Encourage the children to make their thinking visible by text marking and annotating their chosen poem with their thoughts, ideas and questions.
- Come back together to discuss: *Why did they choose the particular poem they did? What did it make them think about? How did it make them feel? Did they feel the same throughout the poem or did their feelings change at different points? How or why do you think this is? What connections did they make with the poem? Did it connect to any other poems they have read, to personal or real life experiences they’ve had? What did they find particularly effective about the poem?*
- Now, share with the children 2019 CLiPPA winner, poet Steven Camden’s thoughts on performing poetry: <https://clpe.org.uk/videos/video/steven-camden-what-advice-would-you-give-performing-poetry>. Consider what he says about connecting with the words and fitting your emotional connection to the words into your performance. Give each group time to look at their poem again, talking specifically about the emotions they feel as they read their chosen poem and how they might convey this in their performance.
- Encourage them to think about how they will vary the pace, tone and volume of their voices to convey their connection with the words and the emotions evoked by the poem. Allow them time and space to think about or discuss this, if they are working in a pair or group, and to mark up their copy of the poem with performance notes before trying out ideas, adapting where necessary and rehearsing their performances to share with the rest of the class.
- After the children have had time to work up and rehearse their performances, allow space for them to perform their poems for the rest of the class. Before 11th February 2022, this could be filmed and submitted for the [CLiPPA shadowing scheme](#) competition to win poetry prizes.
- Then, ask the children to feed back on the interpretations of different groups, evaluating the effectiveness of different techniques and styles and what these brought to their understanding of the poem. *What was most effective about each performance? What did the performance bring to your understanding of or feelings about the poem or the subject matter? How was the performance different from hearing the poem read aloud?*

- Allow time and space for the children to add to their visual organisers about school, with any new ideas they gained from this session and to begin thinking about ideas for their own school based poems in their Poetry Journals. These may be rough notes of ideas in words, pictures or visual organisers, or snippets of lines or verses. Allow the children to decide if theirs are ideas they want to share or write just for themselves if dealing with more sensitive issues, such as those explored in some of Matt’s poems. Writing about such issues may help to explore and work through them.
- As the children do this, it is important for you to keep up your own journal alongside, modelling ideation and composition and how to develop ideas into drafts, talking through stuck points and where ideas may not be working and have to be abandoned or how these can be worked around.

Session 9: Poetry connected to our own experiences – Our wider lives and experiences

A places, people and families theme could offer a clear focus for the personal memories of each writer and can provide a variety of ways in which it is possible to represent early childhood experiences and give them new life. Often, places hold particular memories for families. They may be tied to a special occasion like a wedding, a birth place or a holiday.

- Begin the session by listening to Matt Goodfellow read the poem ‘Ten’ (page 15) on his poet page on CLPE’s website: <https://clpe.org.uk/poetry/poets/matt-goodfellow>. Allow time for the children to discuss their initial reactions to the poem. *What did it make them think about? How did it make them feel? What made them feel this way? How does this poem compare and contrast with other poems by Matt Goodfellow that they have read so far? How did Matt’s performance bring out the emotions evoked in the poem?*
- Now, give out copies of the poem on the page to mixed pairs or groups of children. Play the video of Matt reading the poem again, encouraging them to follow the poem on the page as he reads. Come back to discuss: *What personal connections do they have with the poem? Can they remember a particular moment in their lives when they’ve felt like this; that they want to remember forever? Was it connected to a birthday or was it something else? Why is this a moment they wouldn’t want to forget?*
- Allow them time to think about and make a note of this moment in their Poetry Journal to come back to. They might want to draw a representation of the moment and/or make some notes to serve as a recount of the moment.
- Now, allow time for the children to re-read and discuss the poem together, sharing their thoughts, observations, looking at the language used, how the words are laid out on the page and to raise any questions that they have about the poem. Encourage them to make their thinking visible by text marking and annotating their copy of the poem as a record of their thoughts and discussions.
- Come back together to discuss as a group. The children might talk about:
 - The imagery created in the personification of the kitchen table.

