

Poems the Wind Blew In

Karmelo C Iribarren, translated by Lawrence Schimel, illustrated by Riya Chowdhury (The Emma Press)

Short poems that reveal the magic in small, everyday things: a plastic bag dreams of becoming a cloud, raindrops go on holiday to the sea, and hats fill up with thoughts. These small slices of life prove that poetry is ideas, thoughts and emotions captured in words and remind children that they can write poetry about anything that's around them.

This collection was shortlisted for the 2020 CLiPPA (Centre for Literacy in Primary Poetry Award).

Overall aims of this teaching sequence.

- To explore and understand the importance of poetry as a genre
- To know how to listen and respond to a 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 be able to use art as a means of responding to a poem, visualising and inferring and extending and enriching language
- To recognise figurative language in poetry and interpret its effect on the reader
- To draft, compose and write poems based on real and personal experiences using language with intent for effect on the reader

This teaching sequence is designed for a Year 4, 5 or 6 class.

Overview of this Teaching Sequence:

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

- The first section addresses the awe and wonder of sharing experiences through poetry and focuses children on listening and responding to poems through creative expressions and performing poetry. This collection lends itself to reflective and considered individual, paired or small group performances.
- The next section tunes children in to hearing and recognising poetic devices used by poets to engage the reader, create rhythm and pattern and vivid imagery. Children will use personal connections and their expanding knowledge of the world to respond to poems in increasing depth.
- The final section focuses on capturing and sharing emotion, and how poets evoke empathy in poetry, before moving on to the children creating and shaping poetry of their own using what they have learnt about poetry throughout the unit. The sequence is designed so that the children's experience of this collection, and their understanding of one poet's voice and use of language, will support them to use similar techniques and poetic devices and be able to create emotion and evoke empathy in their own writing.

<p>Teaching Approaches</p> <ul style="list-style-type: none"> ▪ Reading aloud ▪ Visualisation ▪ Re-reading ▪ Performing poetry ▪ Looking at language ▪ Shared writing 	<p>Outcomes</p> <ul style="list-style-type: none"> ▪ Poetry performances ▪ Artistic responses to poems read ▪ Notes and annotations exploring language and personal responses to poems read ▪ Own poems inspired by poems read ▪ Own poems based on personal experiences
<p>Exploring poetic forms and devices:</p> <p>This collection gives an opportunity to explore the following poetic devices:</p> <ul style="list-style-type: none"> ▪ Personification ▪ Free verse ▪ Rhythm ▪ Opposition 	
<p>Cross Curricular Links</p> <p>Art and Design:</p> <ul style="list-style-type: none"> ▪ Drawing on the illustrations by Riya Chowdhury, the children could explore how to work with a limited colour palette when responding to the poems as she has done throughout the collection. They might also be interested to see her illustrations for some of the poets in <i>Rising Stars: New Young Voices in Poetry</i> (Otter-Barry Books), highly commended for CLiPPA in 2018. Children can also explore some of the illustrations for the Spanish edition by Cristina Müller. ▪ Children could explore and experiment with working with brushes and black ink when creating illustrations of their own for poems they have written. ▪ They could also explore the wider work of the illustrator at: https://ri-ya.co.uk/ exploring their responses to the different materials and techniques she uses. Children should also be given opportunities to explore and experiment with a range of artistic media and styles to create desired effects in their own illustration work. <p>PSHE:</p> <ul style="list-style-type: none"> ▪ You may wish to link the study of these poems to wider work in PSHE, especially towards the end of the sequence, setting up safe space discussions with the children, emphasising a trust approach to talking about their own feelings and experiences they are trying to make sense of, making sure children only share ideas and thoughts if they want to and negotiating with the group that nothing shared in the sessions will be shared outside the room face-to-face or behind people's backs and that discussions that take place about points raised are seen as supportive, not judgmental. 	

Geography:

- You could use the poems that relate to the wind ('The rhythm of the wind', page 32; 'Plastic bag', page 6; 'When the storm comes', page 41; 'Things that happen in the sky', page 11); 'An ordinary day', page 2; 'The Wind', page 39) to link to the study of the weather.

Music:

- Children could use instruments or music software such as Garage Band to create soundscapes to accompany performances of any of the poems.

Links to other texts and resources:

Other poetry collections for Years 4, 5 and 6 to explore a range of themes and voices:

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

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

Everything All at Once, Steve Camden aka Polarbear (Macmillan)

If You Could See Laughter, Mandy Coe (Salt)

Off Road to Everywhere, Philip Gross, illustrated by Jonathan Gross (Salt)

Dark Sky Park, Philip Gross, illustrated by Jesse Hodgson (Otter-Barry Books)

Dancing in the Rain, John Lyons (Peepal Tree Press)

Poetry Pie, Roger McGough (Puffin)

Cosmic Disco, Grace Nichols, illustrated by Alice Wright (Frances Lincoln)

Rhythm and Poetry, Karl Nova (Caboodle)

The Language of Cat, Rachel Rooney, illustrated by Ellie Jenkins (Frances Lincoln)

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

In the Land of Giants, George Szirtes, illustrated by Helen Szirtes (Salt)

Moon Juice, Kate Wakeling, illustrated by Eļina Brasļiņa (The Emma Press)

CLPE's Poetryline website contains a wealth of resources including poets performing their poems and talking about their writing process, which will inspire children in their own performances and writing.

These can be found at:

<https://www.clpe.org.uk/poetryline/poets>

and

<https://www.clpe.org.uk/poetryline/poet-interviews>

The website also contains resources to support subject knowledge around poetic forms and devices:

<https://www.clpe.org.uk/poetryline/poetic-forms-and-devices>

Teaching Sessions:

Before beginning this sequence:

- Talk to the children about poetry. *What do you already know about poetry? Do you have any favourite poems or poets?* These prompts could be put on a display board with post-it notes for children to offer their thoughts.
- Allocate a display table or board in the classroom as a poetry corner. Display examples of children's favourite poems or collections to share and discuss, planning in regular browsing and independent reading time when the children can access the books.
- If you have a laptop or tablet available, place this in the area with access to the poet performances on [CLPE's Poetryline website](#), allowing children to browse and listen to a variety of different voices in children's poetry.
- Display a copy of the focus text *Poems the Wind Blew In* and photographs of poet Karmelo C Iribarren, so that children can see what he looks like. You might also display photographs of translator Lawrence Schimel and illustrator Riya Chowdhury alongside.
- Make some handmade books for the children to have as their own Poetry Journals, to jot ideas and draft poems that they feel inspired to write throughout the sequence and prepare a large shared Poetry Journal to collect examples of children's responses to the poetry studied in the unit. Allow time at the end of each session to update the shared Poetry Journal with examples of artwork, text marking, responses and so on; and for children to add to their own Poetry Journals any ideas, inspiration and examples they may like to draw on when they come to write their own poetry in Section 3.

