

The illustration depicts a whimsical scene where a red steam locomotive, numbered '1' on its side, travels along a set of black tracks. On top of the train's roof, a large, green, winged dragon is perched. Inside the train's cabin, a woman with blonde hair and a blue tank top waves, while a young boy in a blue shirt and black cap holds a small black and white dog. The background is a pale yellow landscape with several black, leafless trees and a few green houses with black roofs. A large, white, cloud-like shape frames the title text.

POETRY TRAIN

A free resource for primary school teachers

Foreword

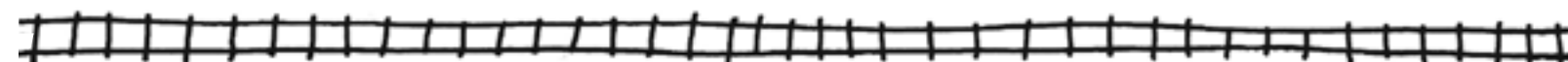
Children love rhyme in the way that they love music and colour. Short and easy to memorise, poems fire the imagination, and the sooner they listen to, and begin writing poems the richer their inner lives will be. It is essential to foster an enthusiasm for poetry as children move through their primary education. The first step in doing this is to encourage and support teachers

with the tools and techniques to bring poetry to life. Giving teachers the confidence to deliver inspiring introductions to poetry will help develop the writers and readers of tomorrow.

Roger McGough

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Teach, Inspire and Learn with the Poetry Society

The Poetry Society has been working to promote the study and enjoyment of poetry, for all ages, since 1909. Whether you're already an expert, a committed enthusiast or taking your first steps in poetry, we're here to guide you on your exploration.

The Poetry Society Education team delivers a comprehensive range of workshops, resources, competitions and training to support the delivery of poetry in schools and informal learning settings.

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For more information please take a look at our website or don't hesitate to get in touch.

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Introduction

*"Student teachers who participated in Poetry Train demonstrated significantly greater improvement in **knowledge** of and **enthusiasm** for poetry, **confidence** in teaching poetry, and acquisition of **teaching skills** than a comparison group."*

These were the findings in 2013 of the National Foundation for Educational Research, which conducted an independent study into the Poetry Society's *Poetry Train* programme. *Poetry Train* partnered poets Roger Stevens and David Harmer with initial teacher training students at the University of Roehampton and Bishop Grosseteste University College in Lincoln.

This resource pack shares the proven techniques that Roger and David developed through the *Poetry Train* programme. We hope it will be a useful starting point for any primary teacher looking to introduce poetry to their classroom.

Poets, like teachers, have different approaches. Roger Stevens' activities tend to be longer tasks that guide your students through a process to create their own poetry. David Harmer meanwhile presents short sharp bursts of activity that can stand alone, or be used cumulatively.

The activities are divided by Key Stage and take as their starting points fantastic poems from poets such as Carol Ann Duffy and Jackie Kay. They have been designed to be adaptable and flexible to your needs. Each activity suggests alternative examples and ideas for further reading. The activities can be done at a class level, in groups, pairs or individually as is appropriate. Several are presented with a simple frame, so that the missing parts can be completed but this, of course, is very much a beginning. As pupils become increasingly confident with writing poetry, the scaffolding can be reduced and eventually, not used at all.

At the back of this pack you'll find a reading list of some of the collections and anthologies where you can find work for these age groups. Delve deeper in here to expand your poetry repertoire, following what excites you and your students.

So we encourage you to follow your nose, pull these activities apart, mix and match sections, scrap bits and add bits. Most of all though, have fun playing with language and exploring the worlds of fairies, dragons, and Mr Magoo's Zoo.

Judith Palmer

Director, The Poetry Society

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About the Poets

David Harmer

David lives in Doncaster. He has been both a teacher and a headteacher but has spent the last ten years as a freelance writer. David's poems and stories appear in more than 100 books, mainly published by Macmillan Children's Books. He also has a number of collections for adults. David was a founder member of the poetry performance group Circus of Poets. He is now a member of the more elderly version The Saga Louts. When he isn't working solo, David, together with Paul Cookson, is part of the highly rated poetry duo Spill The Beans. He has performed in schools, colleges, theatres and front rooms all over the country. He also works at Sheffield Hallam University where he teaches both MA and BA Creative Writing.

Roger Stevens

Roger Stevens is a children's author and poet who visits schools, libraries and festivals performing and running workshops. His most recent poetry books for children include *What Are We Fighting For?* (poems about war, with Brian Moses) and a solo collection — *Beware! Low Flying Rabbits*. Recent anthologies include *What Rhymes With Sneeze?* and *Off By Heart*. His poetry anthology — *A Million Brilliant Poems, Part One* — was nominated for the CLPE poetry award. His children's novel *The Comic Café* was published in 2012. A series of comedic children's novels is currently being prepared. His first album of acoustic songs *I Don't Wish To Alarm You But...* was released in 2013 on Irregular Records, to good reviews.

Roger spends his time between Loches, in France, and Brighton, where he lives with his wife. He runs the Poetry Zone, a website for children and teachers: www.poetryzone.co.uk. His poetry blog can be found at www.rogerstevens.blogspot.com.



Anyone Seen My Dragon?

- rhyme
- writing a chorus
- reading together
- animal poems

A KS1 Activity by Roger Stevens



Missing: DAISY

Anyone seen my DRAGON?
Scary, Scaly
Tall 'n Taily
Daisy the Dreadful Dragon.

She's got bad breath.
A temper true.
Eats old ladies. (Children too.)

She breathes out fire.
She puffs out smoke.
She'll singe your hair. She'll make you choke.

Anyone seen my DRAGON?...

She soars about.
She seeks out food.
Makes loud noises. (Mainly rude.)

Yes, she's grumpy.
Yes, she's smelly.
Big Butt always blocks the telly.

Anyone seen my DRAGON?...

And she's beastly.
And a pest.
But I love her. (She's the best.)

Please send Daisy
Back to me.
Treat her well. Or you'll be tea...

Anyone seen my DRAGON?...

James Carter



First published in *Hey, Little Bug! Poems for Little Creatures* by James Carter (Frances Lincoln, 2011).
Reproduced by permission of the author.

This activity is ideal for Years One and Two – but can be adapted easily for Reception children too. It involves lots of joining in and should be great fun. Who doesn't like scary dragons?

Getting started

Gather the children around you, as you would for story time, and read them the Daisy poem. Once you've read it through, encourage them to join in the chorus.

*Anyone seen my DRAGON?
Scary, Scaly
Tall 'n Taily
Daisy the Dreadful Dragon.*

Repeat the whole poem several times, stressing the rhymes, until most of the children have picked up the chorus and are hearing the rhymes clearly.