- The power of the adjectives used in I take a **deep** breath / blow out / ten **bright** candles.
- The alliteration in *party pulse* and the effect this popping sound has on our understanding of the phrase.
- The choice of line breaks, the separation between lines, why this might be and the effect this has on the reader.
- The emotional journey of the poem and how this is presented, including how tension and anticipation is built in the language chosen and the way the poem is laid out on the page.
- Their personal connections with the emotions and experiences shared.
- Follow up by handing out copies of the following poems to the pairs or groups: ‘The Sky is the Colour of Grandma’s Hair’ (page 74), ‘Cheers’ (page 80), ‘When the Mask Slips’ (page 82). Allow time and space for the children to talk about each poem in turn, as they did with ‘Ten’, then to look at the possible connections between all four poems and to build a picture of the experiences and emotions shared in these poems. Come back together to discuss: *What personal connections do you have with these experiences or of the feelings connected with these? Which ones particularly resonate with you? Why do you think this is?*
- *If you were to draw on your own personal experiences or emotions in a poem, what might these be?* To support the children’s thinking, allow them time and space to think about this and share aspects of their wider lives and feelings they have connected with these in a visual organiser in their Poetry Journal. They might focus on aspects such as ‘special people in my life’, ‘pets’ or ‘special times in my life’. As an enabling adult and model of the creative process, ensure that you do this in your own Poetry Journal, alongside the children. Come back to the poems shared to look at how these don’t have to be extravagant events, think about how Matt Goodfellow brought out the specialness of a seemingly everyday experience like sharing a takeaway in ‘Cheers’.
- Reinforce that poetry is a place where they can be expressive about their thoughts and feelings and that they can do this indirectly through taking snippets of their own lives and presenting these through the ‘I’ narrator. Go back to the original poem, ‘Ten’ and discuss how Matt Goodfellow is able to show the importance of this moment and the depth of the emotion around it without directly telling us. Look at how they might be able to use imagery, personification or how to build anticipation as he does throughout the poems shared.
- When they’ve completed their visual organisers, give them time to think about aspects they could share through a poem. Do this yourself, drawing on your own visual organiser to model the process.
- Tell them that they can come back to add to this organiser at any time, and that their thoughts and ideas will be worked up into their own poems at the end of the sequence, but that they can continue to build up and work on ideas in their journals in the meantime.

Session 10: Deeper responses to poems read – poetry to connect with and make sense of personal experiences and emotions

Poetry requires careful consideration of word choices, order and arrangement to best convey the thoughts and feelings of the poet and inspire a response from the reader. This makes poetry a powerful and effective art form that can inspire profound, deep and meaningful responses and engagement.

NB: The series of poems shared in this session cover events such as family tension and break ups, personal worries and anxieties caused by personal events, alcoholism and bereavement. Whilst it is important that all aspects of life are represented in poetry, as these allow children to see and make sense of emotions and experiences faced by themselves and others, teachers are advised to read the poems in their entirety before introducing these to pupils in order to decide the suitability of poems and how best to mediate the content with their own classes and children in mind.

- Begin this session by listening to Matt Goodfellow read the poem ‘The Day’ (page 62) on his poet page on CLPE’s website: <https://clpe.org.uk/poetry/poets/matt-goodfellow>. Allow time for the children to discuss their initial reactions to the poem. *What did it make them think about? How did it make them feel? What made them feel this way? Were their feelings the same throughout the poem or did they change at different points? What emotion are they left with as the poem ends? How did Matt’s performance bring out the emotions evoked in the poem?*
- Now, give out copies of the poem on the page to mixed pairs or groups of children. Play the video of Matt reading the poem again, encouraging them to follow the poem on the page as he reads. Come back to discuss: *What personal connections do they have with the poem? What do they empathise with in the experience of the narrator?* Be aware of any children who may have experience of abandonment, or the loss of a parent. Although poetry can be a safe space to make sense of difficult experiences or emotions and see these reflected, this poem may trigger emotions that they would rather not explore in a class setting.
- Now, allow time for the children to re-read and discuss the poem together, sharing their thoughts, observations, looking at the language used, how the words are laid out on the page, the accompanying illustration and to raise questions that they have about the poem. Encourage them to make their thinking visible by text marking and annotating their copy of the poem as a record of their thoughts and discussions.
- Come back together to discuss as a group. The children might talk about:
 - The imagery and sensory experience created in phrases such as *columns of sunlight / shining through the changing trees, the damp-heavy river smell, we cycle past cloudy-faced kids / and parents, overhead a plane is coming in to land.*
 - Being able to empathise with the character worrying about times tables and spelling.
 - The poignancy and warmth of the goodbye in opposition to the worry and gloom of the moments before.
 - The shifts in emotion throughout the poem.
 - The alliteration in phrases such as *swings his keys as he lets in the morning masses / pass through the gates and pushes his bike through playground puddles.*

