

Let's Chase Stars Together by Matt Goodfellow, illustrated by Oriol Vidal

Bloomsbury

This quietly presented collection speaks with care and consideration to its intended audience, not only in its topics and themes – such as friendships, loss, school, and growing up – but even more powerfully in showcasing the power of poetry to work through experiences and express emotions.

The poems are relatable and accessible, set in the reality of their readers, meeting them there and speaking with and for them. Goodfellow's observational skills are precise yet imaginative, with exceptionally well-chosen metaphors throughout, plus plenty of humour. The book is subtitled 'Poems to lose yourself in' – the reader may well find themselves amongst its pages.

This collection was shortlisted for the 2023 CLPE Poetry Award

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 5 to 7

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.

These teaching notes are organised in three sections. The first section focuses on pupils seeing their own lives and direct experiences reflected in poems so that they can see how to use poetry to express themselves and their feelings.

The second section focuses on poems which explore themes, issues and emotions that pupils may or may not have direct experience of, but that they can connect with and empathise with on an emotional level. These poems show how poetry can help us to make sense of experiences and to connect with the lives and experiences of others.

The third section shows how poetry can help us to express emotions and talk about experiences, using figurative language and imagery to draw a reader in to a moment in time and paint a picture of

an experience. Poems in this section will work as a stimulus to encourage pupils to write about specific moments, ideas, emotions and experiences drawing reference from their own lives and the world around them.

The final section is included to draw the learning together, reflecting on the collection as a whole, and on the themes and ideas explored throughout the poems.

Pupils will learn directly from the poems and creative practices of the poet, Matt Goodfellow. They will listen to, read, respond to, perform and write their own poetry inspired by what they have learnt and experienced, learning much about what this powerful genre offers to them as readers and writers. They 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, including being performed, 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.
- Be aware that children may want to write about experiences that are personal to them, but may not want to share this writing publicly. This is absolutely valid and valuable and should be emphasised with the children. Writing is a personal endeavour and it is up to each individual writer what they choose to share and what they choose to hold back.
- Equally, children may not want to refer to personal experiences when writing and should not be encouraged to do so if this is the case. Provide a range of alternatives for them, like encouraging them to step into a fictional scenario, writing about experiences they have seen or heard about in books, in films or on TV or by providing photographs of potential subjects that they can use to stimulate their ideas for writing. The important thing to communicate is that poetry is within us and also all around us. Anything they have seen or experienced can provide the context for a poem, as Matt shares in the range and breadth of poems he writes throughout this collection.

Music:

- Matt's poetry is inspired by his background in writing song lyrics, as he explores in this video: <https://clpe.org.uk/videos/video/matt-goodfellow-what-poems-do-you-remember-your-childhood>
- In the video, he mentions 'storyteller' lyricists like Bob Dylan, Leonard Cohen, John Prine and Kris Kristofferson. Listen to some of their music and look at some of their lyrics, as appropriate to the age of your children, finding the stories behind the words in the same way as you do with

Matt's poems. Look at the similarities, differences connections in themes and subjects, and the voices, styles and patterns they use in their words.

- Share the poem 'Music' (p.97) with the children. Talk about the way in which this poem connects with what Matt said in the video. Allow the children to talk about how they feel about music, what artists they like to listen to and what their music brings to or does for them.
- Look at the musicality in the words on the page, and how the poem has been laid out to emphasise the rhythm in the words. Practise performing the poem to consider how to take note of this rhythm as well as the feelings of the narrator in bringing their performance to life for the audience, whilst sharing the meaning behind the words.
- They could use the poem as inspiration for writing their own poems about what music means to them, leaning on the patterns and rhythms of the original to support them if needed, or breaking away from the original poem to craft something of their own, which uniquely expresses their thoughts and feelings, learning from Matt's style and technique.

Geography:

- Many of the poems in the collection are rooted in the natural landscape. Use these to put geographical vocabulary and concepts into context, such as weather, natural habitats, physical features of the landscape like copses, hedges, trees, woods, weirs, banks, rivers, lakes, seas, farmland, hills, mountains.
- Some poems, in contrast, are rooted in the urban landscape, including references to estates, parks. Use the contrast between these to compare and contrast the urban with the countryside, linked to human geography and our impact on the natural environment.

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)
- *The Final Year*, Matt Goodfellow, illustrated by Joe Todd-Stanton (Otter-Barry Books)

Other poetry collections for Key Stage 2 linked to the styles and themes in Let's Chase Stars Together:

- *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)
- *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)
- *Cosmic Disco*, Grace Nichols, illustrated by Alice Wright (Frances Lincoln)
- *Overheard in a Tower Block*, Joseph Coelho, illustrated by Kate Milner (Otter-Barry Books)

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.