Read out the whole poem again, this time pausing before the rhyming words – encouraging the children to add them in without too much prompting from you.

*She's got bad breath.
A temper true.
Eats old ladies. Children... (pause here)*

POET'S TIP

As you will know, it is always great fun for children and teachers to read poems together out loud. To make this more interesting you can think of different ways of joining in. When you read the chorus of 'Missing: DAISY', for example, you might try increasing the volume – beginning by reading the first line very quietly, then gradually getting louder line by line until you all shout 'Dreadful Dragon' at the end.

The children will join in with 'too' and so on, throughout the poem.

Read the poem out loud once more, this time with the children providing the chorus and the rhymes. Reading aloud helps the children pick up the rhythm, as well as making the exercise more fun.

Writing the poem

The first stage is to create a class poem. On a flip chart or whiteboard write down the children's ideas and the poem itself.

Explain that you are all going to write a poem. It's going to be about a pet. This poem doesn't have to rhyme. It can do if suitable rhyming words are suggested, but the most important thing is to accurately describe the animal. Never sacrifice a good poem for the sake of a torturous rhyme (and children do come up with some, believe me!).

Begin by discussing what pet the poem is going to be about. Do any of the children have pets? Talk for a bit about the names of their pets and how they behave. Finally decide on a pet to write about. In this example I'll use a cat. Explain that we are 'making up' the poem – so it doesn't have to be anyone's actual pet. And we can choose a name too. Let's use Kali.

Next we have to write a chorus. Start the children off by writing down the first line:

Anyone seen my cat?

Now ask the class to suggest what he or she looks like.

You might have suggestions such as big, small, hairy, black, white, fluffy... The children may also come up with ideas for the type of cat, such as Tabby, Persian, Rag Doll, Tortoiseshell, Siamese...

At this point you can change the first line:

Anyone seen my big, black cat?

With the class's help, fashion the chorus. Then all say it together:

*Anyone seen my big, black cat?
Fat and fluffy
Cute and cuddly
Kali my beautiful cat.*

Now move on to the first verse. Again, don't worry about making the verses rhyme. Finding good, descriptive words, and repeating sounds, is more important. The idea is for you to combine your skill with words with the children's ideas. Your input will obviously be greater with Reception or less able children while it will probably be minimal with more able or Year Two children.

Now we need suggestions for the cat's behaviour. She sits and purrs. She sleeps all day. She teases the dog. She stalks birds. She climbs trees. She brings dead mice into the house.

Verse one might become...

*She walks on the fence
She climbs the tree
She teases the dog
She stalks the birds*

Depending on the age and ability of your children you can make the poem short or long. As you complete a verse, read the poem through again with everyone joining in.



Developing the activity

For more able or older children, for example if you are working with a Year Two class, once you've finished the class poem, you can ask the children to write their own versions of the poem. They can do this individually or in groups. If they work in groups explain that they need to work together and make decisions together about the best words for their poem.

Begin by writing on the whiteboard or flip chart:

Anyone seen my...

Tell them they must first decide on the pet they're going to write about, one that's not a dragon (that's been done) and not the pet that was chosen for the class poem (that's been done, too).

Ask for suggestions. This time, encourage them to think of more adventurous pets, such as spiders, snakes, monkeys and so on. Write the names of lots of possible pets on the board for the class to refer to.

Remind them that they have to write the chorus first.

Explain again that the poem doesn't have to rhyme and that you are looking for words that bring the pet to life, imaginative adjectives and descriptions of the pet's behaviour which don't always have to be serious or accurate. However the poems turn out, be very positive, and DO make it fun.

When they have finished, ask some of the children to read out their poems.

Further activities

Our cat went missing once. We found him a couple of weeks later living in a house up the road where the quality of food was better. Maybe the pet in the class poem could write a letter to his owner about his new home?

Or maybe the pet has gone on holiday and might send a postcard?

If you want to include art activities then the class could create posters for their missing pet, asking if anyone has seen them, and incorporate their poems.

Now try this

James Carter's poem can also be found in *Grrr! Dinos, Dragons and Other Beastie Poems* by James Carter and Graham Denton (Macmillan Children's Books, 2013) which includes lots more dragons, and dinosaurs too.

Other poems that can work for this age group and with similar activities include 'On a Wild, Wild Walk' by James Carter, 'Sounds of School' by Michaela Morgan and 'My Cat Doesn't Love' by Danielle Sensier; all found in *A First Poetry Book*, Ed. Pie Corbett and Gaby Morgan (Macmillan Children's Books, 2012).



Magical Powers

A KS1 Activity by David Harmer



- rhyme
- imagery
- imagination
- simile

Where The Fairies Are

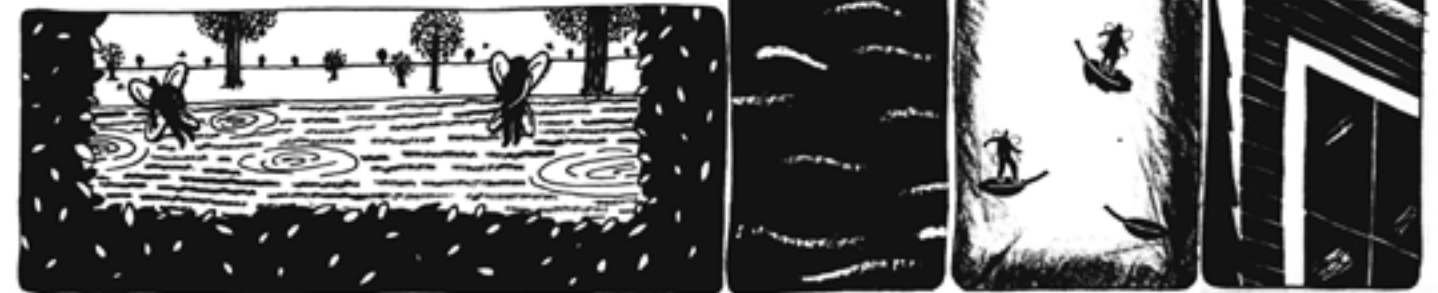
Wild laughter, tiny wingbeats
Ripples on the lake
Whispers chatter through the hedgerows
Springtime fairies wake.

Gentle heat-haze on the meadows
Floats across the sky
From cowslip bells and dandelions
Summer fairies fly.

Frosted nights and golden sunlight
Wood smoke scents the day
Falling leaves flame red and orange
Autumn fairies play.

Snow and ice freeze up the farmland
Silent, drifting deep
Far away inside the forests
Winter fairies sleep.

