

poetry



Session aims:

- Consider the importance of teaching poetry
- Analyse a poem as a group and consider strategies to engage our learners
- Consider ways of supporting pupils in writing up their responses
- Explore methods of inspiring our pupils to write poetry
- Team plan part of a lesson for Wednesday



Why teach poetry?



What is poetry?



a poem is a city filled with streets and sewers
filled with saints, heroes, beggars, madmen,
filled with banality and booze,
filled with rain and thunder and periods of
drought, a poem is a city at war,
a poem is a city asking a clock why,
a poem is a city burning,
a poem is a city under guns
its barbershops filled with cynical drunks,
a poem is a city where God rides naked
through the streets like Lady Godiva,
where dogs bark at night, and chase away
the flag; a poem is a city of poets,
most of them quite similar
and envious and bitter ...
a poem is this city now,



Charles Bukowski

Things to consider:

The poems should cover a variety of genres and time periods, offering opportunities for contextual research.

The poems will lend themselves to setting assessments.

The language will be rich and engaging, allowing for close analysis and the rewards that stem from that.

The reading demands will suit most of the class. They will offer a degree of challenge and also be accessible to weaker readers with differentiated approaches.

The poems will lend themselves to a discussion of form, structure and language

The choice of poems provide opportunities for linking texts by theme or content.

The poems deal with themes and ideas which will engage the pupils.

The poems can act as models for pupils' own creative writing.

Songs as poems

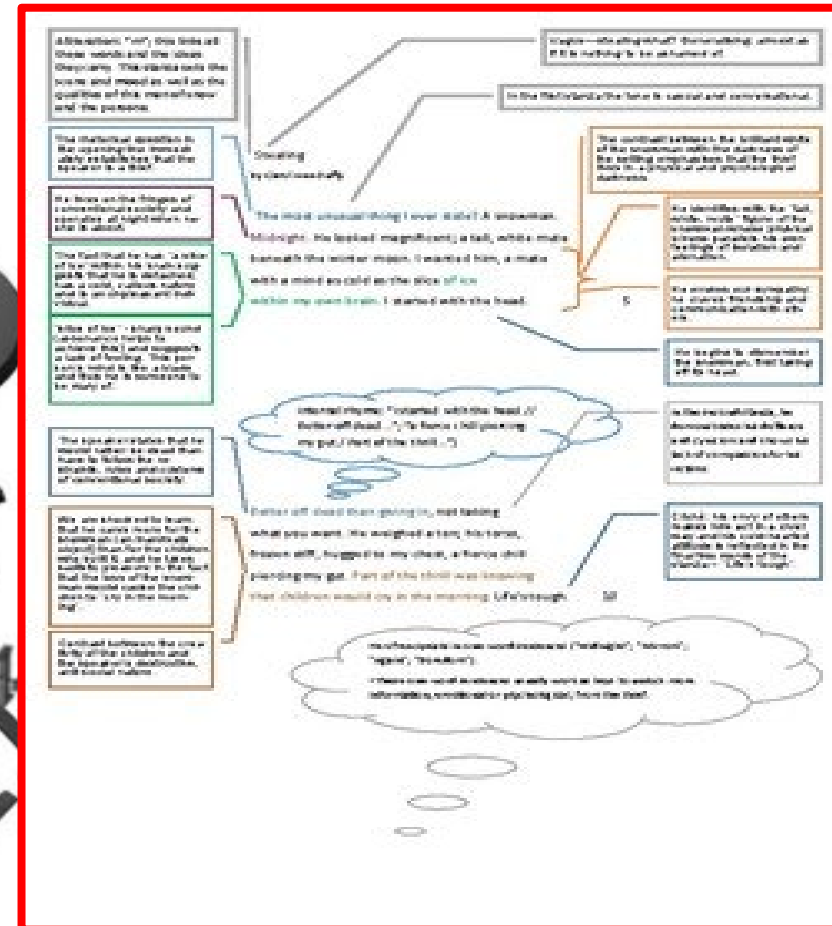


Introducing the poem



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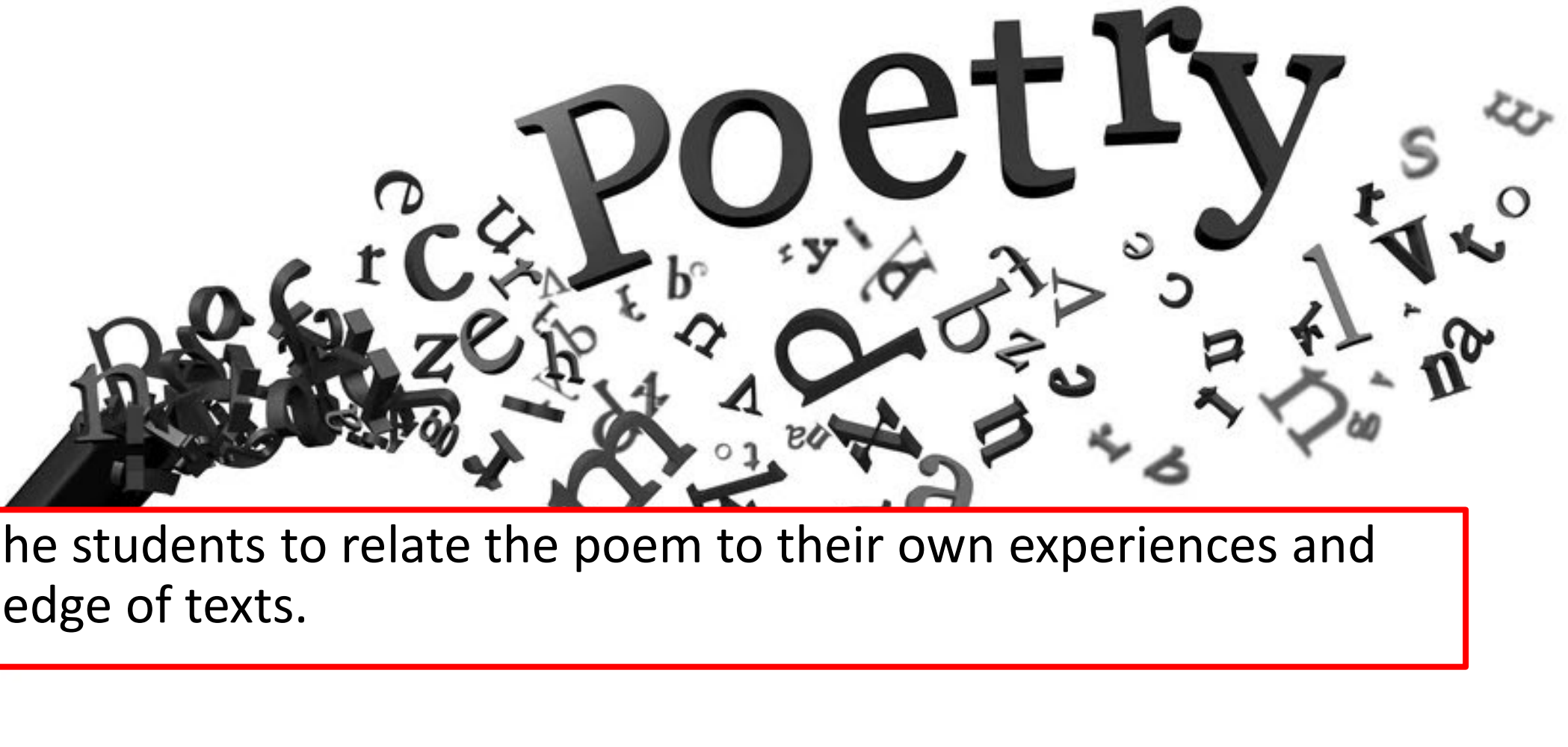
Annotate



Introductions



Speculate on key ideas or themes



- Help the students to relate the poem to their own experiences and knowledge of texts.

