

The Proper Way to Meet a Hedgehog and Other How-To Poems **Selected by Paul B. Janeczko, illustrated by Richard Jones** **(Walker Books)**

A wonderfully varied collection of poems that will speak directly to young children, full of beautiful examples of the craft of poetry. From the practical (how to mix a pancake or how to bird-watch) to the fanciful (how to scare monsters or how to be a snowflake), the poems share a sense of joy. Soft, evocative illustrations will encourage readers to look at the world with an eye to its countless possibilities. Poets past and present that are featured include Kwame Alexander, Nikki Grimes, Christina Rossetti and Robert Louis Stevenson.

This collection was shortlisted for the CLPE Poetry award in 2020

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
- 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 1, 2 or 3 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, particularly in relation to the time taken to develop, write, refine and publish children's poetry. Sessions are designed to explore personal response and expression and to help children understand the different ways in which they can respond to poetry. The sequence is designed so that the children's experience of this collection, and their understanding of a poet's voice and use of language, will support them to use similar techniques, poetic devices and wordplay in their own writing.

Teaching Approaches

Outcomes

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

- Art and illustration related to poems studied
- Looking at Language
- Text Marking
- Poetry performance
- Drafting, redrafting and writing poetry
- Published poems

Cross Curricular Links

Art and Design:

- Throughout the sequence, children will be encouraged to respond through art and produce “creative work, exploring their ideas and recording their experiences” as stipulated by the aims of the National Curriculum.
- Children might explore in greater depth the accompanying illustrations in the collection which were created by Richard Jones:
 - What do his illustrations add to our reading of the poems?
 - What in the poem might he be responding to, and how does he communicate that response?
 - Which art materials does he use and why might they have been chosen?
- Children have an opportunity to develop understanding of calligraphy and exploring techniques and materials when working with ink.

Physical Education:

- Children have opportunity to master basic ball skills and to use throwing, catching, running and bouncing individually and in combination. They are introduced to the team game of basketball in which they can learn simple defensive and attack tactics.

Music:

- Children have opportunity to explore and understand rhythm within poetry, keeping and notating pulse of 4:4 time and triplet time. They can relate this to music and increase their repertoire of known, recorded music. They can be supported to use their voices and percussion instruments to support poetry performance.

Science:

- Children have plentiful opportunities to explore the natural world, particularly plants animals and seasonal change.

- They can also use this collection as a stimulus to find out more about Space and our Solar System.

Links to other texts and resources

Further collections or anthologies of poetry that you may wish to make available for children to read and discuss include:

- *A Great Big Cuddle*, Michael Rosen and Chris Riddell (Walker)
- *Thinker, My Puppy Poet and Me*, Eloise Greenfield and Ehsan Abdollahi (Tiny Owl)
- *Poems to Perform*, ed. Julia Donaldson, illustrated by Clare Melinsky (Macmillan)
- *Jelly Boots, Smelly Boots*, Michael Rosen, illustrated by David Tazzyman (Bloomsbury)
- *Where Zebras Go By*, Sue Hardy-Dawson (Otter-Barry Books)
- *Blue Balloons and Rabbit Ears*, Hilda Offen (Troika Books)
- *Moon Juice*, Kate Wakeling, illustrated by Elina Brasliņa (The Emma Press)
- *The Dragon with a Big Nose*, Kathy Henderson (Frances Lincoln)
- *Poetry Pie*, Roger McGough (Puffin)

Anthologies edited by Paul B. Janeczko:

- *A Poke in the I*, illustrated by Chris Raschka (Walker)
- *A Kick in the Head*, illustrated by Chris Raschka (Walker)
- *A Foot in the Mouth*, illustrated by Chris Raschka (Walker)
- *Firefly July*, illustrated by Melissa Sweet (Candlewick Press)

Books illustrated by Richard Jones:

- *Bird Builds a Nest*, Martin Jenkins (Walker)
- *The Squirrel's Busy Year*, Martin Jenkins (Walker)
- *Perdu* (Simon & Schuster)

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

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

and

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

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

Before the Sequence:

- Before teaching from this poetry sequence and prior to reading *The Proper Way to Meet a Hedgehog and Other How-To Poems*, it would be useful to spend time exploring poetry more generally with the children in your class. If this is not part of the whole school ethos, consider immersing the school, and certainly your year group, in a wide range of poetry. Become familiar with CLPE's Poetryline website www.clpe.org.uk/poetryline and other sites that enable the children to watch poets reading their own poems. It is important for the children to see a poet perform a poem as it was intended to be read. Make available collections of poetry books; collections by the same author and anthologies, planning in regular browsing and independent reading time when the children can access the books.
- Ask children to share their favourite poems with each other, encourage them to bring poems into class and provide a setting in which they can explore their recommendations, such as in a poetry corner. From this starting point you can then begin to explore the poems that the children are drawn to and respond to in the anthology, *The Proper Way to Meet a Hedgehog and Other How-To Poems*.
- This will also be a useful opportunity to discover what the children like and dislike about poetry, which poems are their favourites, if they have a favourite poet that they turn to when reading poetry and if they read poems outside of the school setting.
- Explore what the children already know about poetry. Engage in and discuss children's preconceptions and earlier experiences, both positive and negative. *What do we like about poetry? What don't we like about it? What do we expect from it? Does anyone have any favourite poets or poems? Has anybody read any poetry collections recently? When do they expect to hear or read poetry?* Ensure that children's attentions are drawn to any poetry collections, anthologies or books by individual poets and that children have time to explore these independently.
- Add children's initial thoughts and impressions to the Working Wall, either scribing their ideas on sentence strips or giving out paper strips or post-it notes for children on which to write their own ideas.
- It is useful at the start of a poetry sequence to debunk the myth that exploring poetry means only deconstructing the use of language in the poem or only examining the poetic form and devices, it is primarily and initially about responding emotionally and personally to a poem and considering what it means or says to you individually.