David Harmer



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The idea of writing about fairies can put off some students, especially boys, but by looking at magical powers, imps, spirits, gremlins and the like, there is nothing to stop the whole class finding something to excite them. Plus it can be an excellent springboard into looking at nature, the weather and other topics. The structures and frames provided here are a starting point, and you should feel free to adapt them to suit your class, or remove them altogether as you and your students grow more confident in writing poetry together.

Getting started

Discuss with your class where else fairies can be found. In our homes? Under the bed? Next door? In the road? In the corner shop? The supermarket? Inside our televisions? Where do they hide when they are in these places?

Talk to the children about what a simile is and, to get their ideas flowing, ask for their ideas to complete this frame, including as many similes as possible.

Simile

A simile is a phrase that describes something as being like something else: e.g. as slow as a snail.

*I found a fairy in my...
It looked like...
Smaller than...
Its hair was...
Its wings were...
They sounded like...
It flew towards...
It landed...
I saw it lift its wand and say...
Then...
And then it was gone*

Write an 'If I was a...' poem

Ask the children to imagine themselves as the subject of the model poem 'Where The Fairies Are' and make a poem of their ideas. Encourage them to talk about the things they would do if they had magic powers. What would it be like to fly? How would you use your magic powers? Would you help other people? What tricks would you play and on whom would you play them? What would your parents or carers say and do?

Using a simple bit of repetition can give these thoughts a poetic shape, like my example below. You and your class can either continue on from my example or more able students could be challenged to imagine themselves as a magical creature and create their own poem.

If I was a fairy

*If I had magic powers
And I could make spells
This is what I'd do
Yes this is what I'd do
I would...*

And so on.

Write a class poem

Another idea is to ask the class to list all the strange events of that week: lost jumpers, broken pencils, missing footballs, tumbles in the playground, litter suddenly appearing, books nobody can find, mistakes in spelling, in sums, buttons coming off clothes and so on. Each child in the class could be a line of the poem, their name followed by the calamity!

*Georgia's lost her pencil
TJ lost a button
Hamza got a sum wrong
Sky has fallen over*

A repeating refrain every four lines, blaming the calamities on a mischievous goblin, for example, can give the poem some form:

*There's a goblin in our school
Just hear what I say
I haven't seen it yet
But I will one day.
It's really causing trouble
Why won't it go away?*

Using this device, children can complete a class poem that they've each made a contribution to. More able students can be stretched by asking them to produce the refrain.

Magical nature and beyond

This activity can be used to develop one of your earlier poems. Here the similes are more complex and they enrich the poem by adding more detail to the picture the poem creates. In my example, each line takes a specific aspect of a leaf and links it to a simile, building this poem up from the more simple ideas used in the list poem.

*My leaf is golden like...
My leaf is orange like...
My leaf is as red as...
My leaf is as crunchy as...
My leaf is as yellow as...
My leaf curls like...*

And so on.

Other poems could look at the dark, the sun, the wind, ice, snow, rain, storms and so on. Students could begin to explore personification and begin to imagine and describe these elements as people. I like to stretch the definition by including monsters, dragons, animals etc as well as people. Poems about the ideas mentioned above could

easily use this device. The wind becomes a giant, the rain is his or her tears. The icy wind is a monster and he or she is breathing cold air. A hot day poem could begin like this:

*The sun is like a dragon smiling
The clouds are...
The heat is like...*

Really what these frames are doing is extending the idea of each aspect of the weather into fantasy, using simile and metaphor. Simply make your own and allow the children's imaginations free rein.

Personification

When objects and events are given the characteristics of human beings and turned into living things it is called personification.



Write a rhyming poem

Rhyme isn't an easy tool to pick from the poetry toolbox but it can add music and rhythm as well as confirm expectation and add to meaning. Young children often want to use rhyme, but you need to ensure that its inclusion doesn't trivialise the poem or bend meaning into terrible contortions. An easy way to help with this is to make a class rhyming dictionary on a big piece of paper and stick it on the wall. Some preparation is needed because the technique is to take a word and then go through the alphabet, e.g bake: ache, brake, break, cake, cornflake, fake, etc...

There may be others; some may be unsuitable. Perhaps you could limit your rhyming dictionary to four or five rhymes each time. Then make a simple frame, say about the weather that day, and explain that the poem is going to be six lines long and that lines two, four and six have to rhyme.

*Today the rain is pounding down
I am very wet
... ..
... ..[rhyme with wet]
... ..
The wetter I will get!*

This is all arbitrary and any rhyming rule will do. The more you do this with your class the less you will need to scaffold this process.



POET'S TIP

A quick way to develop a frame for a rhyming poem is to take a simple rhyme, a nursery rhyme perhaps, and write class versions of it, changing the words but keeping the sense of rhyme.

Of course, as with all poetry, the more poems of every kind that the class hear, read and write for themselves, the more familiar they will become with these ideas.

Now try this

Other poems that can work for this age group and with similar activities include: 'Johnny Come Over The Water' by Charles Causley, 'The Wind and the Sun' by Julia Donaldson, 'Wizard' by Richard Edwards and 'Season of Trees' by Julie Holder. All included in *The Works Key Stage 1*, Chosen by Pie Corbett (Macmillan Children's Books, 2006).

'The Princess's Treasure', 'A Few Frightening Things' and 'Fairy Names', all by Clare Bevan, 'Monisha' by David Horner, 'Listen and Look' by Patricia Leighton, 'Mermaid's Purse' by Kate Sedgewick and 'Never Pick A Fight With A Fairy' by Roger Stevens, all found in *A First Poetry Book*, Ed. Pie Corbett and Gaby Morgan (Macmillan Children's Books, 2012).

'Ten Things Found In A Wizard's Pocket' by Ian McMillan from *Orange Silver Sausage, A Collection of Poems Without Rhymes from Zephaniah to Agard*, Compiled by James Carter and Graham Denton (Walker Books, 2009).

Animal Menagerie

A Lower KS2 Activity by Roger Stevens



- animal poetry
- description
- alliteration
- structured writing

Home for Nervous Newts

In Norris Nutshell's Home for Nervous Newts
You will find
Nigel Newt, hiding under a rock
Norman Newt, swimming all alone
Narissa Newt
Reading a book
Nigella Newt, cooking a meal for one
And Frank Frog
Wondering how he got into this poem by mistake

Roger Stevens



Chameleon Enclosure

In Camilla Cupcake's Chameleon Enclosure
You will find
Cathy Chameleon
Constance Chameleon
Colin Chameleon
And Chloe Chameleon
But only if you look
Really
Really
Hard

Roger Stevens



Both poems reproduced by permission of the author.