- The repetition of the pronouns *we* and *he*.
 - The use of italics for the second voice in the poem.
 - The line break before the final two lines, and the impact this has.
 - Questions about who the person was who *never came back* and what happened to him.
- Follow up by handing out copies of the following poems to the pairs or groups: ‘Split’ (page 18), ‘Grandpa’s Shoes’ (page 46), ‘Dad’ (page 54), ‘Archie’s Getting Old’ (page 56), ‘Better at Yours’ (page 69), ‘Broken’ (page 72), ‘Empty’ (page 76), ‘Somewhere a Sister’ (page 88).
 - Encourage the children to look more deeply at the poems, exploring the themes and concepts introduced and the poet’s use of language. Then ask the children to pick one poem to discuss more deeply. Ask them to talk about the poem together, discussing what the poem makes them think about, how it makes them feel and what makes them feel this way and any comments on the language, devices and layout of the poem.
 - Encourage the children to make their thinking visible by text marking and annotating their chosen poem with their thoughts, ideas and questions.
 - Come back together to discuss: Why did they choose the particular poem they did? What did it make them think about? How did it make them feel? Did they feel the same throughout the poem or did their feelings change at different points? How or why do you think this is? Listen to Matt Goodfellow talk about his own inspirations for poetry on his What inspires you as a poet? Video on his poet page on the CLPE website: <https://clpe.org.uk/poetry/poets/matt-goodfellow> Why might Matt Goodfellow have chosen to tackle themes and subjects like this in his poems? How do you think writing about a challenging or difficult subject or issue might help the writer and reader of the poem?
 - Ask the children once again, how they might bring out the emotion of these poems in a performance. Give each group time to look at their poem again, talking specifically about the emotions they feel as they read their chosen poem and how they might convey this. You may wish to draw on the [advice for a successful performance](#), created for schools shadowing the CLIPPA, to guide their thinking with these particularly poignant poems.
 - Encourage them to think about how they will vary the pace, tone and volume of their voices to convey their connection with the words and the emotions evoked by the poem. Allow them time and space to think about or discuss this, if they are working in a pair or group, and to mark up their copy of the poem with performance notes before trying out ideas, adapting where necessary and rehearsing their performances to share with the rest of the class.
 - After the children have had time to work up and rehearse their performances, allow space for them to perform their poems for the rest of the class. Before 11th February 2022, this could be filmed and submitted for the [CLIPPA shadowing scheme](#) competition to win poetry prizes.
 - Then, ask the children to feed back on the interpretations of different groups, evaluating the effectiveness of different techniques and styles and what these brought to their understanding of the poem. *What was most effective about each performance? What did the*

performance bring to your understanding of or feelings about the poem or the subject matter? How was the performance different from hearing the poem read aloud?

- Provide time and space for the children to begin thinking about ideas for their own poems based on personal experiences in their Poetry Journals. These may be rough notes of ideas in words, pictures or visual organisers, or snippets of lines or verses.
- It is vitally important to allow the children to decide if theirs are ideas they want to share or write just for themselves if they are choosing to address more sensitive issues, such as those explored in some of Matt's poems. Writing about such issues may help to explore and work through them, but they may or may not wish to share these publicly. As the children do this, it is important for you to keep up your own journal alongside, exploring concepts and ideas that you would be happy to share and talk about with the children, and to come back to, to work up into full poems.

Session 11: Poetry as a window into the world

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 'conservation' poems for example is a good example of bringing together a collection of poems around a particular theme. Poems offer a special way of thinking. They can express some of the more intuitive, affective aspects of our perceptions, those which are sometimes left out of a narrowly conceived, cognitively orientated curriculum.

