

Rising Stars, New Young Voices in Poetry

Featuring Ruth Awolola, Victoria Adukwei Bulley, Abigail Cook, Jay Hulme and Amina Jama, illustrations by Riya Chowdhury, Elanor Chuah and Joe Manners (Otter-Barry Books)

A debut anthology, showcasing the talents of a cast of rising stars, each of whom brings their own unique style, voice and perspective to the page. Ruth Awolola wonders about our world, the stars beyond, the beings that might live out there and the interconnections between these. Victoria Adukwei Bulley uses images from nature to explore movement and migration - parakeets as a metaphor for people and the wandering wind which 'knows no such thing as nations.' Abigail Cook's poems demonstrate how her family and the environment in which she grew up made her the person she is, and urges her readers to 'Remember you are falcon bones and phoenix wings, so fly.' Jay Hulme looks through windows and walls, crosses borders and searches the world for new words. Amina Jama reflects on childhood memories and relationships with friends and family such as the cousin who 'wore blue better than a sunset wore orange.' A collection of poetry that cleverly uses language to explore a range of themes, inviting passionate responses and critical reflection.

The collection does not shy away from challenging themes and subject matter. Teachers are advised to read the entire anthology before introducing it to pupils in order to decide how best to mediate the content.

This collection was shortlisted for the 2018 CLPE Poetry Award.

Overall aims of this teaching sequence.

- To explore and understand the importance of poetry as a genre
- To know how to listen and respond to a wide range of poems from an anthology
- To understand that poems are written for different reasons
- To interpret poems for performance
- To gain and maintain the interest of the listener through effective performance of poems
- To recognise how a poet uses poetry as a voice to express their own feelings and views
- To explore how poetry is presented on the page to enhance our understanding
- To draft, compose and write poems based on personal interests, experiences and emotions or fantasy poems using language and form with intent for effect on the reader

This teaching sequence is designed for a Year 7 or Year 8 class.

Overview of this Teaching Sequence:

This teaching sequence is designed to be delivered over 10 sessions, but teachers will want to use their own judgement about the length of time their class will need to spend on each of the sessions. The teaching sequence is split into three sections.

The first part of this sequence introduces pupils to each of the poets who have contributed to this collection. It will invite reflections and considerations of the ways in which poetry affords opportunities to explore emotions, articulate thoughts, convey opinions and express hopes.

Through a comparative analysis of the poems written by the different poets, the sequence will go on to focus on the different ways in which the poets use language to explore similar themes. In the latter part of the sequence, pupils will dedicate time to drafting their own poetry and consider how performance can convey the meaning behind the words.

Pupils will have the opportunity to read poetry, listen to poems being read, offer personal responses to the poems, to prepare them for performance and to write their own. The whole sequence builds up towards the chance for the class to write their own poems on a subject of interest to them.

The pupils will have the opportunity to use the knowledge they have gained about form and structure throughout the sequence to decide how to present their poem on the page as well as consider how these could be performed to an audience. The poems will be published in a class anthology to be shared with the school community in a variety of ways.

Teaching Approaches:

- Reading Aloud
- Listening to the poet and responding
- Visualising and drawing
- Shared writing
- Response and Editing
- Publishing

Outcomes:

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

Exploring poetic forms and devices:

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

- Rhyme
- Imagery
- Enjambment
- Repetition
- Refrain
- Synecdoche
- Metaphor

Cross Curricular Links:

Art:

- Three illustrators were commissioned to contribute to this collection. Each has a distinctive style inspired by different media, forms, genres and cultures ranging through science, fiction

and fantasy, Japanese media and dystopia. Examples of Elanor Chuah's portfolio are shared at <https://www.artstation.com/elanorchuah>. Joe Manners' work can be viewed online at <https://www.behance.net/joelmanners>.

- Give pupils the chance to explore the inspirations behind each illustrator's work, noting how these might have informed the distinctive styles of each poet. What do the pupils observe about the style of each illustrator? What appeals to them?
- Look at the illustrations done to accompany the poems. How has the essence of the poem been captured in the drawings? In what ways do the pupils think the illustrations complement or enrich the words on the page? In what ways might the illustrations influence the readers experience, understanding and appreciation of the poems? Do they match the pupils own visualisations? Would they draw different images? Give time for the pupils to select their favourite poems from the collection and illustrate them in any way they want.