Most children love animal poems, so this activity is ideal for lower juniors. It's also easily adapted to different ages and abilities; I've used it successfully with less confident children from Year 2 to gifted and talented pupils in Year 6. It's easy to deliver and needs no advance preparation.

Getting started

On the board or on a flip chart write 'In Mr Magoo's Amazing Zoo you will find...'

Beneath this, draw a line down the middle of the board and ask the class to suggest an animal that might be found in a zoo. Write the suggestion in the right hand column. Ask for five more suggestions and encourage some variety rather than, say, six different kinds of big cat.

Now ask the class for an adjective to go with each animal. Write down the first adjectives the children give rather than prompting them for interesting ones. You're going to make

You should now have something like this:

Silly	Monkey
Lazy	Lion
Tall	Giraffe
Eight-legged	Octopus
Slithery	Snake
Ferocious	Rhinoceros

Explain that together everyone in the class has written a poem!

*In Mr Magoo's Amazing Zoo you will find
A silly monkey
A lazy lion
A tall giraffe
An eight-legged octopus
A slithery snake
And a ferocious rhinoceros*



Now ask the children if they agree that the poem is actually rather boring and challenge them to think of ways to make it more interesting.

Discuss ways to do this with the class. The children's ideas will, to a degree, depend upon their age, ability and confidence. Ask them to suggest new adjectives. At first, ideas may be slow in coming and you may have to prompt them. Suggest that a 'tall' giraffe is not very interesting because it's very obvious. Of course giraffes are tall, just as elephants are big, or lions are fierce. Can they think of more interesting adjectives?

You could suggest that the children use alliteration (already employed in the list above in 'lazy lion', 'slithery snake'). Where appropriate, change or improve what you have already written on the board. Now we may have... a 'mischievous monkey', a 'lazy lion', a 'ginormous giraffe', an 'oily octopus', a 'slithery snake' and a 'bored bear'.

Other suggestions might be:

- To think of other human-built places where animals might be found. For example, Mr Magoo's Pet Shop, Farm, Safari Park and so on. The animals the children choose would need to fit the new theme.
- To change Mr Magoo's name. How about Peter Porter's Pet Shop or Fenella Fortune's Farm?
- Rather than keeping just the name of the animal and its description, to give it something to do as well. For example, 'A mischievous monkey swinging from a tyre', 'a lazy lion lying in the sun'.

Alliteration

Alliteration is the repetition of the same sounds at the beginning of words. Remember: it's the sound that makes something alliterative, not the letter e.g. a kicking cat.

Writing the poem

Now ask the children to have a go at writing their own poem. Remind them that this is a first draft and that they shouldn't worry about neatness and spelling at this stage (that will be important later) but just to concentrate on their ideas. Make sure they understand the instructions below (especially that they think of a list of animals before moving on to think of adjectives) and ask them to:

- Think of where the poem will take place (zoo, pet shop, farm, etc).
- Make up the owner's name (Mr Magoo, Professor Plum, Betty Butler, etc) or use their own name in an interesting way (Anielka's Aquarium, Lou's Zoo, Dabbah's Home for Lost Dogs).
- Draw lines down the page to make an appropriate table.
- Decide which six animals they want to use and write them in the right-hand column.
- Add the adjectives in the left-hand column and go on from there, adding activities if they want to in subsequent columns, depending on how detailed you want the poem to be.

Once you and they are happy with the poem, write it out neatly on paper or in a book they can keep.

Developing this idea

As well as being run quite comfortably with Year Two children, this activity could be developed for use with more confident, more able or older children. Here are a few suggestions.

- List more than six animals.
- Find more than one adjective for each animal.
- Have the animals doing more than one activity.
- Create different descriptions and activities but for the same type of animal (like my chameleon enclosure and nervous newts).
- Use numbers. Ask the class to remember when they were toddlers and read lots of picture books to teach them to count. Maybe they have younger brothers and sisters who read these picture books.

You might end up with something like:

One mischievous monkey
Two tired toads
Three thoughtful thrushes...

- Use rhyme. This can be quite tricky for some children, but encourage them to try if they want to. Discourage them from using a word just because it rhymes. Explain that it has to make sense, too. They might find it easier to find rhymes for the actions of the animals, rather than their actual names.
- Use simile or metaphor, for example 'a rhino like a runaway tank', 'a boulder of a bear'.

You will have other ideas. And so will your class. One of the delights of this activity is that pupils will often come up with suggestions that you haven't thought of. I was doing the activity with some very bright Year Fives and one of them decided to list 26 animals, arranged alphabetically. Ingenious!

Metaphor

A metaphor is a phrase that describes something by stating that it is something else: e.g. the traffic jam is a snail moving down the road.

Now try this

For making and adapting list poems: 'Ten Things Found In A Wizard's Pocket' by Ian McMillan and 'Younger Brother' by Trevor Millum. Both found in *The Works*, Ed. Paul Cookson (Macmillan Children's Books, 2010).

A more widely used example is 'The Magic Box' by Kit Wright from *The Magic Box: Poems for Children* by Kit Wright (Macmillan Children's Books, 2013).

POET'S TIP

The poem examples for this activity show how you can play with this format and have fun. Yes, you can use poetry for teaching alliteration, simile, metaphor and spelling – it is a useful tool for all of that – but I believe playing with poetry is of far greater value. From working with classes over the years I have seen that it motivates children to read and write and builds their confidence in using language. So do bear in mind that activities like this one should, above everything, be fun.

My Family & Other Pests...

- people and families
- contrasts
- personal writing
- haiku

A Lower KS2 Activity by David Harmer



New Baby

My baby brother makes so much noise that the Rottweiler next door phoned up to complain.

My baby brother makes so much noise that all the big green frogs came out of the drains.

My baby brother makes so much noise that the rats and mice wear headphones.