- For this session, prepare copies of 'Child Soldiers' (page 82) and 'There' (a refugee song) (page 86) for mixed pairs or groups of children to share.
- Read each poem aloud to the children and allow time for children to give their initial responses to the poems. *What did each poem make them think about? How did it make them feel? What made them feel this way? What do they already know or understand about the topics and themes these poems are based around? What questions do they have about what they have read?*
- Spend some time discussing children's prior knowledge and initial questions and supporting the children to find out more about the topics covered in these poems, to gain a greater understanding of the issues raised. CBBC Newsround has a section on child soldiers: http://news.bbc.co.uk/cbbcnews/hi/find_out/guides/world/child_soldiers/newsid_3757000/3757419.stm. Depending on the age and emotional maturity of the children, you might watch this short animation from UNICEF, recalling the real experience of a child soldier in South Sudan: <https://www.youtube.com/watch?v=59PbY8mjxSA>. You could explore the book *Who are Refugees and Migrants? What makes People Leave their Homes? And Other Big Questions* written by Michael Rosen and Annemarie Young (Wayland), as well as Michael Rosen's poetry collection *On the Move*, illustrated by Quentin Blake (Walker), which contains other poems about the refugee experience, or Francesca Sanna's picturebook *The Journey* (Flying Eye) to broaden children's understanding of the refugee experience. There is also an extensive

booklist on the CLPE website focusing on [Identity, Belonging, Conflict, Migrant and Refugee Experiences](#)

- Now, allow time for the children to re-read and discuss the poems together, sharing their thoughts, observations, looking at the language used, how the words are laid out on the page and to raise questions that they have about the poem. Encourage them to make their thinking visible by text marking and annotating their copy of the poem as a record of their thoughts and discussions.
- Come together to discuss: *How do the poems encourage us to engage with these issues and empathise with the people involved? Why might poets write about issues like these in their collections?*
- Ask them to choose either of the two poems explored to prepare as a performance reading. Support them to think very carefully about how they will plan their performance so that it doesn't belittle the experience of the people described and others in their situation. *What kind of decisions do they need to make to ensure they remain true to the poet's intent? What do they hope to gain from their performances, individually and as a whole?*
- Give the children ample time and support to develop and refine their performances until they are ready to share these with the wider group. Invite the children to evaluate their own and other's performances and refine them, potentially to film and submit to the [CLiPPA shadowing scheme 2021](#).
- Now, allow time and space for the children to consider whether there are any other world issues that they could draw attention to in the form of a poem. Discuss different events they might have seen in the news or heard about in other areas of the curriculum that could form the basis of a poem. Ask them to jot potential ideas down in their Poetry Journals and think about the feelings they have connected with these issues. *Why are these issues important to them? What feelings do they have connected with these issues? What do they think other people need to know about this issue?*
- Give time for the children to conduct extra research around the issues they want to explore using credible sources of information and looking for examples of people talking about these issues who have direct experience of these things so that they are able to refer to and take into account the voices and perspective of people directly affected. Encourage them to take notes in their Poetry Journal so that these can be drawn upon and be worked up into their own poems at the end of the sequence, and that they can continue to build up and work on ideas in their journals in the meantime.

Session 12: Writing own poems in response to the collection: Ideation

Following an authentic model for writing in the classroom allows students to feel what it is like to be a writer. It is so much more than simply 'doing' writing tasks.

Following an authentic process results in well-developed pieces of writing; pupils follow a truly creative process and have the impetus to write for themselves.

The core focus of an authentic writing process is on giving pupils a credible opportunity to develop their own voice, have a choice about what they want to say and how they say it and the chance to write with freedom.

Ideation is the creative process of generating, developing, and communicating new ideas. Activities and demonstrations should focus on exploring where and how we get ideas from in the real world of writing and giving pupils time, space and stimulus to begin to form and shape ideas for their own writing for real life purposes and audiences.