Teaching Sessions:

Part 1: Initial Response and Performance

Session 1: Introducing the anthology

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

- Share the front cover and the title of the anthology with the children, for now holding back the blurb. Gather the children's initial responses to the title and the illustration. Do they find them interesting, cute, intriguing or amusing, for example? How do they work together?
- Reflect with the children their experiences of reading or hearing poems poetry and how they feel about it. *What do they know about poetry? What do they like about it? What do they dislike?* It is important to understand and value children's starting points, experiences and misconceptions about poetry if we are to engage them in positive and exciting ways.
- Consider the title more carefully, *The Proper Way to Meet a Hedgehog and Other How-To Poems*. What kinds of things do they expect to hear and why? Invite the children to share personal experiences of being told how to do or be or know something. What kinds of scenarios might we use or follow instructions? Scribe the children's ideas around a copy of the front cover on the Working Wall for the kinds of 'How-To Poems' they would expect to find inside. This might include, recipes, instructions for playing games, for example.
- Open out the cover and read the blurb which provides some additional information, gathering the children's responses. How do they feel about delving in to the book now? Is this what they expected? Perhaps they like the idea that there could be something of interest to everyone.
- Read the name of the illustrator, Richard Jones, and note the phrase 'selected by' Paul B. Janeczko prior to the poet's name. What might this mean to the children? Explain the difference between a collection which showcases one poet's work and an anthology in which the thirty poems referred to in the blurb are written by a range of poets; selected by Paul Janeczko, in this case. Highlight examples of each from your classroom poetry collection and encourage the children to share examples that they may know about from home and that they can introduce to the class themselves.
- Open the book to the title page and then reveal the contents spread. You might want to enlarge this or provide copies for pairs of children to look at more closely. What are the children's initial responses to the illustration? *How does it make them feel? How does it relate to the front cover and the little hedgehog peering in to the title page before? What might it tell us about the themes of these poems?* Model how to find the title poem, **'The Proper Way to Meet a Hedgehog' by Allan Wolf (p.8)** then read aloud or ask the children to select a few other poem titles catch their eye. Are there any of particular interest to them? Why?

- Turn to page 8 and read aloud the title poem. Allow time for the children to talk about their initial responses. *What were they thinking of as the poem was read? What were they seeing happening in their mind's eye? How did it make them feel?*
- Re-read the poem and allow time for the children to discuss the poem more deeply, talking about what they like, any questions they have, how the poem sounds to them – its rhythm and rhyme.
- Are there any words and phrases that the children like or that are interesting to them. They might find some phrases more alluring or memorable, perhaps picking up on poetic devices like alliteration, tuning in to strong rhythm or figurative language that aids visualisation, such as 'straight and still', 'froze in blind alarm' or 'Awhile we stood there silently/in time as if to say,'.
- Discuss with the children what they think the poet, Allan Wolf, is trying to tell us about how to meet a hedgehog? *How did he behave when he meets one? How does this illustration relate to the poem? Which moment in the encounter does it depict; before or after the hedgehog's encounter with the poet? What makes you think that? What does this poem tell us about the poet and his attitude to the wildlife?* Help the children to revisit the poem to support their ideas.
- Now look at the poem on the page. How is the poem organised? How does this relate to the sequence of events? What kind of shape does the poem make on the page? How might this relate to hedgehogs?
- Divide the children into groups and give each group an enlarged copy of this poem. Have the children read it through, tuning in to the rhythm and highlighting the words and phrases that they find interesting or enjoyable. How can they read these with expression for an audience? Allow children to play with ideas then to come together to share with other groups.
- Allow time for the children to think about and discuss what poetry is for and why we might write it. Note responses down on post-it notes to add to a working display. 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 (see: <https://clpe.org.uk/poetryline/poets-videos/poet-interviews>).

Session 2: Initial Response and Performance

Discussion forms the foundations for working with books. The same is true of working with poems. Children 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.

- Introduce the title of the next poem that we are going to read from the collection: '**How to Be a Mole**' by Elaine Magliaro (p.7).
- First, allow the children to explore and respond to the illustration of the mole. *What do you notice? What is it telling us about moles, where they live, how they are? What could you say about this mole in particular? Where is it? What is it doing? How does this picture make them feel?*

- Invite the children to offer predictions as to the content of this poem. What kinds of things do they expect to hear given the title and illustration? What do they know about moles? If this animal is unfamiliar to the children, you may wish to spend some time looking at photos, videos or reading more widely about moles and their behaviour. *If you were a mole, how would you behave? What might you see or hear or experience?* Children might draw on the illustration, their real world knowledge as well as making intertextual connections. Note children's ideas and responses around a copy of the illustration on the working wall or class poetry journal. This will allow opportunity for the children to be introduced to, express and access vocabulary that they may encounter in the poem they are about to hear.
- Now read the poem aloud. Allow the children to discuss their responses to the poem in small groups and then as a whole class. *What did it make them think about? How did it make them feel? Why? What did you picture in your mind as you were listening? Were there any phrases that stood out and helped you to create the picture in your mind?*
- Give out copies of the illustrated poem for the children to read in more detail and annotate. As in the previous session allow time for them to respond to the language and the layout of the poem as well as illustrated response. *What do they notice? What words or phrases interest them the most? Are there any words or phrases that you are unsure about? How could you find out what they mean? What has the illustrator picked up on in the poem? What else might you add to this illustration?* Following this session, the children could be provided with larger sheets of brown paper, and drawing or collage materials with which to extend this illustration with any description or imagery they enjoyed in the poem.
- Still working in their groups, ask the children to think about how they could perform this poem for others to listen to. Will they split the poem into parts? Will there be parts that they will perform together? How will they use timbre, tempo and dynamics to create effects? Are there words and phrases that might be whispered or echoed or shouted or sung? Are there places where they might slow the reading down and others where it could be sped up?
- Give them time to annotate their copies of the poem ready to perform and then to rehearse. After sufficient rehearsal time, invite groups to share their performances. Consider any aspects of the poem that came through strongly in the different performances. *Were there some groups which particularly emphasised the rhythm or sounds of the poem? Were their groups which captured a particular image or moment from the poem? What impact did this have on you as a listener?*
- *What do you think the poem tells us about how to be a mole? How did viewpoint – poet and mole – come through in the performances?*
- Having spent time reading and re-reading the poem aloud, is there anything else that they notice about the language, the form or the structure? Children might talk about the rhythm, use of onomatopoeia, the alliteration, the assonance, or any recurring patterns that they have spotted.
- How would they compare it to the first poem that was shared from the collection?

Session 3: Performance and Movement

If poetry is not given a voice, if it just stays on the page as a printed object, then it is not going to come alive for most children. Giving voice and sound to poetry is an important key to unlocking the meanings and music contained in each poem. It is through performing poetry that the quality of rhyme and verse form, and the power of language can be explored and realised. Presenting poetry to an audience in this way might also lead children to recognise more clearly the humour in a poem or reflect more thoughtfully on its meaning.

