

## Welcome Activity



### ■ Poetry Papering:

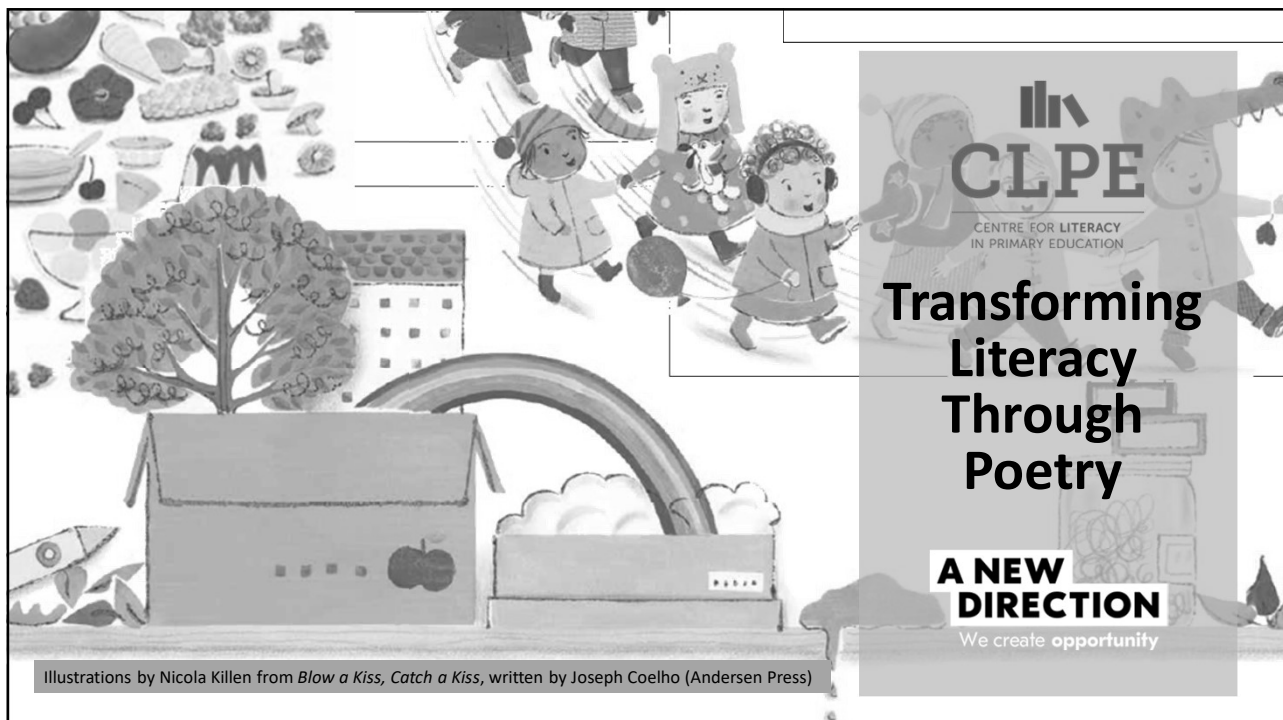
- Have a look at the poems around the room.
- You don't have to stop and read every poem. Pick a poem that speaks to you.
- Take it to your table.

### ■ Post-It Prompts:

- Then, complete one or more sticky notes and add them to one of the three flip chart posters at the back of the hall:
  - a. *Teaching poetry makes me feel...*
  - b. *One of my favourite poems...*
  - c. *What would you like to take away from today's masterclass?*

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## A New Direction and CLPE



### Masterclasses



**Tue 12 March**

**Building 'Reading for Pleasure' Schools**

**Tue 23 April**

**Planning Creatively Around Quality Texts**

**Tue 21 May**

**Transforming Literacy Through Poetry**

**Tue 25 June**

**Transforming Literacy Through Picture Books**

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## Programme

- Broaden **knowledge of a range of poets and poetry** that can inform an effective poetry spine from EYFS to UKS2 and beyond;
- Explore **a range of creative approaches** which can engage children with a variety of poetic styles and forms;
- Investigate how poetry supports the development of **reading fluency**;
- Understand how to support pupils to **respond to poetry at a greater depth** and develop deeper levels of inference;
- Explore ideas and activities designed to **support children to write effectively** to make impact on the reader and foster their own authentic voices through writing poetry.

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## Introducing Joseph Coelho:



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An Introduction - Published over 40 books across all age ranges with 10 different publishers



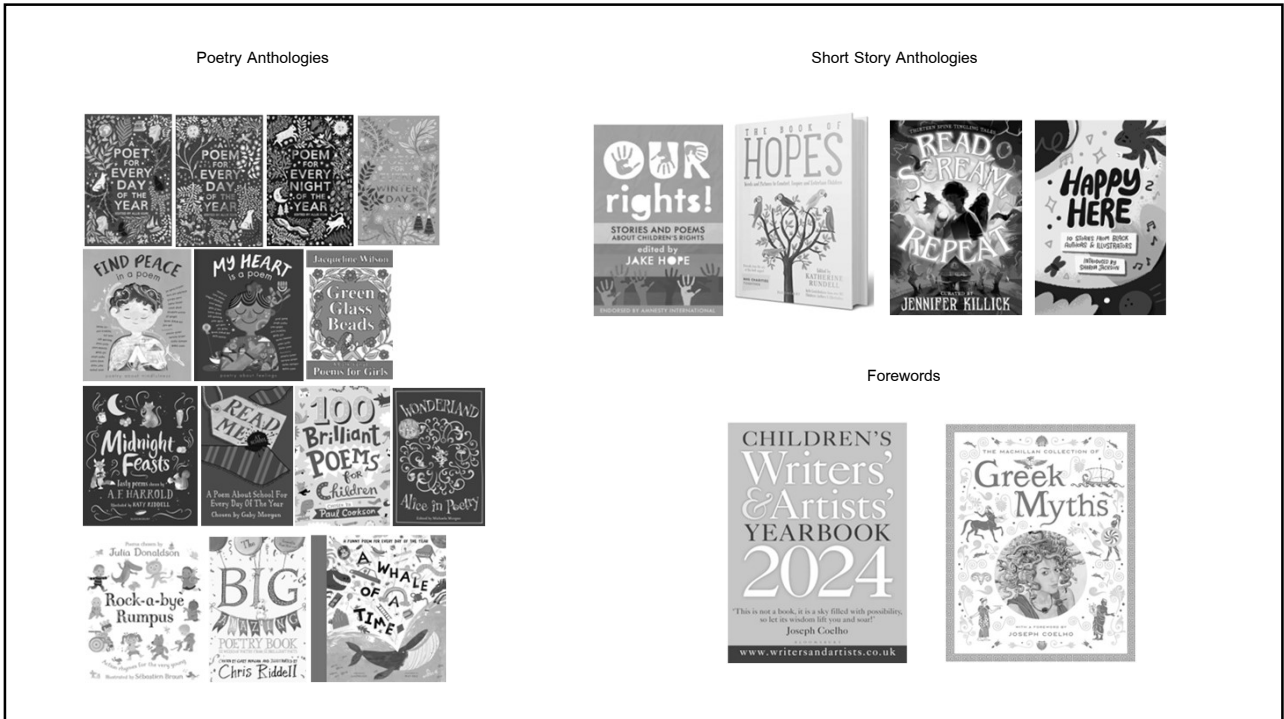
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Published globally

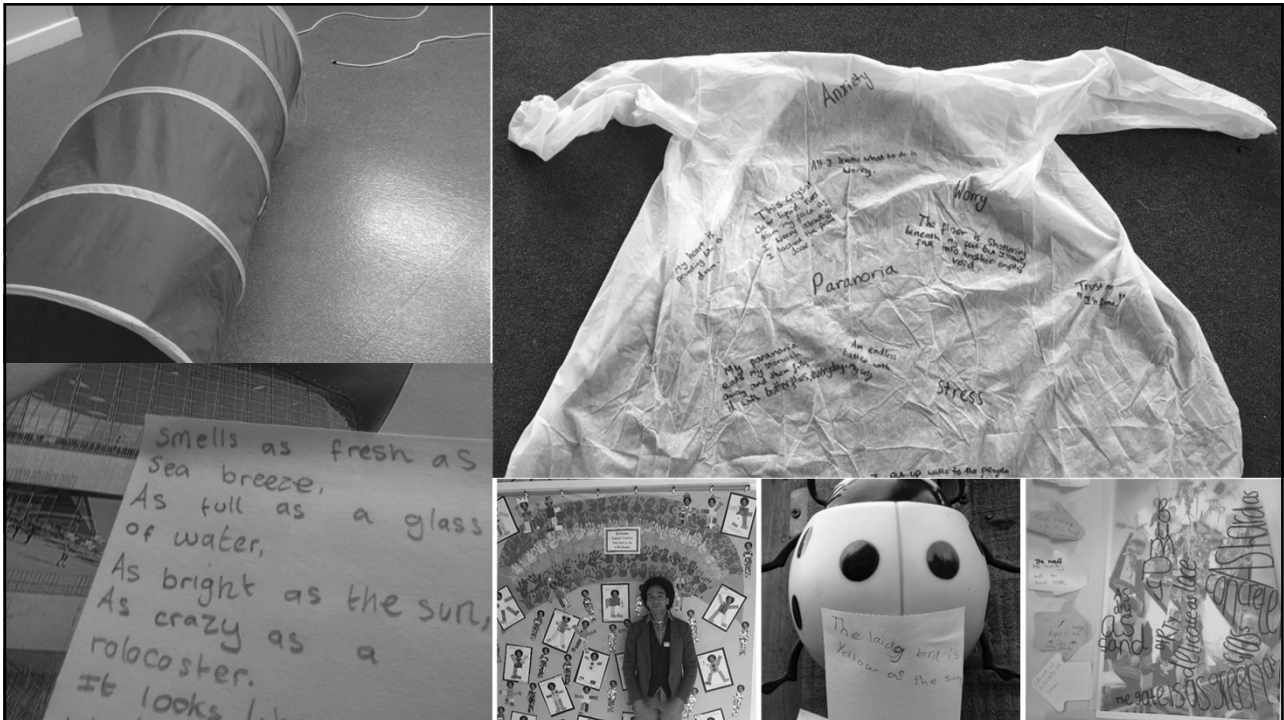


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Started  
gigging all  
over the UK

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Sat in book stores  
and cafes reading  
books and writing

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Children's Play – Tree Child

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When it became hard to get regular playwriting contracts I produced my own shows...



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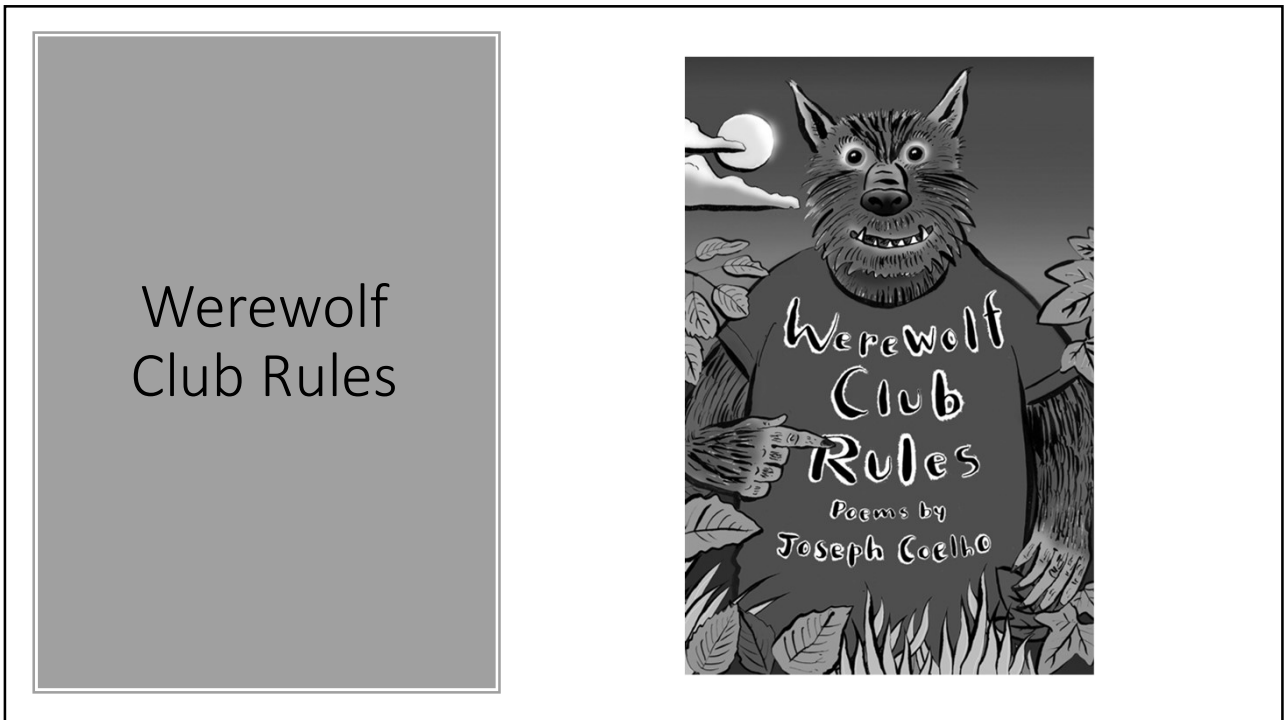


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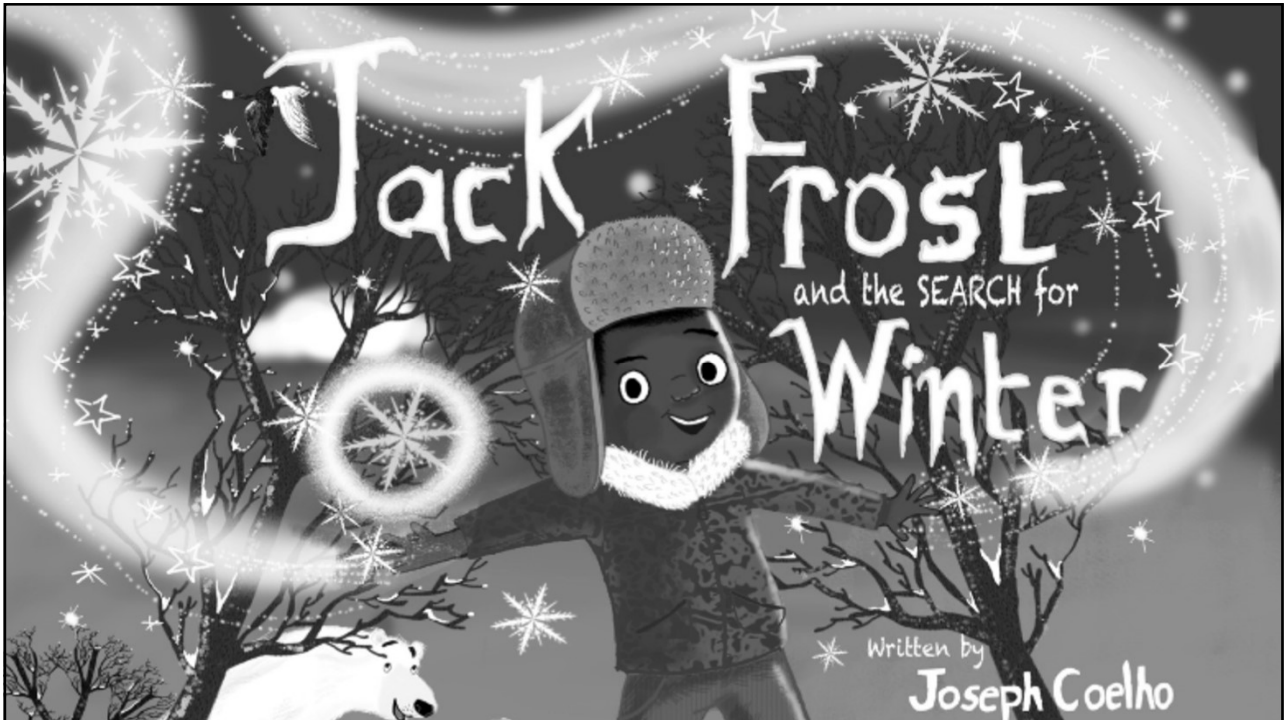


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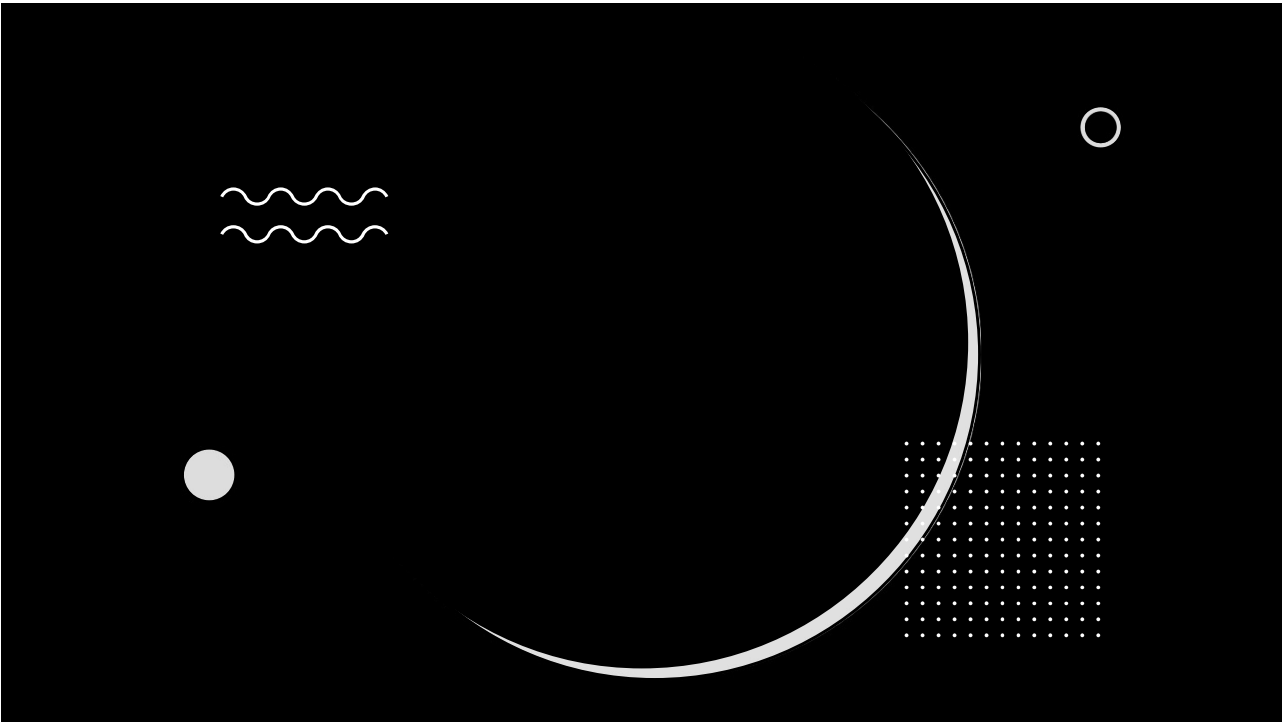
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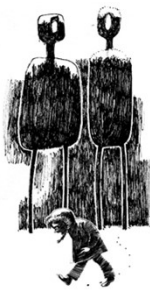
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## Walter De La Mare – The Listeners

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## The Watchers



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# Edwin Morgan - The Lochness Monster's Song

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## The Lochness Monster's Song

Sssnnwhuffffll?  
 Hnwhuffl hhnwfl hnfl hfl?  
 Gdroblboblhobngbl gbl gl g g g glbg!  
 Drublhaflablhaflubhafgabhaflhafl fl fl –  
 gm grawwww grf grawf awfgm graw gm.  
 Hovoplodok – doplodovok – plovodokot-doplodokosh?  
 Splgraw fok fok splgrafhatchgabrlgabrl fok splfok!  
 Zgra kra gka fok!  
 Grof grawff gahf?  
 Gombl mbl bl –  
 blm plm,  
 blm plm,  
 blm plm,  
 blp.