- Reflect on all the poems that have been read in the collection so far. *How would you describe the different poems? Can you categorise them under different headings? What would these be? What were different poems about? Could you categorise these into different topics or themes? What ideas do these give you about what poetry is and what it could be? What ideas do you have for poems of your own?*
- Often, when people talk to writers about their work, one of the most commonly asked questions is where they get their ideas from. Listen to Matt Goodfellow talk about where he gains inspiration for his poetry on his poet page on the CLPE website: <https://clpe.org.uk/poetry/poets/matt-goodfellow> Ask children to reflect on what Matt said and talk in pairs or small groups to list as many places as they can think of where a person can get ideas to help their writing. After a couple of minutes, get children to report back and create a class list. *Where can we get ideas from?* Children might mention: things that we see/notice, something heard, memories, other books that we've read, a song that we heard, dreams, imagination, daydreaming, playing, films, toys, family events, arguments, etc.
- Listen to Matt Goodfellow and other poets talk about how they go about writing their poetry: <https://clpe.org.uk/poetry/videos?f%5B0%5D=tags%3A10757&search>. *What ideas can they pick up from this?* 2015 CLIPPA winner Joseph Coelho, 2018 CLIPPA Highly Commended poet Ruth Awolola, 2015 shortlistee John Lyons and 2019 shortlistee Philip Gross all talk about the importance of keeping a note of ideas in a notebook or on a phone.
- Come back to the Poetry Journals where children have been jotting down ideas, inspirations, sketches and drafts of poems. Remind the children that these books are only for them – there's not a particular amount of writing you expect them to do, they can write in any way they wish, and they can also sketch and draw. It's also important to make clear that you won't be marking them.
- Now give time for the children to reflect back on the ideas they've collected and think about which they feel might be most successful to take forward to a draft piece of writing in the next session.
- It is important for you as a teacher of writing to reflect on your own feelings about writing alongside the children and review ideas you have collected in your own journal. Our recent research highlights the importance of teachers as writers of poetry. Share some of the ideas you would consider working up and why, and how you might start to think about doing this, then give the children some time to begin to work up their own ideas or to sit and think about how to do this.

- Some children may choose to start by drawing, doodling or sketching ideas initially. You might even refer back to some of the illustrations in the text.
- They could also draw on the ideas of practising poets. You can listen to Matt Goodfellow and other poets talk about how they go about writing their poetry here: <https://clpe.org.uk/poetry/videos?f%5B0%5D=tags%3A10757&search>. They might start by jotting down favourite words or phrases, they may want to splurge their ideas like Kate Wakeling, they may have a line that is their starting point, like Sue Hardy-Dawson, they might make a mind map around the theme or title, like Ruth Awolola.
- Remind them that they don't have to start writing a poem straight away, they might just begin by collecting words, phrases, ideas and images that can be used later. However, if they have an idea that they want to start exploring immediately in a poetic form that is also fine.

Session 13: Writing Own Poems, Gaining a Response

Creation is the act of writing down and shaping ideas with a purpose, audience and form in mind. Activities and demonstrations should focus on exploring different ways to capture, work up and develop ideas in the journey to publication. Sharing the processes of real writers, for example their thoughts and advice and images of their journals, notebooks and sketchbooks can be a valuable part of this process, sharing how the work will often begin rough, in note form and tentative before being worked up more fully for an audience.

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.

- 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? How can you take your initial notes forward into crafting a poem?*
- Take a theme or topic from your own journal that you could begin working up into a poem. Model how you might begin crafting a poem based on one of the topics discussed during one of the sessions, talking through the choices that you are making as a writer to communicate the right feelings and images for your reader.

- Think about the form the poem will take and if they will use any of the poetic devices you have explored in Matt Goodfellow’s poetry, such as rhyme, wordplay, repetition, imagery, alliteration or assonance. You may have children in the class who are very adept at using rhythm and rhyme in their writing, some may be more comfortable to write in free verse and find it easier to express their thoughts and feelings in this way. Encourage them to select the form and devices that allow them to best express their themes and feelings in the best way, as they have seen and responded to in Matt’s writing.
- Allow time for children to draft their own poems around the themes and subjects of their choice, then allow them to read these aloud to themselves, perhaps while walking around or moving so they can feel the rhythms of their writing before sharing with 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, adjust rhythms or make suggestions to improve the writing.
- Start to think together about how the poem could be presented on the page to enhance the meaning and the reader’s understanding. Draw the children’s thoughts back to what they saw in Matt Goodfellow’s poems and the impact this had on them as readers and use this knowledge to make notes about this on their draft.
- You might also think about whether the poem will have an accompanying illustration, and if so, what this might be. Again, look back at the poems studied. *Which of these had accompanying illustrations and which didn’t? Why do you think this was? What is the impact of having the illustrations there? What does the reader have to do if the poem is not illustrated? What style of illustration do you think might best fit the theme and emotions captured in your writing?*

Session 14: Editing and Publishing Own Poems

Publication is the means to present writing in a way that is most appropriate for the purpose, audience and form. This may be through the spoken as well as the written form and may also involve visual communication, if appropriate.