History:

- Victoria Adukwei Bulley's poem 'Auntie Lucille' poignantly honours the relationship between language and politics and the power that words have to influence the way we recall history and ultimately shape our world view. Pupils might be inspired to read the works of Lucille Clifton and research other poets and artists who have used art through the ages to channel and express their views as a form of activism.
- Ruth Awolola's 'Mainly about Aliens' and Victoria Adukwei Bulley's 'This Poem Is Not About Parakeets' each explore themes of immigration, racism, and xenophobia. Pupils could be given the opportunity to conduct research projects that explore the extensive and varied history of UK immigration focusing on specific historical periods or considering a broader overview.
- Pupils might vary the focus of their research and choose to either extend their study to, or exclusively focus on, fascist movements in contemporary European history, as both poems frame their musings about immigration within the context of hostile political ideologies.

Links to other texts and resources:

This debut collection features the work of poets who have been inspired by the tremendous talents of artists such as, Anthony Anaxagorou and Sabrina Mahfouz. Opportunities to explore the titles, *Heterogenous* by Anthony Anaxagorou (Outspoken Press) and *The Things I Would Tell You: British Muslim Women Write*, edited by Sabrina Mahfouz (Saqi Books) would complement the themes explored in the *Rising Stars* collection. Should you choose to share these titles, you will need to read them first and select the poems that match the age and experiences of your pupils.

You could also explore the work of poets like Dean Atta, George the Poet, Inua Ellams and JJ Bola as they form part of a generation of artists whose works explore themes of identity and the politics of identity.

CLPE's Poetryline website contains a wealth of resources including videos of Ruth Awolola and other poets performing their poems and talking about their writing process, which will inspire pupils in their own performances and writing. These can be found at:

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

and

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

The Poetryline website also contains resources to support subject knowledge around poetic forms and devices: <https://www.clpe.org.uk/poetryline/poetic-forms-and-devices>

Teaching Sessions:

Session 1: Poetry as Means of Expression

The experience of being read to is likely to be the real foundation of pupils' knowledge of poetry, and is also going to be a major influence on how they write themselves. So it is important that it should be as rich, interesting and 'ear-catching' as it can be. It is important that voices other than the teacher's should be heard interpreting a poem. In this way, a range of accents, dialects and voices can be introduced into the reading. It can be particularly valuable for children to hear the poets themselves reading their own poems. This allows authentic voices to be heard.

- Before this session, ensure that individual poetry journals (small notebooks, which could be handmade or customised) are available for each pupil.
- Create a focus display or poetry corner, where you can display a copy of the front cover of the book, a photograph of each of the poets, a copy of the text and other poetry collections that the pupils know or could be inspired by.
- Share the title of the poem 'A Love Letter to the Stars' (p.17). Invite the pupils to consider why the poet might choose to write a love letter to the stars and what it might be about the stars that inspires a connection.
- Read the poem aloud. Invite the pupils to share their initial responses. How does the poem make you feel? What does the poet love about the night sky and in what ways does she express her feelings? Does her love instil a sense of peace or restlessness or neither, why do you think this? How does the poet's use of imagery evoke the strong feelings of connection, awe and wonder that she has with the night sky?
- Listen to Ruth Awolola perform this poem on the Poetryline website: <https://www.clpe.org.uk/poetryline/poets/awolola-ruth> Invite the pupils to reflect on the words and phrases that were most memorable or impactful and note these in their poetry journals. Encourage them to reflect on what made the particular words or phrases appealing. Reflect on how the alternate rhyme scheme influences the rhythm of the language and the way in which it is performed.
- Play Awolola's performance again and invite the pupils to sketch the night sky they picture in their mind's eye in their poetry journals when listening to the performance. Invite them to consider what aspects of the poem helped them to picture the sky.
- Share the 'Timelapse: SuperMoon Rising, 23 June 2013, Greece' video <https://www.youtube.com/watch?v=XvaMOKOXItQ>. Invite the pupils to discuss what thoughts and feelings the video conjures up. Allow the opportunity for the pupils to jot down words and phrases that come to mind in their poetry journals.
- Read aloud the poem 'Wolves' (p.18). What thoughts come to mind upon first hearing the poem? How does the poem make them feel?