Section 1: Initial Response and Performance

Session 1: Introducing the Poet and Collection: Reading Aloud and Responding to Poetry

- Begin by sharing the book itself as an object, feeling its slimness and weight, showing the cover (but not the blurb) and asking children to consider it carefully, reading what messages it might contain about the book they are about to read, and unpicking any connections they may make with other books they already know.
 - What is the impact on you of this book's cover; how does it make you feel? What features of it catch your eye? Why? Children might remark on the leaves, the swirls and the white object at top-right [a plastic bag].
 - What can you say about the layout and appearance of the cover, the typeface used for the main title and author? How does the palette of the cover make you feel? Children might comment on the autumnal hues, and the swirling writing evoking the movement of the wind.
 - What does the title '**Poems the Wind Blew In**' suggest to you? What did you think when you heard that the poems are translated and illustrated? What language do you think the author writes in? What do you think might be the impact of translation on traditional defining features of poetry, such as rhyme or rhythm, alliteration or assonance? What might illustration add to your enjoyment of the book?
- Record the children's initial responses to the book and return to these as you read on, comparing the children's first thoughts to how it actually turns out.
- Read aloud the poem 'Books' (page 1), without yet sharing the text or illustration. Allow time for the children to talk about their initial responses. *What did you think as the poem was read? What*

did it make you think about? How did it make you feel? Did you take a message from it? Did any lines or phrases stand out? What did you like? Dislike? What questions do you have? Make notes of significant responses on post-it notes and place these around a large copy of the text on a Working Wall display or in the shared Poetry Journal.

- Now share with the children, on an IWB if possible, a large-scale copy of the poem — both the text and the accompanying illustration — reading again and allowing them to follow the words in the text. Ask them this time to think about the ideas that come to mind as the poem is read. If children are initially reluctant to voice their ideas, be prepared to share what were your own initial thoughts when you first read the poem. Emphasise that there is not one ‘correct’ response or answer; share how your own response to the poem might have changed with repeated re-readings, relishing the ambiguity and potential for multiple interpretations.
- Explore the way the poem looks on the page. You could contrast the poem with the same words as a prose sentence, ‘Books are not there to be started at: they’re meant to be touched, opened and read, which is how you get inside them.’ which you might read fluently and with only the pauses of natural speech. *Why do you think the poet has chosen to set the poem out in this way? What is the impact of the space between the first stanza and the line, ‘Try it and you’ll see.’, then the second stanza? How does this guide you to read the poem?*
- Allow them to discuss the poem themselves in mixed pairs or groups. Ask supporting questions to prompt their discussions, such as: *What does this poem mean to you? What feelings and thoughts does it leave you with after hearing it re-read and considering the layout and its impact on how we read? What language in the poem captured your thoughts or shaped your visualisations?* Allow time for the children to discuss their responses, text marking and scribing ideas around their copy of the poem.
- Children might draw on their own experience of books they have enjoyed — ‘touched, opened and read’ — and ways in which these reading experiences have stayed with them. You could encourage this discussion of their reading development by sharing your own reading experiences, and the books that remind **you** of when you ‘travelled to a different city’ through reading a book.
- If they have not already discussed it, draw their attention to Riya Chowdhury’s illustration, which is also itself a response to the poem. *What do you think the illustration aims to convey? Do you like it? Why? Why not? Do you feel it adds to your engagement with and appreciation of the poem? How?* You could ask children to consider how they might illustrate the poem if asked and provide art materials so they can do so. Any artwork created can be added to the children’s own Poetry Journals or to the shared Poetry Journal.
- Explain that one way of responding to poetry is to perform it – it was originally an oral form; and that there will be opportunities to perform as you explore this collection. Performances could be given by individuals, pairs or small groups: discussing and deciding what size of group might be appropriate for each poem is another way to deepen children’s response. Here, for example, they might consider whether reading, the subject of the poem, is a solitary or social activity, whether the way the poet invites the reader to engage with books invites an individual or group response.
- It might be helpful for children to see examples of previous performances by individuals <https://vimeo.com/346170213>, pairs <https://vimeo.com/346208070> or larger groups <https://vimeo.com/346169174> on the Poetryline website at <https://clpe.org.uk/poetryline/poet-videos/children-performing-poetry>.
- Once they have decided whether they would like to perform individually, in pairs, or as a larger group, distribute enlarged copies of this poem. Have the children read it through, talk about the

words and phrases that they find interesting and think about how they could perform this poem for others to listen to. *What could you do in your performance to further illustrate the mood and feeling created in the poem?* You could illustrate different techniques like repeating or echoing certain words or lines, deciding which parts might be read with a single voice, which could be better in unison, how to pause for effect, how to incorporate tone of voice, facial expression and body language. Watch 2019 CLIPPA winner Steven Camden giving some really useful advice on performing poetry at <https://vimeo.com/336043270>, emphasising the need to ‘find your point of connection’.

- Give time for the children to mark up the poem with performance notes and rehearse, before they perform to the class and respond to the performances, noting the impact on their engagement and understanding. *What did each interpretation add to your understanding of the poem?*
- If you are completing this session before 20th November 2020, performances could be filmed and submitted for the CLIPPA shadowing scheme competition to win poetry prizes, including the opportunity to perform this poem as part of the 2021 award ceremony, see: <https://www.clpe.org.uk/poetryline/clippa/clippa-schools-shadowing-scheme>.
- Tell the children that this is the very first poem of the collection, and indeed stands alone, as the other poems are organised into sections. *Why do you think the poet has chosen to open the collection with this poem? How do you think it might set the tone for the poems you are about to read? What does it lead you to expect?*
- End the session by allowing time for the children to think about and discuss why poetry is important, why we write poetry and what poetry is for. Note responses down on post-it notes to add to a working display or the shared journal. Discuss ideas and responses. Allow time to compare these with some of the reflections some other poets make on writing poetry on the Poetryline website, such as:
 - Ruth Awolola: Why is poetry important? — <https://vimeo.com/267822386>
 - Steven Camden: Why is poetry important? — <https://vimeo.com/336007076>
 - Sarah Crossan: Why is poetry important? — <https://vimeo.com/166527713>
 - Karl Nova: Why is poetry important? — <https://vimeo.com/267153937>

Session 2: Initial Response and Performance

- Begin the session by briefly reviewing the previous session:
 - Why do you think poetry is important, why do we write it, and what is it for?
 - What impression did the opening poem ‘Books’ make on you?
 - How do you feel about reading further into the collection? What expectations do you have?
- Explain that in this session the children will be reading two more poems from the collection and will again have the opportunity to deepen their response through performance.
- Begin by playing the children the sound only (minimise the window on your IWB) from the first two minutes of this video of wind blowing through trees at https://www.youtube.com/watch?v=HQmjcZT0K70&ab_channel=artberry, asking them to listen carefully as you will ask them afterwards to describe what they hear. Pause the video and invite them to share any words and phrases that occur to them to describe the soundscape, scribing them on a Working Wall display or in the shared Poetry Journal.