- Share the front cover and the inside title page of the collection with the children. Read the title, the name of the poet Matt Goodfellow and the illustrator, Oriol Vidal. *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 relaxing, 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.
- Look at the subtitle of the collection: 'Poems to Lose Yourself In'. *What more might this suggest about the poems in this collection? What do they think of when the word poem 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>
- Read aloud the first poem in the collection, 'Meet at the Horizon'. Explore and discuss the children's initial responses. *What does it make them think about? Why is this? How does it make them feel? What makes them feel this way? How does it link to the title of the collection, 'Let's Chase Stars Together'? Why do you think this might have been chosen as the first poem in the collection? What other insights might this poem give you about the rest of the collection to come?*

- Provide mixed pairs or groups of children with a copy of the poem to re-read and discuss together. Encourage them to text mark and annotate the poem with their thoughts, ideas, observations and questions about the poem as they read it, making their thinking visible. Come back together to discuss these ideas as a whole group. *What feelings are they left with after reading and discussing the poem for themselves? What did they notice about the poem on the page? What ideas might this give about us reading the poem aloud?* The children might talk about:
 - The repetition throughout the poem.
 - The rhythm created in the words and structure.
 - The internal rhyme (and half rhyme) within the verses in words like lost/cost/off, stars/scars/are, time/minds/lines. Exploring the spelling patterns within these words will support children’s growing understanding of how words are formed and spelt.
 - The use of the word ‘hey’ and the refrain ‘c’mon, c’mon let’s go’ and their impact in speaking directly to and engaging the reader.
 - The lack of punctuation – and why this might be.
 - The breaks in lines and verses and how this might influence the way we read the poem aloud.

- Now, ask the children to prepare the poem for performance. Listen to another poet, Steven Camden give his advice for performing poetry: <https://clpe.org.uk/videos/video/steven-camden-what-advice-would-you-give-performing-poetry>. Discuss this together. *What mood or meaning did you get from reading ‘Meet at the Horizon’? How might you convey this to an audience? How do you think it might be best performed – individually, in pairs, in a group? Why? How might you use your voice to bring out the meaning or emotion behind the words? Will some parts be louder or quieter, faster or slower, higher or lower? How will you make sure any actions you may decide to include add to the performance, not detract from it?* You may wish to draw on the advice for a successful performance that CLPE have produced for schools shadowing the CLiPPA: <https://clpe.org.uk/system/files/2021-10/Advice%20for%20a%20successful%20performance.pdf>.

- Give the children time and space to mark-up copies of the poem with their ideas and work up a performance of the poem in the way they think it would work best. Give them space to decide how they will work – individually, in pairs or in a group – and how best to bring the words to life for their audience. If children are reluctant to perform, they can work with a group as a response partner, looking at what is successful and what could be improved in their performance to build their confidence to perform in later sessions.

- 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 15th June 2023, this could be filmed and submitted for the [CLiPPA shadowing scheme](#) competition to win poetry prizes, including the chance to perform on stage with Matt at the National Theatre, as part of the CLiPPA Award Show on 10th July 2023.

- 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 read the poem yourself? Why was this?*

Section 1: Poems to Find Yourself In

Session 2: Listening to a poem that could inspire ideas for own poems

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.

- Listen to poet Matt Goodfellow read aloud the poem, 'I Will Never Work on My Birthday' (p.14): <https://clpe.org.uk/books/book/lets-chase-stars-together>
- Discuss with the pupils their initial responses to the poem. *What did it make them think about? How did it make them feel? What made them feel this way? What more did they learn about Matt Goodfellow from hearing him read the poem? Is he as they expected the poet who wrote this collection to be? Why or why not?*
- Discuss the concept of the 'I' in a poem. It is important for pupils to understand that this can be anyone – a speaker who is quite unlike the poet, an historical figure, a fictional character who shares characteristics with the poet, a real person 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, allow pupils to re-read the poem for themselves and to discuss: *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? What might you infer about their life? About the way they think or feel?*
- Encourage them to highlight, text-mark and annotate the poem with their observations, thoughts and ideas, as well as any questions that come to mind.
- Come back together to discuss this, drawing out the language that paints a picture for the reader of the moment and gave insights into the narrator's character. They might note:
 - The figurative language used throughout to paint a picture for the reader, including the use of adjectives to add emphasis to the things described, the choice of verbs throughout and what these suggest to them as readers.
 - The way the narrator directly addresses the reader, including with rhetorical questions and attention-grabbing phrases like, 'get real'.
 - The imagery created in the metaphor used in phrases like 'getting wet from the window-breath sweats of every other hamster on the wheel'.
 - The confidence portrayed by the repeated use of the pronouns 'I' and 'my'.
- Listen to Matt read the poem again. *How does he bring out the character and emotions of the narrator in his performance? How does he use his voice? How does he animate himself?*

- Now encourage the pupils to think about their own birthday: *When in the year does your birthday fall? Do you usually have to go to school on your birthday or do you have a birthday that falls in a school holiday? Would you prefer to have a day off on your birthday or be at school or working? Why?*
- Think about the opening of the poem. *What atmosphere is evoked here? How is this mood created? How does this contrast with the second part of the poem where the dream birthday is described? Which parts of the poem resonate with you? Which might you want for your dream birthday?*
- Give each pupil a small notebook, which can become their poetry journal as they work with this collection. On a blank page, encourage them to write freely for ten minutes, recording all the things that would be part of their own dream birthday. Some children may wish to record their ideas in drawings, rather than words as a means of generating ideas and vocabulary for writing.
- Now, give them time to contrast this with what they don't want to do on their birthday, to create the same sense of opposition as in the original poem.
- Give the children a period of independent writing time, where they can work up these ideas into a poem of their own, on a new page of their journal, drawing back on the original poem and its form to use to support their own writing, if they would find this helpful. They could borrow from the original lines and structure, or they could break away from this to tell their own story of a dream or disastrous birthday.
- 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 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.
- 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. Collect these together and make a display, around a copy of the original poem, which 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 3: Using poetry to express thoughts and feelings

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.