- Listen to Awolola perform this poem on the Poetryline website: <https://www.clpe.org.uk/poetryline/poets/awolola-ruth> What words or phrases most strongly convey the emotional tone of the poem? How does the use of enjambment invite us to linger on the language, imagery and ideas expressed?
- Provide the pupils with a copy of each poem and in groups encourage them to discuss the ways in which the poems use the sky to paradoxically convey themes of isolation, connection, restraint and limitlessness. Encourage them to text mark and annotate the poem and jot down their thoughts.
- Invite them to consider a time when they may have experienced feelings of isolation and or connection and note down the words or phrases that best convey the thoughts and feelings they had in that moment. These notes might inform the discussion to come or might form the foundations of the pupil's own poetry writing.
- Facilitate a class discussion about the themes of both poems, inviting the class to reflect on the ways in which the sky serves as an effective means to explore such themes.

Session 2: Poetry as a Means of Activism

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.

***NOTE:** *The subject matter of the selected poems for this session explore themes and subject matter will require a degree of emotional maturity and experience. Take the time to read these in advance to determine whether or not your pupils have the appropriate level of maturity and experience to engage.*

- Read aloud Victoria Adukwei Bulley's poem 'Auntie Lucille' (p.28).
- Provide the pupils with a copy of the poem and in groups invite them to consider who Auntie Lucille might be and why Bulley might feel connected to her despite not ever having met her. Invite pupils to text mark or annotate as they see fit.
- Facilitate a whole class discussion to draw out initial impressions and thoughts. Invite the pupils to consider what the last two lines, ('a patron saint of black girls anywhere, a healer of history with soft words,') might suggest about Lucille Clifton's historical, socio-political and cultural significance and the ways in which she used language as a form of activism.
- *Divide the class into six groups, give each group one of the following poems:
 - 'Homage to my hips'
 - '1994'
 - 'The lost baby poem'
 - 'Poem in praise of menstruation'
 - 'Sorrows'
 - 'My dreams about being white'
- The poems can be sourced from the Poetry Foundation website at <https://www.poetryfoundation.org/poets/lucille-clifton>
- Invite each group to consider how Clifton uses the female body to symbolise and convey the challenges and complexities of navigating patriarchal, racist and discriminatory spaces. In what ways do the poems offer hope, support self-reliance and encourage self-affirmation? Allow pupils

to text mark and annotate. Pupils might choose to note down words and phrases that they find striking or memorable.

- You might extend their reflections by inviting them to consider how Clifton uses certain poetic devices to convey the power of her subjects, themes or emotion, such as the use of:
 - symbolism, repetition and synecdoche - a form of figurative language in which a part, in this case the hips, stands in for a whole, i.e. woman in 'Homage to my hips';
 - enjambment in '1994';
 - refrain and imagery in 'The lost baby poem';
 - repetition, imagery and enjambment in 'Poem in praise of menstruation';
 - repetition, imagery and metaphor in 'Sorrows';
 - repetition and metaphor in 'My dreams about being white'.
- Once you have allowed sufficient time for group discussions, prepare the groups for a whole class discussion by inviting each group to review their notes and agree upon the three most pertinent points discussed. Ask them to underline/ highlight these.
- Provide the opportunity for each group to prepare a performance of their poem. In preparation, they should be encouraged to consider what parts might they choose to emphasise and how might they evoke the mood through a performance. (Refer to our 'Advice for a Successful Performance,' which offers guidance and is available on the CLPE Poetryline website: <https://www.clpe.org.uk/poetryline/clippa>)
- Invite each group to perform their poem twice. Encourage the pupils to listen the first time and consider how the poem makes them feel and thoughts it provokes. Upon listening a second time, encourage the pupils to note down in their journals any words or phrases that most resonate with them.
- Once each group has performed their poem, invite them to share their three key points.
- Facilitate a whole class discussion that allows comparison of the different ways in which Clifton uses language to explore themes of oppression, discrimination and hardship as well as strength, beauty and resilience in her poems.