- Share three further poems from the collection with the class: **'How to Build a Poem'** by Charles Ghigna (p.5), **'Toasting Marshmallows'** by Marilyn Singer (p.10) and **'Mix a Pancake'** by Christina Rossetti (p.11).
- In groups or as a whole class, allow children to start by responding to them as they have the previous two poems from the collection. *What did the poems make them think about? How did they make them feel? What words or phrases particularly interested them? Did they notice anything else on a first listen? Is there a poem that they prefer? Why?*
- It is worth noting that, even though they form part of this 'How to...' anthology, the poems adopt different writing voices and register; 'How to Build a Poem' being collaborative and encouraging in tone ('Let's build...'), 'Toasting Marshmallows' explanatory and 'Mix a Pancake' instructional. ('The Proper Way to Meet a Hedgehog' was narrative and 'How to Be a Mole' instructional but figurative in comparison to the simple, pragmatic instructions of 'Mix a Pancake').
- Now guide the children's thinking toward poetry performance; *If they were going to choose one of these poems to perform which would they choose and why? How do they think it would be best performed; individually, in pairs or in a small or larger group? What might they do to help lift the poem from the page? What would bring a performance of the poem to life?* Recap some of the performance choices that were during the previous session – tone of voice, timbre, dynamics, tempo. *Are there any of these poems – or the others we have read so far – where the performance would be enhanced by movement from the performers?*
- Discuss as a class some of the benefits and drawbacks of incorporating movement into a performance. Too much movement or ill-considered actions can be distracting and detract from the meaning of the poem; while carefully considered, well-chosen movement decisions can emphasise the meaning and support the audience in appreciating some of the nuances of language, imagery, theme and sense.
- Ask children to decide which poem they would like to prepare for a performance. It might be one of the 3 poems introduced in this session or one of the poems from a previous session that they would like to return to and refine the performances already begun. Organise children into groups according to their preference. In addition to the aspects of performance that they were considering in the previous session, ask them to consider how well-chosen movements (including how the people in the group are positioned in the space) might enhance the meaning and emotional response that they are trying to communicate.
- Give time for the pupils to build up their poems, text marking with performance notes and ideas, practising, editing and polishing to a finished performance.

- Give time for the pupils to watch, reflect on and evaluate each other's performances. You might also share videos of other school groups who have submitted videos for the CLiPPA shadowing scheme in the past (see: <https://clpe.org.uk/poetryline/poet-videos/children-performing-poetry>). *How have they used movement and voice effectively to communicate to the audience?* Shadowing Scheme videos can be found here: <https://clpe.org.uk/poetryline/poet-videos/children-performing-poetry>
- If you are completing this session before, 20th November 2020, this 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 4: Exploring Rhythm

Rhyme is the first poetic device that we become familiar with but it can be a tricky one to work with. Matching content to a rhyming pattern takes a lot of skill. A couplet is a pair of lines in a poem which have both the same rhythm (metre) and that rhyme. The lines can be independent sentences (closed form) or can run on from each other (open form).

- Introduce another poem from the collection: **'The Swing' by Robert Louis Stevenson (p25)**
- Look at the illustration and give the children opportunity to share and relate it to their personal experiences of being on a swing. How does it make them feel? What do they like best about it? What do you think this girl is enjoying most about this swing? What is special about it?
- Read the poem aloud, modelling the lilting rhythm of lines in the poem and the syllabic emphasis. Invite the children to share their immediate responses. *What do they notice? What do they like or dislike about the poem? What patterns do they notice?*
- Read it again and encourage the children to tune in to and respond to physically, perhaps by swaying as if on a swing, using the last word of the line to pause and ready themselves for the return motion:

How do you like to go up in a swing,



Up in the air so blue?



Oh I do think it the pleasantest thing



Ever a child can do



- Look at the poem on the page. *How does the way the lines are arranged add meaning? Why is every other line indented? What does this remind them of?* Support the children to make links between the shape of the poem and the swaying motion of a swing.

- Each line has a strong ‘triplet time’ rhythm so once the children are able to sway in time to the poem show them how we can emphasise the first of each three syllables, as it is read aloud, to reflect this:

Up in the **air** and **over** the wall,
Till I can **see** so wide,
Rivers and **trees** and **cattle** and all
Over the **countryside** -

- As the children become more familiar with the poem, encourage them to join in with you.
- Give pairs or small groups of children time and space to practise reading it aloud in different ways. *How does the subject matter – The Swing - affect the tempo and rhythm of the overall performance?* How could they provide the audience with a sense of the emotion experience by the child on the swing?
- Allow time for the children to rehearse and perform their final interpretation of the poem to the class and reflect on the effectiveness of each performance on the audience watching.
- If you are completing this session before, 20th November 2020, this 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>
- You could give each group a selection of other poems that have a strong pulse or rhythm to explore. For each poem suggest that they read it aloud either individually or as a group. *Can they find the pulse or the beat of the poem? Does the pulse stay constant throughout the poem or are there places where the poet has made the decision to elongate or cut short a phrase? How do they respond to that?* They might find it useful to walk around as they read, allowing their feet to find the natural rhythm of the poem. Others may prefer to tap their fingers or feet to maintain the pulse.
- For this activity, you might use further poems from this anthology such as:
 - ‘How to Build a Poem’ by Charles Ghigna (p.5)
 - ‘Table Tennis Triolet’ by Marjorie Maddox (p.20)
 - ‘Barbershop’ by Martin Gardner (p.37)
- Alternatively, use poems by a variety of poets from the Poetryline website, e.g.:
 - ‘The Lost Lost-Property Office’ by Roger McGough <https://tinyurl.com/y4x9qwtD>
 - ‘Carnival Dance Lesson’ by John Lyons <https://tinyurl.com/y4gbwvkv>
 - ‘The Rhythm of Life’ by Michael Rosen <https://tinyurl.com/y4ynq2st>
 - ‘Cat Rap’ by Grace Nichols <https://tinyurl.com/y62cqs43>
 - ‘What Turkey Doing?’ by John Agard <https://tinyurl.com/y5t8wure>
 - ‘Look at the Train’ by Kathy Henderson <https://tinyurl.com/y3ghn7fx>

- All of the links listed above also include videos of the poets performing their work which may be of interest to the children.

Session 5: Exploring Rhythm

- Introduce another poem from the collection: **'Basketball Rule #2' by Kwame Alexander (p21)**
- First read aloud the title without yet revealing the poem or illustration on the page. *What kind of things do they expect of this poem? What do the children know about basketball and its rules?*
- Reflect on the book title and ask children to share with a partner what they think the poet, Kwame Alexander, will tell us about 'how to' play basketball. They may play the game or have seen it played on television, in real life or in films so encourage them to draw on this experience.
- Gather ideas and suggestions together and scribe these on the flip chart. Children may know, for example, that basketball is played on a court with two teams; you can bounce or 'dribble' the ball; you can turn or 'pivot'; you can 'pass' to a teammate; you can 'hustle' an opponent; you 'shoot' or 'dunk' the ball in to a net to score points; that there is never a tie in basketball – just extra time until a winner is established.
- During this discussion, take the opportunity to clarify and recast language at this early stage to reflect some of the terminology that they will encounter in the poem. In providing children more immediate access to subject specific vocabulary, they can better focus on comprehension and offer deeper responses to the meaning of the poem which goes beyond the rules of the game and offers ways in which they can apply more widely to life.
- You might want to show them the rules of basketball by watching the opening of the following film (00:00 – 01:40) : <https://www.youtube.com/watch?v=wYjp2zoqQrs>
- Enlarge the page so that the children can see and comment on both the poem's shape and the way it is arranged in relation to the illustration. Give them time to respond to these visual elements before reading the poem aloud. *What first strikes you about this image? Who is this? What is he or she doing? Have you seen or been anywhere like this yourself? What do you notice about the shape of the poem?*
- Now read the poem aloud, tuning the children in to the brevity and rhythm of each line and patterning across the piece. *Is this what you expected? What strikes you about it? What do you like or dislike about the poem? Does anything puzzle you? Do you have any questions?*
- Read it again, giving the children time to focus on the meaning the poem is making. *What is the dad trying to say? Why has he sent this 'Random text' about the 'Basketball Rules'? Is it random? What does he want his child to think or feel as he reads this text? Why has he sent it?*
- Look at the language in the poem that the children may be interested in or puzzled by, for instance, 'hustle', 'grind', 'pivot'. What do they imagine or think they mean?
- The children can see these and other basketball terms demonstrated in action by children on the the coach drills films created by NBA Junior, for example: *Jump Stop, Pivot, & Pass Drill*: <https://www.youtube.com/watch?v=jgqdv9ySjYM>
- Take the children into a large space outside or in the school hall and give pairs of children a ball between them or each with which they can try out and practise some simple basketball moves,