**Edwin Morgan**

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## The National Poetry Centre for Primary Schools



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## Opening discussion:



- List as many responses to the following statement:

**Teaching poetry is valuable because...**

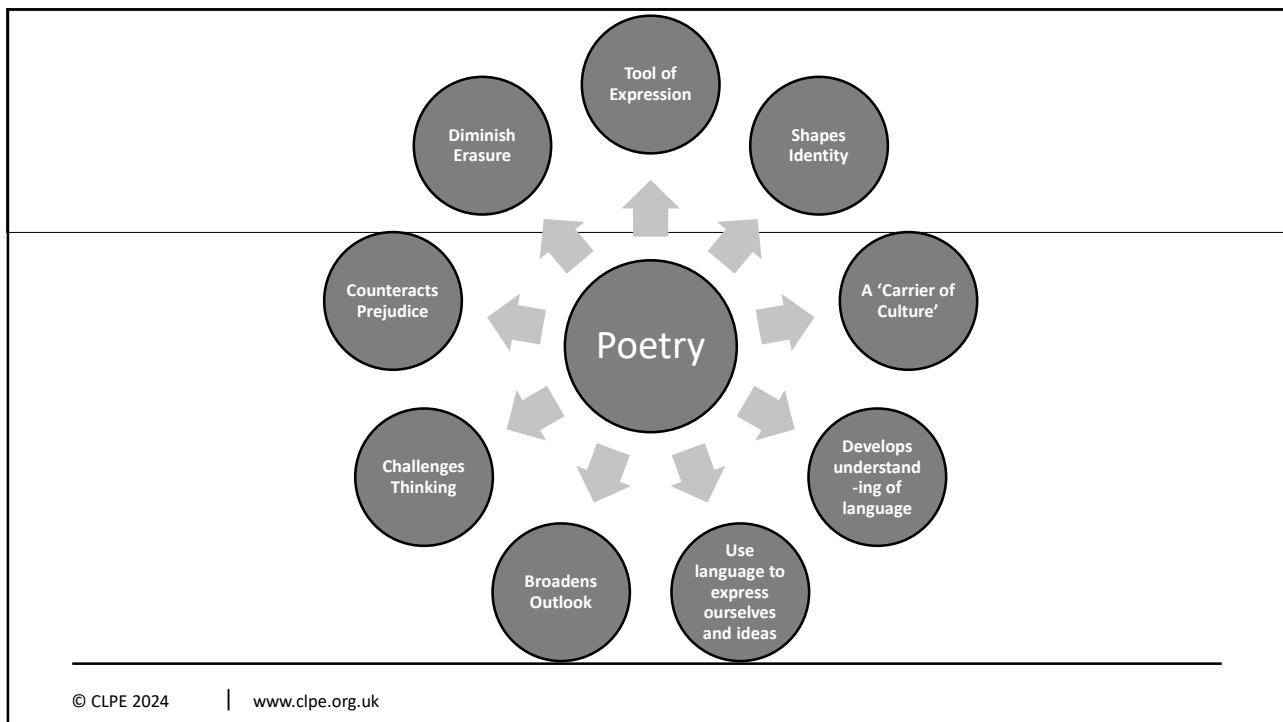
- Reflect on your list and circle the most important reason in your opinion.

***“Poetry eases the process of reading.” John Hegley***

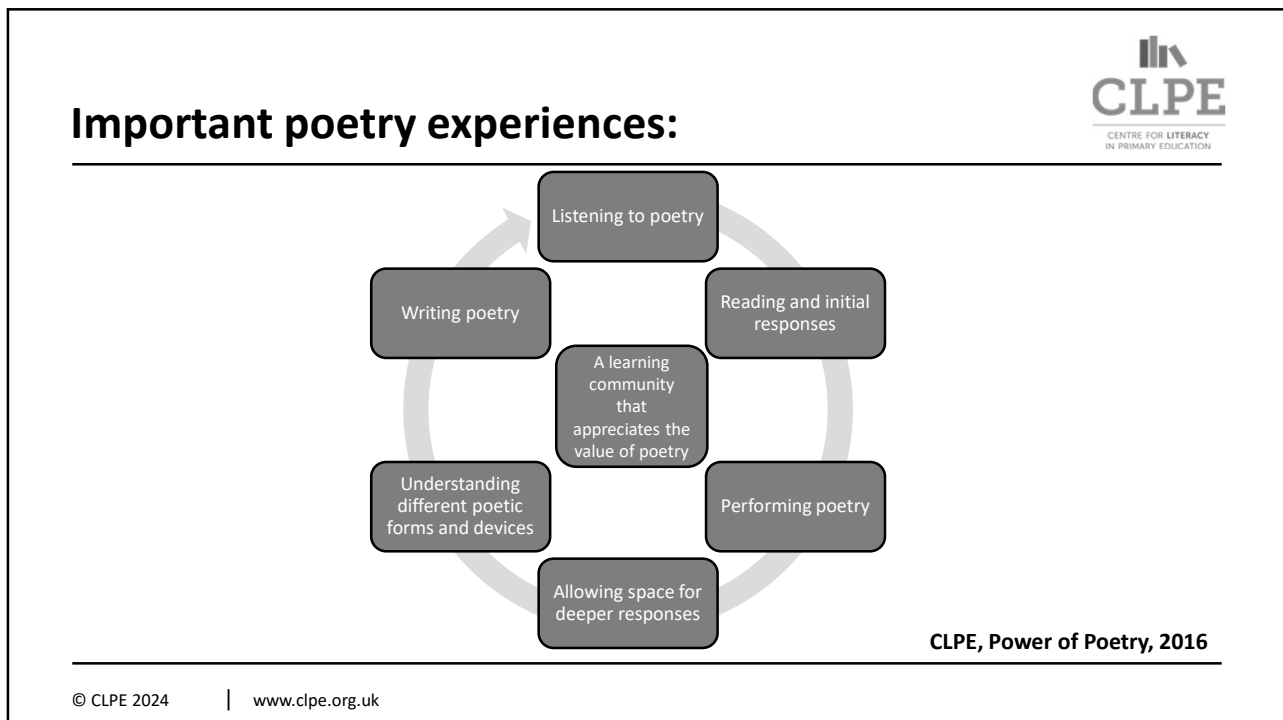
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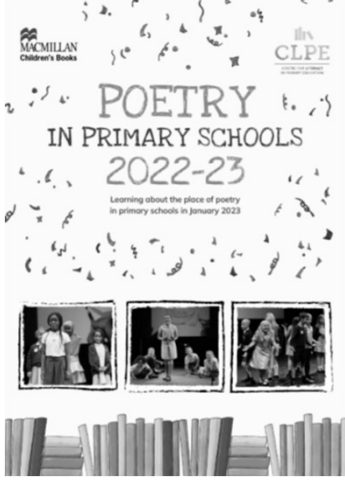
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## Poetry in the current context:


### Key Headlines from CLPE and Macmillan's The Big Poetry Survey 2023



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## Personal Reflection:




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## What are the barriers to teaching poetry in your classroom?



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IN PRIMARY EDUCATION

*Decorative flourish*

*"There are many barriers: teacher knowledge, time within the curriculum, constraints of SATS preparation and poetry is not deemed a 'focus' within the Trust."*

*Decorative flourish*

*"Time pressures on the curriculum. Our English curriculum is currently dominated by time consuming novel studies. Poetry is not a familiar text type to our pupils and many do not have a wide vocabulary."*

*Decorative flourish*

*"We need better subject knowledge in how to teach children to write poetry, what to include in different year groups, how to select poems to read and share, how to use poems to develop children's writing and how best to assess this."*

*Decorative flourish*

*"I don't think management in my school see value in it. I don't think there is specific space or emphasis given to poetry in our curriculum for excellence."*


*Decorative flourish*

*"It's hard for staff to know how the expectations around grammar fit and SLT can be negative towards poetry as a writing opportunity as the grammar expectations aren't always relevant."*

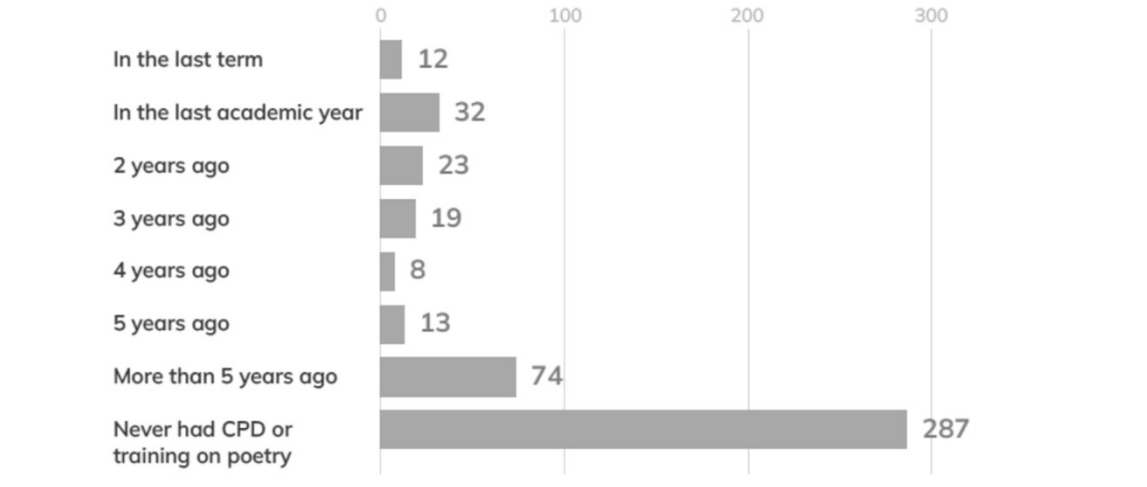
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## When did you last receive CPD or teacher training on poetry?



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IN PRIMARY EDUCATION



Frequency	Number of Respondents
In the last term	12
In the last academic year	32
2 years ago	23
3 years ago	19
4 years ago	8
5 years ago	13
More than 5 years ago	74
Never had CPD or training on poetry	287

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## How confident do you feel in planning for and teaching poetry?



*"I personally feel quite confident, but I feel like there is very little time given to poetry in our curriculum. When I get to teach it, it's usually because I have snuck it in."*

*"Whilst I am confident, some of my wider staff team are not, and do not see the benefits of teaching poetry."*

*"I'm lacking in confidence and am aware I need more support and access to good quality resources."*

*"I tend to stick to what and who I already know, using resources I'm already familiar with and not looking for new/different ideas/poets"*

*"I feel that I don't always know enough about poetry or have enough time to teach it in depth."*

*"I feel confident teaching non-fiction and stories but I've not had any training on teaching poetry."*

*"As an ECT, I have minimal experience planning and teaching poetry. I have enjoyed teaching it but want to learn more about engaging all learners and providing appropriate scaffolding."*

*"Really enjoy it, but would like more confidence in finding texts, planning and teaching sequences."*

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## How many poetry books do you have in your class collection?



Book stock by year group

	5 or less	5-10	10-20	20-50
EYFS (36)	20	10	6	
Y1 (51)	21	22	8	
Y2 (74)	40	24	9	1
Y3 (72)	27	27	13	5
Y4 (64)	23	25	9	7
Y5 (67)	26	24	11	6
Y6 (90)	33	37	15	5

### 5 or less:

- EYFS: 55%
- Y1: 41%
- Y2: 54%
- Y3: 38%
- Y4: 36%
- Y5: 39%
- Y6: 37%

Overall: **42% of classroom collections had fewer than 5 poetry books.** Only 21% have more than 10.

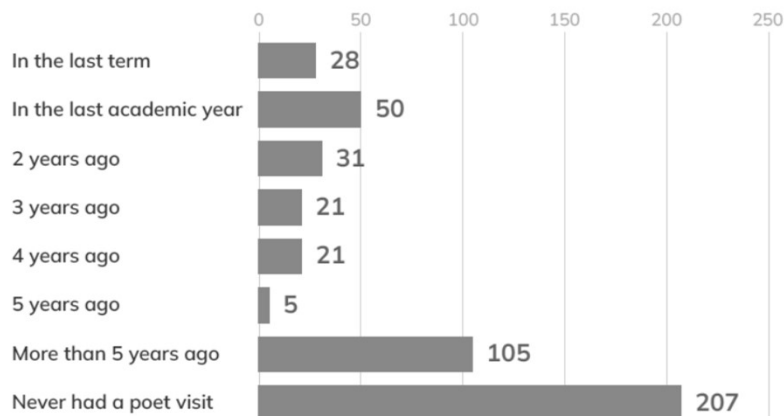
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## Children and teachers connecting with poets:

When did your school last have a visit from a poet?



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## Poetry in Primary Schools 2023: What poets can you name?

CLPE, 2023 (mentions /468)	Teachers as Readers, 2006-7 (mentions /1200)
Michael Rosen (376)	Michael Rosen (452)
Benjamin Zephaniah (167)	Allan Ahlberg (207)
Joseph Coelho (109)	Roger McGough (197)
Spike Milligan (71)	Roald Dahl (165)
Roger McGough (70)	Spike Milligan (159)
Roald Dahl (69)	Benjamin Zephaniah (131)
Valerie Bloom (69)	Edward Lear (85)
Julia Donaldson (61)	Ted Hughes (58)
Allan Ahlberg (56)	A.A. Milne (57)

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## What collections or anthologies can you name?

Collection/Anthology Name	Number of mentions
The Works, collected by Paul Cookson	52
Revolting Rhymes by Roald Dahl	42
Please Mrs Butler by Allan Ahlberg	40
The Lost Words by Robert MacFarlane, illus. Jackie Morris	33
Poems to Perform ed. Julia Donaldson	27
A Great Big Cuddle by Michael Rosen, illus. Chris Riddell	24
Heard it in the Playground by Allan Ahlberg	21
Smile Out Loud/Poems Aloud by Joseph Coelho, illus. Daniel Gray-Barnett	21
Overheard in a Tower Block by Joseph Coelho, illus. Kate Milner	20

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## What poems can you name?

Poem (first publication date)	Number of mentions
Chocolate Cake – Michael Rosen (1985)	150
The Owl and the Pussycat – Edward Lear (1870)	63
Jabberwocky – Lewis Carroll (1871)	59
Please Mrs Butler – Allan Ahlberg (1983)	55
On the Ning Nang Nong – Spike Milligan (1959)	40
The Highwayman – Alfred Noyes (1906)	33
Talking Turkeys – Benjamin Zephaniah (1994)	31
The Sound Collector – Roger McGough (1990)	28
The Magic Box – Kit Wright (1987)	22

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## Reflect:

- *What poems, collections or anthologies have you used in the classroom?*
- *What poets do you regularly draw on?*
- *How do the children in your class/school engage with and respond to poetry?*



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## Reflect and Discuss:

- *What has this opening activity made you consider?*
- *How do you think your own knowledge and experiences compares with other staff in your school?*
- *How well do the poets you draw on reflect the backgrounds and experiences of your pupils?*
- *What might they infer about poetry from your current choices?*

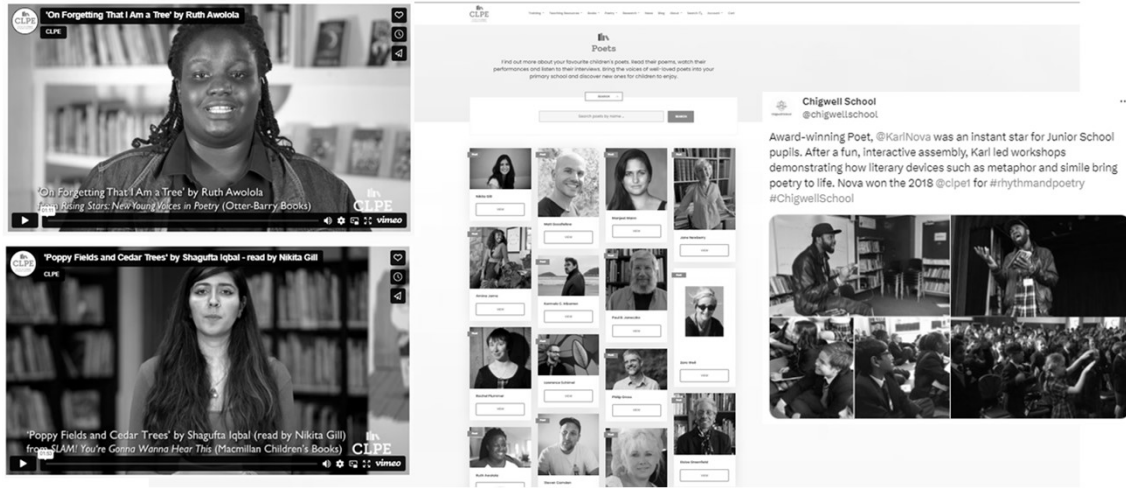
## Poetry: 'It's not just for other people'