Headlines:



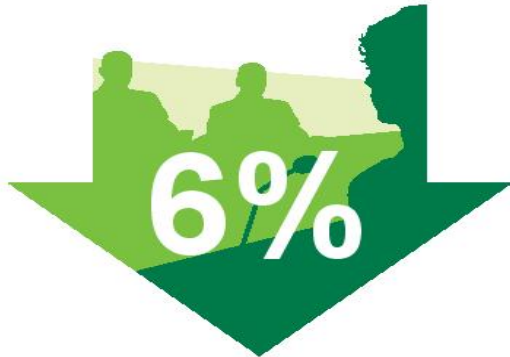
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Cautions and convictions

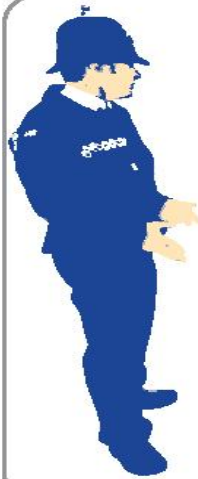
In the past year, the number of children who received a caution or conviction has fallen by:



First time entrants

The number of 10 to 17-year-old first time entrants to the youth justice system continues to fall:

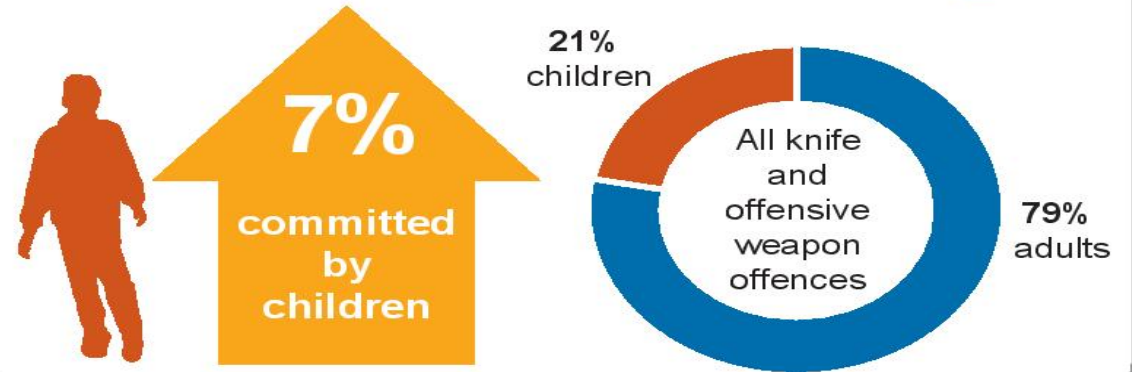
Last year it fell by:



14%

Knife and offensive weapon offences

In the past year:



The average custodial sentence length for indictable offences

increased

by almost

**1
month**

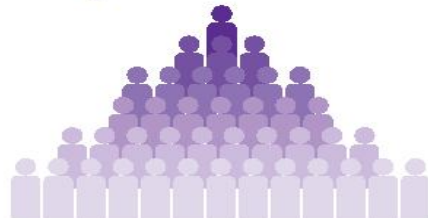
to 16.7 months in the last year

Children in custody

Between 2016/17 and 2017/18 the number of children in custody

increased

by **3%**



Behaviour management in custody

In the past year:

Self harm **+40%**

Proven assaults **+29%**

Restrictive physical interventions **+20%**

Single separation **+8%**

Reoffending

The 2016/17 aggregated cohort compared with the 2015/16 cohort

-13% offenders
-15% reoffenders
-13% reoffences

reoffending rate is now
40.9%

Sometimes
winter
joy-wide
giving
torso
Boredom
children
Shakespeare
nowhere
Mostly
Better
twisting cars
need
looked
alone
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started
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strangest
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steal
taking
fierce
weighed
knowing

Reading poetry

Reading and listening to the read out loud is important.



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What words or phrases might your pupils be unfamiliar with?

Write down things that you notice about the poem.



What is the poet saying? How is she saying it?

- Subject matter
- Theme

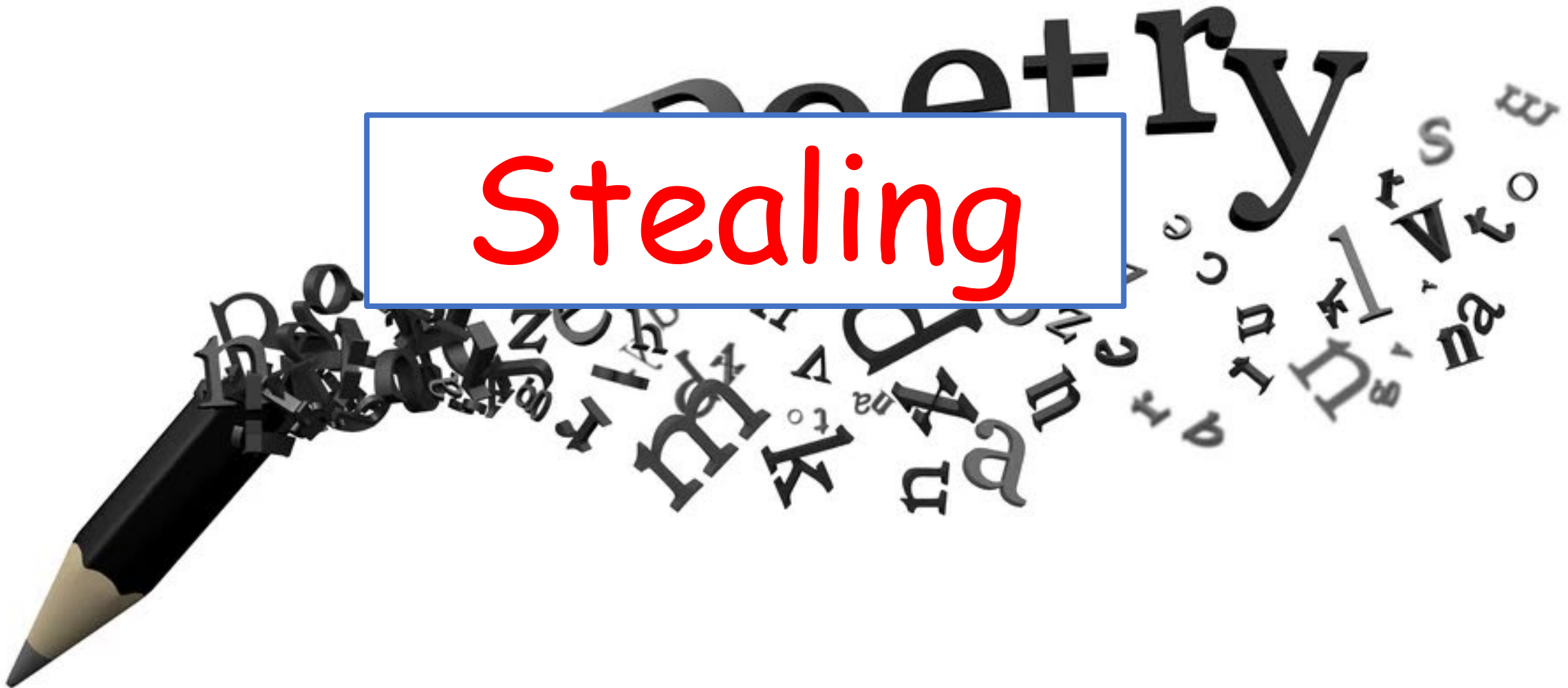


Poetry

Paraphrase - in one or two sentences try to convey what you think the poet is trying to convey?