- Listen to Matt read the poem, 'The Wheel of Worry' (p.43): <https://clpe.org.uk/books/book/lets-chase-stars-together>. Allow time for pupils to discuss their initial responses to the poem: *What did it make them think about? How did it make them feel? What made them feel this way?*
- Now, begin to investigate how this poem compares or contrasts with 'I Will Never Work on My Birthday'. What impression do you gain of the narrator of this poem? What do you know or think you know about them? Do you recognise and/or empathise with any of the worries they share? What is it about the language or the way the poem is presented, which engages you as a reader and creates a connection with the narrator and subject matter?
- Give time and space for the pupils to re-read the poem for themselves: highlighting, text-marking and annotating with their observations, thoughts and ideas, as well as any questions that come to mind.
- Come back together to discuss this, drawing out the language that gave insights into the narrator's character and experience. They might discuss:
 - The things that are highlighted as worries and why this might be.
 - The choice to put inverted commas around the word 'mates' and what this might suggest.
 - The way in which the lines are spaced, why this might be and the effect this has.
 - The repetition of 'watch it land' in the middle three verses and the impact this has on them as readers.
 - The feeling they are left with after reading the final two lines and what evokes this feeling in them.
- Consider how and why poetry might be a good vehicle for exploring and making sense of our feelings. *Why do you think it might be useful to write down your thoughts and feelings in a poem? What kinds of things might be on your own 'wheel of worry'?*
- Encourage the pupils to turn to a new page in their poetry notebooks and to note down the kinds of things that they might worry about on a daily basis. Ensure that they know that their notebooks are just for them, and they don't have to share these jottings with anyone unless they want to.
- As in the previous activity, give time for pupils to use these ideas to draft, gain a response to, edit and publish their own poems about the things that worry them. Again, they may wish to draw on the form and structure of the original poem to support their composition, or they may wish to break away from this structure to create their own unique compositions, sharing their thoughts and worries.
- Work alongside the children, composing and gaining a response to your writing, demonstrating how to work up parts to improve flow, rhythm or emotional engagement or how to make decisions about how the poem will be laid out for effect on the reader.
- Allow pupils to make decisions as to how to publish their poems; whether to write them out in presentation handwriting, type them out or record or video a performance of them. Some pupils may not want to share their poems, so make sure to let them know that that's ok.

Session 4: Poetry Papering and performance

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.

- Before this session, make copies of the following poems and stick these up around the classroom or another space for the children to find and explore at their leisure:
 - I Hope it Rains Today (p.20)
 - Twelve Times Round the Sun (p.26)
 - Hope (p.36)
 - The Democratic Republic of Me (p.48)
 - When Fire Dies (p.70)
 - Finally Fits (p.74)
 - Transition (p.82)
 - Music (p.97) Mid-July (p.104)
 - Silver Jordans (p.106)
 - I Am Here (p.110)
- Allow the children to explore the poems at their leisure. They can read the whole poem, or start to and pass over if it doesn't engage them and move on until they have seen all of them. Then, invite them to select one they'd like to talk about with someone else. This encourages the children to enjoy the experience of simply reading a poem, to relish the uncertainties of meanings and the nature of the knowledge and emotional responses that poems invoke in them as readers.
- Come back together to invite the pupils to share the poems they chose. If more than one person picked the same poem, each one can take turns to share their own unique responses to it. As they discuss the poems, encourage them to look for connections, ask questions and explore what they like about the poems and the use of language within them.
- Discuss with the children what they learnt about performing a poem from the last performance they did of 'Meet at the Horizon'.
- Ask the children to think about how their chosen poem might best be performed. *What meaning or feelings did you gain from reading your poem? How might you convey this to an audience? How do you think it might be best performed – individually, in pairs, in a group? Why? How might you use your voice to bring out the meaning or emotion behind the words? Will some parts be louder or quieter, faster or slower, higher or lower? How will you make sure any actions you may decide to include add to the performance, not detract from it?* Remind children of the advice for a successful performance that CLPE have produced for schools shadowing the CLIPPA: <https://clpe.org.uk/system/files/2021-10/Advice%20for%20a%20successful%20performance.pdf>.

- Give the children time and space to mark-up copies of the poem with their ideas and work up a performance of the poem in the way they think it would work best. Give them space to decide how they will work – individually, in pairs or in a group – and how best to bring the words to life for their audience. If children are reluctant to perform, they can work with a group as a response partner, looking at what is successful and what could be improved in their performance to build their confidence to perform in later sessions.
- 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 15th June 2023, this could be filmed and submitted for the [CLiPPA shadowing scheme](#) competition to win poetry prizes, including the chance to perform on stage with Matt at the National Theatre, as part of the CLiPPA Award Show on 10th July 2023.
- 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? Which poems resonated with you personally? Why was this?*
- Come back together to discuss the similarities and differences in the poems that were explored in this session. *Were there common themes or ideas in the poems? Were particular thoughts or feelings conveyed in multiple poems? Were there similar structures or forms? Did any give you any ideas for your own writing? Why was this?*

Sessions 5 and 6: Developing own ideas for writing poetry

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.

- Encourage the children to re-read and look more deeply at the poems they explored in the previous session, exploring the themes and concepts introduced and the poet's use of language.
- Ask them to work in groups, sharing and discussing the different poems they chose, talking 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 observations, 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?