*I chose Benjamin Zephaniah to try out this and all the children were very enthusiastic about his poetry, not least because of its humorous nature. However, the most profound comment came when I shared Valerie Bloom's 'Haircut Rap' with the children, Ashleigh commented 'I didn't know poets can be black people too. I thought Valerie Bloom was white.'*

*This reinforced for me how important choosing not only poets who represent the children are so that they have positive poetry role models, but **sharing clips of the poets themselves, inviting those poets to school, or reading out poetry that is written in various dialects** as Valerie Bloom encouraged, so that children can really grasp that they are allowed and expected to be interested in poetry. **It is not something just for other people.'***

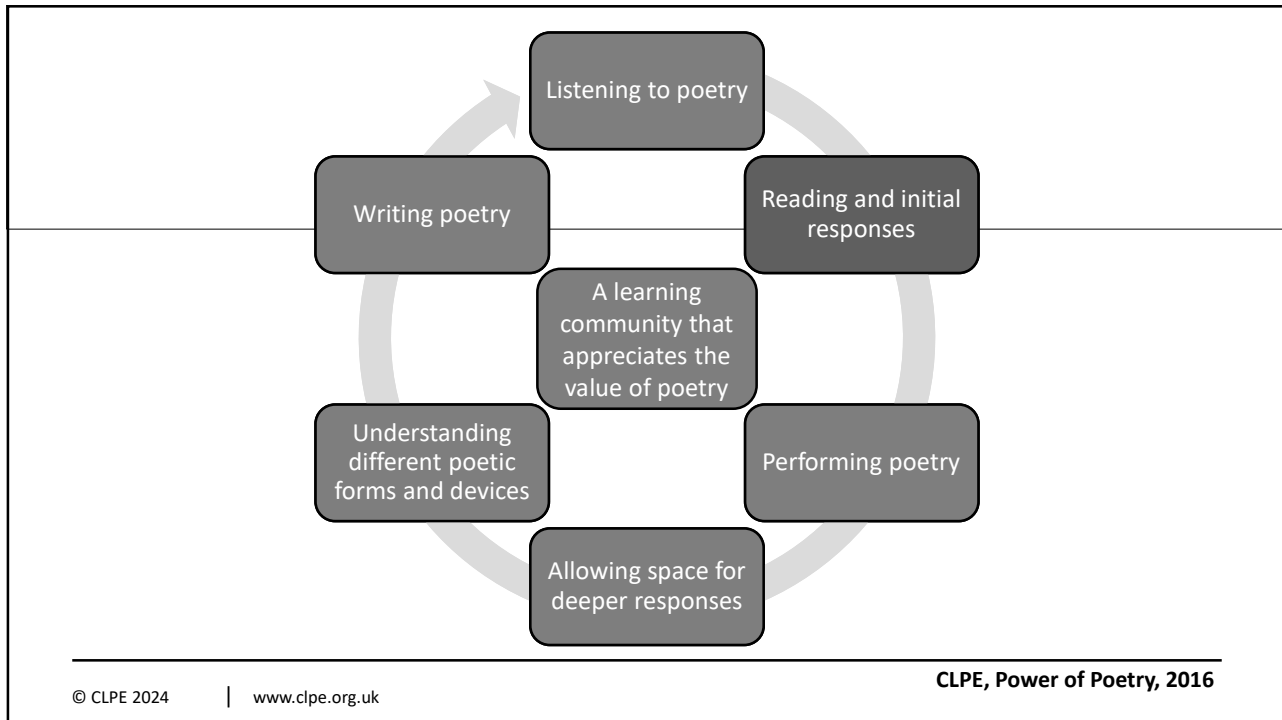
Power of Poetry Project Teacher

## Hearing poetry being performed on a regular basis:



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CLPE, Power of Poetry, 2016

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## Poetry Papering:

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- Come back to the poem you chose:
  - *Why did you initially decide on this poem?*
  - *How does the poem make you feel?*

## Have a Break & Browse the Poetry Collection

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- During this comfort break, explore the poetry books displayed around the room and in the poetry section of the library.
- Make a note of any collections or poets that you feel your children would enjoy or be engaged by.
  - *What do you notice about the broader collection?*
  - *What could these texts offer a school in terms of: developing readers and writers; enriching the wider curriculum; supporting children's personal/social/emotional development; and enhancing your reading for pleasure culture?*



## Have a Break & Browse the Poetry Collection



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### Discussion:



- *What did you notice about the collection? Did anything stand out to you?*
- *Did you find a text that intrigues or interests you as a reader?*
- *What collection or anthology did you find that might support the development of readers and writers in your class?*
- *Did you find a collection that could enrich your wider curriculum?*
- *Did you find collections that might help support children's personal, social or emotional development?*
- *Did you note any collections that would enhance your school reading for pleasure culture?*

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# The Role of Rhyme and Song

## Impact on Literacy Development

# Broaden awareness of what poetry is and can do...

Children have time to browse, and re-read or reread stories that have been read to them.
Actions to be taken (by term)

**Poetry and rhymes**

Through enjoying rhymes, poems and songs, and reciting poems or parts of longer poems together as a class, teachers can build children's strong emotional connection to language.

Poetry in language-rich classrooms builds shared memories for all children.

The predictability of rhymes in poems and songs also helps children to memorise and re-use newly acquired words and phrases.

Learning poetry and songs using 'call and response' allows children to join in gradually. Each repetition strengthens their vocabulary, embedding new words.

Word knowledge exists on a continuum. As each word is acquired in the young child's lexicon, it moves from the barest familiarity to an in-depth knowledge of that word, with all manner of associations and contexts.

As the children say each word of a poem, the cadence of the lines helps to convey the meaning and the mood. Children pick up the rhythm and, by speaking more slowly, gain awareness and control of their voices.

Learning rhymes, poems and songs is an end in itself. However, learning poems including traditional nursery rhymes such as 'Hickory Dickory Dock', 'Little Jack Horner' and 'Old MacDonald' can also heighten children's awareness of the individual sounds within words through alliteration, assonance and rhyme. For instance, because rhymes share the same end sound, they alert children to the

contrast of the phonemes at the start of each word, as well as the repeated phonemes at the end, as in 'look/look', 'hammer/hammer' and 'ticky?Wicky'!<sup>16</sup>

**Choosing poems**

Teachers should identify a core set of poems for each year group, including rhyming poems, poems where alliteration is a strong feature, word games, traditional songs and rhymes, nonsense rhymes, and poems that are particularly rhythmical. Those chosen should be able to withstand a lot of repetition, elicit a strong response and extend children's vocabulary in different areas of learning.

**Audit: Poetry, rhymes and songs**

	Current practice
The daily poetry, rhyme and singing session is a priority.	
Poems, rhymes and songs for each year group are listed.	
Actions to be taken (by term)	

<sup>16</sup> In 'ticky?Wicky', the rhyme is made by adding a phoneme (/w/) to the start of the second word rather than by contrasting the two initial sounds. Other examples of rhymes made by adding one initial phoneme are 'wip-bip' and 'ticky-dicky'.

## The Role of Rhyme and Song in Early Literacy Development



- Increases vocabulary and language development
  - Listening to / following rhyming patterns
  - Rhythm
  - Appreciate a shared culture
  - Co-ordinate body movements whilst singing
  - The links between gross and fine motor skills
  - Sequencing
  - Aids memory

**Rhythm  
and  
Rhyme**

  - Have fun with language and play with words
  - Phonological awareness
  - Uses the body as a symbol, helps communication
  - Developing understanding of onset and rime
  - Alliteration
  - Using the body as a musical instrument, connecting and coordinating different parts of the brain
  - Engages attention
  - Key to children developing an 'ear' for language

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## Rhythm, Rhyme and Early Reading

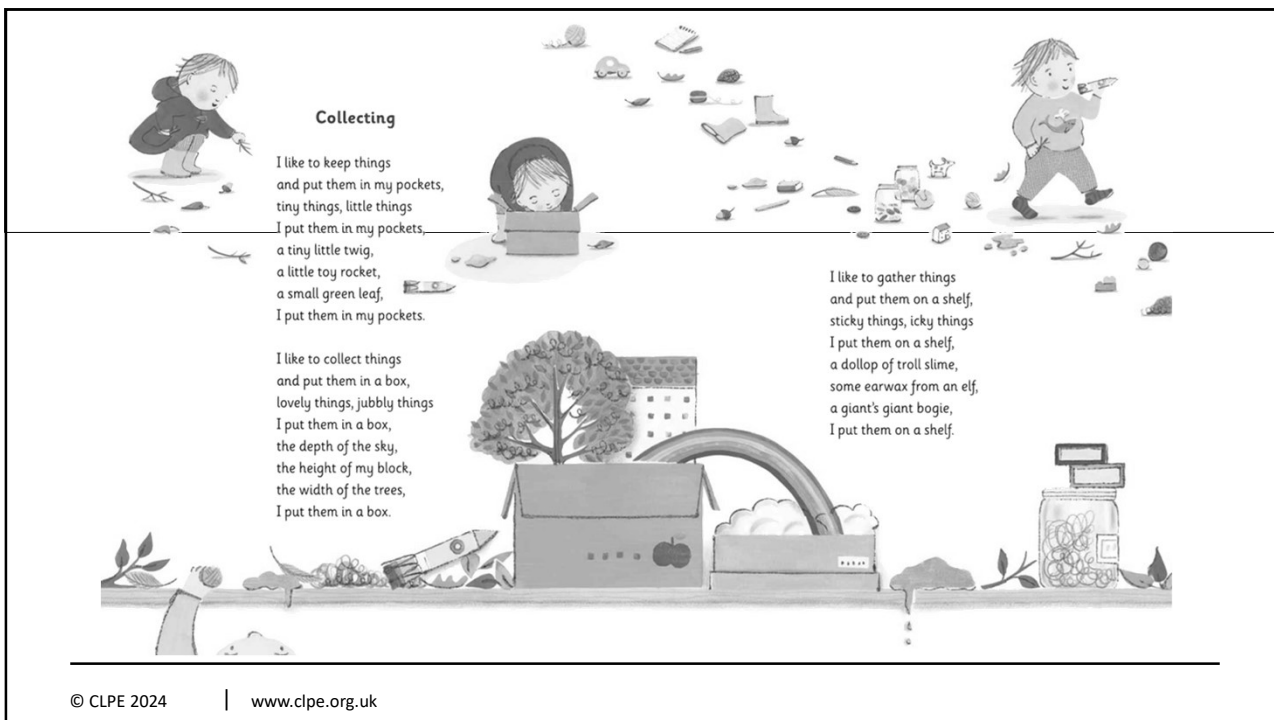


- Listen to the next poem read aloud.
- *What do you like about the poem? How does it make you feel?*
- *What do you notice in the poem?*
- *What aspects of the poem might support different aspects of early reading?*

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## Poetry and Early Readers

**“Poetry is an ideal form for focusing children’s attention on the patterns of words and language and for improving children’s understanding of the flow of language through its musicality and rhythmic patterns, something that can also support increasing reading fluency. Listening to poets perform poetry, live or through video or audio recordings, reading poems, finding word patterns, and discussing their meanings before giving time to groups, pairs, and individual children to practice and perform helps to **build understanding about word structures, consolidate meaning, recognise how punctuation affects reading, and develop fluency.**”**

from Chapter 3: How Texts Teach What Children Learn, *The Balancing Act: An Evidence-Based Approach to Teaching Phonics, Reading and Writing*, Dominic Wyse and Charlotte Hacking (Routledge, 2024)

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The child and their language(s)

Writing      Reading

Reading      Writing

The child and their environment, including texts

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## Before children can decode phonetically, they must first...



- Be aware of words as units of sound
- Be aware of syllables in words
- Appreciate and enjoy rhythm and rhyme in spoken language
- Be aware of onset and rime

*If a child is unaware that words can be subdivided in this way, teaching them phonics or the alphabetic code to enable them to read will be unsuccessful.*

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## Articulation of words and voice sounds:




tr		l
ee		ar
m		w
oo		ow

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## Introducing grapheme phoneme correspondences in context:



SS



**Blow A Kiss**

Blow a kiss,  
catch a kiss  
when we are apart.

Blow a kiss,  
catch a kiss  
put it in your heart.

kiss

hiss

mess


fuss

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## Allowing children to connect language with real experiences:

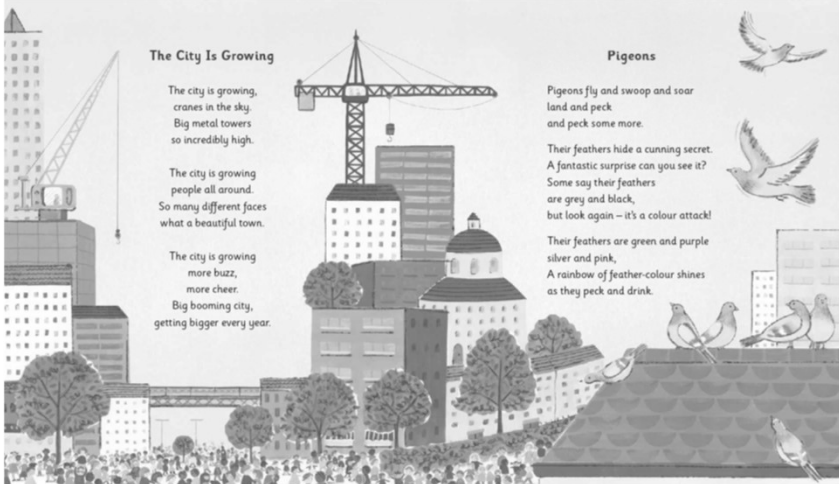


**The City Is Growing**

The city is growing,  
cranes in the sky  
Big metal towers  
so incredibly high.

The city is growing  
people all around.  
So many different faces  
what a beautiful town.

The city is growing  
more buzz,  
more cheer.  
Big booming city,  
getting bigger every year.



**Pigeons**

Pigeons fly and swoop and soar  
land and peck  
and peck some more.

Their feathers hide a cunning secret.  
A fantastic surprise can you see it?  
Some say their feathers  
are grey and black,  
but look again – it's a colour attack!

Their feathers are green and purple  
silver and pink,  
A rainbow of feather-colour shines  
as they peck and drink.

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## Introducing the complex code, morphological units and compound words in KS1

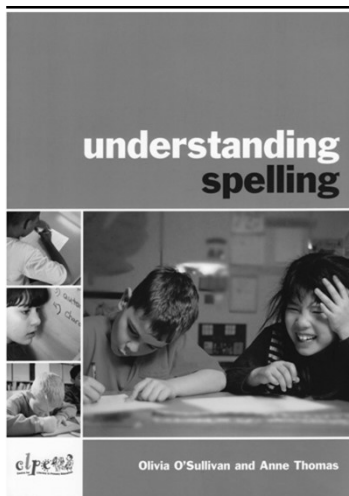


down	light	incredibly	
towers	high	beautiful	
around	sky	booming	rainbow
	fly	growing	
	hide	cunning	
	shine	bigger	

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## Knowledge Acquired from Reading



*Our case studies showed that all the children who were **early competent spellers** were also **competent readers**. In the main **good spellers** were children who **took an enormous interest in all aspects of language and literacy**. These children enjoyed reading, read a wide range of books at home and at school and saw their reading as a source of learning about vocabulary and spelling.*

Understanding Spelling: Olivia O' Sullivan & Anne Thomas, p19

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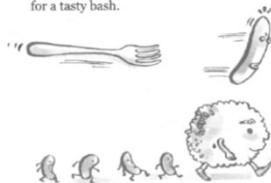
## The continued importance of rhyme in KS2:

### Little bit of food

A little bit of rice,  
a little bit of pea,  
on my plate  
for my tea.

A little bit of jam,  
a little bit of toast,  
in the mornings  
when I love it most.

A little bit of banger,  
a little bit of mash,  
in my belly  
for a tasty bash.



A little bit of curry,  
with a poppadom,  
tastes great  
but it burns my bum!

A little bit of *fufu*,  
a little bit of stew,  
eat with your fingers,  
that's what we do.

A little bit of food,  
on my plate,  
eat it all up,  
feeling great.



## Exploring specific spelling concepts in context: 'The Duelling Duo' by Joseph Coelho

In the pitch of night  
two knights shared a thought,  
with a sword in each hand  
as they slashed and fought  
on the highest ramparts  
of the crumbling fort.

The duo duelled  
with their dual swords  
hacking left then right,  
their metal ringing,  
each convinced they were right.

One would hit – one would miss  
in the mine-dark night  
with its coal-fist mist.  
One blade rang on a helmet,  
hand tight on a hilt-rung sword,  
both proving their mettle  
in this mourning morning.

Each trying to raze  
the other to the ground,  
ignoring the sun's rays,  
they danced their iron,  
refusing to pause,  
ignoring the sweat  
that rained from their pores,  
each desperate to reign  
with their armour-bash peel.

The same thought in each head  
that neither could still.  
Both were right,  
could not be wrong.  
Apparent in their blades, raised.  
Transparent in their eyes, glazed.

"I AM RIGHT."