Titles matter

Stealing

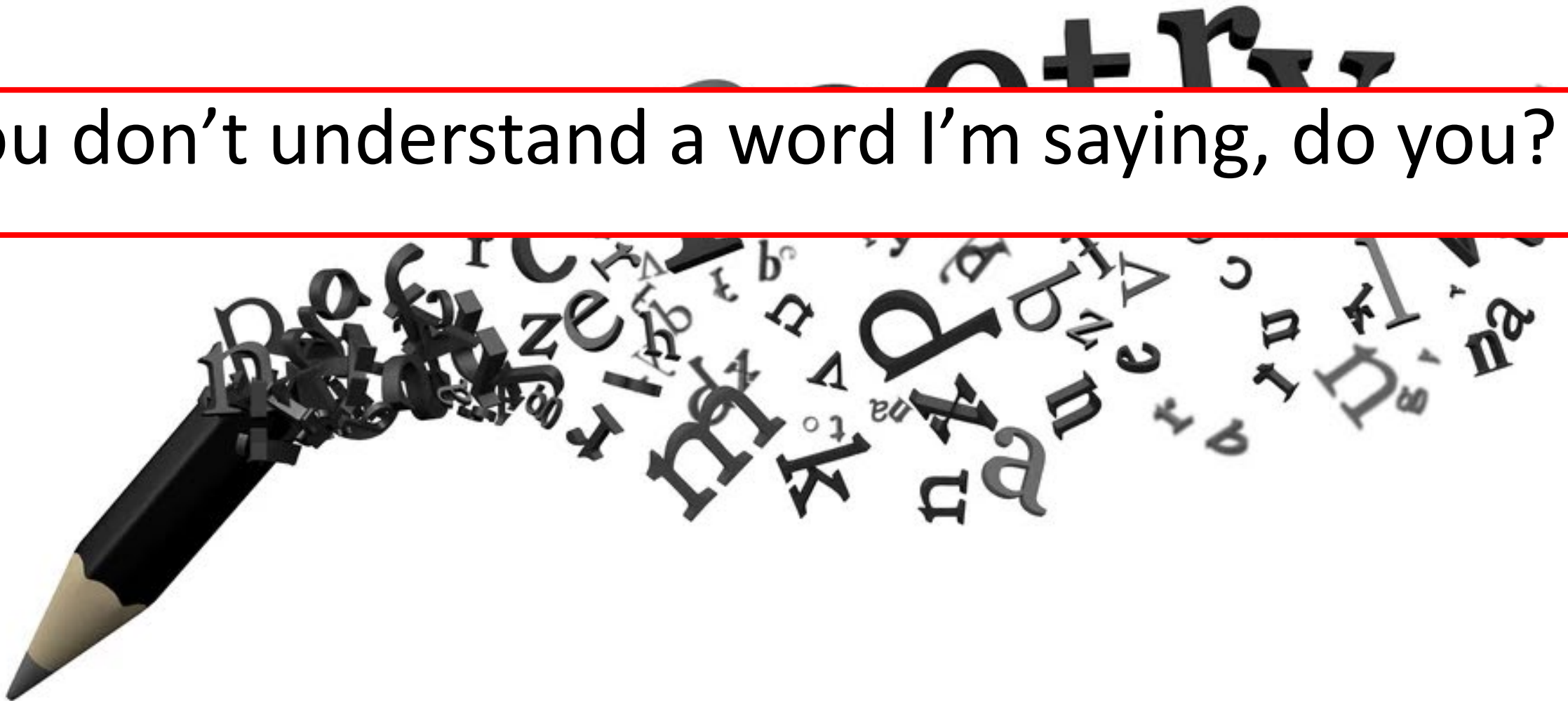


First lines...

'The most unusual thing I ever stole? A snowman.'

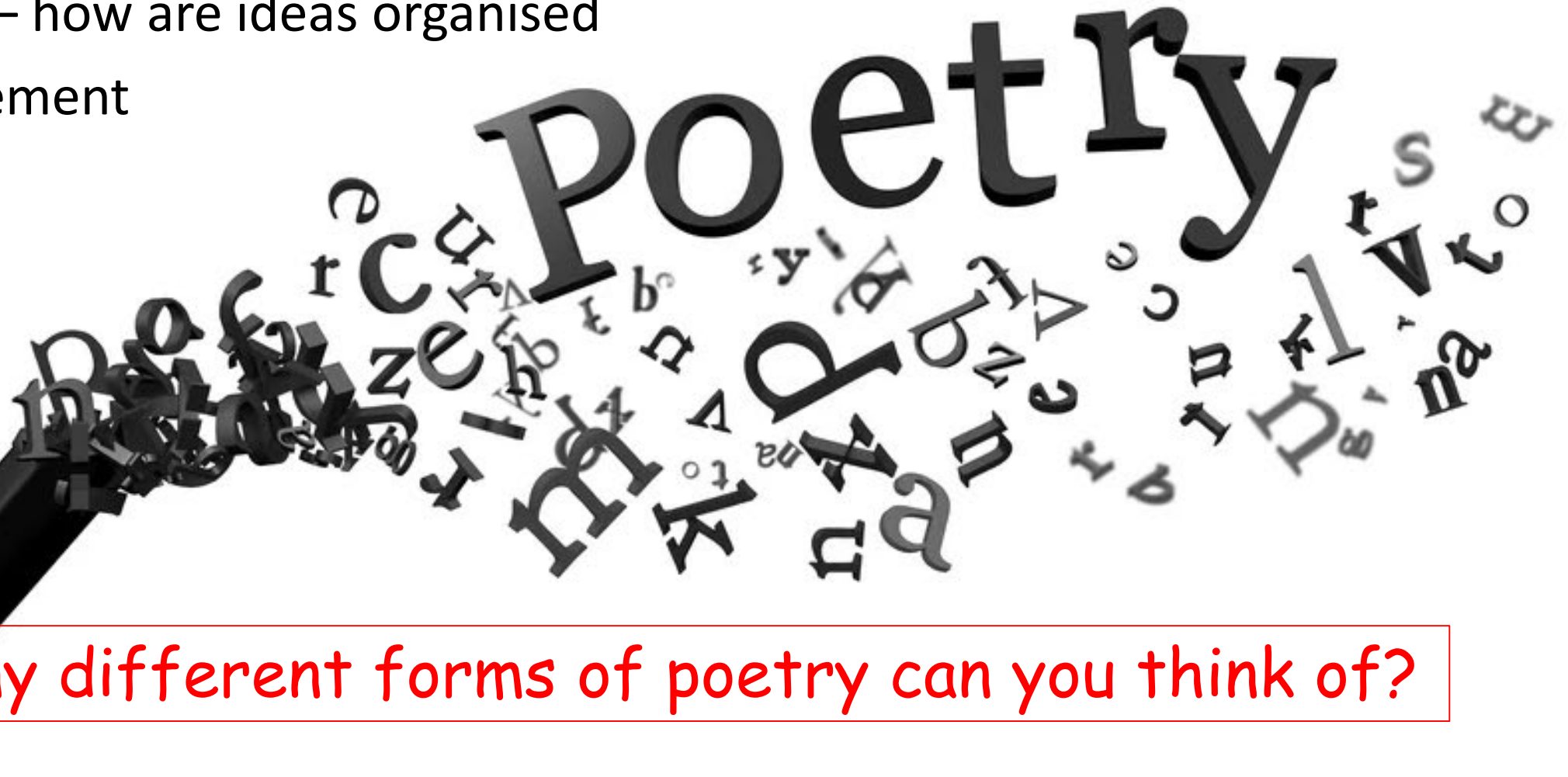
Last lines.