- Listen to poet Matt Goodfellow talk about what inspires him to write poetry: <https://clpe.org.uk/videos/video/matt-goodfellow-what-inspires-you-poet>. *How does what he says connect with the poems you've read so far? What do you think he might have been inspired by in his own life or in the lives of others? What themes and ideas run throughout the poems we've seen so far?*
- Now, listen to Matt explain how he goes about writing his poetry: <https://clpe.org.uk/videos/video/matt-goodfellow-how-do-you-work-your-poems>. *What have you learnt about writing from what he says? What aspects of life do you think you could write about or explore through poetry? Could you write about something that's important to you, like in the poems 'I Hope it Rains Today', 'Music' or 'Silver Jordans'? Could you write about an important event like in 'Transition' or 'Mid-July'? Could you write about an important moment or feeling like in 'Twelve Times round the Sun', 'Finally Fits' or 'When Fire Dies'? Could you express aspects of yourself like in 'The Democratic Republic of Me' or 'I Am Here'?*
- Perhaps, like Matt says, they might have more than one idea in their mind. Show them how to use their poetry journal to make rough jottings to get these ideas down onto paper then to work out which of these they might want to work up into poems of their own.
- Encourage them to draw on what they found effective in the poems they read – how they sounded, the feelings they evoked and how they were laid out on the page.
- Write alongside the pupils to demonstrate authentic writing processes, showing the challenges and successes of taking a poem from an initial idea to publication.
- Allow time over two sessions for the pupils to draft, gain a response, edit and publish their poems in their chosen form to share with an audience. They may want to write these out in presentation handwriting, type them up on a word processor or record a voice or video performance.

Section 2: Poems to connect you with others

Session 7: Looking at intertextual connections between poems

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 the next three sessions cover events such as family tension and break ups, personal worries and anxieties caused by personal events, and alcoholism. 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.

- Read the poem 'Callum' (p.31) out loud for the pupils, then allow time for them to discuss their initial responses. *What did the poem make them think about? How did it make them feel? What made them think or feel these things? Does the poem remind them of anything they have seen, heard or experienced before?*
- Now, listen to Matt talk about and read the poem: <https://clpe.org.uk/books/book/lets-chase-stars-together>, then give time and space for the pupils to re-read the poem in pairs or small groups. *What do they know or think they know about the character of Callum and his life? How do they think they know this? How do you think the poet wants us, as the reader, to feel about Callum? What does he do to evoke these feelings in us, both in his words and in his performance?*
- Give time and space for the pupils to re-read the poem for themselves; highlighting, text-marking and annotating the poems with their observations, thoughts, ideas and any questions that come to mind.
- Come back together to discuss these things together. You might now move on to looking at specific poetic devices used in the poem, such as:
 - The rhythm created in the poem.
 - The rhyming couplets.
 - Examples of assonance e.g. in packs/bag, scooters/futures and alliteration e.g. in the repeated /b/ and /f/ sounds.
 - Imagery evoked in phrases like 'imitation Gucci bad boys'
- Now, listen to Matt read the poem 'Jake' (p.78): <https://clpe.org.uk/books/book/lets-chase-stars-together>. Allow time for the children to explore and discuss their initial responses. *What does the poem make you think about? How does it make you feel? What made them think or feel these things? Does the poem remind them of anything they have seen, heard or experienced before? What connections do you see between this poem and 'Callum'?*
- As with the previous poem, give time and space for the pupils to re-read the poems in pairs or small groups. *What do they know or think they know about the character of Jake and his life? How do they think they know this? How do you think the poet wants us, as the reader, to feel about Jake? What does he do to evoke these feelings in us? How does this poem compare and contrast with 'Callum'?*
- Give time and space for the pupils to re-read the poem for themselves: highlighting, text-marking and annotating the poems with their observations, thoughts, ideas and any questions that come to mind. Come back together to discuss these things. The children might note specific poetic devices that he uses in the poem. Once again the poem is written in rhyme, but this time in an ABCB, with internal rhyme within the lines, and there are examples of assonance, alliteration and imagery.
- Listen to Matt Goodfellow talk about why he thinks poetry is important: <https://clpe.org.uk/videos/video/matt-goodfellow-why-poetry-important>. Consider what he says about poetry being an opportunity to write in your voice about your life. *What do you think*

he means when he talks about writing in your voice? How do you think this might connect with the poems you've just read?

Session 8: Making intertextual comparisons and responding more deeply to poems read

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.

- Listen to Matt Goodfellow talk about how poetry makes him feel: <https://clpe.org.uk/videos/video/matt-goodfellow-how-does-poetry-make-you-feel>. *How does what he says connect with the poems you've read so far? Which poems remain most strongly in your mind? Why do you think this was? Did they evoke particular feelings in you? What were these feelings and how do you think his writing evoked these feelings within you?*
- Listen to Matt read the poem 'First Class' (p.38): <https://clpe.org.uk/books/book/lets-chase-stars-together>. Allow time for the pupils to share their initial responses. *Did this poem affect them in any way? What did it make them think about? How did it make them feel? What made them think or feel these things? What did they think or feel about the narrator of the poem? What made them think these things or feel this way?*
- Now, listen to Matt read 'The Wolf' (p.90): <https://clpe.org.uk/books/book/lets-chase-stars-together>. Allow time for the pupils to share their initial responses, as they did with 'First Class'. *Did this poem affect them in any way? What did it make them think about? How did it make them feel? What made them think or feel these things? What did they think or feel about the narrator of the poem? What made them think these things or feel this way?*
- Share the following quote from poet Michael Rosen with the pupils:

'(poetry) frequently asks questions, suggests thoughts, offers possibilities and tackles ideas. It often does this without closing off the matter in hand, or wrapping things up with neat conclusions. As a consequence, poetry leaves gaps for readers, thinking and opens up many areas for thought and discussion.'