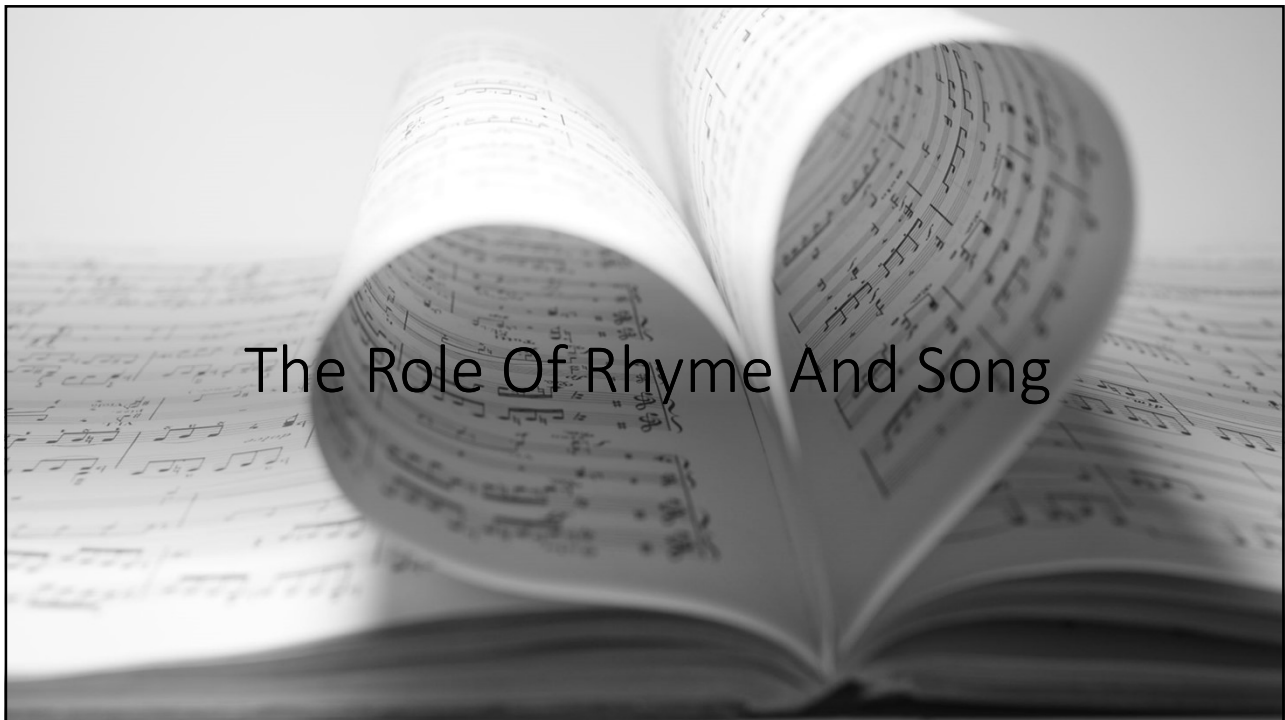
The lie they thought  
as they fought  
in the fort.

## Rhyme and Song



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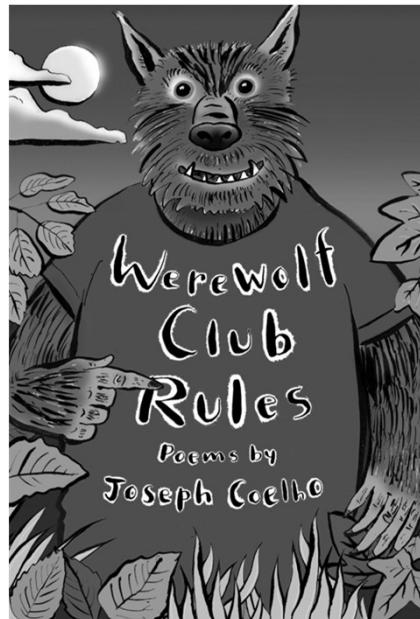


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'A Little Bit Of  
Food' –  
*Werewolf Club  
Rules*

Make up your  
own rhyming  
lines



69



70

Create a list of rhymes for the following words:



HAIR



LIGHT



STOP

71

Create your own rhyming verse....

Take a book from the shelf...

\_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Take a book from the shelf...

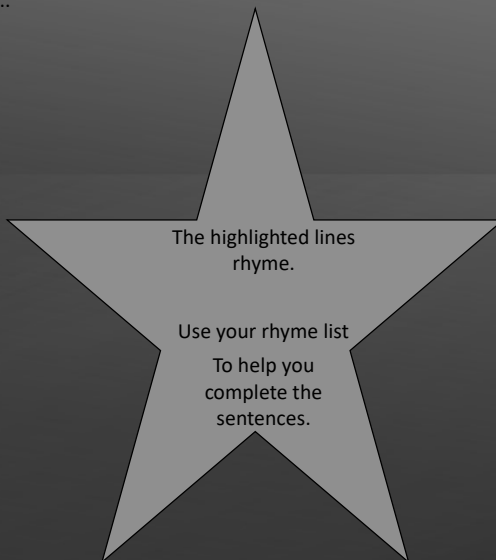
\_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Take a book from the shelf...

\_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Take a book from the shelf...

\_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_



72

A sonnet has 14 lines...

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73

A sonnet has 14 lines, split into 4 verses

**1**

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---

**2**

---

---

---

---

**3**

---

---

---

---

**4**

---

---

---

---

74

Each verse has lines that rhyme

<b>1</b>	_____	Light
	_____	Stare
	_____	Bright
	_____	Care
<b>2</b>	_____	Tree
	_____	Head
	_____	Me
	_____	Bed
<b>3</b>	_____	Pop
	_____	Bang
	_____	Hop
	_____	Fang
<b>4</b>	_____	Treat
	_____	Complete

Complete the sentences.

75

All the words that are the same colour in the rhyme list...rhyme – so if we have sentences that end with those words, those sentences will rhyme too!

**Dark Blue Rhymes**

**Sun**  
• Fun  
• Bun  
• Run  
• Tonne  
• Won

**Blue Rhymes**

**Hot**

• Pot  
• Slot  
• Shot  
• Dot  
• Forgot  
• knot

**Yellow Rhymes**

**Star**

• Far  
• Car  
• Tar  
• Ha  
• Bar  
• Jar

**Brown Rhymes**

**Heatwave**

• Grave  
• Slave  
• Behave  
• Cave  
• Rave  
• Knave

**Purple Rhymes**

**Rain**

• Pain  
• Gain  
• Stain  
• Grain  
• Insane  
• Migraine

**Green Rhymes**

**Shine**

• Whine  
• Pine  
• Dine  
• Vine  
• Mine  
• Fine

**Pink Rhymes**

**Bright**

Height  
Light  
Tight  
Kite  
Sight

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## Rhyme List for the ghost in Hamlet

Dark Blue Rhymes	Green Rhymes	Blue Rhymes	Yellow Rhymes	Purple Rhymes	Pink Rhymes	Brown Rhymes
<b>Ghost</b>	<b>Night</b>	<b>Spheres</b>	<b>King</b>	<b>Sound</b>	<b>Speak</b>	<b>Moon</b>
<ul style="list-style-type: none"> <li>• Most</li> <li>• Host</li> <li>• Roast</li> <li>• Toast</li> <li>• Innermost</li> </ul>	<ul style="list-style-type: none"> <li>• Bright</li> <li>• Light</li> <li>• Tight</li> <li>• Sight</li> <li>• Right</li> <li>• Fight</li> <li>• ignite</li> </ul>	<ul style="list-style-type: none"> <li>• Tears</li> <li>• Fears</li> <li>• Hears</li> <li>• Sneers</li> <li>• Leers</li> </ul>	<ul style="list-style-type: none"> <li>• Ring</li> <li>• Sing</li> <li>• Wing</li> <li>• Bring</li> <li>• Swing</li> <li>• Sting</li> </ul>	<ul style="list-style-type: none"> <li>• Hound</li> <li>• Round</li> <li>• Crowned</li> <li>• Bound</li> </ul>	<ul style="list-style-type: none"> <li>• Freak</li> <li>• Reek</li> <li>• Leak</li> <li>• Meek</li> <li>• Weak</li> <li>• Week</li> <li>• Seek</li> </ul>	<ul style="list-style-type: none"> <li>• Soon</li> <li>• Tune</li> <li>• Loon</li> <li>• Swoon</li> <li>• Baboon</li> <li>• Noon</li> </ul>

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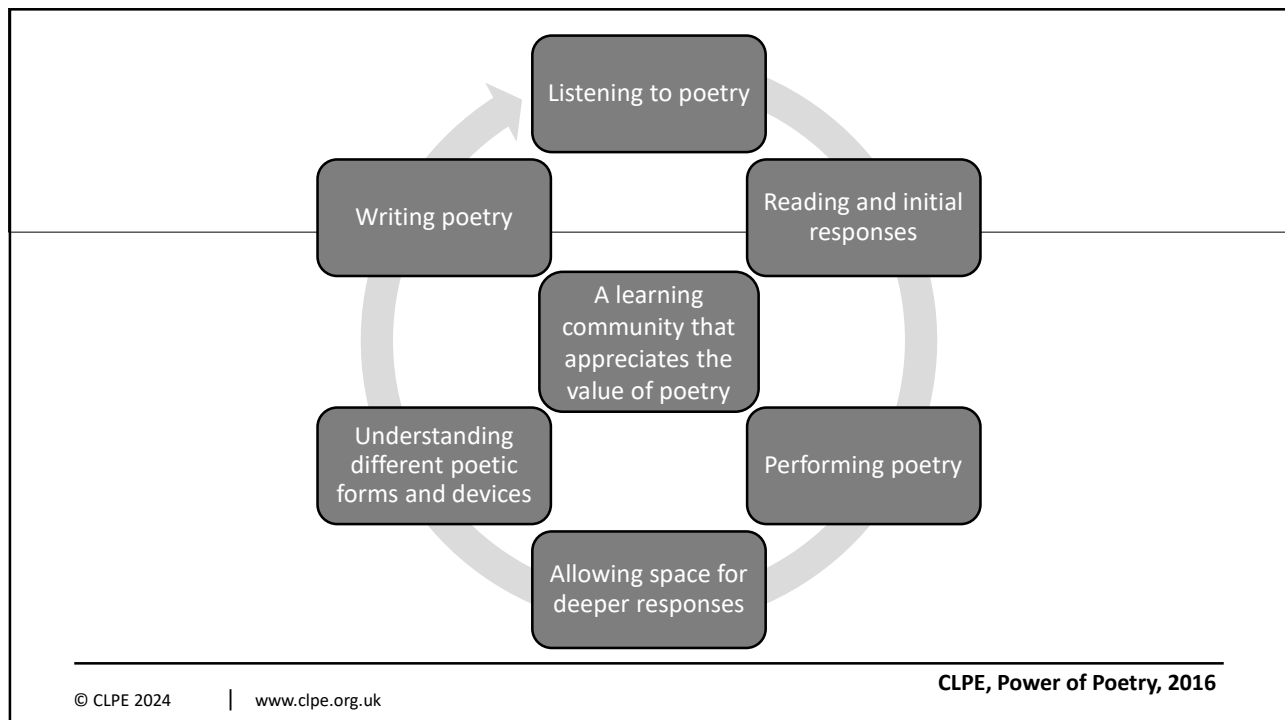
## Rhyme List for the Fairy kingdom - A Midsummer Night's Dream

Dark Blue Rhymes	Green Rhymes	Blue Rhymes	Yellow Rhymes	Purple Rhymes	Pink Rhymes	Brown Rhymes
<b>Fairy</b>	<b>Queen</b>	<b>Flower</b>	<b>Park</b>	<b>Gold</b>	<b>Goblin</b>	<b>Trick</b>
<ul style="list-style-type: none"> <li>• Scary</li> <li>• Mary</li> <li>• Hairy</li> <li>• Wary</li> <li>• Very</li> <li>• Blackberry</li> </ul>	<ul style="list-style-type: none"> <li>• Mean</li> <li>• Seen</li> <li>• Teen</li> <li>• Lean</li> <li>• Bean</li> </ul>	<ul style="list-style-type: none"> <li>• Power</li> <li>• Hour</li> <li>• Glow</li> <li>• Tower</li> <li>• Shower</li> </ul>	<ul style="list-style-type: none"> <li>• Dark</li> <li>• Spark</li> <li>• Hark</li> <li>• Lark</li> <li>• Bark</li> </ul>	<ul style="list-style-type: none"> <li>• Hold</li> <li>• Old</li> <li>• Load</li> <li>• Toad</li> <li>• Road</li> <li>• Bold</li> </ul>	<ul style="list-style-type: none"> <li>• Tin</li> <li>• Finn</li> <li>• Win</li> <li>• Sin</li> <li>• Din</li> <li>• Pin</li> </ul>	<ul style="list-style-type: none"> <li>• Sick</li> <li>• Thick</li> <li>• Lick</li> <li>• Tick</li> <li>• Wick</li> </ul>

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## Responding to Poetry

Developing an ear for poetic language and responding to poetry as a reader





## Poetry in Primary Schools, 2023: Children's experiences of Poetry



- 88% of teachers thought their children enjoyed engaging with poetry, with 28% of them saying they really enjoyed it.
- In terms of what the children enjoy most about poetry, 89% reported that children enjoyed listening to it being read or performed and 72% reported that they enjoyed performing it themselves.
- However, when we asked how often children get the chance to hear poems read aloud or listen to poets read their poems via audio or video, we saw a lack of opportunity for this. **Poems are read or listened to daily in only 4% of classrooms. In 74% of primary school classrooms poems are heard or read less than once a week.**

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## Responding to poetry



Response may involve:

- Expressing feelings - How does it make you feel?
- Articulating Thoughts - What does it make you think?
- Discussing ideas – Engagement in authentic dialogue
- Discussing the language – How do the words work?
- Using imagination – Does it inspire your imagination?
- Production and performance – Can you represent your feelings, thoughts, imagination through a creative activity?

**Goodwin, 2011**

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## Reading Poetry

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- Read with the **eye**: look at the poem laid out on the page. Look at a poem as you would a painting, a photograph, a sculpture. What *does* it look like?
- Read with the **ears**: read aloud poems that appeal – hear their ‘music’, their sound.
- Responding to **what is unique**: read a poem at least twice – finds its heart, an idea, a feeling.

**Benton and Benton (1999)**

## Visualisation

---

- Listen to the poem read aloud.
- Draw the image created in your mind’s eye.
- Annotate with memorable language from the poem.

### Richmond Park

A park,  
where trees  
veiled the aerials and satellite dishes,  
where the sweet scent of winter berries  
disguised the stench from the bins.  
Where birdsong  
replaced shouts,  
where marshes  
replaced monsters.

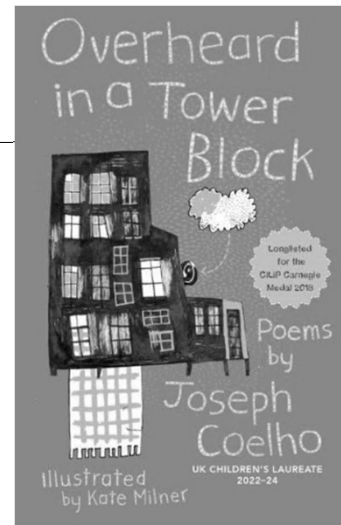
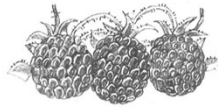
I ran in my red trainers  
to Richmond Park.

Trees of every shade of green.  
Horse chestnut trees with conkers –  
like fists  
begging to be conquered,  
wanting to be knocked.

Richmond Park.  
Arcing canes of blackberries,  
berries like black-eye clusters,  
like frogspawn,  
protected by inch-long thorns  
promising to prick.

Richmond Park.  
Deer with chestnut eyes,  
their irises like black diamonds.

Richmond Park.  
Danger and adventure wrapped  
in its dark fronds,  
and at its centre lay two deep ponds.



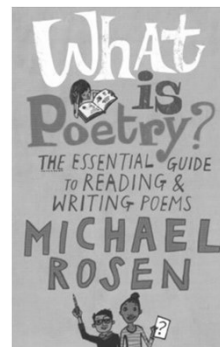
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## 'The Secret Strings'

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- Alliteration
- Assonance
- Rhythm
- Repetition
- Imagery
- Opposites



### Michael Rosen: What is Poetry? 2016

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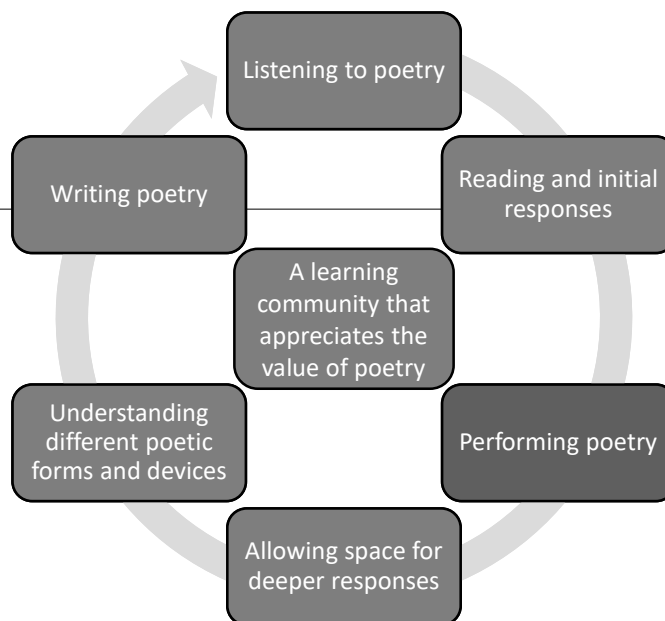
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## Re-reading and Responding at a Deeper Level

Personal Response		
What did you like?	What did you dislike?	What connections did you make with yourself and the wider world?
Layers of Meaning		
What questions does it ask?	What questions does it answer?	What questions does it leaves us with?
Looking at the Text		
What themes do you identify?	What language was most memorable for you?	What secret strings did you notice?

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## Performing Poetry: Lifting Words from the Page

'A poem is an invitation to inhabit the voice of the poet and to give it voice... to feel the full effect we have to speak it, to fill it with our breath, shape it in our mouths and feel it in our bodies.'