‘You don’t understand a word I’m saying, do you?’



Structure and form

- Stanzas – how are ideas organised
- Enjambement

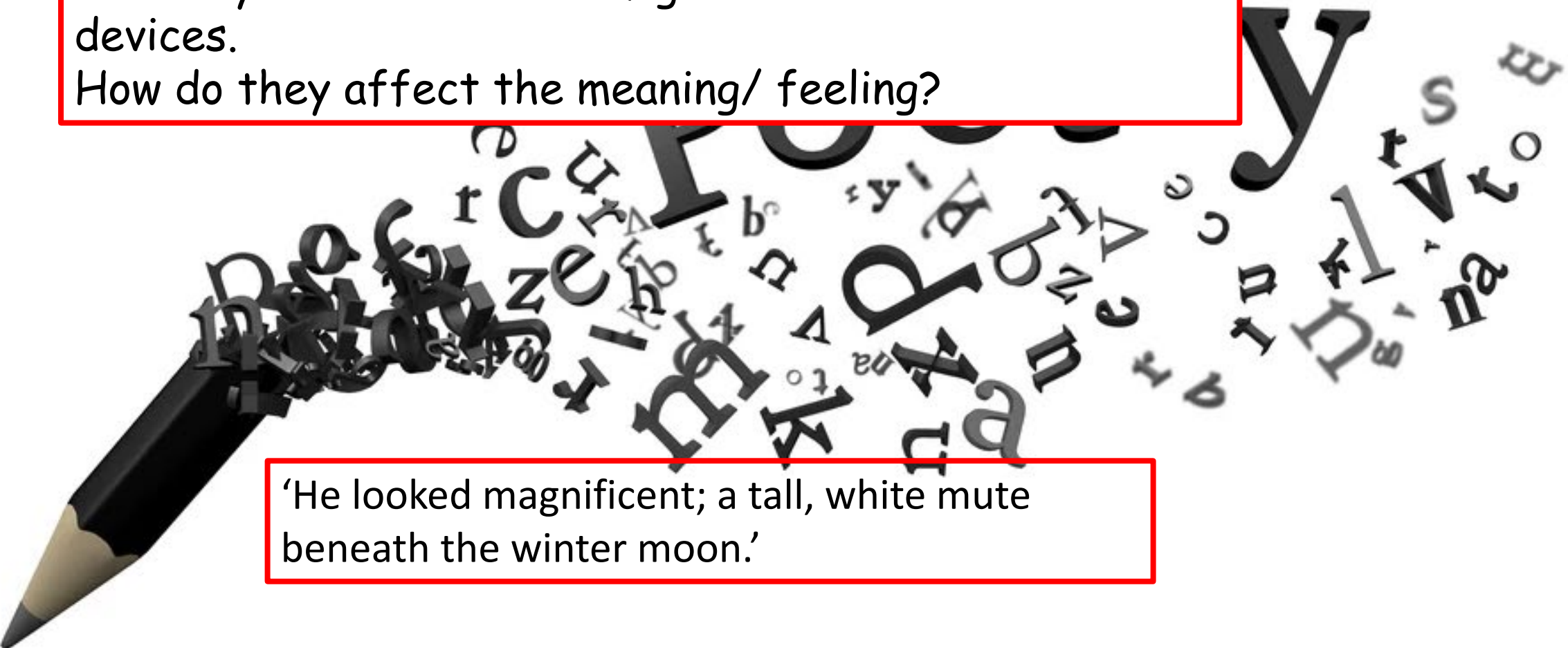


How many different forms of poetry can you think of?

Language - figurative devices

Look beyond the literal at figurative and sound devices.

How do they affect the meaning/ feeling?

A black pencil with a gold band and a sharpened lead tip is positioned in the lower-left corner, pointing towards a large, swirling cloud of various letters and words. The letters and words are in different fonts, sizes, and orientations, creating a sense of dynamic movement and linguistic abundance. Some recognizable words include 'magnificent', 'mute', 'winter', 'moon', 'magnificent', 'mute', 'winter', 'moon', 'magnificent', 'mute', 'winter', 'moon'.

'He looked magnificent; a tall, white mute
beneath the winter moon.'



How can you avoid pupils technique spotting?

Rhythm and rhyme



Volta/ turning point

Then I was standing
alone among lumps of snow, sick of the world.

What features might indicate a change in mood or atmosphere?



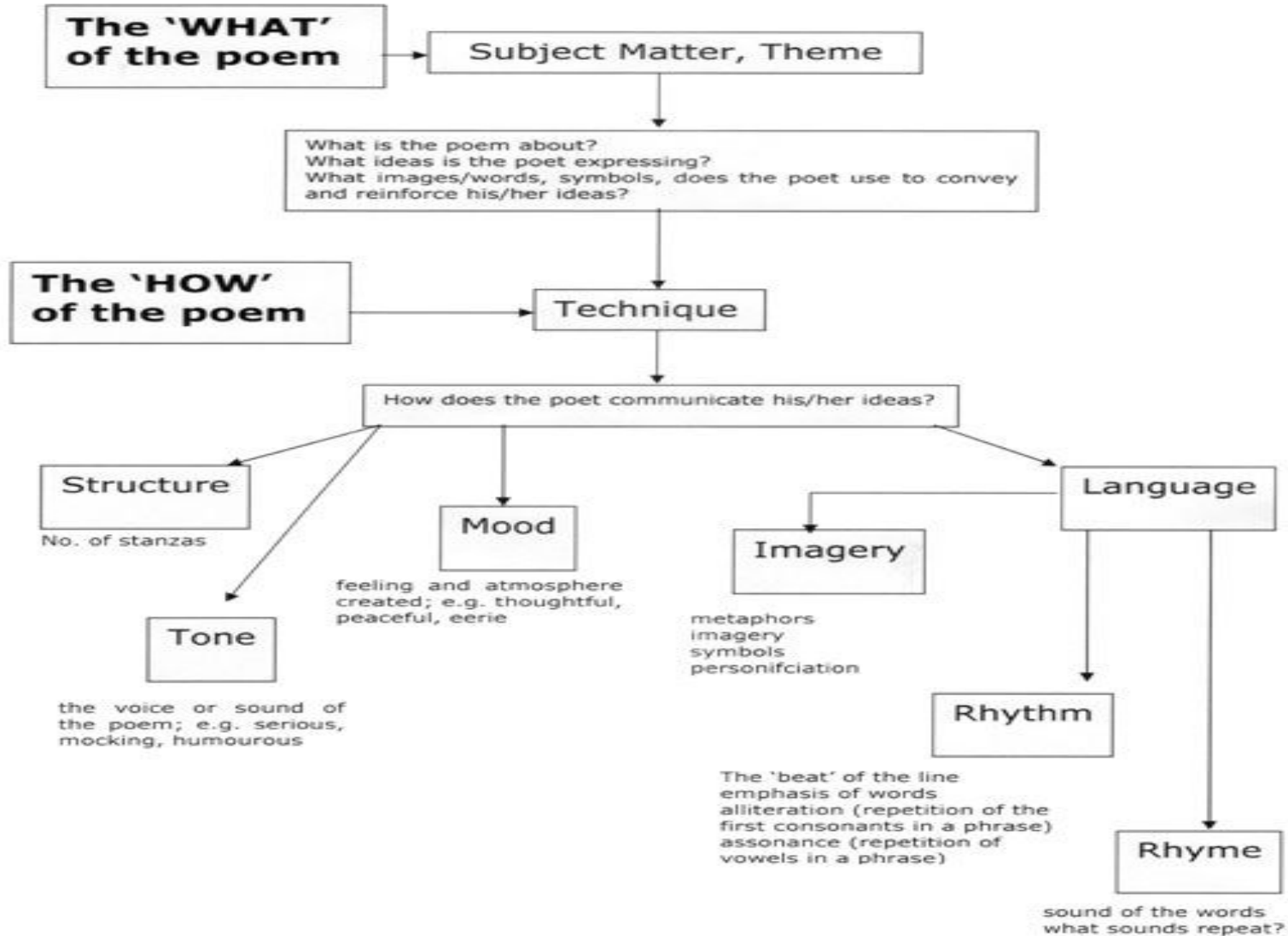
Revisit the title:

A black pencil with a gold-colored eraser and a sharp lead tip is positioned diagonally from the bottom left towards the center. In the background, there is a word cloud of various letters and words in different fonts and sizes, including the word 'poetry' in a large, elegant serif font. The word 'Stealing' is prominently displayed in the center, enclosed in a red rectangular box.

Stealing

Analysing Poetry

This diagram is a useful way to analyse a poem. Always ask yourself:
WHAT is the poet saying?
HOW does the poet say it?



Writing poetry



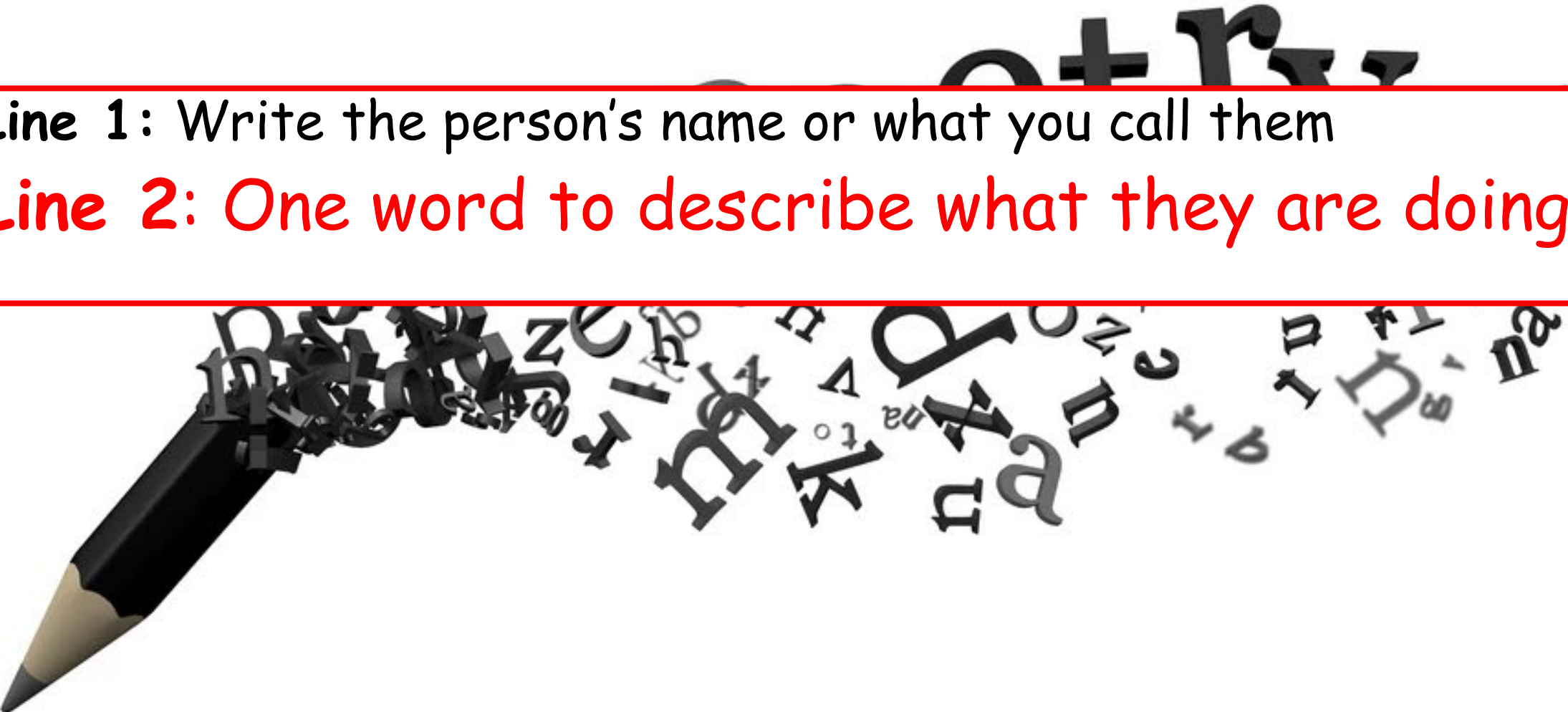
SPEED POETRY WRITING

Close your eyes and think of someone. They may be close to you or not. Try to have a vivid picture in your mind of who that person is - what they are like and what they wear and do. Then follow these guidelines:

You must listen - just try your best and don't worry about the ideas you choose - you will have a chance to redraft later

Line 1: Write the person's name or what you call them



- 
- A black pencil with a gold-colored eraser and a sharp lead tip is positioned diagonally from the bottom left towards the center. Surrounding the pencil is a large, dense cloud of 3D letters, numbers, and symbols in various fonts and sizes, creating a sense of motion and creativity. The background is white.
- Line 1: Write the person's name or what you call them
 - Line 2: One word to describe what they are doing

- Line 1: Write the person's name or what you call them
- Line 2: One word to describe what they are doing
- **Line 3: Where they are**
- *Leave a line*



- **Line 1:** Write the person's name or what you call them
- **Line 2:** One word to describe what they are doing
- **Line 3:** Where they are
- *Leave a line*
- **Line 4/5/6:** On each line one adjective to describe this person
- *Leave a line*



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- **Line 1:** Write the person's name or what you call them
- **Line 2:** One word to describe what they are doing
- **Line 3:** Where they are
- *Leave a line*
- **Line 4/5/6:** On each line one adjective to describe this person
- *Leave a line*
- **Line 7:** The specific colour that you see in you picture or link to this person