- Then play the rest of the video, asking them at the end of the video to add to the description of what they heard any words and phrases that capture what they have seen. Add these to the bank; children could add any language they especially like to their own Poetry Journals for later use.
- Now tell children the title of the poem 'The rhythm of the wind' (page 32). *What do you think the poem might be about? How do you think it might relate to the video you have watched?* Then read aloud the poem for the children to listen to and absorb. Allow time for them to talk about their initial responses. *What did the poem make you think about? How did it make you feel? What did you think as the poem was read? Did any lines or phrases stand out? What did you like? Dislike? What questions do you have?* Make notes of significant responses on post-it notes which can be placed around a large copy of the text on a Working Wall display or in the shared Poetry Journal.
- Next share with the children, on an IWB if possible, a large-scale copy of the poem — both the text and the accompanying illustration — reading again and allowing them to follow the words in the text. Ask them this time to think about the ideas that come to mind as the poem is read, modelling this type of response and valuing all interpretations.
- Go on to explore the way the poem looks on the page. *Why do you think the poet has set out the poem in this way? How do the line breaks affect the way you read the poem?* Children might refer back to the video and observe that wind is not constant like a fan but blows in gusts. *How is the rhythm of the wind expressed in your reading of the rhythm of the poem?* Allow time for children to experiment with their reading to bring out this rhythm.
- If they have not already discussed it draw their attention to Riya Chowdhury's illustration, itself a response to the poem. What do you think the illustration aims to capture? What elements of the poem do you think the illustrator has drawn out? Do you feel it adds to your appreciation of the poem? How?
- Go on to share the poem 'Time' (page 35), first by reading it aloud for the children to hear. Give them time to talk about their initial responses. *How did this poem make you feel? What were you thinking as it was read? What do you think it was about? Did any words or phrases stand out?* Again, make notes of significant responses on post-it notes around a large copy of the text on a Working Wall display or in the shared Poetry Journal.
- Look together at a large-scale copy of the poem — both the text and the accompanying illustration — reading again and allowing them to follow the words in the text. This time ask them to continue to think about the ideas that come to mind as the poem is read, but also to consider the way the poem looks on the page and the impact of the illustration. *How is this poem set out? What punctuation has the poet used? Why do you think he has done this, how does it affect the way you read the poem?* Allow children time to try out different ways of reading the poem. As you read and re-read the poem you could use a metronome or tap out a beat to provide rhythm, and this could become a feature of any performance the children work up from their response to the poem. *How does it make you feel when he characterises it as a person — which Riya Chowdhury's 'running man' illustration reflects? Is this how you think about time?*
- Having introduced the two poems allow time and space for the children to discuss them themselves in mixed pairs or groups, using supporting questions to prompt their discussions, such as: *What does this poem mean to you? What language in the poem captured your thoughts? What did the poems have in common, how were they different?* As well as discussing their responses, encourage the children in text marking and scribing ideas around their copy of the poem.
- Ask the children to decide on one of the poems to perform, then give time for them to mark up the poem with performance notes and rehearse, before groups perform to the class and respond

to the performances, noting the impact on their engagement and understanding. *What did each interpretation add to your understanding of the poem?* If you are completing this session before 20th November 2020, performances could be filmed and submitted for the CLIPPA shadowing scheme competition to win poetry prizes, including the opportunity to perform this poem as part of the 2021 award ceremony, see: <https://www.clpe.org.uk/poetryline/clippa/clippa-schools-shadowing-scheme>.

- Give time for the pupils to watch, reflect on and evaluate each other's performances. What did each interpretation add to your response to the collection? What did performance make you think and feel about the poem that you didn't think before?

Session 3: Poetry Papering and Exploring Poetry on the Page

- Explain that in this session the children are going to explore some of the other poems in the collection and begin to consider the impact of some of the stylistic devices the poet uses.
- In preparation for this session, make copies of the following poems:
 - 'An ordinary day', page 2
 - 'Small impressions', page 24
 - 'The smoke', page 37
 - 'The wind', page 39
 - 'When the storm comes', page 41
 - 'Detective birds', page 43
 - 'The distant rain', page 45
 - 'Mysterious poems', page 48
 - 'The hotel', page 53
- Pin these poems up around the classroom or another space for the children to find and explore at their leisure. They can read, pass over, move on and then 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. Encourage them to add to their Poetry Journals any words, phrases or lines they especially enjoy or find interesting. Then tell them to stand in front of the poem they most want to investigate more and allow groups to take the poem back to tables for further work.
- Let them discuss and share their initial responses, why they selected this poem, how it made them feel, what they were particularly drawn to, personal connections they have with the poem, what it made them think about or questions it raised.
- Now encourage the children to look more deeply at the poems, exploring the use of language and the impact of layout. 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. If children are unfamiliar with some of these terms, you will need to use one of the poems from the collections to model and discuss that specific feature. *Can they identify any of these in their chosen poem? If so what impact do they have on the finished poem – on its sound, its look, its feel, its meaning, on how it makes you feel?*
- The children might see devices they have already encountered in this collection, such as personification and free verse. They may also pick out examples of other visually descriptive or figurative language such as some of the judiciously chosen verbs and adjectives. Talk together

about the impact the words have on them as readers. *What do the choices help you to see, feel, think or experience? How does the way the poem is presented on the page influence the way you read it, and the focus that is put on certain words?*

- Allow time here for children to work up favourite poems from this selection for an audience, based on what they learned about performance from the previous session. If you are completing this session before 20th November 2020, performances could be filmed and submitted for the CLIPPA shadowing scheme competition to win poetry prizes, including the opportunity to perform this poem as part of the 2021 award ceremony, see: <https://www.clpe.org.uk/poetryline/clippa/clippa-schools-shadowing-scheme>
- Support your discussion of this and the other poems the children have read so far by listening to CLIPPA 2017-winning poet Kate Wakeling give her answer to the question, ‘Why is poetry important?’ at <https://vimeo.com/218271790>, especially what she has to say about poems being ‘often short’, an ‘intense expression of the poet’, with ‘space around a poem for a conversation with the reader’; and about ‘strangeness’, ‘space for interpretation’ and ‘collaboration between the reader and the writer’. *If you were to talk to Karmelo C Iribarren about these poems, what would you want to say? What questions would you like to ask?* Allow time for the children to make a note of responses and questions next to copies of the poems; this could be individually or in mixed pairs or groups.
- Think also about what Kate Wakeling says of the chance to ‘marvel at language [...] the wonder of words’. *What was the language in the poems that stood out for you?* Make a note of this with your questions and responses and try to say why this language had impact on you. *What did it make you think, see, feel, imagine?* Allow time for each child, pair or group to share one of their responses with the group as a whole and discuss some of these comments and questions. Be clear with the children that a poem isn’t a puzzle to be solved and can be interpreted in different ways depending on what the reader brings to it.