D. Pullinger, *From Tongue to Text: A New Reading of Children's Poetry*. 2017



## What advice would you give for performing poetry?



## Response through performance

Read and discuss the poem that has been chosen by your group:

- How does the poem make you feel?
- What language makes an impact on you as a reader?
- **What choices might you make to bring this poem to life for an audience?**
- How might you most effectively communicate what the poem means to you? What would you like to draw out from the poem in performance?
- **Text mark the poem with annotations to support performance, and then rehearse.**

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## Poetry Performance and Reading Fluency



- Dynamics
- Rhythm
- Pace
- Fluidity
- Confidence
- Expression
- Audibility
- Emotion
- Tone
- Rhyme
- Meaning
- Clarity
- Identity

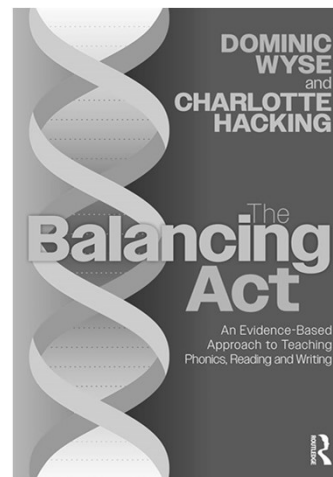
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## Developing Reading Fluency



“Reading fluency involves reading words accurately and automatically, at a fluid speed to enable comprehension, and without undue effort, as well as use of appropriate prosody – an understanding of suitable stress and intonation appropriate to the meaning of the text. Fluent reading requires reading accuracy, which facilitates an appropriate reading speed, leading to the reading feeling effortless and the reader deploying changes in volume, pace, and phrasing, sounding interested and engaged when they read text aloud. **Fluency means that the reading effort can be re-directed from lifting the words from the page to comprehending the meaning of the text at increasingly deep levels.**”



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## CLiPPA Shadowing School Performances



Swaffield Primary: 'Uplifting' by Joseph Coelho (CLiPPA 2023)

Mandeville Primary: 'School Tomorrow - Excuses for Mum' by Joseph Coelho (CLiPPA 2015)

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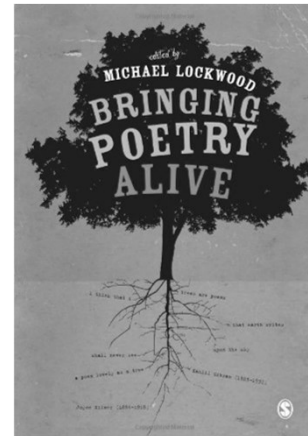
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## Reflecting on Approaches to Response

Response may involve:

- Expressing feelings - *How does it make you feel?*
- Articulating Thoughts - *What does it make you think?*
- Discussing ideas – *Engagement in authentic dialogue*
- Discussing the language – *How do the words work?*
- Using imagination – *Does it inspire your imagination?*
- Production and performance – *Can you represent your feelings, thoughts, imagination through a creative activity?*



**Goodwin, 2011**

## Poetry in the primary classroom: Key issues

*'A poem is mined for its use of adjectives, metaphors and contrasting short and long sentences without attempting to engage pupils' personal response to the ideas and feelings it expresses. The text becomes a kind of manual rather than an opportunity for personal response to experience.'*

**Ofsted Review of English, 2005**



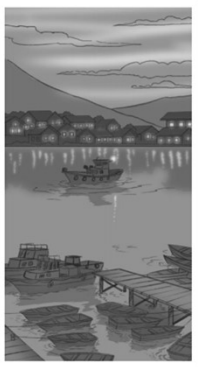
WHEN LAMPS ARE LIGHTED IN THE TOWN

Name: \_\_\_\_\_ Class: \_\_\_\_\_ Date: \_\_\_\_\_

## When Lamps are Lighted in the Town

When lamps are lighted in the town  
The boats sail out to sea.  
The fishers watch when night comes down,  
They watch for you and me.

When little children go to bed,  
Before they sleep they pray  
That God will watch the fishermen  
And bring them home at day.



**1** Who is the poet writing about?  
Tick **one**.

fishermen     builders  
 teachers     artists

**2** The children pray for the fishermen. What do they think might happen to them?  
Tick **one**.

They might go home for their dinner.  
 They might get lost at sea.  
 They might go for a walk.  
 They might buy some fish.

**3** Draw lines to match the words that rhyme in this poem.  
One has been done for you.

sea	→	day
town	→	me
bed	→	down
pray	→	fishermen

**4** "When lamps are lighted in the town."  
What time of day is it?  
Tick **one**.

morning     afternoon  
 evening     lunchtime

**5** How do you know what time of day it is?

**Which questions did you get right? Colour them in.**


1	2	3	4	5	Total marks	/5			
---	---	---	---	---	-------------	----	--	--	--

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## Reflection

- Reflecting on the day so far:
- *How might you support and develop children's engagement in hearing, reading, responding to and performing poetry?*
- *What experiences can you immediately develop and implement in your classroom?*
- *Is there anything that you would like to do to develop knowledge of poetry and poets for yourself, your colleagues or your students?*
- *What impact would you like to see for your students?*
- *What questions do you have?*

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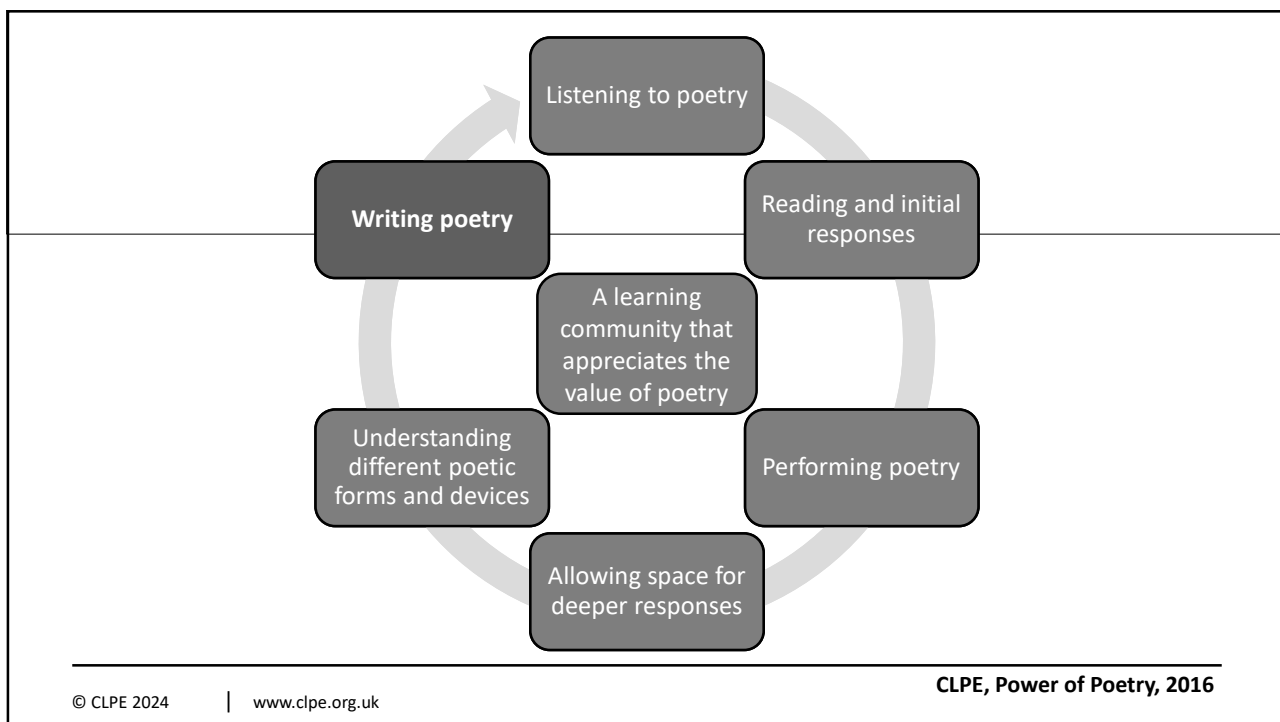
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## Writing Workshop with Joseph Coelho: Exploring Poetic Forms



**TONGUE TWISTERS**  
are a wonderful way to improve your diction (how clearly you can say words). Make sure every word is powerful and is heard.

**TRY**  
By twisting your tongue than turning your teeth, try taking your words from a horse's hiding that!

By taping your feet then tripping your toes, try tapping your temper to the tip of your nose.

**RIDDLES**  
These tricky riddles put your audience to the test. Will they work out the answer from your clues? Speak slowly and carefully and repeat your riddle if necessary.

**BEHIND YOU**  
I'm always behind you very rarely in front except when I go travelling. I eat your lunch before you do, I've seen all your books, whatever you give me I'll make sure no one else will take a look.

**LION**  
I am meat 'icier, bone cruncher, big meower. I cat walk with pride. My mane is a handful of envy. My roar is a tumble of mountains. My claws, a savannah of pain.

**The Mermaid Queen**

My mother, The Mermaid Queen, wept tiny pearl tears. For weeks, for months, she cried through the seasons. High-tide storm-sobbing, would it last for years? Her sadness felt endless, beyond all reason.

Mermaids cry puddles, lakes and even streams. My mother's wailed river flooded our home. She cried in the night, she cried in my dreams, no comfort could reach her floating throne.

I swim in her blues with webbed feet and hands, my mind feels sodden like earth after rain, my feelings are scattered like windswept sands. I wonder how long I will feel this pain.

To go feels wrong, to stay makes me feel sad. I want to see my mum, and I want to see my dad.

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Poems all © Joseph Coelho from *Poems Aloud* and *Overheard in a Tower Block*

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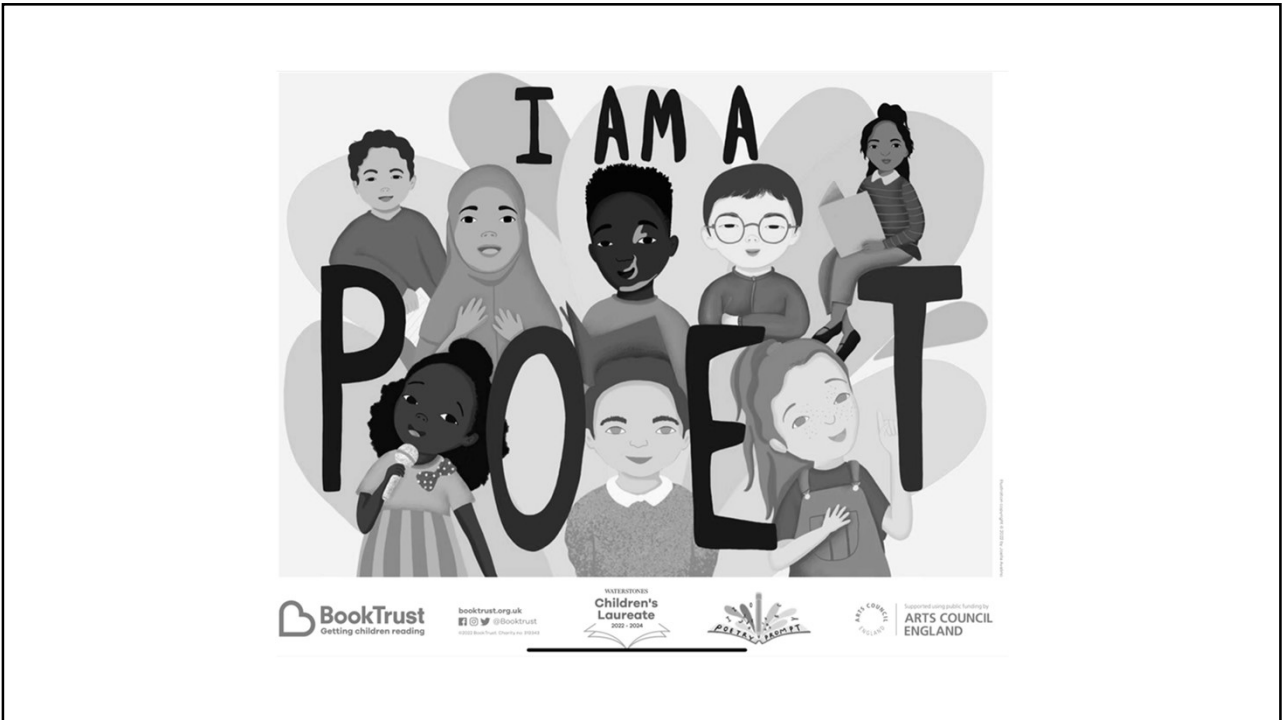
## Writing Workshop 1 Exploring Poetic Form

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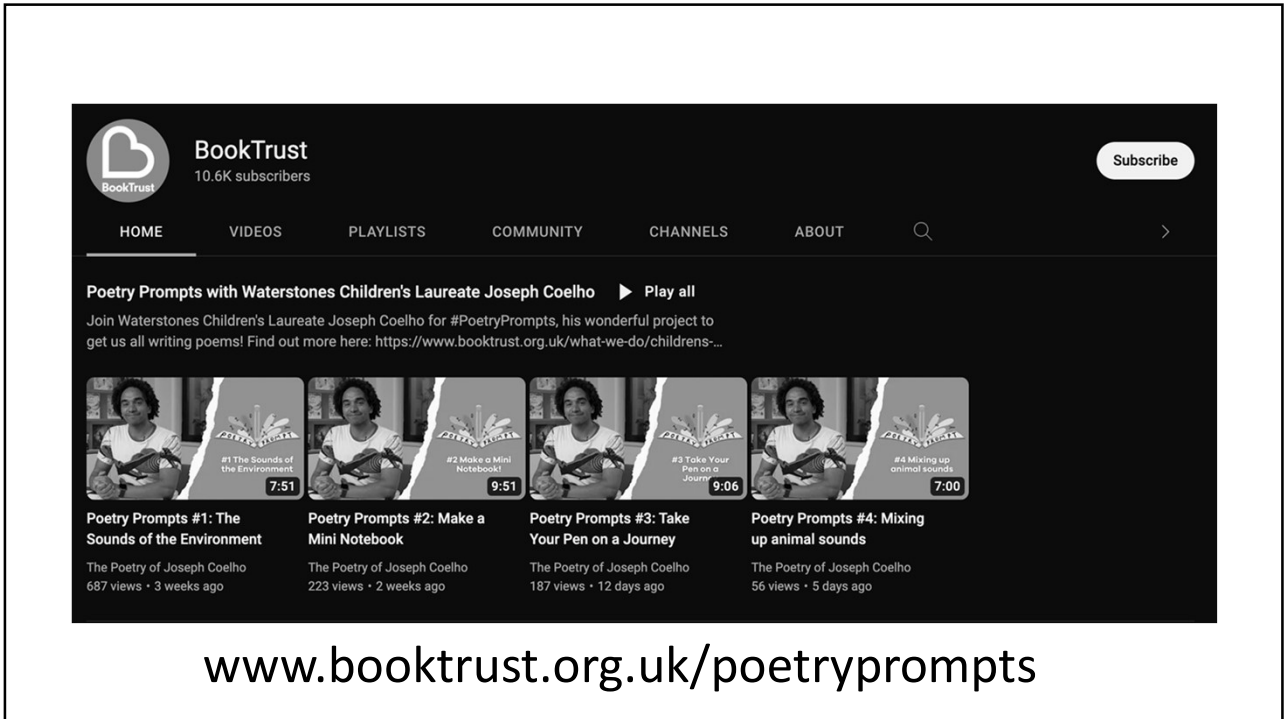


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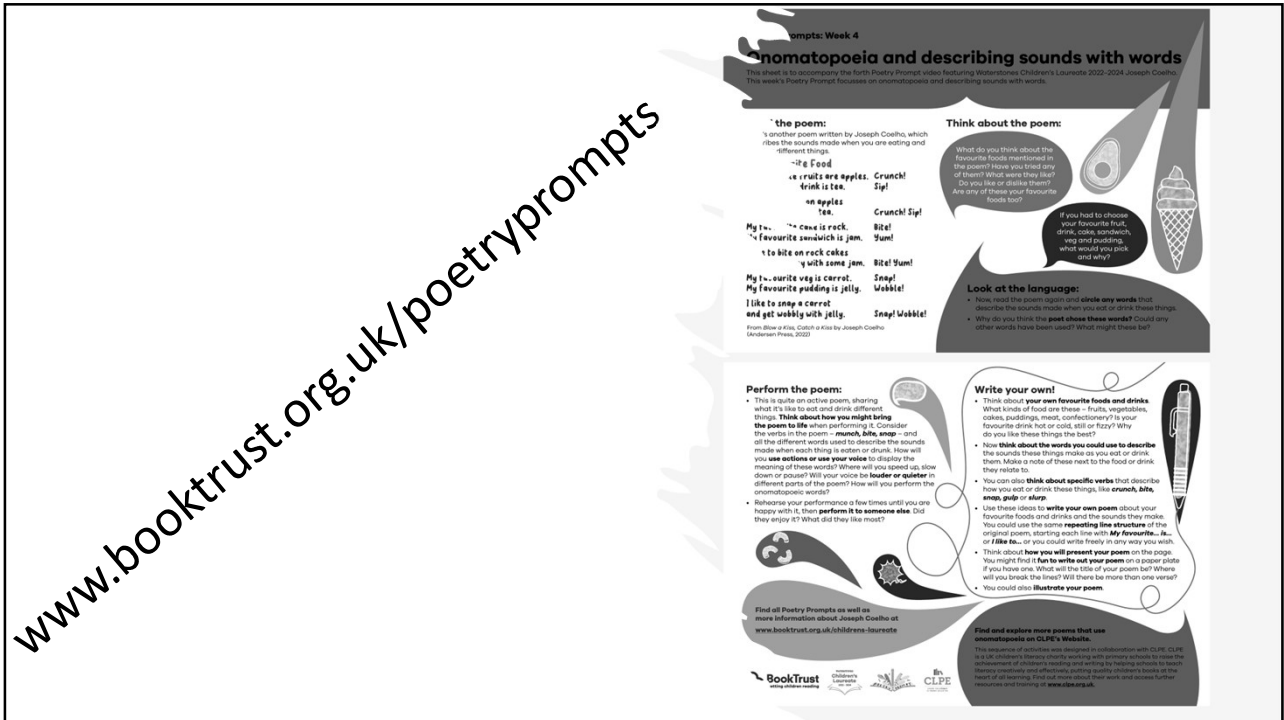
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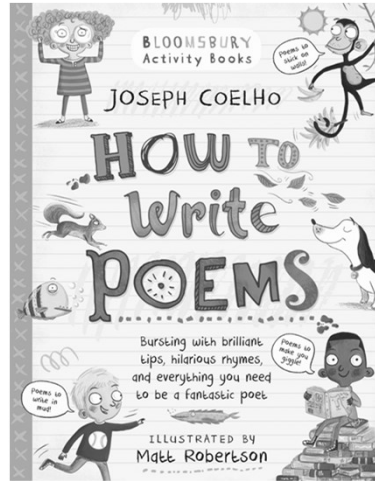
www.booktrust.org.uk/poetryprompts

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### Super simple one word poems

**The Sad Tale Of A Fly**  
Splatt!

**Jumping From A Plane Without  
A Parachute**  
NOOOOOOoooooooooooooooooooo.

**The day I Ate Macaroni Cheese  
With Ice Cream, Custard,  
Avocado And Fish Eggs**  
Bleurrgh!

**The Sound Of Lightning**  
Zap!

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### Abercedarius: Amazing Alphabet Poems

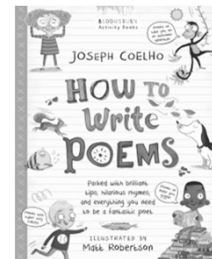
An alphabet poem has a simple flow  
 Because each line starts with a letter you know  
 Children can master them, adults can too  
 Dinosaurs can have a go but...  
 Emus haven't a clue.  
 Firstly write out the alphabet from A-Z  
 Give each letter a sentence (it's so easy)  
 However as you get nearer to the bottom  
 It can get tricky to stop the poem going rotten  
 Just have fun, that's the  
 Key to this one  
 Let the words flow, let the  
 Monkey go!