- **Line 1:** Write the person's name or what you call them
- **Line 2:** One word to describe what they are doing
- **Line 3:** Where they are
- *Leave a line*
- **Line 4/5/6:** On each line one adjective to describe this person
- *Leave a line*
- **Line 7:** The specific colour that you see in you picture or link to this person
- **Line 8:** A sound that you hear in this image or that you link to this person

- **Line 1:** Write the person's name or what you call them
- **Line 2:** One word to describe what they are doing
- **Line 3:** Where they are
- *Leave a line*
- **Line 4/5/6:** On each line one adjective to describe this person
- *Leave a line*
- **Line 7:** The specific colour that you see in you picture or link to this person
- **Line 8:** A sound that you hear in this image or that you link to this person
- **Line 9: A feeling that you associate with this person**
- *Leave a line*



- **Line 1:** Write the person's name or what you call them
- **Line 2:** One word to describe what they are doing
- **Line 3:** Where they are
- *Leave a line*
- **Line 4/5/6:** On each line one adjective to describe this person
- *Leave a line*
- **Line 7:** The specific colour that you see in you picture or link to this person
- **Line 8:** A sound that you hear in this image or that you link to this person
- **Line 9:** A feeling that you associate with this person
- *Leave a line*
- **Line 10:** Write the words "and I"



- **Line 1:** Write the person's name or what you call them
- **Line 2:** One word to describe what they are doing
- **Line 3:** Where they are
- *Leave a line*
- **Line 4/5/6:** On each line one adjective to describe this person
- *Leave a line*
- **Line 7:** The specific colour that you see in you picture or link to this person
- **Line 8:** A sound that you hear in this image or that you link to this person
- **Line 9:** A feeling that you associate with this person
- *Leave a line*
- **Line 10:** Write the words "and I"
- **Line 11:** Describe what you are doing in this picture
- *Leave a line*



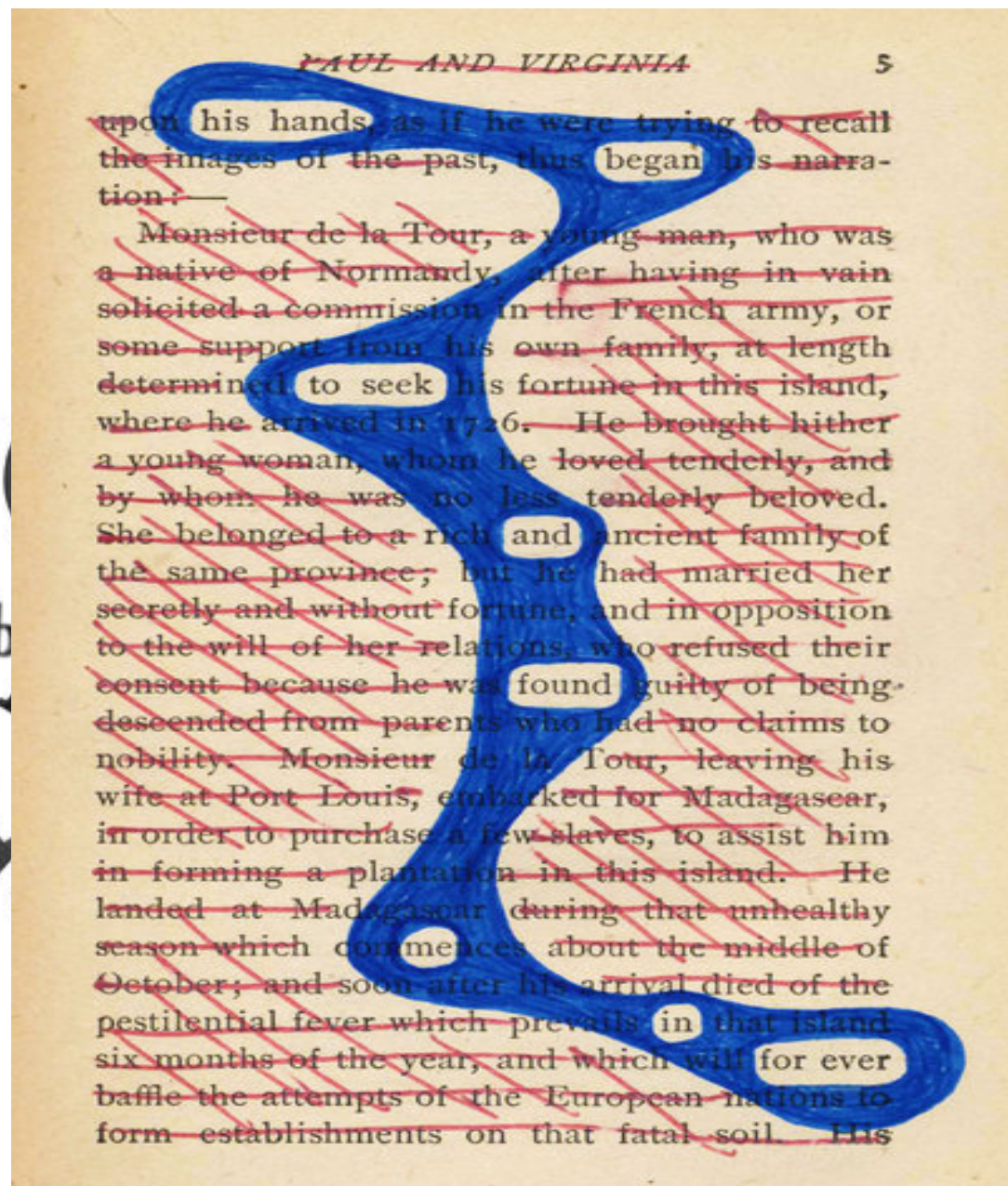
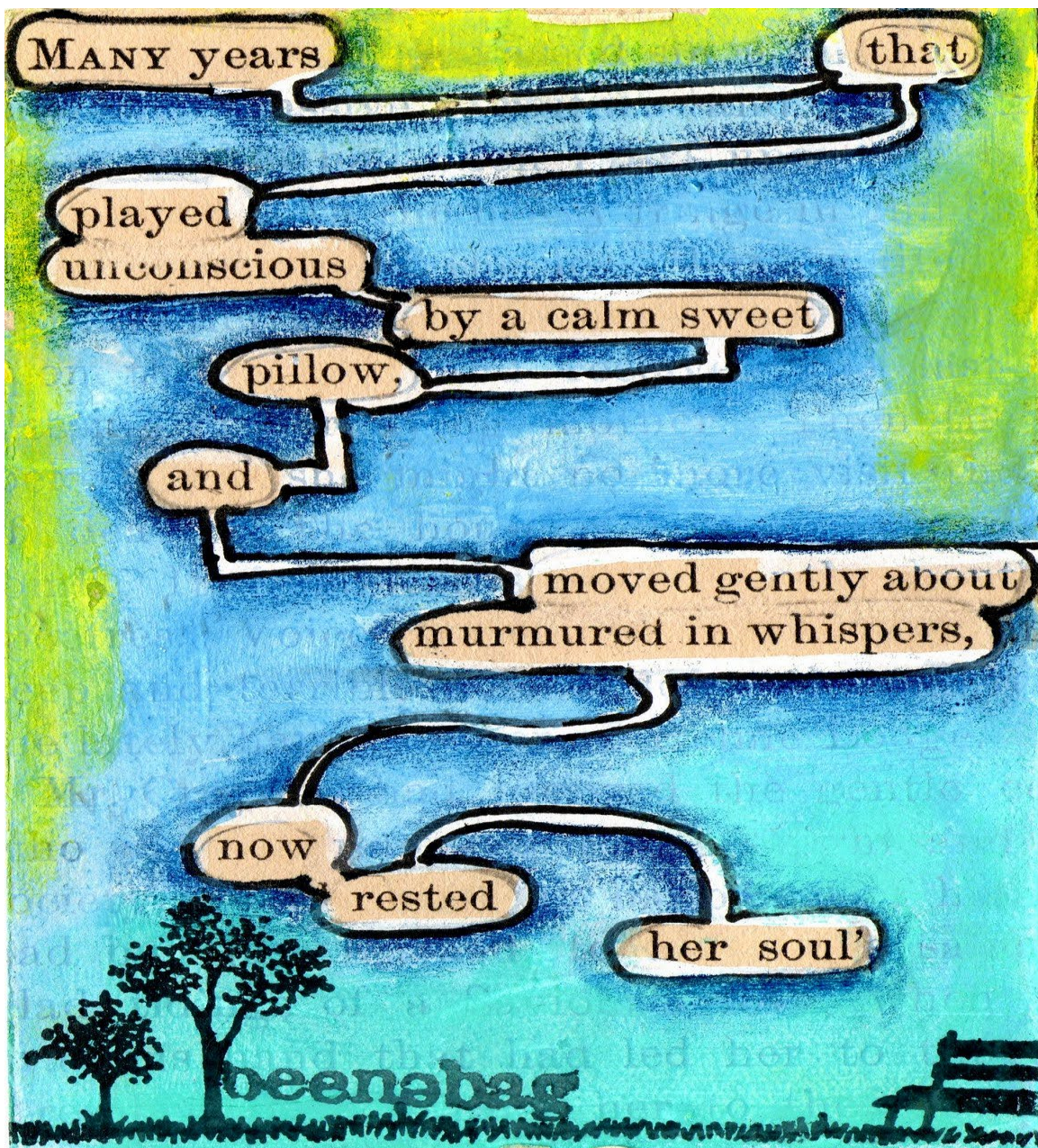
- **Line 1:** Write the person's name or what you call them
- **Line 2:** One word to describe what they are doing
- **Line 3:** Where they are
- *Leave a line*
- **Line 4/5/6:** On each line one adjective to describe this person
- *Leave a line*
- **Line 7:** The specific colour that you see in you picture or link to this person
- **Line 8:** A sound that you hear in this image or that you link to this person
- **Line 9:** A feeling that you associate with this person
- *Leave a line*
- **Line 10:** Write the words "and I"
- **Line 11:** Describe what you are doing in this picture
- *Leave a line*
- **Line 12:** Describe your feelings for this person
- *Leave a line*