Session 3: Poetry as a Means of Articulating Thought

Discussion about books forms the foundations for working with books. The same is true of working with poems. Pupils need frequent, regular and sustained opportunities to talk together about the books and poems that they are reading as a whole class. The more experience they have of talking together like this the better they get at making explicit the meaning that a text holds for them.

- Read aloud the poem 'Storm of a Girl' (p.51).
- Divide the children into pairs and invite them to read the poem and discuss the ways in which the details and structure of the poem act as an embodiment of the subject's character.
- In their pairs, invite them to consider and discuss the ways in which the people and relationships in their lives have influenced and shaped them.
- Ask the pupils to draw an outline of a body on a page of their journals and note down the different influences using different colour pens to represent different individuals.
- They can choose to either thread two influences together and use these to begin to note ideas for their own poems, or they can choose to share their notes with their partner and thread one set of personal influences with a set of influences of their partner to co-construct the beginnings of a draft poem.

- **NOTE:** Be aware of any vulnerable pupils who could possibly choose to disclose difficult or uncomfortable associations or relationship dynamics in their writing.

Session 4: Poetry as a Means of Capturing Memories

It is important to give time to be able to play with and develop ideas for writing before making decisions about form and structure. Pupils should be encouraged to appreciate their prerogative as writers and build confidence over time to determine which ideas are the right ones to develop and which can be abandoned without labouring or shame.

- Read aloud Jay Hulme's 'Sunset at Brean Down' (p.68). Invite the pupils to sketch what they picture in their journals.
- Read the poem aloud again, this time projecting it on an IWB. Invite the pupils to jot down on and around their sketch the words and phrases that appealed to them and helped them to picture the scene being depicted.
- Invite pupils to share some of the language choices that resonated and discuss why this might be.
- Encourage the pupils to reflect on a personal memory that they are comfortable sharing. Invite them to picture the memory in their mind's eye and recall the way it felt to be in that moment, the sounds, smells and feelings it conjures up. Ask them to sketch the memory in as much detail as they can recall.
- Ask the pupils to work in pairs and share their memory in as much detail as they can recall, using the sketch as a prompt. Once they have finished recounting the memory, encourage them also to ask their partner to note on a post-it three to five words or phrases that from a listener's perspective best encapsulates the memory. Ensure that each pupil has the opportunity to recount his or her memory.
- Facilitate a whole class discussion about the ways in which the language brought the memories alive and what particular word choices resonated with them in their discussions, relating these insights back to Hulme's poem.
- Drawing on these discussions and reflections, give pupils the opportunity to draft the beginnings of their own poem inspired by their personal memory.

Session 5: Poetry as a Means of Self-exploration

It is important when writing poetry not to always lead or direct the writing, but engage as reflective learners alongside pupils, developing authentic communities of writers of poetry.

- Present the pupils with a balloon, either a real life blown up balloon taped to a large piece of flipchart paper, or an image of one. Invite them to contribute as many words that come to them when they think of balloons and ask them to jot these down on post-its. These post-its can be stuck around the real balloon or image of the balloon.
- Provide the pupils with a different colour set of post-its and this time encourage them to consider and note words and associations they might have with the balloon if it had the propensity to think and feel. What kind of personality might it have, how might it be viewed by the world around it? Stick these post-its on the real or illustrated balloon.
- Read aloud Amina Jama's poem, 'Recurring Dream,' (p.78).

- Draw an outline of a girl alongside the real or illustrated balloon on the flipchart.
- Invite the pupils to consider and discuss the significance of the balloon in the poem. Why might Jama have chosen to use a balloon to symbolise her state of being in her dreams. Using a different colour set of post-its jot down the contributions from this discussion. Stick these post-its on the inside of the outline of the girl on the flipchart.
- Invite the pupils to think about themselves when they are in a particular type of mood or frame of mind. How do they feel when they are in this mood and how do these feelings manifest themselves? Encourage them to consider what inanimate object in their view would best represent this mood or frame of mind and ask them to draw the object.
- Place the drawings around the room and invite the pupils to walk around the space and using post-its jot down words and phrases they associate with the different objects. Encourage them to attach these to the sketches.
- Allow each pupil to take their sketch with the accompanying post-its and draw on this to draft ideas for a poem inspired by their self-reflections and the contributions of others.
- Once the poems are worked up, the pupils could be given the opportunity to prepare performances. If pupils have chosen similar moods, they could opt to work together to collate their poems and perform them as a group.