Prior to publication, writers should work with a supportive partner to polish the work ready for publication, proof reading work and checking for spelling and punctuation accuracy. Materials that facilitate the most appropriate forms of publication, reflecting those used by a practising writer working in this way should be provided to give writers the full sense of the satisfaction publishing and presenting writing can bring.

- Give further time for children to redraft any parts of their poems that they discussed with their response partner in the previous session, or to work on their poems further if they need time to do this.
- When they have a poem that they have read aloud to a partner, discussed and explored changes and that they are happy to present to a wider audience, start to think about how that poem could be best presented. *How will it look on the page? What form will it take? How will*

you use line breaks, spacing on the page to enhance the meaning or emotions behind your poem? Will you hand write it? Will you publish using a word processor? What script or font will you choose? Will you make any specific decisions about the way certain words look or are placed on the page? Will you illustrate the poem? If so, how will the words and illustration sit and work together?

- Allow plenty of time and space for the children to make a final draft and then publish their work accordingly.
- When they are happy with the way their poems look on the page, think about how this could be lifted off the page and be performed to an audience. Give each child a photocopy of their finished poem and allow them to mark this up with performance ideas. *Will you perform on your own? Do you need others to support you? How will you use voice, body movements and facial expression to enhance the listener's engagement and understanding?*
- Ensure time is given to try out ideas and rehearse performances of children's own poems before presenting to an audience and consider ways to allow published poems to be shared with an audience – as part of a display in a prominent area in the school, printed in an anthology to share in a public reading space or school library, on a class blog or the school website, or published on a school social media account – you could even tag in the poet.
- Allow the children time to reflect on the writing process. *How did it feel to write their own poems? What was successful? What was challenging? Have they been inspired to write more poetry? Why or why not? If so, what else might they want to write about?*

Session 15: Reflecting on the Collection

- Begin by reading aloud the final poem in the collection 'Remember' (page 95) and allow time for children to give their initial responses to the poems. *What did each poem make them think about? How did it make them feel? What made them feel this way? Why do you think Matt Goodfellow chose to end the collection with this particular poem?*
- Revisit the poems that have been explored throughout the sequence. Ask children what their favourite poems have been, re-read some that the class suggest or invite them to read these to the class.
- To draw together all the work done in this unit, hold a discussion about the collection as a whole. *Which were your favourite poems? Which were the most memorable for you? Why? What have you learnt about poetry that you didn't know before? Would you be encouraged to read more poetry after studying this collection? Why? Why not?*
- Compare their current thoughts around the book with their first impressions. *What were you expecting? Was the poetry included in the collection what you expected it to be? Why/why not? Was there anything in the collection that surprised you? How would you describe this collection to someone else? What would you tell them about the poems? What might you keep back so as not to spoil their experience?*

- Come back to discuss the poems that they have heard performed by the poet, heard read aloud or read and performed themselves and discuss the similarities and differences within them.
- Spend some time now reflecting on the poems that the children have written. *What kinds of poems were your favourite to write? What did you find it easiest to write about? What was more difficult or challenging for you? Why do you think this was?*
- Following this, you might hold a poetry festival for children to do readings from their collections to parents or other classes in the school or display their work as part of an exhibition, including the published poems and accompanying illustrations. For the children performing at the event, ask them to consider what they learnt from listening to the poems being read aloud and performed by other poets as well as trying out ideas in their performances of poems from this collection that they will need to remember when reading their own poems.
- Display the children's own poems and artwork prominently in the library or other shared area or on a blog, website or school social media account so they can be read by a wider audience. Ensure you obtain each child's consent before publishing their work. This might lead on to wider explorations around the concept of copyright. You may wish to draw on the resources CLPE produced in partnership with the ALCS to explore this in more depth: <https://clpe.org.uk/teaching-resources/ALCS-resources-on-copyright>.
- You could even send Matt copies of the children's poems with a covering note or letter thanking him for inspiring their work, by email via the details on his website: <https://www.mattgoodfellowpoet.com/contact>, or by tagging him into a school Tweet. Matt's Twitter handle is @EarlyTrain
- You may also want to look into the prospect of inviting Matt to the school for a poet visit. Details of how to do this can be found on his website: <https://www.mattgoodfellowpoet.com/>