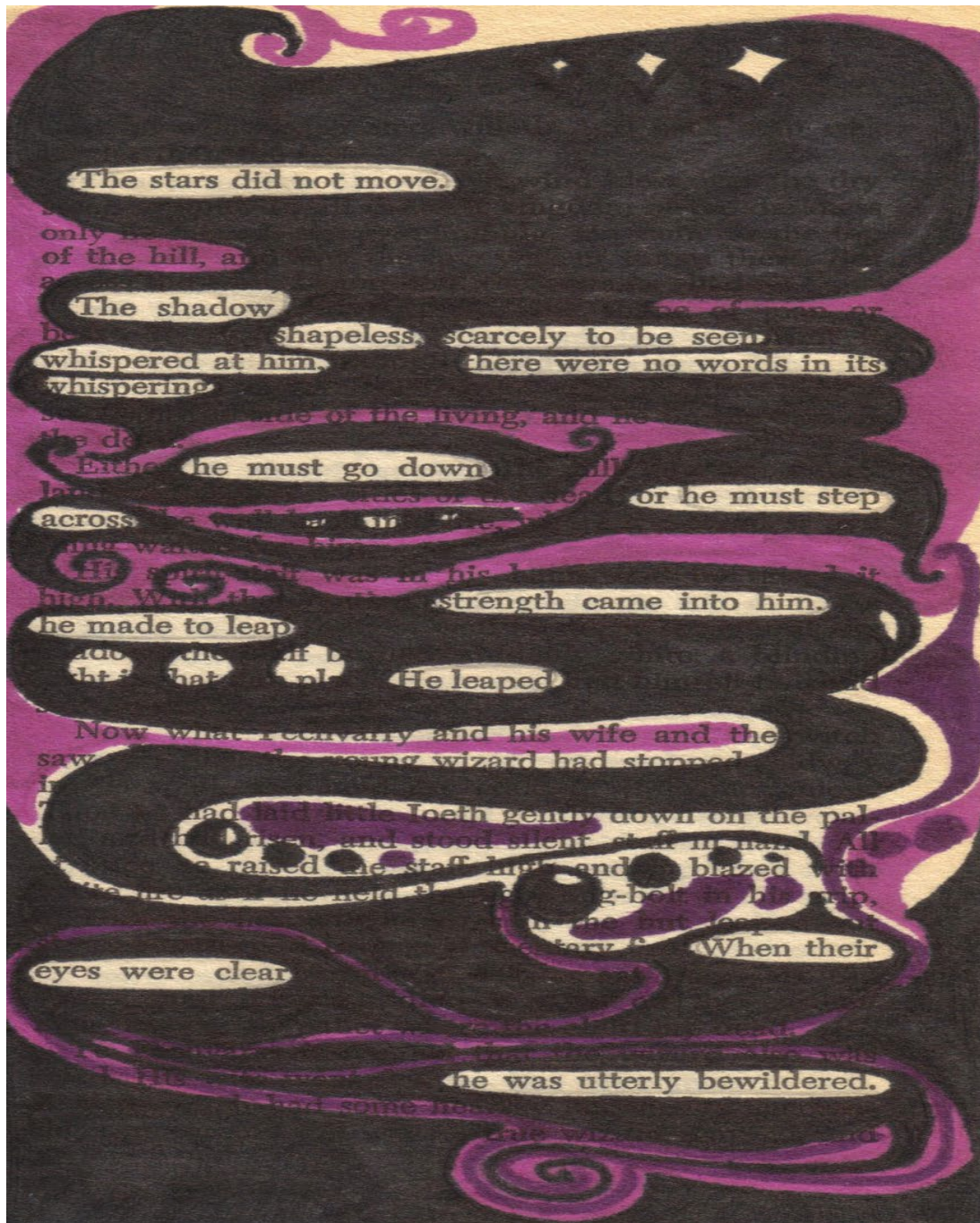
- **Line 1:** Write the person's name or what you call them
- **Line 2:** One word to describe what they are doing
- **Line 3:** Where they are
- *Leave a line*
- **Line 4/5/6:** On each line one adjective to describe this person
- *Leave a line*
- **Line 7:** The specific colour that you see in you picture or link to this person
- **Line 8:** A sound that you hear in this image or that you link to this person
- **Line 9:** A feeling that you associate with this person
- *Leave a line*
- **Line 10:** Write the words "and I"
- **Line 11:** Describe what you are doing in this picture
- *Leave a line*
- **Line 12:** Describe your feelings for this person
- *Leave a line*
- **Line 13:** Repeat line 1

- **Line 1:** Write the person's name or what you call them
- **Line 2:** One word to describe what they are doing
- **Line 3:** Where they are
- *Leave a line*
- **Line 4/5/6:** On each line one adjective to describe this person
- *Leave a line*
- **Line 7:** The specific colour that you see in you picture or link to this person
- **Line 8:** A sound that you hear in this image or that you link to this person
- **Line 9:** A feeling that you associate with this person
- *Leave a line*
- **Line 10:** Write the words "and I"
- **Line 11:** Describe what you are doing in this picture
- *Leave a line*
- **Line 12:** Describe your feelings for this person
- *Leave a line*
- **Line 13:** Repeat line 1
- **Line 14:** This person's relationship to you.