Section 2: Deeper Response

Session 4: Breathing Life into Everyday Occurrences through Poetry

- Explain that in this session, you will be introducing the children to different ways to explore the poems they have to gain a fuller understanding of the poem. You will read the poem, multiple times, with a different focus each time, as outlined below:
 - Read with the eye: look at the poem laid out on the page. Look at a poem as you would a painting, a photograph, a sculpture. What does it look like?
 - Read with the ears: read aloud poems that appeal – hear their ‘music’, their sound.
 - Responding to what is unique: read a poem at least twice – finds its heart, an idea, a feeling.

Benton and Benton (1999)

- Begin by reading aloud the poem ‘Plastic Bag’ (page 6). Allow time and space for the children to absorb and reflect on what they have heard, then ask for their initial impressions. *How did this poem make you feel? What thoughts and images went through your head as you were listening? Did you like it? Dislike it? Why? Were there any puzzles? Did it remind you of anything you have heard or read?*

- Show the poem and illustration on the IWB and circulate large copies, so that children can see how the poem is laid out on the page, and can follow the text as you read the poem aloud again. *Do you read the poem the same way having heard it again and reading it for yourself? How has your impression changed? Does the layout sharpen or blur the image that was painted on first hearing?* The children might note that the adjectives used to describe the bag, 'alone', 'motionless' and 'afraid' each stand on a line of their own. *Why do you think the poet made this choice?*
- Look particularly at the way the poem is spaced out on the page. *Why do you think that the poet chose to separate the lines:*

afraid
that a street sleeper might appear

and to leave 'afraid' on a line on its own? What do you think might happen if a street sweeper did appear? What do you think the bag fears? The children might remark on the shift in the final stanza from hopeless to hopeful. *What is the impact of opening with the single word 'dreaming'? What do you think it would be like to feel 'like a cloud'? How does this image make you feel?*

- Now read the poem aloud for a third time, and encourage the children to re-read it themselves and discuss it to get to the heart of the poem. *Why do you think the poet decided to write about a plastic bag? What thoughts do you have about plastic in general, and plastic bags in particular? As in many other countries including the UK, concerns over plastic pollution led to plastic bags being outlawed in Spain in 2019. What picture of the bag does the poet paint with his choice of words? How does he make them stand out?*
- Come back together to consider the impact of the last stanza. How are we left feeling at the end of the poem? How does this compare to our feelings at the start of the poem, and in the middle? How does the poet take an ordinary unloved object and use words to turn it into something beautiful for which we feel empathy and share its dreams? How does Riya Chowdhury's illustration also build on this?
- Share this video of CLIPPA 2015 winner Joseph Coelho talking about the importance of poets keeping a note of their ideas for writing and how he goes about this at <https://vimeo.com/130340837>.
- Encourage the children to get out their Poetry Journals so that they can use these to capture their own ideas for writing in this part of the session.
- Share this short video of a plastic bag 'dancing' at https://www.youtube.com/watch?v=vYCrEhBNNIU&ab_channel=RussellPeterson. Give the children time and space to reflect on and talk to a partner about what they have seen, before coming together to share their impressions: *What did you think or feel as you were watching the video? How did you think about the plastic bag? Do you think this was hopeful, or hopeless?*
- Now tune the children in to thinking about how to write about the plastic bag they saw in the video for themselves. *If they were to think of adjectives to describe the bag, what would they choose and why?* Show the video again and give the children time to think about these choices, to note them down in their poetry notebook and to talk about their choices with someone else, discussing their reasons for choosing these words and comparing the choices that they made.
- Now, watch the video again and, this time, get the children to think about how they might describe what the bag is doing, how it is behaving or what it reminds them of. As they watch,

encourage them to take notes in their Poetry Journals. Remind them that this might just be single words, or phrases or lines that come to mind as they watch.

- Now think about what Joseph Coelho said at the end of the video about coming back to these ideas and working on them to draft and shape up a poem. Encourage the children to start to do this with the ideas they have in their own Poetry Journals. If they were to write their own *Plastic Bag* poem, what would they want to convey about the bag? What would they want their reader to think or feel about it? How will they use language, imagery and layout on the page to do this?
- Give time for the children to draft up their own ideas for writing and then to share these with a partner to discuss ideas and gain a response. Did your reader think or feel as you wanted them to? What did they particularly like or find effective? Is there anything your reader might suggest to improve your writing? What is this?
- When children have something that they are happy with, allow them to publish these, either in presentation handwriting or to type these up using a word processor and display these around a still from the film. You could also allow the children to create their own illustrations to sit alongside their poems, drawing on what they found effective in Riya Chowdhury's interpretation.

Session 5: Breathing Life into Inanimate Objects through Poetry

- Begin the session by reviewing the previous session, and how the poet uses language to make something beautiful of something ordinary, imbuing an unexceptional everyday object with exceptional emotion. In today's session, the children have the opportunity to widen their examination of this technique and to develop their own craft as writers.
- Split the class into six groups and distribute copies of the poems (with illustrations) *What the streetlight says* (page 9), *The still bicycles* (page 14) and *And they look so serious* (page 20), so that two groups are each looking at one of these poems. Allow time and space for each group to explore their poem, taking time to read it to themselves and to each other and to share their initial responses.
- Remind the children of the importance of the three readings discussed in the previous session and to make sure they read it aloud to hear how it sounds, to read it again, focusing on how it looks on the page, and to read it again and discuss to get to the heart of what the poem means to them.
- Support children to go beyond their initial responses by considering the way the poem looks on the page, and looking in detail at how the poet uses layout and punctuation, word choices and imagery in their poem.
- These general questions could be provided, on the IWB for example, to support their discussions:
 - What language most engages you, provokes a specific response or evokes a particular emotion?
 - What do you notice about the way the poem is laid out? How do the line breaks leave room for consideration, or shift or highlight emphasis?
 - What do you think the illustrator has seen in the poem, which has influenced her illustration choices?
 - How do you personally connect with the poem? Does it remind you of anything you have seen, felt, or experienced?
 - Has the poet used any specific techniques or devices that deepen our understanding as a reader, or help us connect with the poem or its themes more deeply?
- Most children will have seen streetlamps, but their exposure to statues may vary according to where they live, so it may be helpful to have photos of a variety of statues to share, e.g.,

<https://www.theguardian.com/artanddesign/2020/jun/10/best-statues-britain-colston-rhodes-damien-hirst-hodge-blm>. Similarly, it might be helpful to have images of bikes parked in rows, in a rack at school, or as part of a hire scheme, like this one in the Spanish capital Madrid <https://www.esmadrid.com/en/bike-rental-in-madrid>.