appropriate to age and experience, such as bouncing, dribbling, pivoting, blocking, passing and catching with one or two hands.

- Show the children how to keep a steady pulse by bouncing the ball on the floor, drawing on a 4:4 rhythm, for example 1234, 2234, 3334, 4444, 1234... Begin by asking the children to stand still, using two hands to pat then progress by patting the ball with alternate hands. Some children may be able to keep a steady 4:4 pulse whilst dribbling. Again, consider the age, experience and physical skills of the children to ensure they are able to keep a steady pulse with their bounce.
- Now read the poem aloud again but slowly, inviting the children to try to follow the rhythm and keep the pulse as you read. Reflect on the rhythm and the pattern of syllabic emphasis when performing *The Swing* and use this to support the children with this poem. How is the rhythm and emphasis different for this basketball poem? As the children are confident to bounce along with the poem, you can pick up the pace.
- Invite the children to begin to join in with the recital as they bounce the ball along in time. How does the addition of the ball affect the tempo and rhythm of the overall performance?
- Encourage the children to feel the rhythm as they bounce, discussing their intuitive leanings and preferences. You may want to look at interpretations of pulse and spacing with more experienced children or musicians; playing around with different ideas to fit the 4 pulses in to each line, particularly if it contains only three words and a word with one syllables. Will this mean stretching the performance of these word to accommodate two beats or creating a space to absorb the missing beat? Which do the children prefer? Does it give them any ideas about how they might perform it for themselves?
- How could this be notated for others to perform as you intend?

For example:

<p>Hus/tle di/g 1 2 3 4</p> <p>Gri/nd pu/sh 2 2 3 4</p> <p>Ru/n fa/st 3 3 3 4</p> <p>Chan/ge piv/ot 3 3 3 4</p>	<p>Hus/tle dig ~ 1 2 3 4</p> <p>Grind ~push ~ 2 2 3 4</p> <p>Run ~fast ~ 3 3 3 4</p> <p>Change ~piv/ot 3 3 3 4</p>
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- As well as the rhythm of individual lines, do the children sense any patterns in rhythm of meaning in the poem as a whole. They may have tuned in to language patterns connecting each pair of lines ('smart/smarter', '/hard/harder'), adding meaning in the poem and the potential for emphasis in performance.
- You might take the children into the hall or an outdoor space so that they can incorporate throwing or bouncing a ball in time to the rhythm of the poem. Give time for the children to

rehearse and perform their final interpretation of the poem to the class and reflect on the effectiveness of each performance on the audience watching.

- Give the children time in pairs or small groups to practise reading it aloud in different ways. Encourage them to interpret, plan, create and rehearse their own performance, keeping rhythm with the ball prop as they wish and assigning roles for effect. They might want to text mark and notate on a copy of the poem to reflect their ideas.
- Allow time for the children to rehearse and perform their final interpretation of the poem to the class and reflect on the effectiveness of each performance on the audience watching.
- If you are completing this session before, 20th November 2020, this 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 6: Deeper Response

- Revisit and re-read '**Basketball Rule #2**' by Kwame Alexander (p21)
- Return to the meaning of the poem and ask the children to reflect on whether they think that dad is trying to teach his child lessons and rules for basketball alone. Which phrase, in particular, tells them that he is trying to provide life lessons too? What do they think he means by 'Live smarter'?
- Give small groups of children space and time to consider this phrase more deeply. Write it in the centre of a large sheet of paper and invite them to discuss and record their interpretations of what 'Live smarter' means. *Have they any strong beliefs of their own? Have they been given life lessons by parents or other people around them?*
- Bring the children together and allow them to share their ideas. Are there any connections with the poem in what they think are good ways to live smarter? *Is the dad in this poem offering advice on living smarter that may be more than a basketball rule?* Take an example from the poem that specifically links to a suggestion from the children, for example they might relate being hardworking to 'Playing hard'; or if they think people should work on what they want they could link this to 'Aim shoot' or 'Grind push'; if they think people should be flexible or open to compromise or change, you could relate this to 'Change pivot'.
- You might introduce them to players like Michael Jordan who is famous not only as one of the greatest basketball players of all time but also as someone who uses his path to success to inspire others; as a living embodiment of how to 'live smarter'. Jordan is a strong advocate of important life lessons that children may have discussed, such as the benefits of 'failing' in order to learn and succeed as well as emphasising the importance of discipline and 'practising harder' in order to achieve one's goals.
- You could make accessible texts that help the children to find out about Jordan's inspirational work ethic and path to success and that of other significant figures:
 - *Salt in his Shoes: Michael Jordan in Pursuit of a Dream*, Deloris Jordan, illustrated by Kadir Nelson (Simon & Schuster, USA)