Pulling your ear!  
 Quarrelsome poem!  
 Remember that each line does not have to follow what's just been  
 Some poets have fun by exploring a

#### Theme....

Umbrellas are personal trees,  
 Very good at keeping us dry.  
 Wet weather can't play your  
 Xylophone bones with its tinkle when  
 Your umbrella protects you from the rain's  
 Zapping downpour.



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## DAPHNE

This is **D**aphne  
 fourteen ye**A**rs old  
 buried in her **P**hone thoughts  
 a late**H**key kid  
 a frie**N**dless reader  
 finding sh**E**lter in the library.

Defined by her name,  
 at one with the library shelves,  
 awaiting Mum's return.



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Create a  
mesostic  
poem using  
your name.

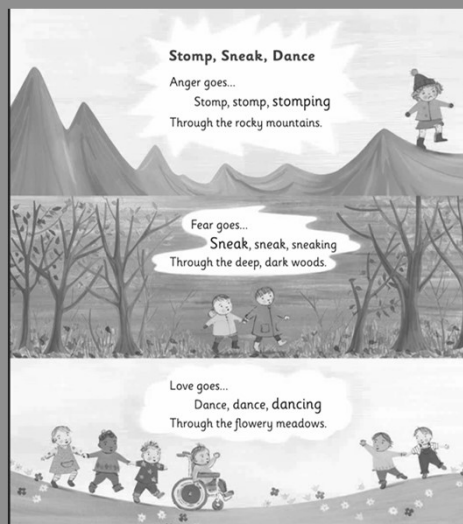
- A mesostic is a form of poem very similar to an acrostic poem.
- Instead of writing a word down one side of the page, you write it down the middle.
- Have a go at writing a stanza of a poem with your name down the centre...

I like Jokes, I like to laugh.  
My eyes gO wide and a smile  
Shines ovEr my whole being.

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From Emotions to...

Abstract nouns



Create similar stanzas  
with repeating actions  
for...

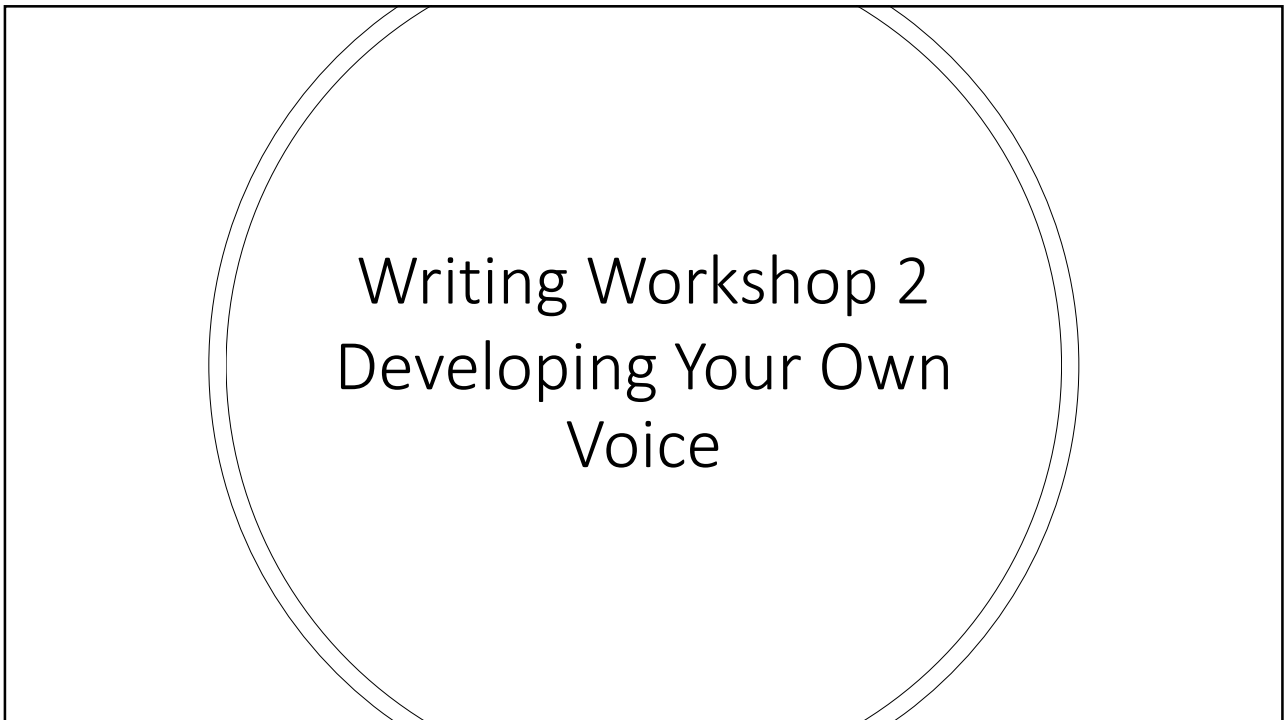
Happiness  
Sadness  
Confusion  
Hope  
Dreams  
Courage

112



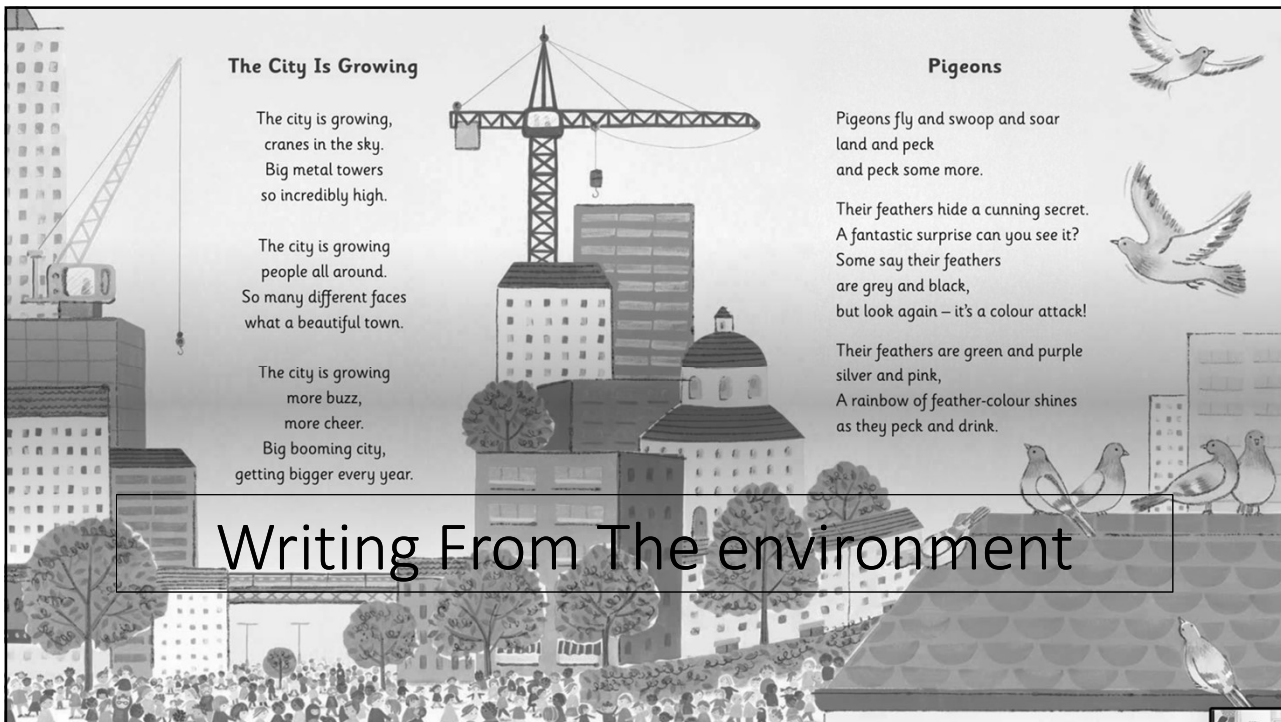


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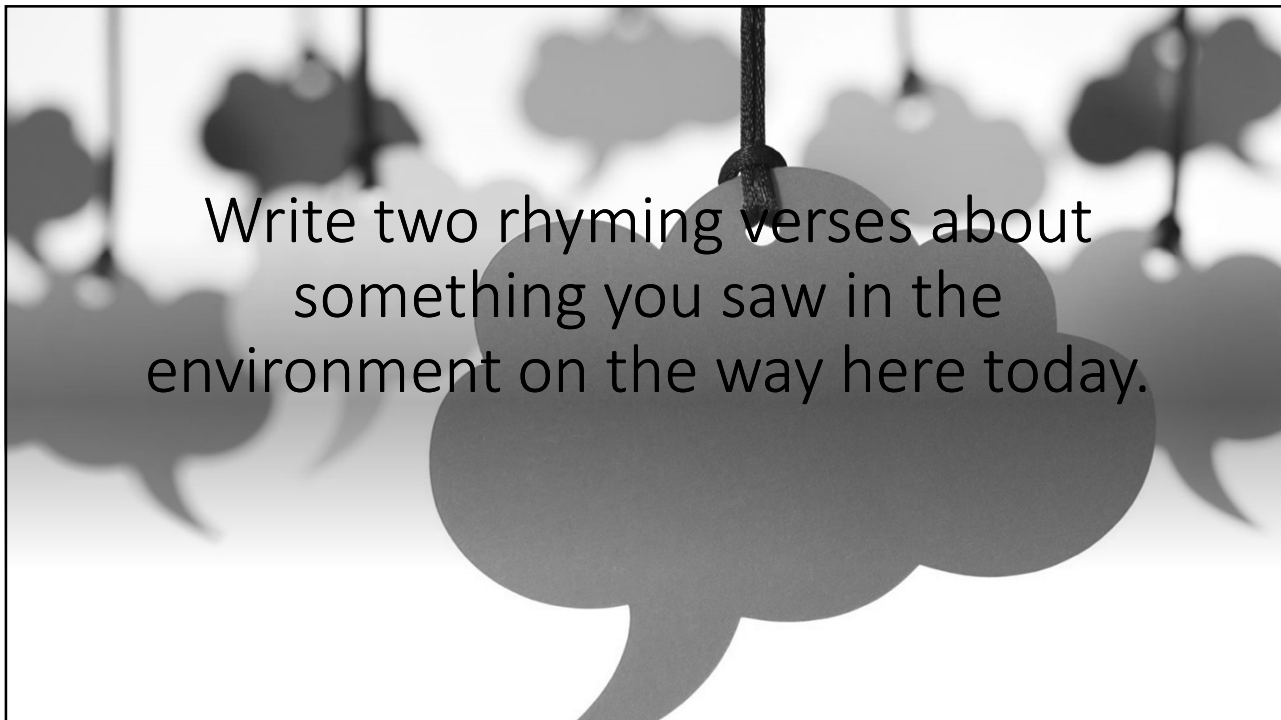


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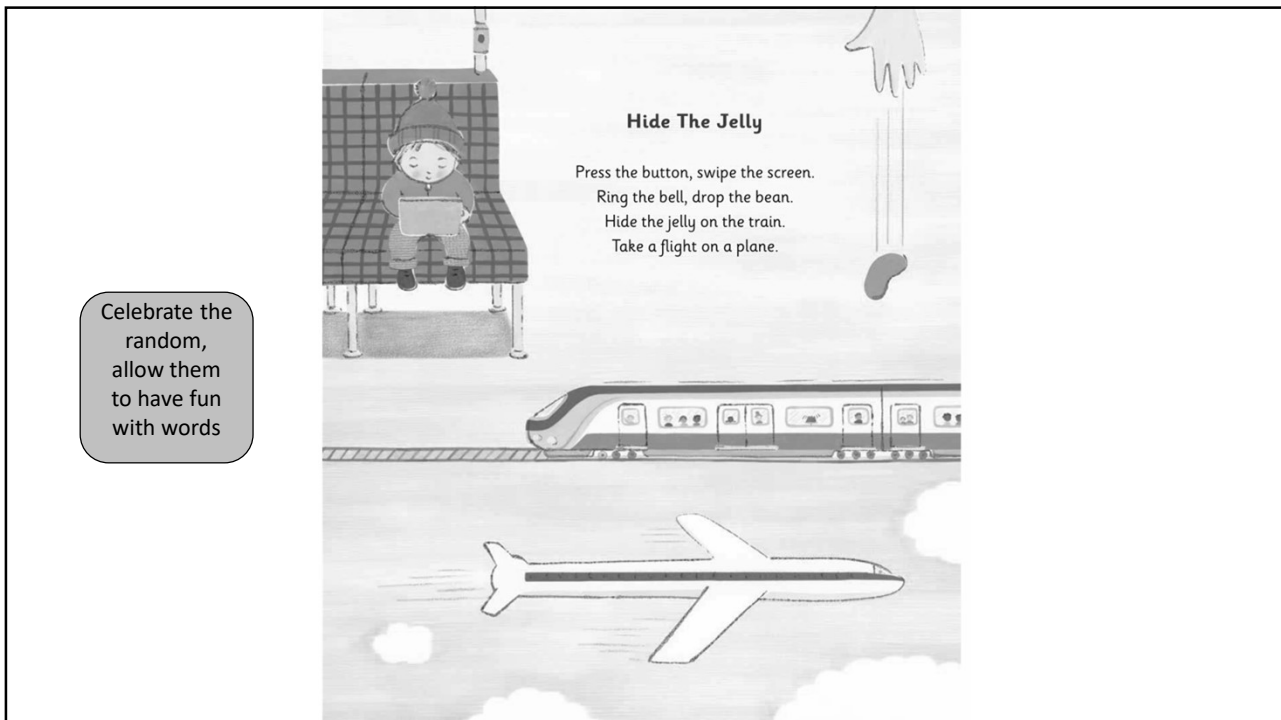


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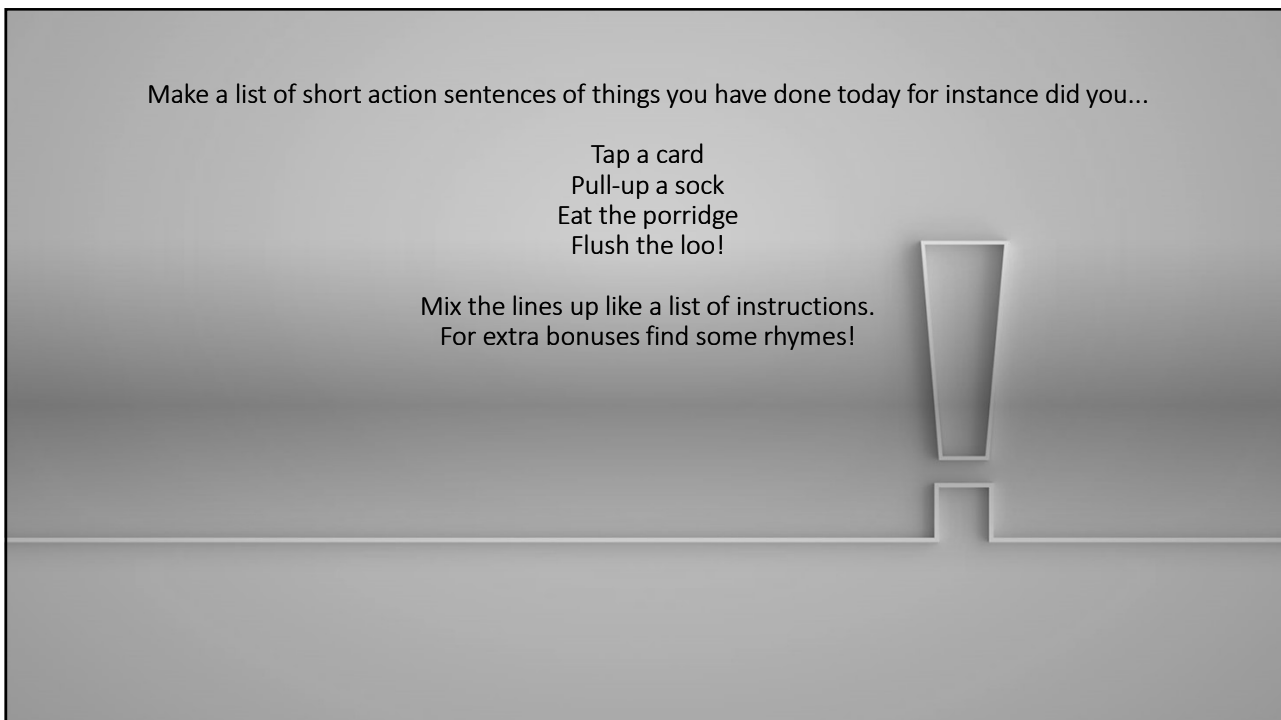


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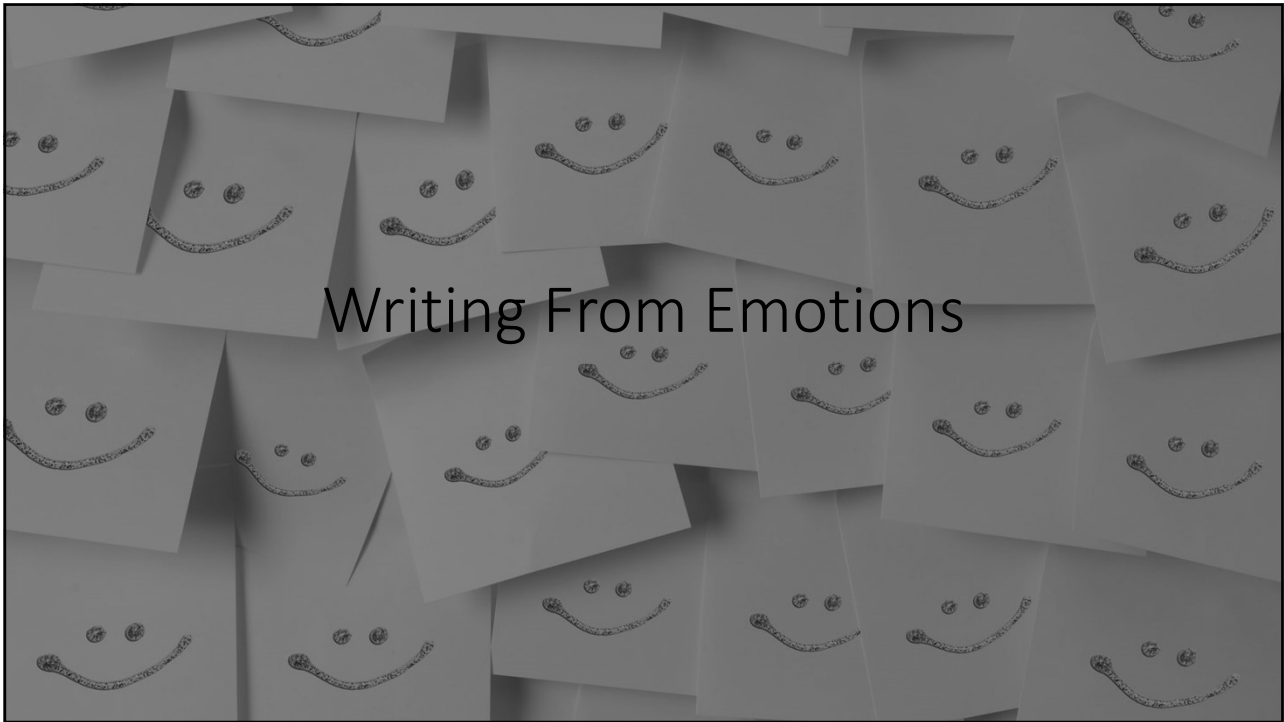
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# Writing From Emotions

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**Describing emotions**

**The Blues**

I've got the blues,  
I caught the blues,  
I'm feeling sad  
what should I do?