- Give them time to discuss the quote in the context of these poems, scaffolding with supportive questions:
 - *What do you think Michael Rosen means by this?*
 - *How might this thinking relate to the two poems we have just read?*
 - *What questions, thoughts or ideas do you have about these poems?*
 - *What ideas are they tackling?*
 - *What intertextual connections can you make between these two poems?*
 - *What other connections do they make with these two poems, either personally, or through things they have seen or heard in books, films on TV or in real life?*

- *How does Matt Goodfellow leave gaps for the reader to think in these poems?*
- Give time and space for the pupils to discuss these questions in their pairs or small groups, highlighting, text-marking and annotating the poems with their observations, thoughts, ideas and any questions that come to mind.
- Then, get them to join up with another pair or group to share their thoughts, ideas and questions together, looking at the similarities and differences in their responses. It is important for the pupils to understand that a poem is not a puzzle to be solved, and that there are no right or wrong answers. Each reader will bring their own personal response to the poem based on their interpretation and the unique experiences they bring to the reading. Through shared discussions like this, pupils will see things from different perspectives, which may consolidate or challenge their own responses, but which will ultimately lead to a greater depth of understanding and connection.
- Come together again to watch Matt talk about writing poetry for young people: <https://clpe.org.uk/videos/video/matt-goodfellow-what-special-about-writingpoetry-children>. *How might what he says here connect with the poems you have read? Do you think any of the poems have helped you to make sense of life or the world around you?*
- Think back to the video where Matt talked about how poetry makes him feel. *Do you feel, as he said, that you're getting closer to him as a poet, or did any of the poems make you feel like you were getting closer to yourself? Why do you think this was?*

Session 9: Responding to and performing poetry to get to the heart of a poem

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.

- Before this session, make copies of the following poems and stick these up around the classroom or another space for the children to find and explore at their leisure:
 - For Daisy (p.12)
 - Steffi (p.17)
 - Listen Up (p.18)
 - Hey, Mum (p.28)
 - Hope (p.36)
 - It's Always the Same (p.45)
 - The River (p.50)
 - To my Friend who Loves Puzzles, you are (p.54)
 - A Thought (p.55)
 - Long Gone Kid (p.58)
 - I Bought a New Me on the Internet (p.60)
 - When You Get Sad You Speak Like the Sea (p.61)
 - In Another Life (p.71)

- Adequate Life (p.75)
 - Unwanted Gift (p.84)
 - Guess What (p.88)
 - Dig, Sid, Dig (p.93)
 - The Move (p.98)
 - A Thousand Hours (p.99)
 - Cold (p.105)
 - Cousin Mia (p.108)
- As before, invite the children to explore the poems at their leisure. Remind them that they can read the whole poem or start to and pass over if it doesn't engage them and move on, until they have seen all of them. Invite them to select one they'd like to talk about with someone else.
 - Come back together to invite the pupils to share the poems they chose in small groups – ensure that each group has at least 2 or 3 different poems to discuss. If more than one person picked the same poem, they can be in the same group, and each one can take turns to share their own unique responses to it. As they discuss the poems, encourage them to look for connections, ask questions and explore what they like about the poems and the use of language within them.
 - Ask the children what they learnt about performing a poem from the performances they have done so far. *What do they think makes an effective performance? What have they learnt about using their voices, facial expression and actions in a performance of a poem?*
 - Ask the children to select poems from those they have seen in this session to work up as a performance. It may be the poem they originally chose, it may be one of the other poems they have discussed. *What meaning or feelings did you gain from reading your poem? How might you convey this to an audience? How do you think it might be best performed – individually, in pairs, in a group? Why? How might you use your voice to bring out the meaning or emotion behind the words? Will some parts be louder or quieter, faster or slower, higher or lower? How will you make sure any actions you may decide to include add to the performance, not detract from it?* Once again, you may wish to remind children of the advice for a successful performance that CLPE have produced for schools shadowing the CLiPPA: <https://clpe.org.uk/system/files/2021-10/Advice%20for%20a%20successful%20performance.pdf>.
 - Give the children time and space to mark-up copies of the poem with their ideas and work up a performance of the poem in the way they think it would work best. Give them space to decide how they will work – individually, in pairs or in a group – and how best to bring the words to life for their audience. By now, hopefully all the children will be confident to engage in performance, however, this can still be uncomfortable for some children, so if they really still don't want to perform, keep the response partner role as an option.
 - 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 15th June 2023, these could be filmed and submitted for the [CLiPPA shadowing scheme](#) competition to win poetry prizes, including the chance to perform on stage with Matt at the National Theatre, as part of the CLiPPA Award Show on 10th July 2023.
 - After watching the performances, 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? Which poems resonated with you personally? Why was this?*

- Come back together to discuss the similarities and differences in the poems that were explored in this session. *Were there common themes or ideas in the poems? Were particular thoughts or feelings conveyed in multiple poems? Were there similar structures or forms? Did any give you any ideas for your own writing? Why was this?*

Session 10: Learning from poems read to inspire ideas for children's own writing

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.