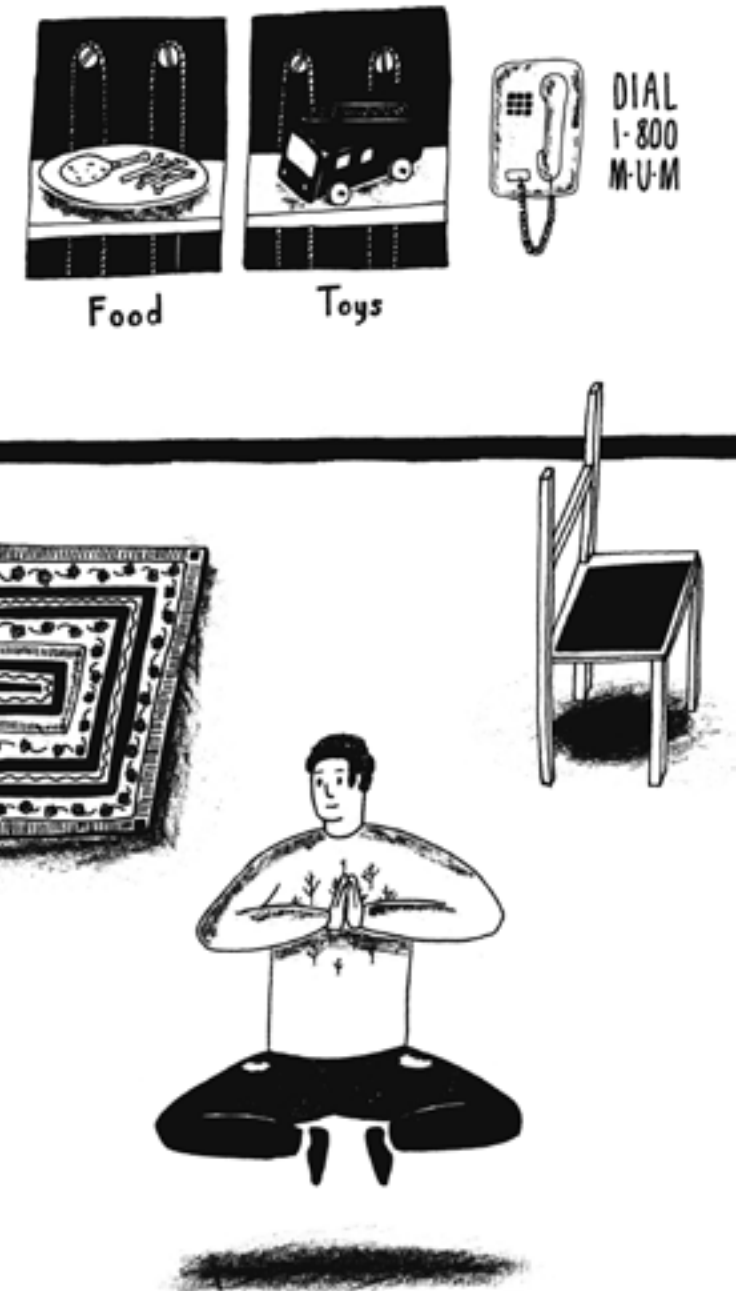
My baby brother makes so much noise that I can't ask my mum a question, so much noise that sometimes

I think of sitting the cat on top of him in his pretty little cot with all his teddies. But even the cat is terrified of his cries.

So I have devised a plan. A soundproof room. A telephone to talk to my mum. A small lift to receive food and toys.

Thing is, it will cost a fortune. The other thing is, the frogs have gone. It's not bad now. Not that I like him or anything.

Jackie Kay



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In 'New Baby' Jackie Kay is mining the valuable seam of children's everyday experiences which can lead to a rich variety of poems. Children always have interesting stories to tell about their families and friends. Using these stories and characters for inspiration can be a great way of getting your class writing. The simple structures in these activities can be used for lower Key Stage Two, and reduced or removed for older or more able students.

Write a contrast poem

Taking Jackie Kay's poem as inspiration, tell the children that they are going to write some lines about noisy and quiet actions. They need to think of simple noisy things from their homes, such as dogs barking, babies crying and hoovers humming. Next they should think of quiet things around them: goldfish swimming, babies sleeping, parents chatting and snow falling. They can then write a poem that has two verses, one noisy one quiet; or a poem in which the lines contrast with each other in a noisy/quiet/noisy/quiet pattern.

For example:

Noisy and quiet

*Next door's dog barking
My grandad is shouting at the telly
My baby brother's screaming.*

*Next door the dog is whimpering
My mum and dad are chatting
My sister's whispering.*

POET'S TIP

Poems are often about patterns: I started each of these two verses with similar lines, and began the lines that followed them with 'My'. Patterns like these can help structure the poems for the children.

Further ideas

Obviously there are lots of other contrasts possible. The weather is always a good place to start. The children could write wet/dry, hot/cold or sun/ice poems. They could create yuk/tasty poems about things they eat or drink or write tall/short or up/down poems. Discuss with your class how these poems might work; allow the children to be imaginative with the language they use and in how they present the poems. These ideas could be taken into more thoughtful areas, giving rise to who are you?/who am I?, right/wrong or truth/lies poems.

Write a family poem

Recognising that not every child lives with a mum and dad, ask the children if they can choose four people to write about, either relatives or friends. Ask them to write down their choices.

Now they should think of a word or phrase to describe each character, for example: noisy, loud, bossy, loving, funny, ticklish, always singing, always whistling, always laughing, whiskery, naughty, mischievous, shouty, great to be with.

Ask the children to expand on the characters and characteristics they've chosen and complete some verses that echo Jackie Kay's poem. A sample frame for this activity could be:

*My dad is...
He always...
He is like a...*

*My mum is...
She sounds like...
Yesterday she...*

*My cousin is really...
She says...
Sometimes I wish...*

*My grandad...
I wish he...
Tomorrow I am going to...*

This frame has a lot of different approaches to the lines it's asking the children to suggest. There are some similes, some actions, some lines about their reflections and wishes. This lends the poem a real variety of possibilities for the children to respond to and you should feel free to use any/all/none of these approaches as you wish.

This activity can lead to poems about friends, being at school, being at home, going on holiday, shopping, playing and so on. Starting with four people and four descriptive words or phrases provides a simple basis from which you can explore any number of topics.



Put yourself in the poem

As a good extension to the previous activity, ask the children to imagine themselves as another member of their family. Following Jackie Kay's example, I've gone for a new, noisy baby.

Here is a frame based on that technique:

I am a new baby

*My name is...
I am as noisy as...
As loud as...*

*When I scream
Next door's rabbit...
And their goldfish...
I make the windows...
And the doors...
I am so loud I...*

*Outside, everyone...
The dogs and cats all...
Mrs. Jones up the street says...
But I don't...
I like being...*

Obviously, this technique can be used with any number of things, from people (mums and dads, older relatives, siblings, friends, teachers) to more abstract ideas like the wind, snow and ice, heat and sunshine, seasons, animals, giants, monsters, ruined castles, trees in a gale, and so on.

The pattern is this:

Verse 1 introduces the speaker and something about them using similes.
Verse 2 talks about the speaker's effect on what (or who) is around them.
Verse 3 carries this on but ends with how the speaker feels about this effect.