I'm feeling blue  
from toe to top.  
I'm feeling low,  
I'm in a strop.

I wasn't blue this morning  
and yesterday I felt glad  
but now I've got the blues.  
Now I feel a bit sad.

Give me a cuddle  
and some warm cocoa.  
Tell me a joke,  
tickle my toe-toe.

Blow a raspberry on my belly,  
put my favourite show on the telly,  
give me a bowl of strawberry jelly  
let me splash in my frog wellies.

**Giving emotions a sound**

**Anger**

Anger came a-bubbling,  
a-bubbling, a-bubbling.

Anger came a-doubling,  
a-doubling, a-doubling.

Anger came a-shuggerling,  
a-shuggerling, a-shuggerling.

Anger came a-nuggerling,  
a-nuggerling, a-nuggerling.

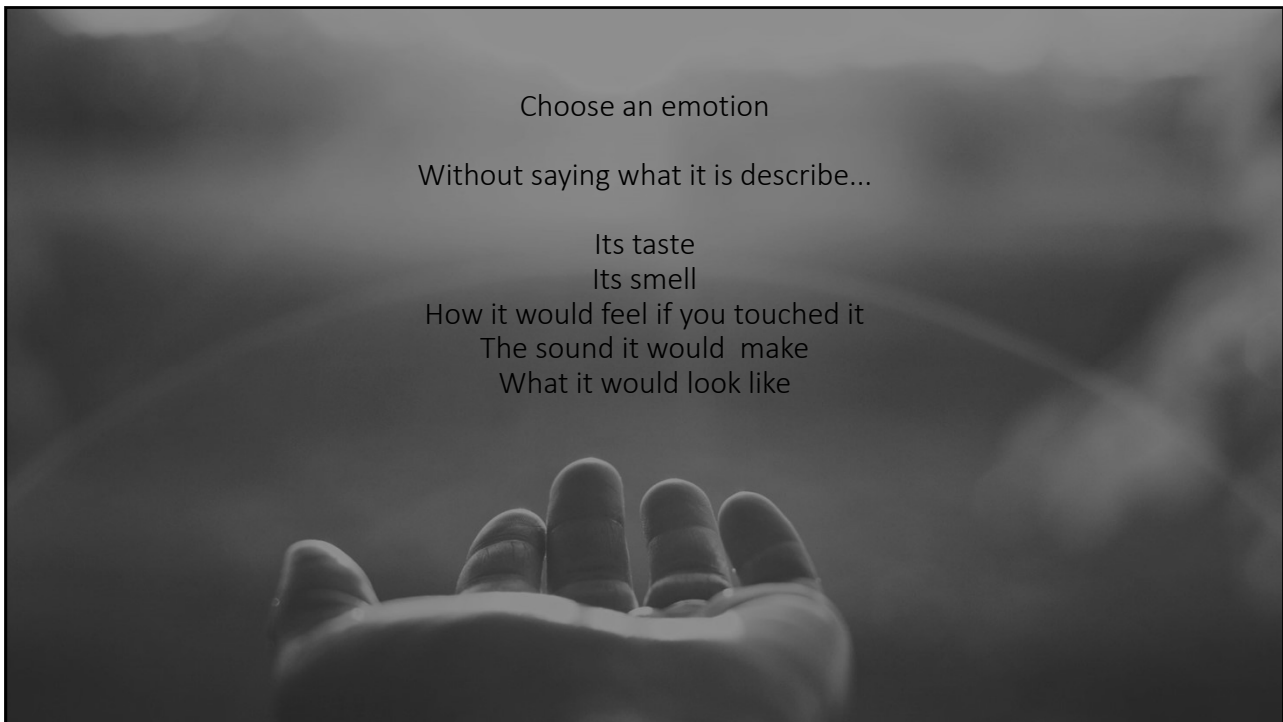
A-nuggerling, a-shuggerling,  
a-doubling, a-bubbling,

a-bibberling, a-dibberling,  
a-dinkerling, a-clinkerling

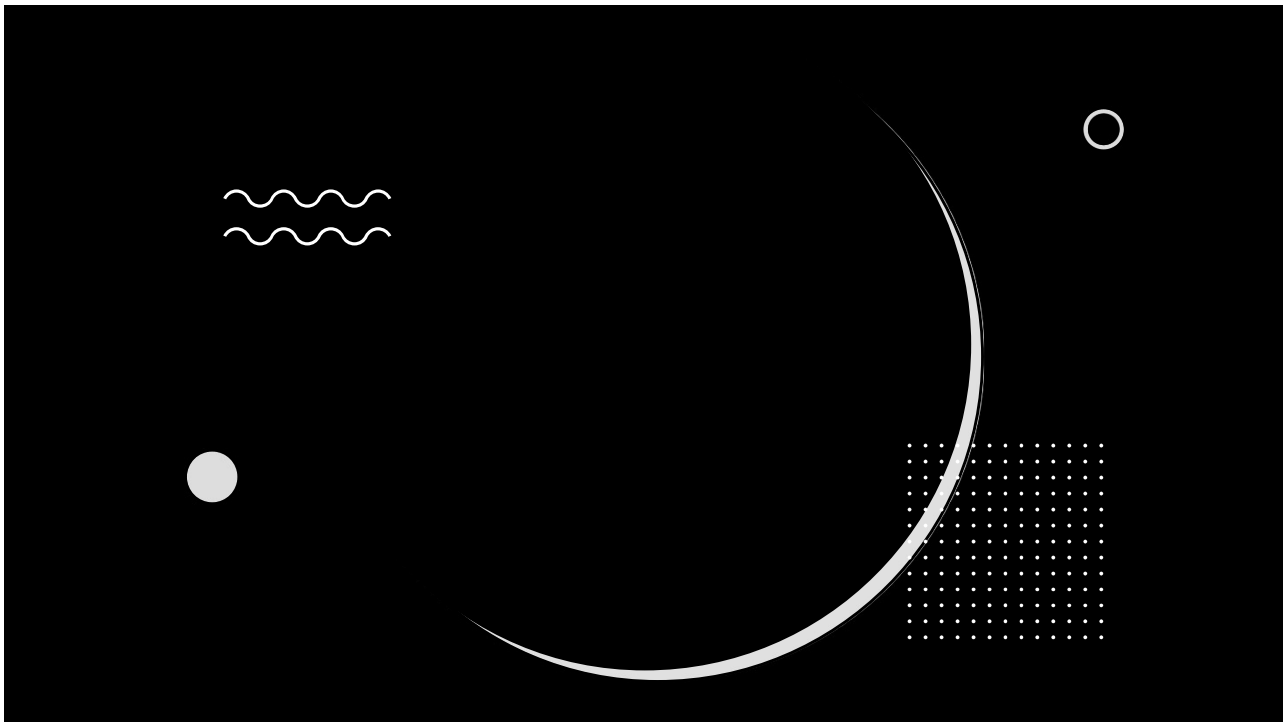
anger is a-shrinkerling,  
a-smallerling, a-plinkerling

and now I am a-giggling  
a-giggling, a-giggling.

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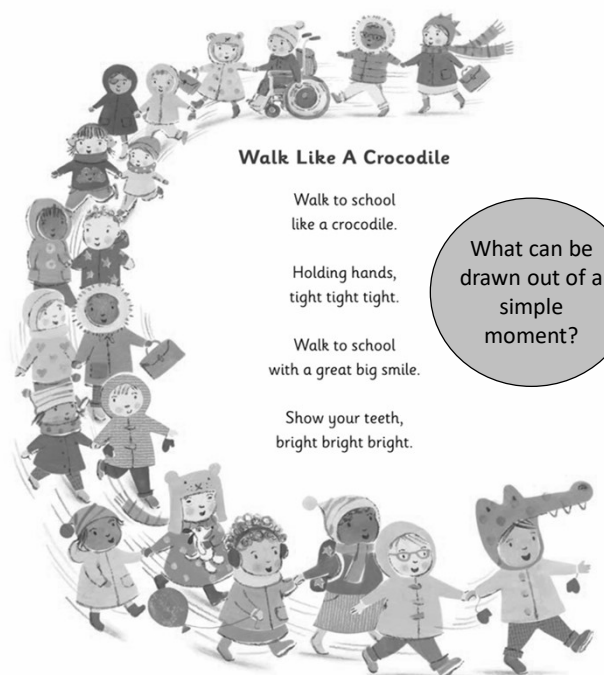


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**Walk Like A Crocodile**

Walk to school like a crocodile.

Holding hands, tight tight tight.

Walk to school with a great big smile.

Show your teeth, bright bright bright.

**Arty**

Hands on paint, hands on paper.  
Make a painting of splatter, splatter, splatter.

Hands in water, hands on clay.  
Make a model of squidge, squeeze, squeeze.

Fingers on screen, fingers tap app.  
Make a picture of swipe, swipe, swipe.

Break experiences down to main actions/movements of the body and add some repetition.

What can be drawn out of a simple moment?

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**Skateboarding**

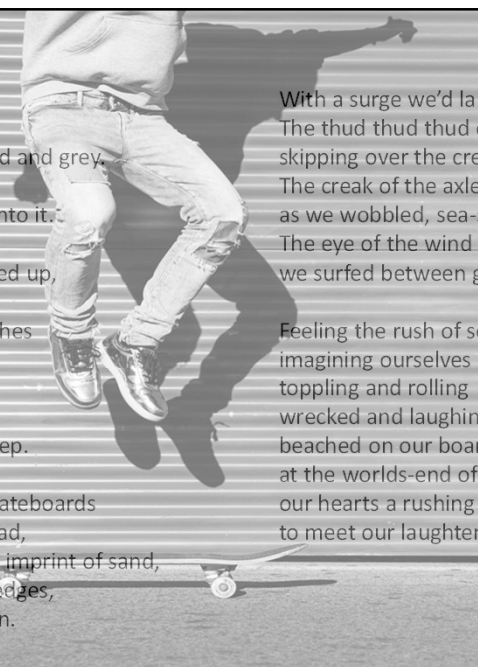
A frozen storm wave.  
The Skateboard, wide, solid and grey.

A snarling shark painted onto it.

The skateboard's tips curved up, like a rising tide, where sandy non-slip patches clung to your feet.

We never stood, too scared of going too deep.

Mark and I knelt on our skateboards at the top of our whale-road, our knees bumpy with the imprint of sand, our hands gripped to the edges, salt-white with anticipation.

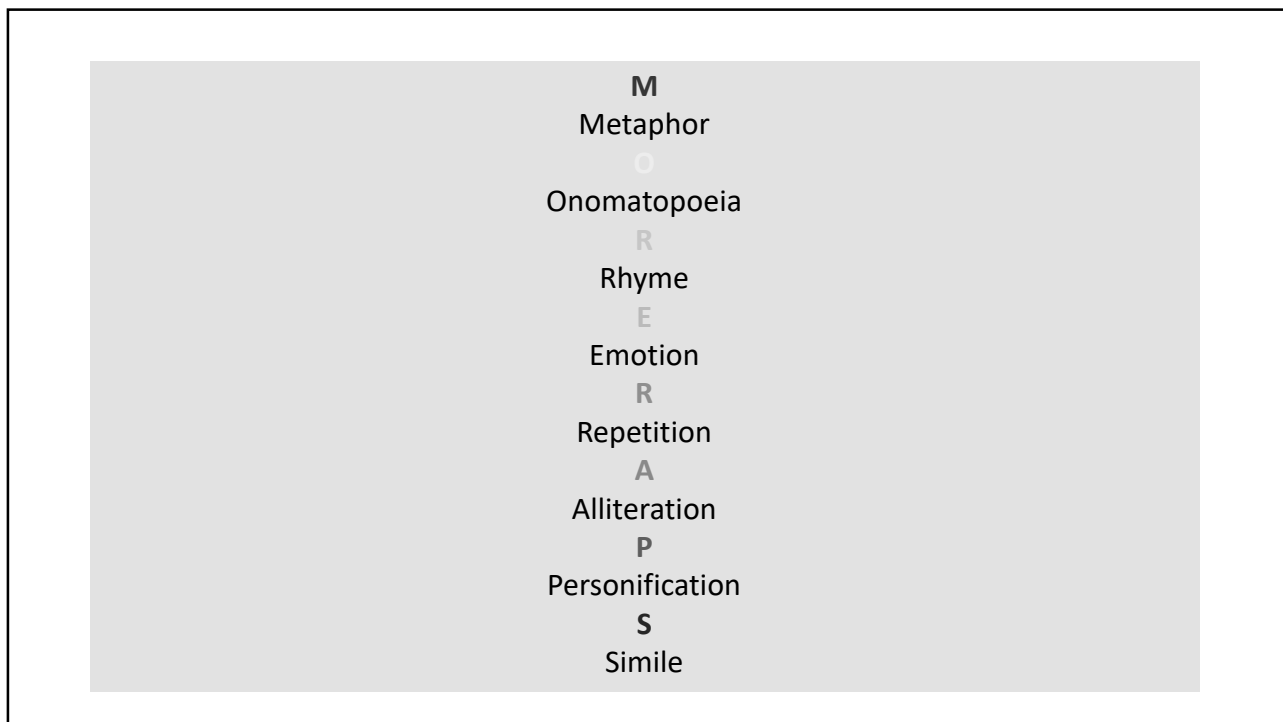


With a surge we'd launch ourselves down.  
The thud thud thud of the vinyl wheels skipping over the crests of the paving joints.  
The creak of the axles as we wobbled, sea-sick on our skateboards.  
The eye of the wind behind us we surfed between grass and road.

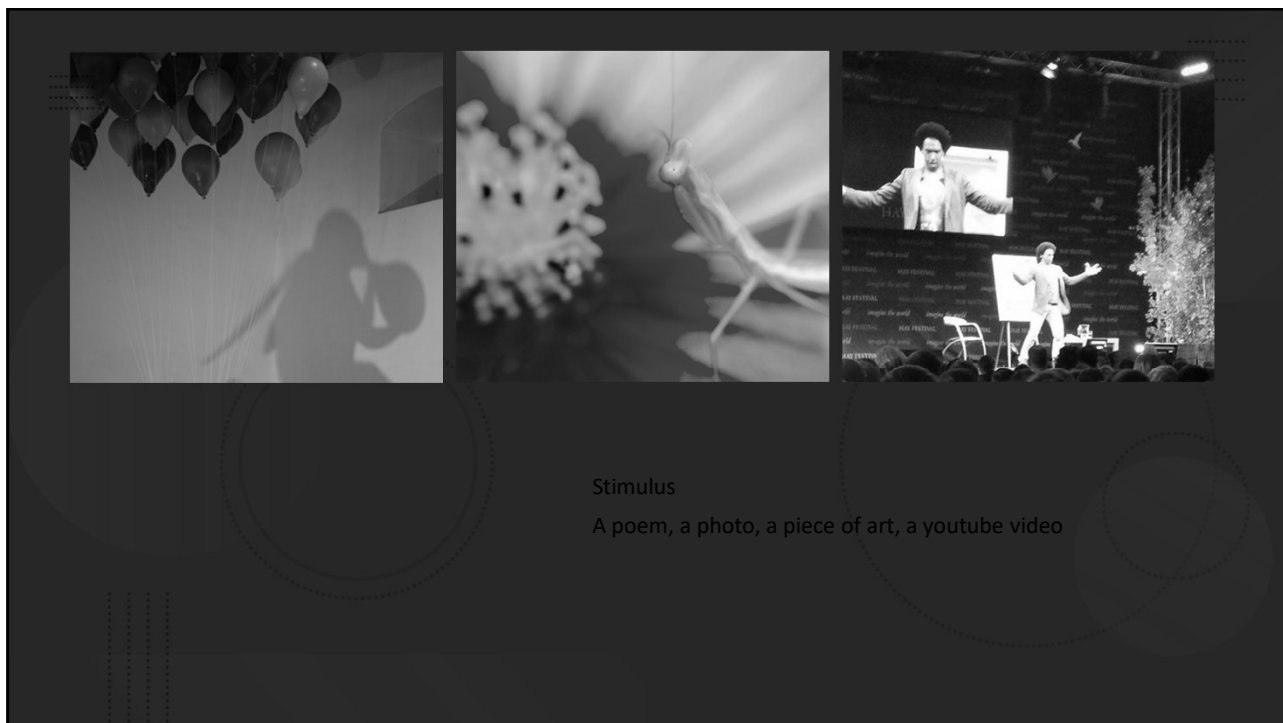
Feeling the rush of sea air, imagining ourselves soaked, toppling and rolling wrecked and laughing, beached on our boards at the worlds-end of our road, our hearts a rushing tide to meet our laughter.

Whatever they enjoy doing – there is a poem hiding there.