- Come back to thinking about what Matt Goodfellow had said about poetry in the videos you have seen. You may want to re-watch these videos of Matt as a reminder:
 - Matt Goodfellow on why he thinks poetry is important:
<https://clpe.org.uk/videos/video/matt-goodfellow-why-poetry-important>
 - Matt Goodfellow on how poetry makes him feel:
<https://clpe.org.uk/videos/video/matt-goodfellow-how-does-poetry-make-you-feel>
 - Matt Goodfellow on writing poetry for young people:
<https://clpe.org.uk/videos/video/matt-goodfellow-what-special-about-writingpoetry-children>
- Ask the children to consider all the poems they have read or encountered so far. *Do you think any of these poems helped you to make sense of life or the world around you? Which ones and why? Do you feel that you're getting closer to him as a poet, or did any of the poems make you feel like you were getting closer to yourself by reading them? Which ones? Why do you think this was?*
- Think about things that you've experienced or seen in the lives of others or know about from the world around you that you might be able to write about, which could create connections with others that might read your writing. *What are the kinds of issues and subjects that might be important to other young people like you, which you could be inspired to write a poem about?* As Matt says, these might be inspired by your experiences or real-life events, but they will not be a direct depiction.
- Give time for pupils to jot down a variety of ideas on a new page of their reflective journals.
- When they have a selection, encourage them to step back and consider which they feel strongly enough about to take through to writing. *How can you take your initial notes forward into crafting a poem?*
- Give time for pupils to take a theme or topic from their journal that they could begin working up into a poem.
- Model this with your own ideas alongside them, exploring how you might begin crafting a poem based on a topic you think would be relevant to young people, talking through the choices that you are making as a writer to communicate the right feelings and images for your reader.

- As you all write, 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, as they have seen and responded to in Matt's writing.
- When their drafts are complete, encourage them 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. Encourage them to use this knowledge to edit 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?*
- You could also suggest that the children pair up and swap their poems, so that each of their poems is illustrated by someone else. This will help them to see the role of an illustrator of poetry more clearly. If you choose this option, you could watch Richard Jones, who has illustrated two collections of poetry, 'The Proper Way to Meet a Hedgehog', edited by Paul B. Janeczko and 'Marshmallow Clouds' by Ted Kooser and Connie Wanek, talking about how he illustrates a poem: <https://clpe.org.uk/poetry/poets/richard-jones>

Section 3: Poems to lose yourself in

Session 11: Visualisation – Understanding how poets paint pictures with words

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.

- Listen to Matt Goodfellow read 'My Favourite Time to Go to the Park' (p.40): <https://clpe.org.uk/books/book/lets-chase-stars-together>. Allow time for the children to discuss their initial responses. *What did it make them think about? How did it make them feel? What made them think or feel these things? How does it connect with the other poems you've read so far? Is there anything different about this poem from others you've seen so far?*
- Listen to Matt read the poem once more. *What images remain in their mind after this second reading? Why do they think this was? If they were to provide an illustration for the poem, what might they choose to draw and why?*
- Provide pupils with drawing paper and soft drawing pencils (2B-4B) and ask them, as you listen to Matt read the poem again, to sketch out some draft ideas for an accompanying illustration. Clarify that this is a draft sketch, not a finished illustration, and that it doesn't have to be perfect at this stage, just a way to share their thinking and initial ideas.
- Listen to Matt read the poem two more times, to give them plenty of time to get their sketches done.
- Now, provide each pupil with a copy of the poem for them to re-read for themselves. Ask them to highlight, circle or underline words, phrases, lines or sections of the poem that they think most influenced their sketch.
- When they have done this individually, put the pupils together in pairs to share their sketches and talk about the language and ideas that most influenced them, scaffolding the discussions with questions to support:
 - *How similar or different were their sketches?*
 - *Why do they think this might have been?*
 - *What influenced each of their sketches?*
 - *Were their language choices the same or different? Why do they think this was?*
- Now, take time for the children to re-read the poem again in pairs, discussing the imagery and mood created in greater depth. *What images or language choices are the most evocative for them as they look at the poem? How do you feel as you read the poem? Is the feeling constant all the way through or does it change as you move through the poem?*
- As they become more confident with the names of poetic devices and what these look like, encourage them to talk about specific poetic devices used and the impact these have. Encourage them to engage with the poem using all their senses:
 - Read with the eye – Look at how the poem laid out on the page. *Where has Matt Goodfellow chosen to break lines and verses? Where has he chosen to emphasise text with a change in font? Why might he have made these decisions?*
 - Read with the ears – Read the poem aloud. Hear its 'music', its sound. *What are the rhythms in the poem? How does the flow affect how it's read? How do the mood and feelings evoked affect how you might choose to read it aloud?*
 - Read with feeling in mind – Read the poem at least twice – finds its heart, an idea, a feeling. *What is this for you?*

- Give time and space for pupils to discuss in pairs, text-mark and annotate the poems with their observations, thoughts, ideas and any questions that come to mind. Come back together as a whole group to look at how their ideas compare.

Session 12: Connecting more deeply with a poem through performance

Giving voice and sound to poetry is an important key to unlocking the meanings and music contained in each poem. It is through performing poetry that the quality of rhyme and verse form, and the power of language can be explored and realised. Presenting poetry to an audience in this way might also lead children to recognise more clearly the humour in a poem or reflect more thoughtfully on its meaning.