Writing haiku and other short poems

Haiku are a very strictly defined form of poetry originating from Japan.

Haiku

Haiku poems have three lines, with five syllables in the first, seven in the second and five in the third. They use images, often from nature, and make a snapshot in time.

An example haiku might be:

*Baby brothers scream
Like storms crashing through tall trees
Then sleep like soft snow.*

By all means have a go at these; they are a great way to teach syllable-based patterns. However, syllable counts can be difficult, and the rule often seems arbitrary. It is just as valid to ask the children to make a long list of similes, based on a model poem, and then arrange them into verses of three lines without worrying about syllable counts. Instead time can be spent on looking at improving the language and images used.

Here are some examples, looking at ideas brought up in Jackie Kay's poem. Ask the class to come up with a big list from which a poem can then be made.

*The baby yells as loudly as a train.
The baby yells like a storm.
Like a racing car howling.
Louder than a lion roaring.
A baby burps like water gurgling in the sink.
Babies curl up in their cot like a leaf.
The baby is crying like a running tap.
Crying like a rainy day.
The baby is sleeping like a quiet night.
The baby sleeps as quietly as falling snow.*

Here is an example of a three line poem using the list. It is based on a haiku but doesn't follow the strict pattern of syllables.

*My baby brother is as loud as a train
He screams like a storm
Then he falls asleep, as quietly as snow falling.*

These poems can stay as separate haiku or be grouped together into a class poem.

Now try this

There are loads of poems about families and relatives that can be used as inspiration for these activities, including: 'Dad's Goal Celebrations' by Paul Cookson and 'Here Comes Ronaldo' by Pam Johnson from *When Dad Scored A Goal In The Garden*, Compiled by John Foster (Oxford University Press, 2014).

'Rooty Tooty' by Carol Ann Duffy, 'My Baby Brother's Secrets' by John Foster, 'Grandpa's Soup' by Jackie Kay and 'Granny Granny Please Comb My Hair' by Grace Nichols, from *Green Glass Beads, Poems for Girls*, Chosen by Jacqueline Wilson (Macmillan Children's Books, 2012).

'Driving Home' by Gerard Benson and 'Sisters' by Mick Gowan, from *The Works 4*, Chosen by Pie Corbett and Gaby Morgan (Macmillan Children's Books, 2005).

Rhyme Time

An Upper KS2 Activity by Roger Stevens



- alliteration
- assonance
- consonance
- rhyme

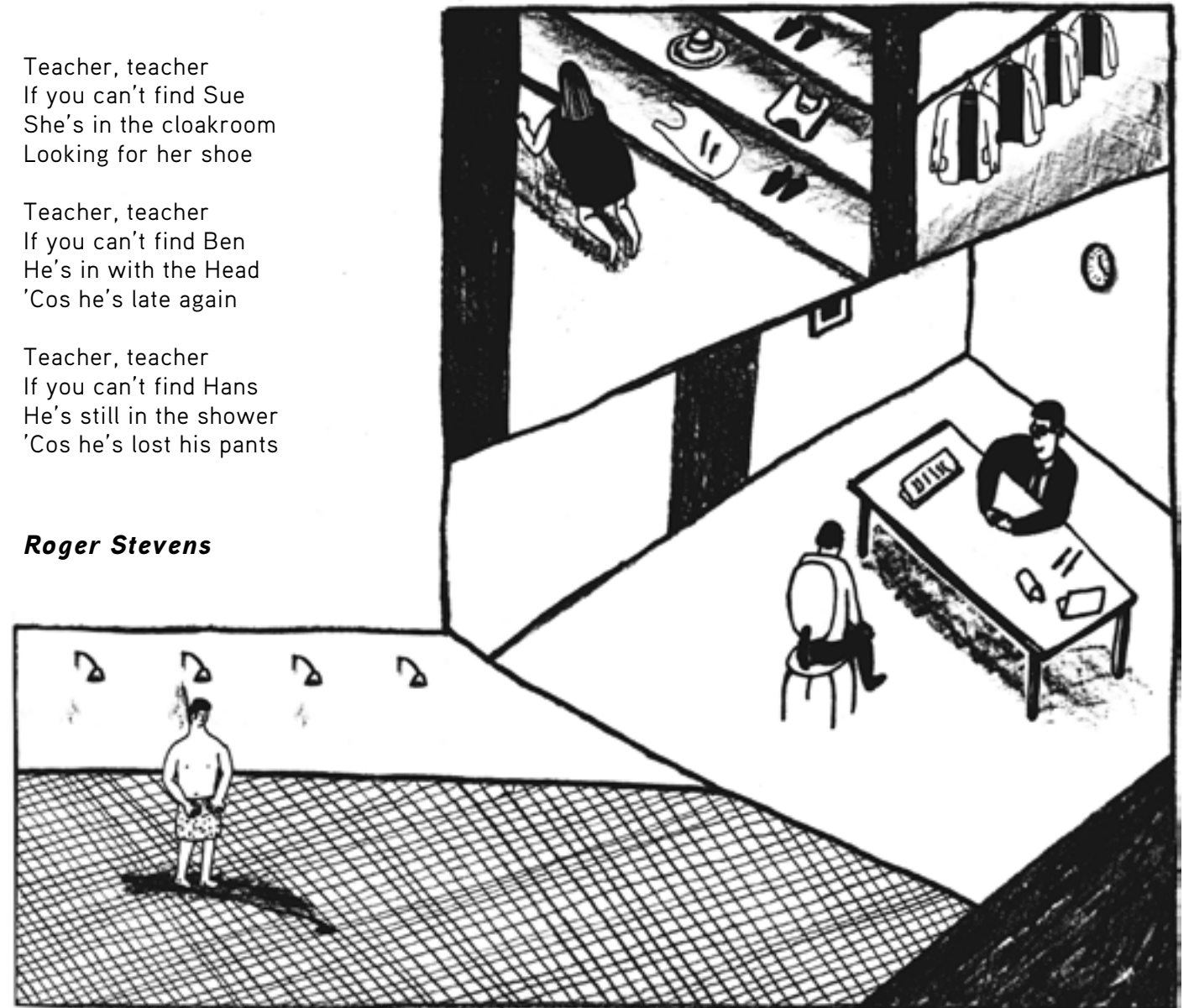
Teacher, Teacher

Teacher, teacher
If you can't find Sue
She's in the cloakroom
Looking for her shoe

Teacher, teacher
If you can't find Ben
He's in with the Head
'Cos he's late again

Teacher, teacher
If you can't find Hans
He's still in the shower
'Cos he's lost his pants

Roger Stevens



First published in *Beware! Low Flying Rabbits* by Roger Stevens (Macmillan Children's Books, 2011). Reproduced by permission of the author.