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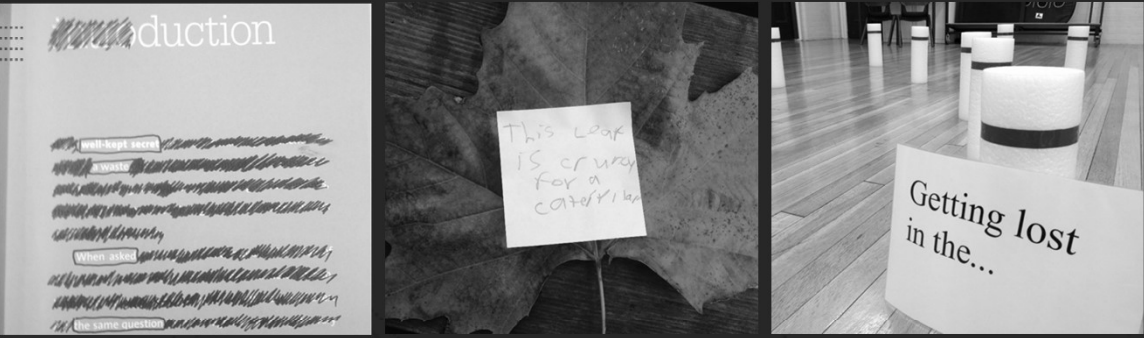


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duction

well-kept secret

wait

When asked

the same question


This leaf is crumpled for a cat's eye

Getting lost in the...

Composition

Coming up with ideas through speaking aloud, Physical activity, circle exercises, scribbling, arranging

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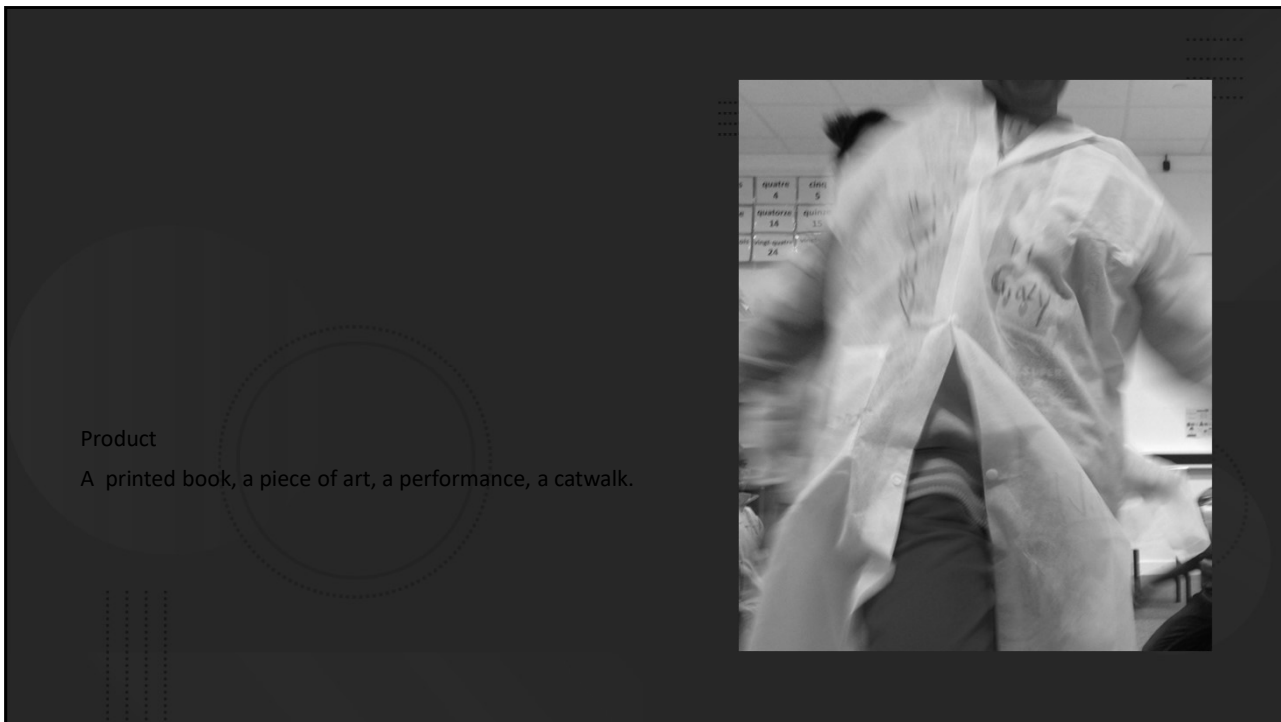
Transcription

Now you can put pen to paper but what is the pen and what is the paper???

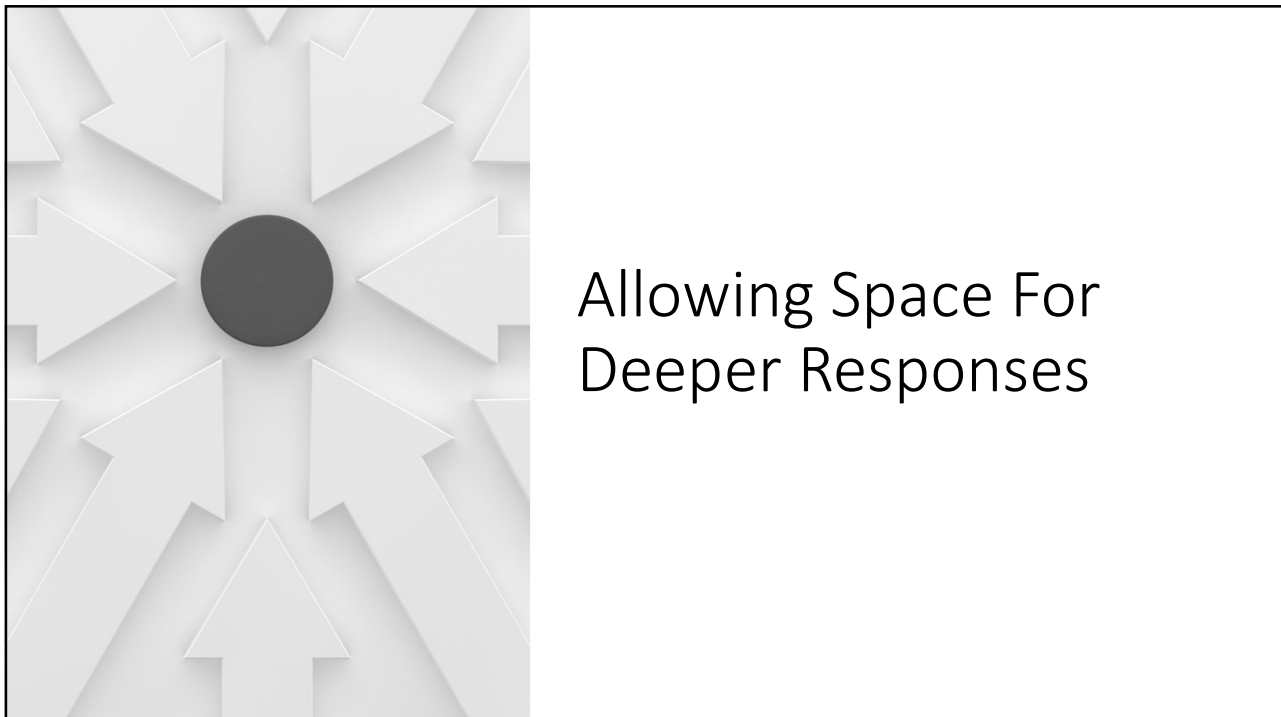
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## Miss Flotsam

Miss Flotsam was my reception teacher, she had travelled the world. Brown hair turned golden under distant suns, clothes carrying colours from countless corners of continents.

When my mother's face spilled a gush of adolescent tears at the school gates, Miss Flotsam soaked up the drops in Peruvian alpaca, caught splashes in Himalayan singing bowls, let sobs fall on Indonesian Gamelans.

Miss Flotsam had flown through air pockets in jumbo jets, sailed the seven seas in opposite directions, cycled through cyclones with dengue fever, soothed mothers when their hearts heaved.

When the bully punched me, for being too brown, Miss Flotsam glared at him with an eye that could turn fists into begging bowls.

**What can you infer about Miss Flotsam?**

When my mother was late, the chairs upturned on the desks, Miss Flotsam read to me stories of imperfect families and unexpected heroes.

When I dozed in class Miss Flotsam let me sleep through math, through lunch, through the tuk-tuk traffic through the home-time bell.


When I was naughty Miss Flotsam told me off, asked of the disasters destroying my home and placed sandbags around my lies.

Miss Flotsam had climbed peaks circled by vultures, waded rivers with unseen bottoms, bought ugly fruits in dusty languages in foreign markets, spoke to parents in dialects they could understand, sang to pupils in rhythms they could bear.

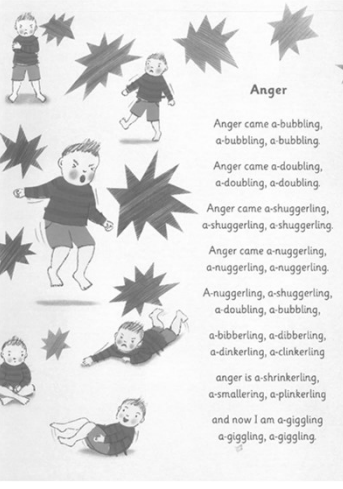
**What can we guess about the home life of the child?**

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## Writing Workshop with Joseph Coelho: Poetry to Explore Personal Experiences, Memories and Emotions




CENTRE FOR LITERACY  
IN PRIMARY EDUCATION




**Anger**


Anger came a-bubbling, a-bubbling, a-bubbling.  
Anger came a-doubling, a-doubling, a-doubling.  
Anger came a-shuggerling, a-shuggerling, a-shuggerling.  
Anger came a-nuggerling, a-nuggerling, a-nuggerling.  
A-nuggerling, a-shuggerling, a-doubling, a-bubbling, a-bibberling, a-dibberling, a-dinkerling, a-clinkerling  
anger is a-shrinkerling, a-smallerling, a-plinkerling and now I am a-giggling, a-giggling, a-giggling.



When I'm happy  
my cheeks feel like rose buds,  
my tummy glows with sunlight,  
my shoulders are a forest breeze.



When I'm angry  
my body is rock,  
my face is wet clay.  
Meteors inhabit my fangs,  
my voice is all smoke and fire.



When I'm excited  
my toes are ants,  
I'm a river bubbling  
and an an current of wishes,  
my smile could explode the sun.

**Eastbourne**

Kicking the pebbles along Eastbourne beach as the orange-pink of sunset plays with the ebbing tide, my mother asks...

*"What do you want to do when you're older?"*

There is every colour of pebble beneath my feet, grey lumps of flint winking their sharp, shining cores, gritty walls of sandstone pregnant with fossils, worn amulets of glass of every sparkle.

They crunch and shift under sinched steps as we stroll, towels wrapped around sand-dusted bodies.

The sea sings with the pebbles, knocking a tone from each, forming a hushing melody.

Sunbursts dip into the wispy clouds, bounce from the greens, blacks and purples of the rock pools, shine red and gold and white from the sea. There is every colour in the sun.

My baby sister toddles alongside my grandmother, the years between them like the ghosts of waves already ebbd and the years to come like the promise of tides, as their silhouettes whisper in the sunshine.

*"What do I want to be when I'm older?"*

The question bounces around my head like light and wind and water and time and I smile...

*"I don't know."*

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Poems all © Joseph Coelho from *Blow a Kiss, Catch a Kiss, Poems Aloud* and *Overheard in a Tower Block*

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## An authentic process for writing:



- *How do the approaches, exercises and ideas shared today support each element of the writing process?*
- *Is there an area of the writing process where your children would benefit from spending more time?*
- *What supports ideation in the classroom?*
- *What opportunities are there for publication in poetry? Why is this important?*

## Children are the best poets...

“Children are the best poets ... as everything is new and they don’t see barriers in the way that adults sometimes do. More than writing formal assignments, essays, or even fiction, **poetry really allows a child to access their emotions, release their feelings, and make sense of their experiences.** It can also help them to become more emotionally literate and improve their confidence in their writing in general.”

**Carol Ann Duffy (2015)**



## Supporting resources:



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## Reflections for the Day

- *What will you take away from today to implement in your own classroom?*
- *How do you feel about those possibilities?*
- *What are you hoping for - for yourself, for your students, for your school?*
- *What support might you need?*
- *What further questions do you have?*

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## Ways to share and enjoy poetry with your class:

- Read poems aloud
- Allow time for re-reading
- Savour the language
- Performance read the poems
- Explore the ideas and themes
- Establishing routines around sharing poetry e.g. poetry papering, poetry performances
- Creating anthologies of poetry chosen by the children
- Provide space and time for children to write poetry across a wide range of forms and on subjects that interest them

## Download our free 'What We Know Works' research summary:

**POETRY IN  
PRIMARY  
SCHOOLS**


**What we know works**

Centre for Literacy in Primary Education

**Poetry in Primary Schools**

What we know works

1. Provide teachers and children with regular exposure and access to poetry, from a range of poets, in a range of voices and in a variety of forms.
2. Provide professional development opportunities to build teachers' knowledge, confidence and expertise.
3. Give poetry a place within and across the curriculum.
4. Recognise the benefits of poetry to develop core literacy skills.
5. Encourage openness in children's responses to poetry, enabling them to make connections with their own lives and the world.
6. Provide varied opportunities to lift poems from the page and bring them to life, including through performance.
7. Work alongside professional poets to understand the motivation to read and create poetry.
8. Use a range of models and approaches to support children to read and write poetry.
9. Allow children to have choice and voice, develop tastes and preferences and write from their own motivations and experiences.
10. Give children's own poetry an audience, so that they see themselves as poets.


  
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# Joseph Coelho's Poetry Prompts:



**BookTrust** Learning resources

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Home / What we do / Children's Learning / Poetry Prompts / Poetry Prompts Library

### Poetry Prompts Library

Catch up with Waterstones Children's Laureate Joseph Coelho's fabulous Poetry Prompts videos and resources right here!

**Poetry Prompt 1: Thursday 6 October**

Join Waterstones Children's Laureate 2022-2024 Joseph Coelho for the first ever Poetry Prompts video!

To celebrate National Poetry Day, Joseph is sharing how he usually poems about the environment by listening. All you need is a pen and paper! Watch the video above to get started.

**#1 The Sounds of the Environment**

[Download the resource](#)

**Poetry Prompt 2: Monday 10 October**

Join Joseph Coelho for the second week of Poetry Prompts!

Join Waterstones Children's Laureate Joseph Coelho for the second Poetry Prompts video. This time, he'll be helping you to make a mini notebook and write one word poems all you need is a sheet of paper and some coloured pens or pencils.

**#2 Make a Mini Notebook!**

[Download the resource](#)

**Poetry Prompts: Week 73**

#### Story Space

This sheet is an accompanying Poetry Prompt 73 that features Waterstones Children's Laureate 2022-2024 Joseph Coelho. Joseph Coelho was born at the Top Secret in Spain. The time he was writing the story below and creating a book about poems, he's another short poem by Joseph Coelho. It's a poem that he wrote and he wrote it like this:

**Look at the poem:**  
Read the poem aloud. You might do this yourself, with a friend or someone else could read it to you.

**Think about the poem:**

**Gingerbread man**  
Billy chased me round the playground with heads full of flats.  
Billy yelled at me across the football pitch with a mouth full of stings.  
Billy spat, "jake and coveid as I ran being singing."  
"You can't catch me, I'm the gingerbread man."  
Billy had red hair.  
I was cruel and called him names.

**Perform the poem:**  
Think about the **with** that happens from the start to the end of the story. How might you show this in a performance of the poem? How might you use your voice to present the character of Billy at the start of the poem? How might the change in you get to the final lines? What emotion do you want to leave your audience with? (100 words max)

**Write your own!**  
Come back to think about the narrator of the poem. Why do you think they are choosing to share this moment? When you read it again, you might notice the poem in the past tense. Do you think this is an intentional reference or something they have come back to? What is the impact of their **with** coming in at the end of the poem? How do you feel thinking and feeling? What questions are you left with after reading?  
Take some time to think about a story that needs something to your audience in the same way as Joseph Coelho's narrator does in this poem. This might be based on:  
• A time when you or someone you know **behaved** in a way you have been told wrong.  
• Showing the contrast between what people think you are like and what you are really like. (could include links to you are like, what people think you are like, maybe you have a hobby or talent no one knows about.)  
• Showing your feelings about something or someone that is special to you that they might not realise.  
Think about how you might draw on what Joseph Coelho did in the original poem. For example, short verses that describe the reader what something is like, using words and phrases that give a clear picture, being careful not to tell your readers everything about the subject straight away, using words and phrases that give a sense of rhythm to the end of your poem.  
When you're happy with what you have drafted, write it out in your best handwriting on A4 paper. You can share with someone else when you're finished. You may also want to illustrate your poem.

**Find all Poetry Prompts as well as more information about Joseph Coelho at [booktrust.org.uk/childrens-laureate](http://booktrust.org.uk/childrens-laureate)**

**Find and explore more poems on CLPE's website**

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# Choose collections that inspire and show what poetry is and could be:



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# Consider Progression in Poetry



The collage features curriculum grids for Years 1 through 6, detailing themes, texts, and learning objectives across four terms (Autumn 1, Autumn 2, Spring 1, Spring 2). Below the grids is a list of poetry books with their respective authors and illustrators. At the bottom are seven book covers: 'A Great Big Cuddle' by Michael Rosen, 'Blow a Kiss, Catch a Kiss' by Joseph Coelho, 'Marshmallow Clouds' by Shirley Hughes, 'Keweenaw Club Rules' by Lisa Thompson, 'Stars with Flaming Tails' by Valerie Bloom, 'Being Me' by Lisa Thompson, and 'Dignity and Poetry' by Lisa Thompson.

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# The Power of Reading in 2024/25:



The screenshot shows the CLPE website's 'Power of Reading' section. It features a search bar and a grid of course brochures. Each brochure includes a title, a brief description, and a 'View Course' button. The brochures are for 'The Comet', 'NOT LOST', 'NICKEL-JAY SAVE THE DAY', and 'Power of Reading - South West'.

**Exclusive discount for A New Direction Masterclass Attendees:**

**Use MEMBER10 at checkout for 10% off places on any face-to-face or online Power of Reading Course.**

**Discount for 10+ schools applying to any one project.**

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## Evaluation



<https://www.surveymonkey.com/r/PrimaryArtsMasterclassEval>

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