- Then pair together the two groups who have looked at the same poem, inviting them to share, compare and contrast their responses to and understanding of the poem. Allow time for them to agree on what they feel about the poem and want to say.
- Finally have each pair of groups share their poem with the whole class, reading it aloud and also outlining what they think the poet is saying and how. Support them in establishing what the similarities and differences are between the three poems, so that in each case, the children can focus on what has interested him, what feelings his representation evokes, and how he has achieved this.
- Now go out of the class to the playground or school grounds so that the children can find an everyday inanimate object for themselves to be the subject of their own poetic study. They should take their Poetry Journals so that they can sketch the object *in situ*, and make notes on why it interested them, the feeling or mood it evokes, what it reminds them of, or what it might be doing, thinking or saying, using personification.
- When they return to the classroom they can consider how they can now represent their object to a reader, and what it is about it that they want to bring out, learning from Karmelo C Iribarren about how to create imagery and use language for effect on a reader, as well as learning from the choices he makes in layout through line and stanza breaks, to bring key words into focus or mark a shift of emphasis. They can also consider how they might illustrate their poem, and how their drawing can work with and beyond the text.
- It would be valuable to complete this exercise yourself alongside the children, modelling how you select an object and sketch and take notes on it *in situ* before working your ideas into a draft, reading aloud what you have written to fine tune your word choices and imagery, and how you use punctuation, line breaks and breaks between stanzas to pace and give rhythm to your reading. As well as reading your own draft, invite children to share what they have written, so that the class can give each other feedback on what they like and notice, and what might be improved.

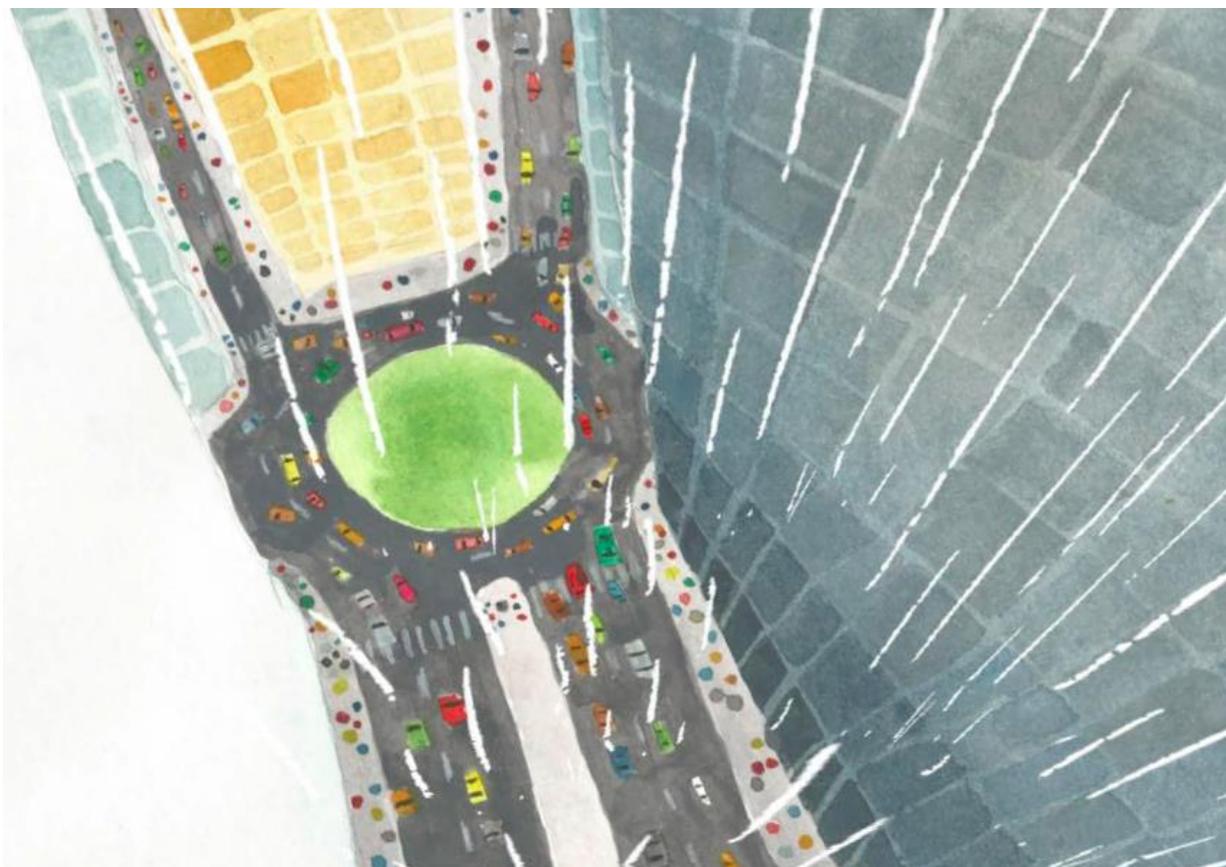
Session 6: From Inanimate to Human in Poetry

- Begin the session by reviewing the children's learning from the previous session. What did you find out about how the poet takes an inanimate object and brings it to life? What did your own experience of writing show you about the craft involved in doing this?
- Explain that in today's session they will be going on in the collection to consider how the poet finds something special in everyday human moments.
- Divide the class into pairs or threes then give out equally among these groups copies of 'This morning, in the park' (page 16) or 'Buddies' (page 19) so that the whole class is looking at one poem or the other. Clarify children's understanding of the word 'paraplegic', explaining that this is the correct technical term to describe a specific medical condition and what this means for the person described in the poem. Allow time and space for the children to read for themselves and to each other the poem you have given them, and to form their initial impressions before going on to look in detail at how the poet uses language and imagery, and how layout and punctuation guide the way they read the poem.