- *Little People Big Dreams: Wilma Rudolph*, Isabel Sánchez Vegara, illustrated by Amelia Flower (Frances Lincoln)
- *Groundbreaking Scientists*, J.P. Miller, illustrated by Chellie Carroll (Wayland)
- *We are Artists. Women who made their mark on the world*, Kari Herbert (Thames & Hudson)
- The children might be inspired to watch Jordan practising hard and playing matches, as well as watch clips in which he talks about the rules he lives his life by and how he relates this to his phenomenal success:
 - Michael Jordan's Top 10 moments | SportsCenter:
<https://www.youtube.com/watch?v=2ULzeWllamA>
 - Michael Jordan during a practice session:
<https://www.youtube.com/watch?v=JFrlvl8Xchl&feature=youtu.be>
 - Michael Jordan's Ten Rules for Success:
<https://www.youtube.com/watch?v=NidqtkXq9Yg&t=150s>
- Give the children time to absorb and share their responses to what they are seeing and feeling. *Were there any moves or sequences that they particularly enjoyed? Why? Were there any rules in his 'Top Ten Rules for Success' that the children relate to particularly? Were there any they would like to add?*
- Children can return to their 'Live smarter' sheets and add any new thoughts inspired by Michael Jordan.
- Consider the way in which the dad was trying to share the rules of how to play basketball as well as live life successfully. What are the children's favourite games to play? Can they tell a partner about it? *What are the rules? Is it a game that requires skill and practice or is it a game of chance? Are there any rules that they could apply to real life?*
- You could revisit or introduce other poems in the anthology that tell us 'how to' play a game or engage in an activity that the children might enjoy or be able to relate to, such as:
 - 'How to Build a Poem' by Charles Ghigna (p.5)
 - 'Table Tennis Triolet' by Marjorie Maddox (p.20)
 - 'Barbershop' by Martin Gardner (p.37)
 - 'Mix a Pancake' by Christina Rossetti (p.11)
 - 'How to Ride a New Bike' by April Halprin Wayland (p.22)
 - 'Playin' Jacks' by Anna E. Jordan (p.24)
 - 'How to make a Snow Angel' by Ralph Fletcher (p.30)
- The children could use their responses, inspiration and ideas to create their own poems in which they share the rules of a game or even of life to someone younger or less experienced, like dad's 'random text' to his son or daughter. *How would they illustrate their new poem? What setting do they imagine? What mood do they want to portray? Do they picture their reader or themselves?*
- It would be valuable to complete this exercise yourself alongside the children, modelling how you come up with ideas before working your ideas into a draft, reading aloud what you have written to reflect on your word choices and the effect you have created for your reader, and how you use punctuation and line breaks 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.

Part 2 – Deeper Response

Session 7: Poetry Papering and Performance

As poetry has developed, it has become more page oriented. It is vital that children are given the opportunity to hear how poetry sounds different from narrative through regular exposure and to begin to make connections between the forms and devices that poets use and their impact on meaning.

- Explain that today they are going to explore some of the other poems in the anthology and work up one of these to perform themselves.
- In preparation for this session, make copies of the following poems:
 - ‘How to Tell a Camel’ by J. Patrick Lewis (p.6)
 - ‘To Make a Meal’ by Calef Brown (p.12)
 - ‘How to Tell Goblins from Elves’ by Monica Shannon (p.14)
 - ‘How to Scare Monsters’ by Rebecca Kai Dotlich (p.15)
 - ‘Rules’ by Karla Kuskin (p.16)
 - ‘Rules of Speaking’ by Douglas Florian (p.17)
 - ‘How to Be a Snowflake’ by Elaine Magliaro (p.32)
 - ‘On the Fourth of July’ by Marilyn Singer (p.34)
 - ‘Tired Hair’ by Douglas Florian (p. 36)
 - ‘A Lesson from the Deaf’ by Nikki Grimes (p.38)
 - ‘How to Read Braille’ by Steven Withrow (p.39)
 - ‘Best Friends’ by Helen Frost (p.40-41)
- 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. 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 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. *What is the picture they see in their minds as they read the poem or hear it read aloud? Is it the same as or different from others in the group?*
- Now encourage the children to look more deeply at the poem, exploring the use of language. You can use this as an opportunity to introduce children to the names of specific forms or devices to look at what makes their chosen poem poetic. You might introduce this by way of what Michael Rosen calls ‘secret strings’ (*What is Poetry?* Walker 2016). He talks about the importance of

discovering how the poet might have used assonance, alliteration, imagery, rhythm and sound. *Can they identify any of these in their chosen poem?*

- Next, give time for the children to work up their chosen poem for performance. *Would it be best performed individually, in pairs or as a group? How will you pace the performance? How will you use your voice(s) to help share a clear picture of this moment? Will you use any movement or action? Will you emphasise the rhythm in the words?* Give time for the pupils to build up their poems, text marking with performance notes and ideas, practising, editing and polishing to a finished performance.
- Give time for the pupils to watch, reflect on and evaluate each other's performances. *What impact did the individual performances have on you as a listener? What did each interpretation add to your understanding of the anthology as a whole? To what kinds of themes or subjects do these poems relate? What are the different ways in which we are told 'how to' do or be something across poems from the anthology? Do we always learn new things from being given instructions? Some of these poems are instructional, others advisory, some narrative and others explanatory. How else do these poems teach us about the world? How does this affect the way in which we perform them? What tone do we adopt? How do we include our audience?*
- If you are completing this session before, 20th November 2020, this 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>
- *At this stage in the sequence, you might want to provide the children with their own Poetry Journal in which they can begin to make drawings and jottings that are inspired by observations and their engagement with this anthology and that may provide ideas for their own poetry writing. Encourage them to return to their journals regularly and throughout as you will be drawing on this in the final part of this teaching sequence.*

Session 8: Visualisation

Developing children's response to poetry requires teachers to be innovative and creative themselves. Teachers need to model and encourage all forms of imaginative responses for pupils, allowing them to express ideas freely through a range of approaches, such as music, drama, dance and art.

- Briefly recap the children's thoughts about the collection so far.
- Use the whiteboard or a visualiser to revisit some of the poems that have already been shared during this sequence. *How do Richard Jones's illustrations capture his response to each poem?*
- Explain that you are going to read aloud another poem from the collection – '**Fireworks**' by **Anna E. Jordan (p.36)**. As you read, it is important not to reveal the accompanying illustration to the children.

- This time, as you read, you would like them to close their eyes and try to visualise what is being described in their mind's eye. Are there any words or phrases that they found interesting or memorable; that they are particularly drawn to or that inspire strong images? The children's visualisation may not be based on literal description; it might be an image that comes to mind because of an emotion or a memory – a personal response that they have.
- Hand out art materials – you may wish to give them some element of choice in what they use (watercolours, pastels, coloured pencils, ink, cartridge paper) – and explain that you are going to read the poem two or three more times and when they have a clear mental picture, maybe after another reading, you would like to draw what they picture in their mind as you are reading. Give sufficient time for children to complete their drawings, perhaps reading aloud the poem again, if necessary, while they are working.
- As the children complete their artwork, ask them to annotate any words or phrases that could be used to describe what they visualised – these might be words or phrases that they remember from the poem, or their own words inspired by their visualisation.
- Then ask them to share their drawing with the person next to them, explaining what they were trying to convey; what they were feeling or the imagery they were trying to capture in their artwork. *What was it in the poem that helped you visualise it?*
- You may wish to conduct a gallery walk; allowing children time to walk around the room looking at all of the artwork created by their peers and considering the similarities and differences amongst the range of work and why these might be.
- Compare the children's artistic responses with the illustrator's. *To which aspect of the poem is the illustrator responding? How is it similar or different?*
- Invite the children's emotional responses to the poem. *How did the poem make them feel? How did they show this in their artwork?* Consider the way in which the poem is organised as a short narrative episode. From whose viewpoint are we hearing the poem? How does the child feel at the beginning of the firework display? How do his or her feelings change during and after the display? Have we ever felt like this?
- After discussing children's initial response and visualisation in relation to the poem, display the poem for children to read for themselves and allow time, either as a whole class or in small groups for children to explore the layout, language and some of the poetic devices used. Starting by asking children to share which words or phrases or patterns of language they were drawn to, is a good way to start understanding the possibilities of playing and experimenting with poetic devices for their own writing. *Why has the poet chosen this word or phrase? What does she want us to think and feel and imagine? How does the poet bring the fireworks alive for us? How does the layout of the poem support our understanding? How does it help us to imagine the child's experience of watching the firework display? How does the poet evoke a personal or emotional response from us?*
- Some patterns or ideas that you and the children may raise in discussions include her use of:
 - Onomatopoeia – 'boom', 'whistling', 'crackle and pop' – *Why is this effective? Can you think of other words we could use to describe different kinds of fireworks?*