- Read aloud the poem 'Blackbirds' (p.22). Allow time for the children to discuss their initial responses. *What did it make them think about? How did it make them feel? What made them think or feel these things? How does it connect with the other poems you've read? Is there anything different about this poem from others you've seen so far?*
- Now, ask pupils to discuss the imagery and mood created in greater depth in pairs or small groups. *What imagery or language is the most evocative for them as they look at the poem? How do you feel as you read the poem? Is the feeling constant all the way through or does it change as you move through the poem?*
- As they become more confident with the names of [poetic devices](#) and what these look like, encourage them to talk about these and the impact these have. Encourage them also to look at the layout and text, to read it aloud and re-read it to find its heart, as they did with the previous poem.
- Give time and space for pupils to discuss in pairs, text-mark and annotate the poems with their observations, thoughts, ideas and any questions that come to mind. Come back together as a whole group to look at how ideas compare.
- Listen to Matt Goodfellow's advice on performing poetry: <https://clpe.org.uk/videos/video/matt-goodfellow-what-advice-would-you-give-performing-poetry>. *How might this advice relate to a performance of this poem? How might they bring out the atmosphere and emotion of this poem in their performance?*
- Learning from what has been effective in their previous performances, allow the pupils to decide for themselves how best to organise the performance, whether they think it would be best to perform individually, in pairs, or if they want to work as a group.
- Give time for them to look at the poem again, talking specifically about the mood created and the emotions they feel as they read and how they might convey this in their performance. You may wish to draw on the advice for a successful performance that CLPE produce for schools shadowing their poetry award, the CLiPPA: <https://clpe.org.uk/system/files/2021-10/Advice%20for%20a%20successful%20performance.pdf>. Encourage them to think about how they will vary the pace, tone and volume of their voices to convey their connection with the words, the mood created, 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 make performance notes before trying out ideas, adapting where necessary and rehearsing their performances to share with the rest of the class. Before 15th June 2023, this

could be filmed and submitted for the [CLIPPA shadowing scheme competition](#) to win poetry prizes, including the chance to perform on stage with Matt at the National Theatre, as part of the CLIPPA Award Show on 10th July 2023.

- Invite the pupils 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?*
- Now, listen to Matt read the poem aloud: <https://clpe.org.uk/books/book/lets-chase-stars-together>. *What did they gain from hearing him read the poem? Was there anything they thought or felt about the poem after hearing him that they hadn't before? Why do they think this was? How did this compare or contrast with their own performances? How does his reading connect with what he said about performing your own poems? Are there any poems you've written so far that you think you could work up a performance of?*

Session 13: Exploring poems that share thoughts, feelings and experiences

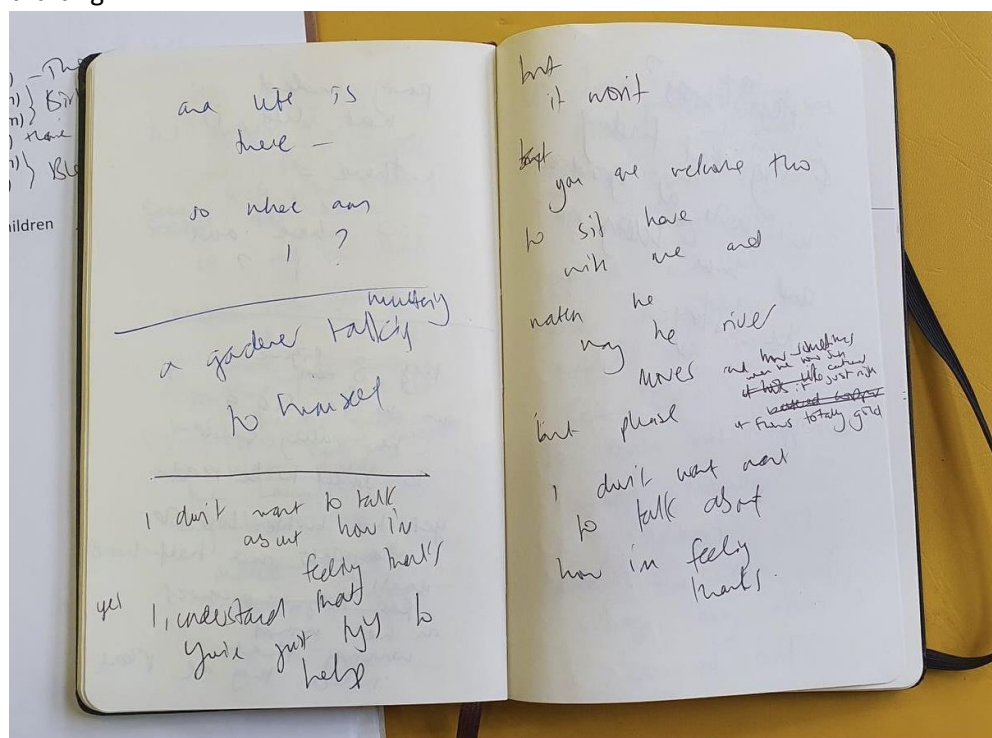
Ideation is the creative process of generating, developing, and communicating new ideas. Activities and demonstrations should focus on exploring where and how we get ideas from in the real world of writing and giving pupils time, space and stimulus to begin to form and shape ideas for their own writing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

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.