Children love rhyming and do it naturally while they play. So when they come to write poems it takes very little to encourage them to find rhymes. In fact, the teacher's task might be to rein them in! Children often get carried away and will not only try to make poems rhyme when rhyming is not appropriate or necessary, but will also choose some pretty peculiar words, that have little bearing on the poem's subject matter, just because they rhyme.

Children (and indeed adults) enjoy reading poems that rhyme. But writing rhyming poetry is actually quite difficult. I have divided this activity into two parts. The first is a fun, rhyming activity that demonstrates a very useful technique. The second takes a look at rhyme in all its guises in more depth.

Part One

The last line of a rhyming poem is usually the most important. It's the one you remember as you finish reading. But so often young writers choose a final line that lets their poem down. I call this The Clunky Last Line Syndrome. But it can be avoided. I'll show you how.

Getting started

Don't reveal my poem, 'Teacher, Teacher', yet.

Explain how the last line of a rhyming poem can often let the poem down. Explain that it's sometimes easy to write three brilliant lines but then have real difficulty finding a rhyme that works well for the fourth line. And that you should never use a word that doesn't really work. If you do, you'll end up with a clunky poem, or one that makes no sense, or one that just sounds contrived – as if you've tried too hard to find a rhyme. Explain that you will be sharing a secret



with the class. A trick technique that poets use.

Tell the children that they are each going to write a funny, rhyming, four-line verse. And the last word of the second line will rhyme with the last word of the fourth line.

Discuss as many reasons as you can think of for someone to be missing from the classroom. For example, they could be on an errand for the teacher, they could be looking for the class hamster who has escaped, they could be helping the school secretary or they could be standing outside the Head's door, in trouble. Explain that this is going to be a fun poem – and encourage them to use their imaginations to think up some funny reasons.

Choose one of the suggestions and write it on the board as two lines (like the last two lines of the verses in my 'Teacher, Teacher' poem above).

For example you might have:

*She's in the hall
Putting the PE mats away*

Ask your pupils to write their own ideas in the same way. They should not be thinking of rhymes yet.

Now read them the 'Teacher, Teacher' poem.

Ask the class to think of a name that rhymes with the last line of their verse, and write their poem in the style of 'Teacher, Teacher'. Your example on the board could be:

*Teacher, teacher
If you can't find Jay
She's in the hall
Putting the PE mats away*

Your children should all have what we have, a basic verse. But like most first drafts, it still needs working on. Look for obvious things that might be improved. Jay is often a boy's name, so in our poem on the board we need to change 'she' to 'he'.

Get your students to check that the rhythm of their poem is right by reading it out loud. The flow is important. In our example you can hear two beats (or stressed syllables) in each of the first three lines. 'Teacher, teacher, if you **can't** find **Jay**'. Alter the last two lines to fit the same rhythm.

Your verse could now be:

*Teacher, teacher
If you **can't** find **Jay**
He's in the **hall**
Putting **mats** away*

That sounds much better. Now the poem rhymes naturally, makes sense and has a good rhythmic flow. It tells a little story. Check that your pupils have done the same with their poems.

The important thing here is to make sure the children understand that you've taught them how to make a better sounding rhyme. If you'd gone for: 'who's in the hall putting mats away, look teacher, it's Jay', then it sounds like you've contrived a name to fit your rhyme. But now you know how to avoid Clunky Last Line Syndrome.

POET'S TIP

The trick is always to think of the last line first. And then find your rhyme. This is how I wrote 'Teacher, Teacher'. I thought of the pupils' names last, so that I could make them rhyme with what was going on. Read everyone this poem then see if they'd like to flex their rhyming muscles with a 'Teacher, Teacher' version of their own. You could also change the theme of the poem and write about best friends, pets or places – anything where the second line can end with a name.

Jenny

The blind dog on the pebble beach
snuffles the grey-green savoury air
cocks her head
to the salt splash of the sea.

The boy in the red jacket
chooses a stone
marks it with a cross
throws it in a high arc
black against the sky
hears it fall. Clatter.

The blind dog by the sea
runs, ungainly,
all lop-sided listening
left ear leaning
to that last limestone chatter.

The blind dog on the beach
finds the place –
hoovers her soft muzzle over the heap
sniffs and sifts the scents
searches
finds the one she knows.

Jan Dean



Poem to be published in *The Penguin in Lost Property* by Jan Dean and Roger Stevens (Macmillan Children's Books, 2014).
Reproduced by permission of the author.

Part Two

At first glance Jan Dean's poem does not appear to be a rhyming poem. But interestingly it does rely very much on rhyme and other similar devices. This activity looks at identifying half rhymes and other types of sound pairings, showing your students how to use them in their own poetry.

Getting started

Do not show the children Jan Dean's poem yet.

Explain that the children are each going to write a poem about a particular animal, maybe a pet or a relative's pet, and their relationship with it.

Start by asking the children to write down words, phrases, thoughts about this animal. Everything should be written down very quickly without too much deliberation; they are simply getting together some facts and ideas.

While they are writing, throw out some suggestions to encourage them. Describe the animal: its size, colour, length of hair. What is its temperament: is it placid, angry, anxious, calm? How does it move? Where did it come from? How do you get on with it? Is there anything unusual about it?

Ask them to arrange some or all of the words they have written into short phrases one underneath the other, to resemble a poem. Reassure them that they've not finished yet. These pieces are the bare bones of a poem.

Now share Jan Dean's poem with the class.

Assonance

Assonance can be described as 'vowel rhymes' where similar vowel sounds are repeated: e.g. motor boat.

Consonance

Consonance is the repetition of consonant sounds. It's like alliteration, but doesn't necessarily occur at the start of a word: e.g. the 'T' sounds in 'pitter patter'.

Onomatopoeia

Onomatopoeia is when a word makes the sound of the thing it is describing: e.g. drip.

Discussing 'Jenny'

Read the poem out loud, at least twice. The meaning of a poem can be hard to grasp in one go; on a second or third reading you will hear things you missed the first time. The children will also begin to get a feel for the sound of the words.

Ask the pupils if this is a rhyming poem. The obvious answer is 'No'. Agree that this is true, if you're listening only to the ends of the lines, but suggest that there are, in fact, lots of rhymes and other sound pairings in other parts of the poem. These play an important role in the way the poem works.

Ask everyone to identify what is at work in the poem. Here are some suggestions:

- Actual rhymes. There are a few. For example, head/red, sea/ungainly, clatter/chatter.
- Alliteration. The poem is full of alliteration. In verse one, for example, blind/beach, grey-green, salt/splash/sea.
- Assonance. There are lots of vowel rhymes here. For example, in verse two, stone/throws, jacket/black/clatter.