- Metaphor – ‘silver worms’, ‘Clouds of fairies’, ‘Raining gumdrops’- describing the fireworks *as* something rather than making a comparison. *What difference does this make to the way we imagine the fireworks? What else did you imagine the fireworks being when you were visualising them?*
- Repetition – ‘Is it over?’ – How does this affect our understanding of the child’s feelings?
- Capture children’s responses to the poem and display on the Working Wall or add to your class Poetry Journal alongside their artwork.

Session 9: Sensory Exploration and Writing in Role

- Before revealing the next poem, show the children the illustration spread, concealing all text.
- *What does this image make them feel or think about? Where is this happening? What makes them think that? How would they describe this place?* Scribe the children’s responses around a copy of the illustration, taking the opportunity to clarify, recast and enrich descriptive language and to introduce vocabulary they will encounter in the poem.
- Reveal the title, **‘Walking on Mars’ by Irene Latham (pp.18-19)**. *Is this what the children expected? What do they anticipate they will hear about in the poem? What would it be like to walk on Mars? Would you like to walk on Mars or go into space? What would you see or hear or feel? What would you do?* Invite the children to share personal connections and any knowledge they think they have about Mars, astronauts and space travel to help them to make their predictions.
- Enlarge and display the illustration with just the title ‘Walking on Mars’ and ask the children to consider this lone astronaut’s experience of walking on Mars. What do they imagine it would be like? Have you ever dreamed about being an astronaut? They could role-play this using the display as a backdrop. You might even provide them with visual or aural stimulus, such as footage taken by NASA’s Mars Rovers, Curiosity and Perseverance.
- Provide small groups with a chart to help them organise their thinking, for example:

See	Hear	Feel
Red dust Sandy desert Vast craters	The wind blowing Silence My own breathing	Alone Excited Weightless Afraid

- Encourage the children to share ideas with the rest of the class and to talk about what stimulated them.
- Now, show them the poem on the page and read it aloud. Gather the children’s initial responses to what they have heard. Is this what they imagined? From whose viewpoint is the poem written? *What makes you think that?*

- Read it again and this time ask the children to reflect on the poet's language choices. Which words or phrases do they find interesting or memorable? Which descriptions of Mars do they find particularly effective and why? You might ask the children to text mark these with you so that they can see them on the page as well as hearing them read out loud – they may notice both visual and aural patterns, such as those in 'rusty dust' or in 'blind you and bury you'. Children can add any new and interesting descriptions to their sensory chart.
- Give pairs of children copies of the spread so that they can explore the poem for themselves. *How do they think the shape lends itself to the act of walking on Mars? Do they spot any patterns in the way it is arranged? Are there any breaks in the repetitive pattern? Why might this be? Is there a rhyming pattern? How does this affect the way in which we might perform the poem?*
- Encourage the children to read the poem aloud alongside looking for visual patterns when listening for the rhyming pairs as only one pair shares the same spelling pattern – 'old/control' (near rhyme), 'explore/soar', 'dust/gust', 'do/you'. You might use this as the springboard for an investigation into the most common and rare spelling patterns in rhyming words.
- Read the poem aloud and encourage the children to close their eyes and imagine that they are hearing this in role as the first person to be walking on Mars. *What kinds of things are you being told to do or feel? Do they make you feel? How do your emotions change as you hear each instruction?*
- You might want to pause after a few instructions to allow the children to explore and give voice to their emotional responses and begin to compare them. For example, what effect does the encouragement, 'skip like you're six years old', have on the children compared with the stark warning, 'It can blind you and bury you when the wind starts to gust.' What is the difference in tone?
- Encourage the children to make personal connections. Have you ever felt both excited and scared whilst doing something? How do you think the poet feels about space travel? Do you think she would want to walk on Mars?
- Ask the children to capture their feelings in writing by creating a diary entry or letter in role as the lone astronaut, the first person to walk on Mars. Encourage them to share their ideas for writing with each other and to draw on the poem and illustration, their sensory chart as well as their emotional responses during role-play.
- In small groups, invite the children to create and rehearse a performance of the poem that reflects their emotional responses and experience of working in role. *How does this help them shape their performance of this poem? How do they want the audience to feel?*
- If you are completing this session before, 20th November 2020, this 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 10: Artistic Response

- Ask the children to close their eyes and introduce the title of the next poem, **'How to Be a Tree in Winter'** by Irene Latham (p. 27), without yet revealing the illustration or the poem. What imagery does this invoke for the children? What do they see in their mind's eye? *If you were to draw a tree in winter, how would it be? Where would it be? What art materials would you want to use? What colour or texture paper would you want to choose?*
- Now reveal the illustrated page and invite the children's immediate responses. Is this what they imagined? How is it the same or different? What strikes them about this illustration and the poem on the page? How does the arrangement of the poem work with the illustration to create meaning? How might the shape of poem have inspired and influenced the illustrator in creating his winter trees?
- Now read aloud the poem to the children and allow time for them to absorb the rhythm, language and meaning. *How does it make them feel? What is it saying about trees in winter? What do the children like or dislike about the poem? Does anything puzzle them? Is there anything they don't understand?* Re-read and revisit the poem to support the children's responses and questions.
- The children may need to clarify meanings of vocabulary like 'etch', 'calligraphy' and 'parchment'. Encourage them to think about what they know about winter trees and how the poem has been illustrated to offer tentative ideas of their own. Have they ever heard these words used before? To what could they relate? Perhaps they have experience of drawing with ink or working on special paper. Perhaps they can guess the meaning of 'etch' because of what it sounds like; they may associate it with 'scratch'.
- Show the children Chinese calligraphy drawing (and this vocabulary) in action so that they see the rhythmic flow of the brush strokes and the varying quality of the black lines on the parchment: <https://youtu.be/MEN0CzGv5-Y>
- Give the children time to respond to aspects of the film and artwork they found interesting and relate it back to the poem. *Why do they think that the poet has compared winter trees with calligraphy drawings and the sky like parchment? How has the illustrator interpreted this?*
- Give the children opportunity to have a go at drawing with brush and ink, playing with the speed of their brushwork and choosing different widths of brushes. Experiment with paper that soaks up the ink like varying weights of cartridge paper or sugar paper, comparing the drawing experience and outcome with smoother copier paper. You could also use other tools for drawing with ink, such as twigs of different breadths, collected from the trees themselves. Poetically, the dryer and older the twig, the more ink it will hold, affecting the quality of the line on the paper. As the ink runs dry, a twig will allow the children to feel for themselves the way it etches into the surface of the paper a little.
- Encourage the children to look at and take inspiration from the way in which illustrator, Richard Jones, has created his winter trees in response to the poem. *How would you describe the quality of the lines? How do they vary? How has he created movement?* If it is Autumn or Winter, this would be the perfect opportunity to make some observational drawings outside with pencil, charcoal or ink.