- Prior to this session, arrange to take the children to a local space where they can explore and engage with the natural world. This should be a place that fits the natural environment in your local area, as the poems generated from the visit should be centred on the children's connections with the place and the experience of being in it. Consider how this could be linked to the geographical vocabulary and concepts explored in the collections, allowing children to put these into context through direct experience, such as weather, natural habitats, physical features of the landscape like copses, hedges, trees, woods, weirs, banks, rivers, lakes, seas, farmland, hills, mountains. Some poems, in contrast, are rooted in the urban landscape, including references to estates, parks. Pick a place that best suits your individual locality.
- Before this session, you will also need to make copies of the following poems and stick these up around the classroom or another space for the children to find and explore at their leisure:
 - Surrounded by Sky (p.10)
 - All the Colours of the River (p.11)

- Listen Up (p.18)
 - Bees in the Brickwork (p.25)
 - Wild (p.30)
 - Downstream (p.34)
 - Once I Saw You Dancing (p.37)
 - This Morning in the Woods (p.44)
 - Waves (p.53)
 - The Old Farmer's Song (p.63)
 - Log Back on to Life (p.65)
 - Different Kinds of Silence (p.66)
 - Darker Now (p.68)
 - Lullaby (p.76)
 - Poem for a New Year (p.80)
 - Hagg Hill (p.81)
 - 10:17 to Euston (p.96)
 - Barney (p.102)
- As before, invite the children to explore the poems at their leisure. Remind them that they can read the whole poem, or start to and pass over if it doesn't engage them and move on, until they have seen all of them. Invite them to select one they'd like to talk about with someone else.
 - Invite the pupils to share the poems they chose in small groups – ensure that each group has at least 2 or 3 different poems to discuss. If more than one person picked the same poem, they can be in the same group, and each one can take turns to share their own unique responses to it. As they discuss the poems, encourage them to look for connections, ask questions, explore what they like about the poems and the use of language within them.
 - If the children have been keen to engage in performance, they may wish to build in another opportunity to pick a poem to perform and film. Before 15th June 2023, this could be filmed and submitted for the [CLiPPA shadowing scheme](#) competition to win poetry prizes, including the chance to perform on stage with Matt at the National Theatre, as part of the CLiPPA Award Show on 10th July 2023.
 - Come back together as a whole group to reflect on the impact of the poetry read and how their knowledge of Matt Goodfellow (how he writes and what he writes about) is building the more they read. *What themes, ideas or experiences did these poems revolve around? What personal or emotional connections did you have with them? Do you feel that you're getting closer to Matt Goodfellow as a poet, or did any of the poems make you feel like you were getting closer to yourself by reading them? Why do you think this was?*
 - Look at how many of the poems here focus on the natural world and connections with the outdoors. Take the pupils on a visit to an outdoor environment that might stimulate their ideas for writing; you could look for somewhere with the some of the natural features contained in Matt's poems.

- Encourage the pupils to take their poetry journals with them on the visit and to take time to be at peace in the environment, looking closely at what's there and taking in the sights, sounds and the feeling of being there.
- As they engage in their surroundings, encourage them to think about what catches their attention. It might be something big or a small detail. Encourage them to jot down anything that comes to mind in their journals. This could be through drawing, as well as in writing. Allow the children to be free in how they do this, allowing them to capture and explore their ideas in ways that most facilitate their individual creative process. Some children may use drawing as a tool for thinking, through images they will compose and explore vocabulary for writing. Some may jot down notes, in words and phrases, some may go straight into lines that could be part of a poem, and others might start drafting ideas straight away. Any of these approached should be valued and celebrated as valid. As an enabling adult, you should do this alongside the children, exploring and articulating the benefits, successes and challenges you face as you work. This helps to make the writing process visible and understood. You could also share an example from Matt's own journal, exemplifying the messiness and immediacy of writing at the point of drafting:



Session 14: Using the learning to write own poems to share thoughts, feelings and experiences

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.

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.

- Back in the classroom, encourage the children to build on the ideas captured in the visit by thinking of times they've spent in an outdoor environment that mean something to them.
- Encourage them to think of these moments in as much detail as possible, visualising key details, places, people that were with them or events that occurred.
- Encourage them to jot significant ideas on new pages in their journals.
- Once they have had plenty of time to generate potential ideas, encourage them to select something that they could begin working up into a poem.
- Model this with your own ideas alongside them, exploring how you might begin crafting your own poem, talking through the choices that you are making as a writer to communicate feelings and images for your reader.
- As you all write, 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. Encourage them to select the form and devices that allow them to best express their themes and feelings, as they have seen and responded to in Matt's writing.
- When their drafts are complete, encourage them 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. Encourage them to use this knowledge to edit 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?*
- As before, you could encourage the children to pair up with another child to read and illustrate each other's poems.

Session 15: Drawing the learning together, celebrating children's own voices and poetry

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.

- Begin by reading aloud the final poem in the collection, 'And Just Before the Sun Comes Up' (p.113). Allow time for pupils to give their initial responses to the poem. *What did it 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? How does it connect with themes and ideas explored in other poems we've read?*
- To draw together all the work done in this unit, listen to Matt talk about the collection from his perspective: <https://www.youtube.com/watch?v=YtwS3TBBNvo>. Then 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, or why not?*
- Revisit the poems that have been explored throughout the sequence. Invite children to re-read favourites or ones that have remained in their minds for a particular reason. Take time to reflect on what they've learnt about poetry from looking at this collection. *What were you expecting when we first looked at the front cover? 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?*
- Now, spend some time 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, arrange to hold a poetry festival for pupils to do readings from the collection, or from their own work, to parents or other classes in the school or display their work as part of an exhibition, including their own published poems and accompanying illustrations.
- Allow extra time for pupils to go through the poems they have produced throughout the unit and do any more work necessary to work these up for final publication or performance.
- For the children performing at the event, ask them to consider what they learnt from listening to the poems being read aloud and performed and trying out ideas in their performances of poems from this collection, which will be helpful to remember when reading their own poems.
- Display the children's own poems and artwork prominently in the school 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/>.