- Now put together pairs/threes who have read the same poem so they can discuss their responses to and interpretations of the same poem and prepare to feed back to the rest of the class on what they have read. Allow them time and space to share their impressions and their analysis of the poet's craft. Then bring the class together and read aloud each poem before inviting those who have read it to share their understanding. Support the children in identifying similarities and differences between the two poems, and drawing out how the poet expresses something special about something apparently ordinary. *Why do you think the poet has decided to share these scenes he has witnessed? What do you think is special about them?*
- Invite children to consider the bonds between the grandfather and grandson, the sparrow and the paraplegic, and what they are able to offer each other. *How do you think the grandfather and grandson are the same, and how different? How do you think the lives that the sparrow and the paraplegic lead might be different but might also complement each other? What kind of things do you think they might be telling each other?* Encourage children to identify the positives in the experience of each.
- Consider Riya Chowdhury's illustrations for both poems. Why do you think the illustrator has shown the grandfather and grandson, and the buddies as she has done? What distance and viewpoint do we see each pair from, for example what is the impact of seeing the grandfather and grandson from a distance, or of cropping the image so that we can only partially see the paraplegic? Why might she have made this choice? What do the body language of the bird, the way it perches comfortably and companionably, the flow of musical notes across the page convey about the friendship? What might the lighter colours and strokes she has used to draw the body of the person suggest?
- *How might this scene inspire you to capture an everyday scene in a poem of your own?* Children might conclude from this poem that poetry doesn't have to be about dramatic events, earth-shattering revelations or powerful emotions, but that as here there is a place for sensitive observation of quiet, gentle everyday scenes.
- Just as in the previous session where the children went out to find everyday objects, give them here the opportunity to observe people; depending on your setting, it might be possible to do this from a classroom window or to go out and find a spot in the playground, school grounds or in the local community such as a park or High Street from which to observe. You could provide viewfinders or kitchen roll 'telescopes' to constrain and frame the field of view as Riya Chowdhury does by observing the grandfather and grandson at a distance or zooming on in the sparrow on the paraplegic's knee.
- Model how to narrow focus and tune in to something specific that sparks an interest. As you observe, sketch and take notes in your Poetry Journal, articulate why what you are seeing is interesting and what feelings the moment you want to capture evokes.
- When you then come to back to draft your ideas into a fuller poem, explain how you will try to interpret what you have seen by using description, layout and illustration to craft your poem.
- Support the children in drafting their own captured moments, modelling with your own writing as you go. Allow time for them to try out ideas and to read aloud and get response from their fellow writers so they can see what is working and what still needs attention.
- Invite the children to share their drafts and illustrations and to respond to each other's creations. How do the poems you have written give you an insight into how Karmelo C Iribarren makes ordinary human moments extraordinary?

Session 7: Visualisation and Poetry

- Many of the poems the children have encountered, and in the collection as a whole, are very visual, offering novel, imaginative and unusual glimpses of the world. Explain that in this session children will explore the relationship between text and illustration.
- This session uses visualisation to deepen children's response to the poems they will be reading. Provide each child with copies of the text from these three poems, but without the accompanying illustration:
 - 'Things that happen in the sky', page 11
 - '23rd floor', page 13
 - 'Night', page 51
- Allow time for the children to read and absorb each of the poems and to talk about their initial responses, with these questions on the IWB to support discussion:
 - What did you see in your mind's eye as the poem was read?
 - How did you feel? What did you like? Dislike?
 - What questions do you have?
 - What connections do you make, for example with poems explored in the previous sessions?
- Now ask the children to choose one of the poems to focus on, visualising what they see as they read the poem. In this commission Riya Chowdhury has worked in black and white, so you could offer a range of soft pencils (2B-6b), charcoal, black brush pens, or black ink, fine brushes and water if available. Ask the children to use these materials to sketch what they see. Choose one of the poems yourself, and draw alongside the children as they work, under a visualiser if you have one available. They could go on to do another one for a different poem, if they have the time.
- When they have all had time to create an illustration, put your own and the children's artwork up around the room in three 'galleries' around a copy of each poem and allow the children time and space to walk around and look at each other's interpretations, discussing similarities and differences. *What words or phrases do you think have prompted the different responses? What stood out for you as you read?*
- Now, visiting each 'gallery' in turn, share also the accompanying illustration from Riya Chowdhury and read aloud the poem. For '23rd Floor', as well as Riya Chowdhury's illustration, share also this image by Rassi Narika from *When It Rains*, also published by The Emma Press.



from *When It Rains*, by Rassi Narika
translated Ikhdha Ayuning, Maharsi Degoul and Emma Dai'an Wright (Emma Press)

- Again, compare any recurring images or themes. What do you think is the focus in each illustration, what aspect of the poet's imagery does each illustration reflect? Why do you think certain ideas recur? How is your illustration the same as the illustrator's and how different? Emphasise that Riya Chowdhury's illustrations are responses to Lawrence Schimel's translation of Karmelo C Iribarren's text just as yours is: there is no wrong or right, and difference is good!
- End the session by reflecting on the importance of illustration as part of their response to poetry. How did the process of visualisation support you in engaging with the poem? How did the illustrations that were created reflect the impact of poet's craft? What story can be seen in the illustration you created? Did you find that sharing different artistic interpretations of the text deepened your response? How?

Session 8: Connecting with Feelings through Poetry — Further Artistic Responses

- Explain to the children that this session will provide the opportunity for deeper reading of a choice of poems, and that they will have the chance to respond by interpreting one of them creatively.
- Provide each child with copies of the text from the following poems but **without the illustration** and allow time and space for them to read and reflect and decide which of the three they would like to focus on:
 - 'A special girl', page 47

- 'In some places', page 55
- 'Dawning', page 56
- Explain that the focus in this session is to interpret their chosen poem creatively, through performance, art or drama. In the classroom create three different areas where children can adopt one of the approaches, providing:
 - resources for mark-up and annotation, and for sound effects and space for rehearsal if they have chosen **performance**;
 - a range of art materials, such as pens, pencils, pastels, charcoal, paint, if they have chosen **art**;
 - space for rehearsal and any necessary props or resources if they have chosen **drama**.
- Help children to negotiate any practical issues around which approaches they want to use for which poem, and who if anyone they want to work with, then support them by allowing further discussion, questioning as necessary to resolve any artistic differences. Remind them of the Steven Camden video on performance at <https://vimeo.com/336043270> and the emphasis he places on finding a point of connection. Whether they have chosen art, performance or drama, support children in reading and re-reading the poem to identify what the poet has focused on and how then to bring that out in their interpretation.
- Allow time to share the artwork, performances and drama, and also for children to respond to what they have seen; to discuss how it affected them and potentially altered their own response to the poem. *How did what you have seen make you feel? How did it reinforce or alter your own response to the poem?* It will be especially interesting to consider different responses — whether two different creative responses to the same poem (e.g., two groups perform 'In some places'), or the same poem interpreted using two different approaches (e.g., art and drama interpreting 'Dawning') — to unpick what the different creative responses reveal about the essence of each poem.
- Using the different artistic interpretations of the poems as an introduction to the poems and springboard for discussion, you can then go on to look in detail at the way that the poet's use of description and layout correspond to the way they have been read by the children, and also share Riya Chowdhury's illustrations for the further perspective on the poems that these add.
- If you are completing this session before 20th November 2020, performances could be filmed and submitted for the CLIPPA shadowing scheme competition to win poetry prizes, including the opportunity to perform this poem as part of the 2021 award ceremony, see: <https://www.clpe.org.uk/poetryline/clippa/clippa-schools-shadowing-scheme>.