- Read the poem again and invite the children to think about the meanings in the poem more deeply, focusing on the poet's motivations, feelings, tone and intent:
 - *How do you think the poet feels about winter trees? Do you think she prefers trees in winter or in summer?*
 - *What does she mean by 'Enough hiding?' What else is she saying to this winter tree? How is she telling it to be? What does she want it to do? Would you like her to speak to you like this? Why? Why not?*
 - *What message does she think the winter tree is etching across the parchment sky? How does she think we should feel about winter trees?*
- Invite the children to share their personal thoughts on winter trees. *Do they prefer trees in winter or in any other season? Why? What is special about the tree at this time? Do they think most people would appreciate winter trees like this poet?*
- Invite small groups to draw on their experience of creating, observing and response to create a performance reading. *How will they capture the poet's feelings towards winter trees? What kind of tone will they adopt? How will their performance reflect the landscape of winter trees in the illustration and in real life? How will they use the rhythmic strength of calligraphy drawing and the sparse arrangement of the poem on the page? Which words and phrases will they want to emphasise?* Provide opportunity for children to rehearse and perform their reading for an audience, discussing elements of each performance that provoked an affective or emotional response.
- Once the children have had opportunity to ask children to consider what the tree thinks of the poet's words of encouragement. *How would it make them feel to be encouraged in this way? What might a winter tree feel people think of it usually? What might it want to tell them? What message could it etch across the sky?*
- Provide a large sheet of pale parchment coloured paper and ask the children to think about the tree's response. Encourage them to be tentative, offering ideas that might not be fully formed, talking them through and jotting them down. Perhaps the trees feel they want people to hear more about why deciduous trees lose their leaves and look this way in winter; perhaps they want to share an environmental message with people – perhaps to look after the animals that make the tree their habitat; perhaps they would like to be more appreciated in winter and defend in some way; perhaps they want to offer words of encouragement; or this could be a celebration of winter trees. They may want the tree to respond by telling us how to enjoy, appreciate or be in winter.
- Encourage the children to share their ideas and think about how these could be worked up into a poem. What is special about the original poem? What did the children like about the language choices or the way in which it was organised? What about other poems that they like in the collection? What makes them poems rather than any other kind of descriptive writing or prose?
- You can model writing this kind of poem, taking one idea, then encourage the children to create their own poems in their groups, using each other as response partners until they have a polished poem to perform.

Session 11: Collaborative Poetry

- Read aloud the poem: **'How to Say a Little Prayer' by Pat Mora (pp.42-43)**
- Allow children time in groups and then as a whole class to respond to the 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.
- Hand out copies of the poem for children to re-read independently or with support and allow them to look at the use of language and patterns in the poem – *What do they notice? What words or phrases did they enjoy?*
- In groups of 4-6, ask children to jot down suggestions for ideas that might make potential subjects for other lines or verses in this poem. Ask them to reflect on the kinds of things the poet has chosen; a place, a sight, as memory? What do they think about or where would they go that makes them feel calm or makes them smile? *Can we count our own blessings? What makes us feel thankful?*
- Ask each group to share their ideas with the class to create a class collection of ideas. They may have reflected on other things that they consider blessings; a person, a smell, a sound that calms or makes them happy.
- Back in small groups, children can work individually or in pairs to draft lines for their group poem writing each line out on to separate strips of paper or card.
- Next, once each pair has completed two or three lines, they can share what they have composed with the group and then work together to discuss the most effective order for their list. They can also make small tweaks to each line, if necessary, to support the flow and rhythm of the poem.
- Encourage them to keep reading their poem aloud so that they can hear how it sounds as well as how it looks. They may also need to decide as a group whether their poems needs an additional line or verse to introduce the list or to conclude their poem; perhaps drawing on the lines in the original poem that connects each verse – 'Slowly, breathe in and out, in and out' – and the last line that draws the poem together – 'A little prayer for our blessings feels right.' They may wish to refine the title.
- Provide an opportunity for each group to share their work; either creating a finished copy of the poem for display or rehearsing a performance of the poem to share with the class.
- Allow time either at the end of the session or after the session for children to jot down any ideas they might have about potential poems in their notebooks or poetry journals. They may also choose to continue to work up and refine ideas that they had started to develop in their collaborative work.

Part 3 – Writing Poetry

Session 12: Reflecting on the Anthology

- 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 anthology 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?*
- Discuss the overarching theme of 'How to...' poems and why they think these poems were chosen by Paul B. Janeczko. There are amusing poems and serious poems, thoughtful and thought-provoking; some highly rhythmical; some with many words, some sparse; some that rhyme and some that do not. *Are there particular subjects or themes that this anthology leans towards? Do they have a preference for a certain type of poem in the collection? What do they think about the point of view that each poem is written from? Who is writing or narrating these poems?*
- Read aloud the last poem in the anthology: **'How to Pay Attention' by April Halprin Wayland (p.45)**
- Close the book as the poem instructs. Allow the children to share their immediate responses; how they feel about this poem, their personal preferences, connections they are making and anything that puzzles them. What do the children think of this poem? What makes it special or different?
- Why do the children think this has been chosen as the closing poem? What do they want to do now? With the children, take the opportunity to just 'look'. Encourage them to stay quiet and focus only on what is around them in the classroom. They could record what they are seeing and thinking in their Poetry Journals.
- Where else would they like to just 'look'? Reflect on the previous session and the poem, 'How to Say a Little Prayer', in which they shared places that made them appreciate the world and think about where in the school grounds the children might go to simply sit and look at the world around them. They may also offer up places that can be reached within the local community with a little more planning. What kinds of things do they think they would see and hear and smell around them if they sat and looked for long enough?
- Share with the children the poem, **'How to Bird-Watch' by Margarita Engle (p.26)** to give the children a sense of what can happen if they were to devote time to tuning in to what surrounds them. This anthology has a leaning towards the natural world rather than urban environments. Why might this be? You might introduce the children to poems from other collections featured on CLPE's Poetryline in which the poets are inspired by observation of urban environments and demonstrate the art of 'people watching', such as:
 - 'This is the City' from *The Dragon with a Big Nose* by Kathy Henderson:
<https://clpe.org.uk/poetryline/poems/city>
 - 'The Satyr's Head' from *Werewolf Club Rules* by Joseph Coelho:
<https://clpe.org.uk/poetryline/poems/satyrs-head>
 - 'The 2a Bus' from *My Life as a Goldfish and other Poems* by Rachel Rooney:
<https://clpe.org.uk/poetryline/poems/20a-bus>