Blackout poetry







is in the midbrain that the remarkable features of the whole thinking apparatus: Most of the messages from *all* the senses are blended there with messages from the vestibular system before being sent on to the sites of conscious awareness in the cortex. If the vestibular system is underactive or overactive or out of tune, the effects can be pervasive and debilitating. The problem that causes persistent (if sometimes subliminal) feeling of motion sickness can cause trouble in seeing, hearing, and feeling.

Indeed, it is the sense of gravity and balance more than any other that keeps the beat in the orchestra of the brain. East Indian musical groups generally include a stringed instrument that provides a constant droning sound, a Ground of Being against which the sounds of the other instruments can be compared. If the orchestra of the brain has a drone instrument, it is the vestibular system, which connects all our actions and thoughts with the gravity of this earth and, through that, with the gravitational field of the universe.

Just as sensing can influence thought, thought can also influence sensing. When Aristotle decided there were only five senses, he spoke with authority at a moment of high rationality in Western thought. Passed down through the centuries by the Church, his formulation has shaped human experience, and thus has prejudiced us toward what might be called *sub* natural sensing.

For it's clear that members of surviving primitive hunting and gathering bands possess sensing abilities foreign to most of us, abilities to sense underground

thing that thinks? That is to say, a thing that doubts, perceives, affirms, denies, that does not will, that imagines also, and which feels. In this is not a little, if all these properties belong to my nature. But why should they? Am I not a being who doubts of almost everything, who nevertheless understands certain things: who affirms those one thing, who denies all the rest, who wishes and desires to know all of them and who may be deceived in many things, even in those in spite of himself; who who also perceives many things through the activity of the organs of the body? Is this not a thing which is as true as it is certain that I am, and that I exist, even though I am always to be sleeping, though he who has given me my being should have the power to deceive me? Is there also any one who contributes what may be distinguished from my thought, so that one could say, "I am not I"? That it is, I do not understand, who who knows that there is no need here to find anything to explain it. And I am equally certain of the power to imagine, even though it may be that I have supposed above that the organs of the body are not necessary, nevertheless the capacity of imagining does not cease to exist in me, and seems to be of the thinking. I am a being who knows that I am, and who apprehends what knows things, and the sense-organs, that I see, I see light, hear noise, and feel heat. I have said that these experiences are false and that I am dreaming. Let it be so, at least, it is very certain that it seems to me that I see, that I hear, and feel heat; and this is precisely what in me is called perceiving, and this, taken in this precise sense, is not other than thinking. From this I begin to know that I am a little more clearly and distinctly than hitherto.

the Sea

Heavier rocks sink deeper into the soft earth's crust. Lighter rocks rise to the surface. And so the continents are mainly granite, a lighter rock than the heavier basalt that covers so much of the ocean floor.

In this way the beds were laid down the seas although there were no seas then. The earth was much too hot. If we boil water on a hot stove, the drops only dash about, but rise in steam, so it was the heated earth.

Where did all the water come from that now fills the seas? Some scientists believe that it formed deep in the cooling earth and has been forming there ever since.

Water is made up of two gases, the oxygen that we take with every breath and hydrogen, the lightest of all known elements. We cannot see hydrogen, but we can watch it burning with a blue flame on a coal or gas stove. Far down among the rocks these two gases unite to form water. It rises in hot springs and from those "fire mountains" that we call volcanoes. So we are told that just such water slowly filled the deeper hollows of the earth's crust where we now live.

Other scientists believe that the seas once floated in dense clouds that filled the sky. As these cooled, they poured forth rain. It must have rained for days or

Slam poetry

- Poetry that has been written for performance
- It isn't meant to be written out in a serious voice, but it should be dramatic
- It is often humorous and uses a play on words, rhyme and sounds
- Movement, props and costume are also encouraged
- Performer is awarded points for content (what he/she actually says in the poem), performance and audience response



A slam poem may take the form of:

- A rant - about something which gets on your nerves
- A story - can be realistic or dreamlike
- A celebration - a poem saying how amazing something or someone



Now write your own poem

- Start mind-mapping a few ideas - it's best to write what you know about
- What do you really hate? Love? An embarrassing moment?
- Choose your topic and start writing a list of words or phrases about it
- Rhythm is just as important as rhyme - try short and longer sentences
- Collect rhymes www.rhymezone.com



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Writing a Limerick

Limerick Template A

There once was a man from Beijing .
All his life he hoped to be King .
So he put on a crown,
Which quickly fell down.
That small silly man from Beijing.

AA BB A
AA CC A
AA DD A



Writing a Haiku

3 lines, syllables of 5, 7, 5

Writing a Haiku

3 lines, syllables of 5, 7, 5



Writing a Sonnet

14 lines

Sonnet 130

Author: William Shakespeare (*British, 1564-1616*)

A My mistress' eyes are nothing like the sun,
B Coral is far more red than her lips red.
A If snow be white, why then her breasts are dun,
B If hairs be wires, black wires grow on her head.
C I have seen roses damasked, red and white,
D But no such roses see I in her cheeks.
C And in some perfumes is there more delight
D Than in the breath that from my mistress reeks.
E I love to hear her speak, yet well I know
That music hath a far more pleasing sound.
G Her fair one saw a goddess go,
My mistress when she walks, treads on the ground.
G And even, I think my love as rare
As any she's ever loved with false compare.

ABAB
CDCD
EFEF
GG

Love? <3

Writing a Villanelle

The villanelle is a less common and much more difficult form, but it yields very interesting results. **It follows a complex scheme of ABA ABA ABA ABA ABAABA A** (and no space between last two lines) with *the **first** line repeated as the third line of the second, fourth, and sixth stanzas. The **third** line is repeated at the end of the third, fifth, and sixth stanzas.*

Let's look at a very famous villanelle, “Do Not Go Gentle Into That Good Night” by Dylan Thomas:

ABA
ABA
ABA
ABA
ABA
ABA



Do not go gentle into that good night, A
Old age should burn and rave at close of day; B
Rage, rage against the dying of the light. A

Though wise men at their end know dark is right, A
Because their words had forked no lightning they B
Do not go gentle into that good night. A

Good men, the last wave by, crying how bright, A
Their frail deeds might have danced in a green bay, B
Rage, rage against the dying of the light. A

Wild men who caught and sang the sun in flight, A
And learn, too late, they grieved it on its way, B
Do not go gentle into that good night. A

Grave men, near death, who see with blinding sight, A
Blind eyes could blaze like meteors and be gay, B
Rage, rage against the dying of the light. A

And you, my father, there on the sad height, A
Curse, bless, me now with your fierce tears, I pray. B
Do not go gentle into that good night. A
Rage, rage against the dying of the light. A