Session 9: Connecting with Emotions through Poetry

- Explain to the children that in this session they will be considering how Karmelo C Iribarren explores and expresses feelings in three different poems, and that they will have the chance to consider how they could imitate his craft to connect with their own emotions.
- Put the children into groups and provide each group with large copies of all three of the following poems, both text and illustration:
 - 'Sadness', page 23
 - 'Stations', page 29
 - 'Things of love', page 31
- Allow the groups time and space to read aloud and in their head, looking at the poem on the page and discussing it to get to the heart of what it means to them.

- After they have shared their initial response, encourage the children to discuss what overwhelming emotion the poem leaves them with and how well the scene the poet captures conveys the emotion. As each group makes meaning from and connection with the poems, support them by asking questions, either of individual groups or of the whole class, for example:
- As they read 'Sadness', they might consider how they might feel to find a dead bird like this, and how this feeling compares to other experiences of sadness they might have had or can imagine, for example is it the same sadness as when a pet dies; as when a famous person dies, the same sadness you associate with someone being unkind or rude to you, or with the disappointment of plans going awry. Children could construct a web of emotions around sadness and unpick some of the nuances of the words they come up with themselves or that you suggest to them, such as 'devastated', 'downcast', 'melancholic', 'miserable', 'blue', 'upset', 'glum' and so on. Be aware of any children who have suffered a recent or significant bereavement and whom may not best benefit from discussing this poem.
- In 'Stations' clarify that long-distance train travel is more common in Spain, so that from many Spanish stations it is possible to travel to all corners of Europe. *Have you ever been to a train station to meet someone or say goodbye, perhaps relations or family friends? Have you noticed people who are bidding each other farewell, and how the imminent separation affects them emotionally?* Consider also how Riya Chowdhury's illustration might help you to engage with the poem and the situation and emotion it captures? Children could freeze-frame the scene, burying their face in their hands like the girl, and imagining they have just said goodbye to someone they care for. *How did it feel? What thoughts went through your head? Could you use this exploration of the drama and emotions to support a performance of the poem?* Be aware that this might resonate with those who have endured separation because of the coronavirus pandemic, and be prepared to adapt activities and handle discussions sensitively.
- In 'Things of love' (page 31), you might ask: what do you think is happening here, what is the situation you think the poet is aiming to capture? How does Riya Chowdhury's illustration help you to engage with the poem and the scene it captures; what else does it say to you beyond the words on the page? How does the form of the poem capture the speaker's struggle to weigh the positive connotations of distance against the negative ones? Are you convinced they really 'like how it sounds'? Why? Why not? How does the punctuation in the poem invite you to read it?
- Bring the class back together to share their impressions and what they have observed about how the poet focuses on a scene in each poem to capture an emotion. Ask them then to think of an emotion they feel or have felt — death and love as addressed by Karmelo C Iribarren might be rather adult, but they might consider guilt, happiness, envy, embarrassment, loneliness, anger, and so on — and to tune in to it by imagining a scene or situation that captures it and tuning into something specific that allows them to express it, for example, the station as the focus for loss and separation, the sparrow as the outlet for exploring loss and sadness. It would be helpful to model this with an example from your own experience. Allow time at the end of the session to make notes in their Poetry Journals of the feeling and the scene so that when they come to write their own poetry they can consider how to work this into a poem.

Session 10: Poetry in Translation

- Tell the children that in this session the children will have the opportunity to examine the craft of the poet by considering the influence of the translator. Remind the children that although Karmelo C Iribarren is already much-loved and well-regarded in his own country, *Poems the Wind Blew In* is

the first edition of his poems to be translated into English. It's also his first book of poems for children.

- Lawrence Schimel, who is the translator but also a poet in his own right, is interviewed on page 62 to 65. Share the interview with the children, and discuss. *What stands out for you in the interview? Did you find out anything that impressed or surprised you? What do you think of what he says about the challenges of translating poetry? As you have read this collection, have you been aware of the presence or absence of rhyme, alliteration or other sound features we might expect to find in poetry?*
- Lawrence Schimel suggests translation is not just about matching English words to Spanish words, but is about concepts or the spirit of the language. For example, he says he hadn't truly stopped to recognise the moment when the rain stops and the clouds clear until he learned the word for it, his favourite Spanish word 'escampar'. Another example he gives of where Spanish has a special word that is untranslatable is 'merienda' – a mid-afternoon snack that doesn't really exist as a concept in English. *Can you think of something that is very typical of our life in the United Kingdom that a Spanish reader might struggle to understand? Why do you think there are words for 'escampar' and 'merienda' in Spanish but no one simple word in English?*
- Now share the text and illustration (by Cristina Müller) for 'Tarde de verano'.

Tarde de verano

Desde aquí,
 encajonado
 entre los edificios,
 el cielo,
 más que el cielo,
 parece una piscina.
 Como si le hubiesen dado la vuelta
 al día.

from *Versos que el viento arrastra* (El Jinete Azul)



- What do you think the words might mean that are in this poem? From the illustration, can you think what any of the words might be that feature in it? Pupils for whom English is an Additional Language can be your language experts in this session — especially if their home language is Spanish!
- As a further 'clue', you could also provide Riya Chowdhury's illustration for Lawrence Schimel's translation (page 4), inviting the children to do some investigative language work, seeing if there are words they can work out because of the way they look.
- Show the children how to run the Spanish text through Google Translate as below, and look at the output alongside Lawrence Schimel's translation 'Summer afternoon' (page 5).