- Take the children – with their Poetry Journals – outside and wherever else they think would make interesting places to observe. Ask them to sit apart from each other and spend at least five minutes being ‘very quiet and amazingly patient’, tuning in to everything they see and hear around them. How does it make them feel? Encourage the children to record their observations, their thoughts and feelings in any way they like in their poetry journals, through sketches or jotting down words and phrases.
- Children could take an interesting observation subject and create a poem like ‘How to Bird-Watch’. This poem is a Tanka – a Japanese form which is made of one sentence which follows strict syllabic pattern for each line (5/7/5/7/7) – which may appeal to the children in their own compositions or they can write in free verse whereby they may be more able to focus on their language choices and making meaning. They might want to keep the first three lines then complete their poem with two original lines which illustrate what they might see or what might happen if they try to ‘be very quiet / and amazingly patient / until finally...’
- Give the children time to create their poems and work with a response partner to edit and polish it, reflecting on language choices and the overall effect of the poem on a reader. Encourage children to read their poems aloud and – when they are satisfied with their finished piece – publish it with illustration to form part of a class anthology.

Session 13: Ideation

- Start a discussion with the children about what they like or don’t like about writing. *What do they think is the hardest thing about being a writer?*
- Often, when people talk to writers about their work, one of the most commonly asked questions is where they get their ideas from? Ask children to talk in pairs or small groups to list as many places as they can think of where a person can get ideas to help their writing.
- After a couple of minutes, get children to report back and create a class list. *Where can we get ideas from?* Children might mention: things that we see/notice as experienced in the last session, something heard, memories, other books that we’ve read, a song that we heard, dreams, imagination, day-dreaming, playing, films, toys, family events, arguments, etc.
- Visit the Poet Interviews section of the Poetryline website – there are videos available with a range of poets talking about how they go about writing their poetry, how they work on their poems, what inspires them as a poet and what advice they would give to aspiring poets. On the Poet Interviews page (<https://clpe.org.uk/poetryline/poets-videos/poet-interviews>) you can select interview videos according to the question on the left hand menu (such as ‘What inspires you as a poet?’ and ‘How do you go about writing your poems?’). *After watching a few videos, have we got any other ideas for where ideas or inspiration can come from?* Add to the class list.
- Read aloud the poem ‘**How to Catch a Poem**’ by Irene Latham (p.44). Why do you think this poem has been placed alongside ‘How to Pay Attention’ at the end of the book? What do these two poems leave you thinking or feeling? What additional ideas does this poem give you about where you might find inspiration for writing poetry?

- Give the children some time either to begin to write down ideas or to sit and think about what they might write later. Some children may choose to start by drawing, doodling or sketching ideas initially. Refer back to Richard Jones's illustrations in the text. His paintings have been inspired by the words that the poets have written, but artwork can often inspire the words too. They might start by jotting down favourite words or phrases. *Will they write down things that their family says in a morning? Will they write down lists of words that they enjoy? Could they write down their craziest daydreams? Could they write down their earliest / silliest / scariest / happiest memories?*
- Remind the children that these journals are only for them – there's not a particular amount of writing you expect them to do and you won't be marking them.
- Remind them that they don't have to start writing a poem straight away, they might just begin by collecting words, phrases, ideas and images that can be used later. However, if they have an idea that they want to start exploring immediately in a poetic form that is also fine.
- 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.

Session 14: Writing Own Poems, Gaining a Response

It is important to develop children as reflective writers by giving ample opportunity throughout the writing process to talk about themselves as writers, enable them to voice their views, listen to others and develop new knowledge and understanding.

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

- Demonstrate how you use your notes and ideas to create drafts of a poem, making additions, changes and improvements as you write.
- Read aloud your work to the children, giving time and space for them to respond to your ideas, and support them in having discussions to support you in reflecting on your work, making changes or additions and redrafting if necessary. The children 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>.
- Allow further time for children to select ideas and drafts of poems from their Poetry Journals or notebooks and to continue to work these up into poems.
- Once the children have an initial draft or drafts, allow them to read aloud their poetry 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. For example, writers can tell response partners what they are pleased with in their writing, particular devices or parts of the poem they may be struggling with and gaining a picture from the reader of how their writing impacts on them.
- Response partners should be encouraged to reflect on the impact of the poem on them as a reader. Children can then redraft parts of their work, based on these conversations.

Session 15: Editing and Publishing Own Poems

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

- Give further time for children to redraft any parts of their poems that they discussed with their response partner in the previous session, or to work on their poems further if they need time to do this.
- When they have a poem that they have read aloud to a partner, discussed and explored changes so that they are happy to present to a wider audience, start to think about how that poem could be best presented. *How will it look on the page? What form will it take? How will you use line breaks, spacing on the page to enhance the meaning or emotions behind your poem? Will you hand write it? Will you publish using ICT? What script or font will you choose? Will you make any specific decisions about the way certain words look or are placed on the page? Will you illustrate the poem? If so, how will the words and illustration sit and work together?*
- Allow plenty of time and space for the children to make a final draft and then publish their work accordingly.
- When they are happy with the way their poems look on the page, think about how this could be lifted off the page and be performed to an audience. Give each child a photocopy of their finished poem and allow them to mark this up with performance ideas. *Will you perform on your own? Do you need others to support you? How will you use voice, body movements and facial expression to enhance the listener's engagement and understanding?*
- Ensure time is given to try out ideas and rehearse performances of children's own poems.
- Spend some time now reflecting on the poems that the children have written. *What kinds of poems were your favourite to write? What did you find it easiest to write about?*
- Following this, you might hold a poetry festival for children to do readings from their collections to parents or other classes in the school or display their work as part of an exhibition, including the published poems and accompanying illustrations. For the children performing at the event, ask them to consider what they learnt from listening to the poems being read aloud and performed by other poets as well as trying out ideas in their performances of the poems in this anthology that they will need to remember when reading their own poems.

- Display the children's own poems prominently in the library or a shared area so they can be read by a wider audience.