Session 6: Poetry Papering

Allowing ample time for pupils to explore and make personal choices and reflect on what resonates with them personally through activities like the poetry papering 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.

In preparation for this session, photocopy each of the poems from the book explored so far as well as the poems listed below and stick these around the room:

- 'On Forgetting That I Am a Tree'
- 'Pockets'
- 'Afro Hair Haiku'
- 'How to Build a Kitchen'
- 'This Poem Is Not About Parakeets'
- 'Hate'
- 'Strange Dusts'
- 'Brother'
- 'Storm of a Girl'
- 'You Are the Ocean'
- 'Summer Day'
- 'Community'
- 'I Thought I Was Small'
- 'New Words'
- 'This Border'
- 'City'
- 'The House at the End of the Street'

- 'My Cousin's Clothes'

- Upon their arrival at the lesson, invite the pupils to peruse the poems around the room and reflect upon which appeal to them, which don't and why. Encourage them to consider the ways in which the poems of their choice resonated with them and what feelings and emotions might have been evoked. Reflect on how the language choices, poetic devices, tone and shape of their chosen poems helped them to picture, experience and connect with the moments and scenes depicted.
- This will afford them a greater sense of the works of the five poets and the opportunity to articulate their preferences in terms of language choices, style and subject matter.
- Provide them with the time to discuss and reflect upon their choices.
- Once they have settled on their chosen poem, allow them the opportunity to produce an illustration in a medium of their choice that best captures the essence of or represents the meaning of the poem they have chosen.
- Place the selected poems around the room and encourage pupils to position their drawings next to their chosen poem.
- Allow pupils to have time to view the different artistic interpretations and note any observations, feelings or reflections on post-its. Encourage them to place these post-its around the relevant poem and art work.
- Facilitate a class discussion that encourages the pupils to reflect on the variation of interpretations. Encourage pupils to consider the ways in which the language choices can influence how we picture the scenes depicted. Reflect on how the tone of the poems can trigger different emotional responses. Consider how the subject matter can provoke different responses depending on our personal points of reference.

Session 7: Comparative Analysis

Rather than looking at a poem as a puzzle that needs to be solved, or mined for specific language and technique, it is useful to encourage a personal and emotional response as a way in to looking at what it is about the writing that garners such responses. As well as encouraging more consideration of the impact of language choices, this will also enrich a pupil's perspective and broaden their experience of poetry.

- Divide the class into groups. Provide each group with copies of the following poems:
 - 'Mainly About Aliens' (p.12) and 'This Poem is Not About Parakeets' (p.36)
 - 'Community' (p.58) and 'City' (p.74)
 - 'Superpowers' (p.15) and 'Brother' (p.47)
- Using the CLPE Poetryline Book Talk Response grid <https://www.clpe.org.uk/poetryline/resources/key-teaching-approaches/responding-poetry> invite the pupils to dedicate 10-15 minutes to discussing the first pair of poems, 10-15 minutes discussing the second pair of poems and 10-15 minutes discussing the third pair of poems.
- Allow time for the groups to reflect on the parallels, distinctions and impact of the selection of poems.
- Once each of the poems have been considered, facilitate a whole class discussion to capture their reflections and draw out the ways in which the themes of xenophobia, community and sibling dynamics are explored.

- Invite the groups to decide which of the poems discussed most resonated with them and allow the opportunity for the preparation of a group performance of their chosen poem.
- After allowing for the opportunity for each group to perform, you invite the class to discuss whether or not the performances have in any way altered their perspectives of any of the poems and if so in what way.

Session 8: Writing own poems, gaining a response

It is important to develop pupils 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.

Pupils' writing can be improved if they, a partner or their teacher reads it aloud at an early stage, giving it life and breath and helping the young poet see the patterns and tunes they have created. Just as an author would work with an editor, pupils should be given opportunities to help each other by reading their writing aloud and responding as readers. This allows them to support each other as they compose and structure their ideas. Writers can tell response partners what they are pleased with in their writing, particular devices or parts of the poem they may be struggling with and gaining a picture from the reader of how their writing impacts on them. Response partners should be encouraged to reflect on the impact of the poem on them as a reader. Pupil can then re-draft parts of their work, based on these conversations.