Summer's afternoon

From here,
 boxed in
 between the buildings,
 heaven,

more than heaven,
it looks like a swimming pool.
As if it had been turned around
up to date.

from Google Translate

- Help them to look closely at the two side by side to see the work Lawrence Schimel has done to ensure the poem works poetically in English. *How does the translator's version differ from the machine translation? How do his word choice; his introduction of a line break to introduce a pause and invite you to take care over the emphasis you give the words; his play with word order make you read the poem? How does the layout of the poem convey the strangeness of this perspective?*
- Recalling Lawrence Schimel's mention of 'escampar' and 'merienda', go on to consider how the translator translates culture, how a work 'in translation' is more than a word-for-word substitution of English words for Spanish ones. *Have you ever seen a summer sky so blue it looked like the sea? Do you think this may be more common in the Spanish summers that have inspired Karmelo C Iribarren? Was your view framed by buildings or somewhere else? Which of the two illustrations helps you to engage best with the idea the poem is conveying; which do you prefer, is this how you imagined it?*
- Lawrence Schimel's favourite poems are the ones about the wind. Remind children of the poems 'An ordinary day' (page 2), 'Plastic bag' (page 6), 'Things that happen in the sky' (page 11), 'The rhythm of the wind' (page 32), 'The Wind' (page 39), 'When the storm comes' (page 41) that they have already met. Why do you think these poems in particular appealed to him?
- If you were writing poems inspired by weather, what type of weather do you think you might focus on? Would it be wind, as here, or perhaps fog, rain, mist, snow and ice? Why? In the next section, you will have the opportunity to write your own poems; maybe they will be influenced by what the weather is like where you live.
- If you would like to explore more of the poems in the original Spanish, the poems and illustrations from *Versos que el viento arrastra* (El Jinete Azul, with illustrations by Cristina Müller) that can be viewed at <https://issuu.com/eljineteeazul/docs/versosqueelvientoarrastra>.

Section 3: Writing Poetry

Sessions 11–12: Writing Own Poems, Gaining a Response, Supporting Pupils' Own Writing

- Begin the session by returning to 'Books' (page 1).
 - *How do you respond to this poem now that you have read the poems that it introduces? Do you feel the same as you did before encountering this collection? What do you think has changed?*
 - *Do you think the poem serves as a good opening to the book, with its promise of everything seeming new to you, 'surprising, and even a little bit mysterious'?*
 - *Do you think that Karmelo C Iribarren's poems give you a flavour of 'a different city'?*
- Having read the whole collection, think about where else we might get our ideas from for writing poetry. Ask the children what sorts of things they might be inspired to write about: *What ideas has this collection given you? What are you really interested in? Weather? Emotions? Unusual perspectives? Captured moments?* Be prepared to share your own initial responses about what

you would be interested to write about, and things that might inspire you. You could also refer to the suggestions for writing your own poetry on page 59 to 61.

- Revisit the collection as a whole. What sorts of things does Karmelo C Iribarren choose to write about in his poems? Draw out some of the common themes such as:
 - Emotions, friendship and separation
 - The thoughts of inanimate objects
 - Personification of the weather, especially the wind
 - Unusual perspectives on the everyday
 - Captured scenes
- Reflect on the ideas that the children have been noting in their Poetry Journals throughout the unit. *Which ones do you feel strongly enough about to take through to writing?*
- Think about a theme or topic you could explore in a poem. Model writing a poem based on one of the topics discussed during a shared writing session, talking through the choices that you are making as a writer to bring the experience alive for the reader.
- Model how to share your own attempts through reading aloud, to experience how your writing sounds off the page and collect responses from the children and then explore how to redraft for publication, thinking about how the poem looks on the page.
- Allow time for children to draft their own poems around the themes and subjects of their choice, then allow them to read aloud to a response partner to lift the words off the page, hearing how they sound when performed. Give time for response partners to ask the writers questions, discuss parts they aren't sure are working or make suggestions to improve the writing. Let them think together about how the poem could be presented on the page to enhance the meaning and the reader's understanding.
- As they plan and draft, they should also consider how they will create and develop the same emotion shown by the poet that they were also able to recognise and bring out in some of their reflections and performances.
- Keep notes and observations yourself during this time and model how you might come up with ideas for poems. Show the children how you as a writer come up with ideas, insights and poetic language inspired by experiences you have had, things around you or your own imagination. Demonstrate how you use these to draft initial ideas, making additions, changes and improvements as you write.
- Allow the children time and space to go through this process with their own poems, giving time for you as the teacher or other children to respond to their poems, making changes or additions and re-drafting if necessary. You may also be inspired by hearing advice from professional poets, e.g., Joseph Coelho: How do you work on your poems? — <https://vimeo.com/130341918>.

Sessions 13–14: Editing and presenting of own poems, including through performance

- When the words sound right to the children, you may also want to look at how they have arranged these on the page, going back to the original poems for support, and thinking about the form the poem will take: *How will you arrange it on the page? What use will you make of punctuation, line breaks and breaks between stanzas?* Typing their poem into a word processor may help them to explore and experiment with the words on the page more easily.
- When they are happy with how their poem looks, they could then think about how they might illustrate their poem. They may wish to explore and experiment with sketching pencils, charcoal or a brush and black ink, in a similar style to Riya Chowdhury, but you could also introduce colour by

providing colouring pencils, crayons or pastels. Here they will have to make important considerations regarding layout. *Where might the words sit in relation to their illustrations?* You should also model this, using your own poem and illustration.

- When children are happy, explore different ways the children could publish their work. This could include:
 - Poetry Performances
 - Creating a class anthology
 - Displaying published work
- Allow plenty of time and space for the children to make a final draft and then publish their work accordingly.
- When they are happy with the way their poem looks on the page, think about how this could lift off the page and be performed to an audience. Give each child a photocopy of their finished poem and allow them to mark this up with performance ideas. *Will you perform on your own? Do you need others to support you? How will you use voice, body movements and facial expression to enhance the listener's engagement and understanding?*
- Ensure time is given to try out ideas and rehearse performances of children's own poems, before performing them and inviting feedback on the performances.

Session 15: Reflecting on the collection as a whole

- To draw together all the work done in this unit, hold a discussion about the collection as a whole.
- *What poems do you remember best? Why?* You may wish to draw on the 'Tell Me' approach to draw out children's likes, dislikes, puzzles and connections about the collection, before moving on to a more specific discussion around themselves as readers of poetry.
- What have you learned about poetry that you didn't know before? Would you be encouraged to read more poetry after studying this collection? Why? Why not?
- What lingering questions do you still have about the poems? If you could speak to the poet himself, what would you ask him? How will you make your question interesting and engaging enough for him to answer? Do you have any questions you would like to ask the translator or illustrator?
- If someone else asked you about *Poems the Wind Blew In*, what would you say about the collection? What might you not tell them?
- Focus also 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? How did it feel to perform them, or to see them published? Do you think you will continue to write poetry?