- Revisit the collections as a whole. What sorts of things do the poets choose to write about in their poems? Draw out some of the common themes such as:
 - Family dynamics
 - Isolation
 - Community
 - Discrimination
- Reflect on the ideas that the pupils have been noting in their poetry journals throughout this sequence of work. Which ones do they feel strongly enough about to take through to writing?
- Think about a theme or topic you could explore in a poem. Model writing a poem based on one of the topics discussed during a shared writing session, talking through the choices that you are making as a writer to bring the experience alive for the reader. Invite the pupils to consider which of the poetic devices explored were in their view effective in conveying the ideas, emotions and themes.
- Think about the form the poem will take; will it rhyme to add humour? Will you arrange it as a prose poem as it tells a story? What language can you use to make your writing poetic?
- Allow time for pupils to draft their own poems around the themes and subjects of their choice, then allow them to read aloud to a response partner to lift the words off the page, hearing how they sound when performed. Give time for response partners to ask the writers questions, discuss parts they aren't sure are working or make suggestions to improve the writing. Think together about how the poem could be presented on the page to enhance the meaning and the reader's understanding.

Session 9: Editing and presenting of own poems, including through performance

At the final stage of the writing process, it is important that pupils are given time to support each other with transcription proofreading, looking at spelling, punctuation and grammar and consider the quality of the writing as a whole, prior to publication.

- Give further time for pupils to redraft any parts of their poems that they discussed with their response partner in the previous session, or to work on their poems further if they need time to do this.
- When you have a poem that you have read aloud to a partner, discussed and explored changes that you are happy to present to a wider audience, start to think about how that poem could be best presented. How will it look on the page? What form will it take? How will you use line breaks, spacing on the page to enhance the meaning or emotions behind your poem? Will you hand write it? Will you publish using ICT? What script or font will you choose? Will you make any specific decisions about the way certain words look or are placed on the page? Will you illustrate the poem? If so, how will the words and illustration sit and work together?
- Allow plenty of time and space for the pupils 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 pupil 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?
- To assist them with their considerations regarding how they might perform their poetry and the value of performance play a short clip (Start: 2.37- Stop: 5.17) from the BBC documentary, *The Poets Will Be Heard* <https://vimeo.com/136702949> in which Kate Tempest and George the Poet discuss the importance of creating a connection with the audience. After listening to George's performance of 'Impossible', discuss what aspect of the performance the pupils connected with and why. Note their reflections on a flipchart for pupils to reference as a prompt when considering how they might formulate their performance.
- Ensure time is given to try out ideas and rehearse performances of pupil's own poems.

Session 10: Reflection on the collection as a whole

After listening to poetry, pupils may want to write their own poems. These, too, can be recorded with music or sound-effects, and kept together with a class anthology in the listening corner. Alternatively, individual collections of poems can be built up by each pupil and presented both in book form and performed or recorded; collections of this kind can show the range of subjects and forms explored.

- Revisit the poems that have been explored throughout the sequence. To draw together all the work done in this unit, hold a discussion about the collection as a whole. What are your most memorable poems? Why? What have you learnt about poetry that you didn't know before? Would you be encouraged to read more poetry after studying this collection? Why? Why not?
- Now focus on the poems that the pupils have written. What kinds of poems were your favourite to write? What did you find it easiest to write about?

- Have each pupil choose their favourite poems they have written to work up and present. Will you handwrite or type? Will you illustrate some? What materials and images will you use that will help distil the essence of your poem?
- Give time for the pupil to compile and present the poems they would like to share.
- Following this, hold a poetry fest for pupils to do readings from their collections to parents or other classes in the school or display their work as part of an exhibition, including the published poems and accompanying illustrations. For the pupils performing at the event, ask them to consider what they learnt from listening to the poems being read aloud and performed by other poets that they will need to remember when reading their own poems?
- Display the pupil's own poems prominently in a display space in the classroom, library or a shared area so they can be read by a wider audience. Alternatively compile the poems to formulate a class anthology.