- Consonance. For example, in verse three, last/ limestone – followed by the slight suggestion of the soft ‘T’ in listening.
- Half rhymes and part rhymes. As you begin to study the poem you begin to see and hear half rhymes, part rhymes and near rhymes. For example, grey and savoury.

Now find out how the children feel the rhymes in the poem help its mood and the impact it makes. For example, do the ‘S’ sounds that run through the poem suggest the sound of the sea? You might also want to discuss other effects, such as onomatopoeia and repetition.

Writing the poem

Now ask the children to return to their own poems and, using what they have learned from ‘Jenny’, to create internal rhymes. They should write as many rough drafts as they like, but concentrate on the language of the poem, changing, adding to or improving as they think fit.

They can extend lines, incorporate different ideas, add more words or even start again from scratch. But all the time they should be aware of rhyme.

When pupils are satisfied with their poems ask them to share with the class.

POET’S TIP

Think about adventures you have had with pets. I wrote a poem about our old dog Shelley who *loved* water and would always shake herself over sunbathers on the beach. Another time she couldn’t climb out of a rock pool and nearly drowned. And once she escaped and we found her trying to round up sheep on a Welsh hillside. I’m getting the idea for another poem now...

Now Try This

Rhyming poems

‘Down Behind the Dustbin’ by Michael Rosen from *Wouldn’t You Like To Know* by Michael Rosen (Puffin, 1981). ‘After the Summer’ and ‘Garden Shed’ by Roger Stevens from *What Rhymes With Sneeze?* by Roger Stevens (A&C Black, 2012).

Animal poems

‘Guilty’, ‘Our Dog’s Tail’ and ‘My Dog’ all by Brian Moses from *A Cat Called Elvis* by Brian Moses (Macmillan Children’s Books, 2012).

Classic poems with intricate rhymes

‘Cargoes’ by John Masefield from *A Time to Speak and a Time to Listen*, Ed. Celia Warren (Schofield & Sims, 2013). This excellent book also has a companion teacher’s volume.

Alternatively, ‘From a Railway Carriage’ by Robert Louis Stevenson and ‘Ozymandias’ by Percy Bysshe Shelley are good examples and both found in *The Works*, Ed. Paul Cookson (Macmillan Children’s Books, 2010).

Short Poems are Scary!

An Upper KS2 Activity by David Harmer



Be Very Afraid

Of the Spotted Pyjama Spider
which disguises itself as a spot
on the sleeve of your nightwear,
waits till you fall asleep,
then commences its ominous creep
towards your face.

Be very afraid
of the Hanging Lightcord Snake
which waits in the dark
for your hand to reach for the switch,
then wraps itself round your wrist
with a venomous hiss. Be afraid,

very afraid, of the Toothpaste Worm
which is camouflaged as a stripe of red
in the paste you squeeze
and oozes on to your brush
with a wormy guile
to squirm on your smile.

Be very afraid indeed
of the Bookworm Bat
which wraps itself like a dustjacket
over a book,
then flaps and squeaks on your face
when you take a look. Be afraid

of the Hairbrush Rat, of the Merit Badge Beetle,
of the Bubble Bath Jellyfish
and the Wrist Watch Tick (with its terrible nip)
or the Sock Wasp, of the Bee in the Bonnet
(camouflaged as the amber jewel
in the hatpin on it). Be afraid

of the Toilet Roll Scorpion,
snug as a bug in its cardboard tube
until someone disturbs it,
of the Killer Earring Ant,
dangling from a lobe
until someone perturbs it. Don’t be brave —

be very afraid.

Carol Ann Duffy



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Introducing the surreal into the everyday can really spark children's imaginations. This activity looks to generate lots of ideas and then shape them using short poem forms or through creating nonsense verse monsters.

At night our classroom comes alive!

Generate a discussion with the class. What happens at night in your classroom? Do the tables run about on their legs? Do they dance with the chairs? Can they talk? How loud are they? What happens when books fly around? Are the exercise books different flying creatures from the hardbacked books? Do maths books fly in patterns? In circles? In triangles? In squares? Do the numbers in books run out and start to count each other? What happens if someone comes in? Does all this chaos stop very sharply or do they carry on?

This discussion will generate lots of ideas. The challenge is to focus them. Here's a small frame to get things started.

*The tables are...
My reading book flies...
The rulers are marching...
Pointy pencils...
Paint brushes are...
Look out, it's...*

This idea can be extended by asking children to flesh out each line with a simile or description.

*The tables are walking down the corridor
Like a long wooden caterpillar*

Another possible pattern is to give each line a number, so that it reads:

*One table is...
Two books are...
Three pointy pencils are...*

Another pattern is based on alliteration and parts of speech. The sequence is adjective, noun, verb, adverb, all using alliteration.

*Tall tables totter terribly
Big books bounce...
Pointy pencils...*

And so on.

The whole school comes alive

To add variety to the exercise, or to expand it further ask your children to consider all the bats and balls in the PE store, the cleaners' buckets and mops, the caretaker's ladders, hammers and screwdrivers. Do they come alive too?

POET'S TIP

The same ideas can be used with a long list of household objects, clothes and jewellery. All you have to do is give them the power to move and make noises. This is a good way into using personification in poems, so that objects, the weather, trees, and so on come alive and speak.

Short poetry forms

By Year Six it is reasonable to ask the children to try their hand at the following formal structures. However, these syllable counts should never be seen as hard and fast rules. There is nothing to stop children using the model poem as a source of ideas for short, snappy poems of three, seven and five lines that don't worry about syllable counts. Just using the line as a measure can be enough, especially if the children are encouraged to use simile, metaphor, alliteration and onomatopoeia. Again, Carol Ann Duffy's poem can act as a model for ideas, but obviously these forms can be used in many different contexts.

Try using haiku, tanka and cinquains to shape the ideas that came out of your class discussion.

Tanka have five lines; the first three are of five-seven-five syllables like a haiku, then the last two lines have seven syllables. For example:

*Bedroom curtains flap
The wings of some giant bird
Trapped inside my house.
One day it will fly at me
And frighten me half to death.*

Cinquains are arranged in five lines with a sequence of two, four, six, eight, two syllables. The last line is often used to add impact to the poem. For example:

*Curtains
Slapping, flapping
Giant wings open wide
A monster bird inside my room
Scares me.*

Kennings are the basis of Anglo-Saxon riddles. They describe something, usually in two words (with the second ending in ---er or ---ers), but don't name it.

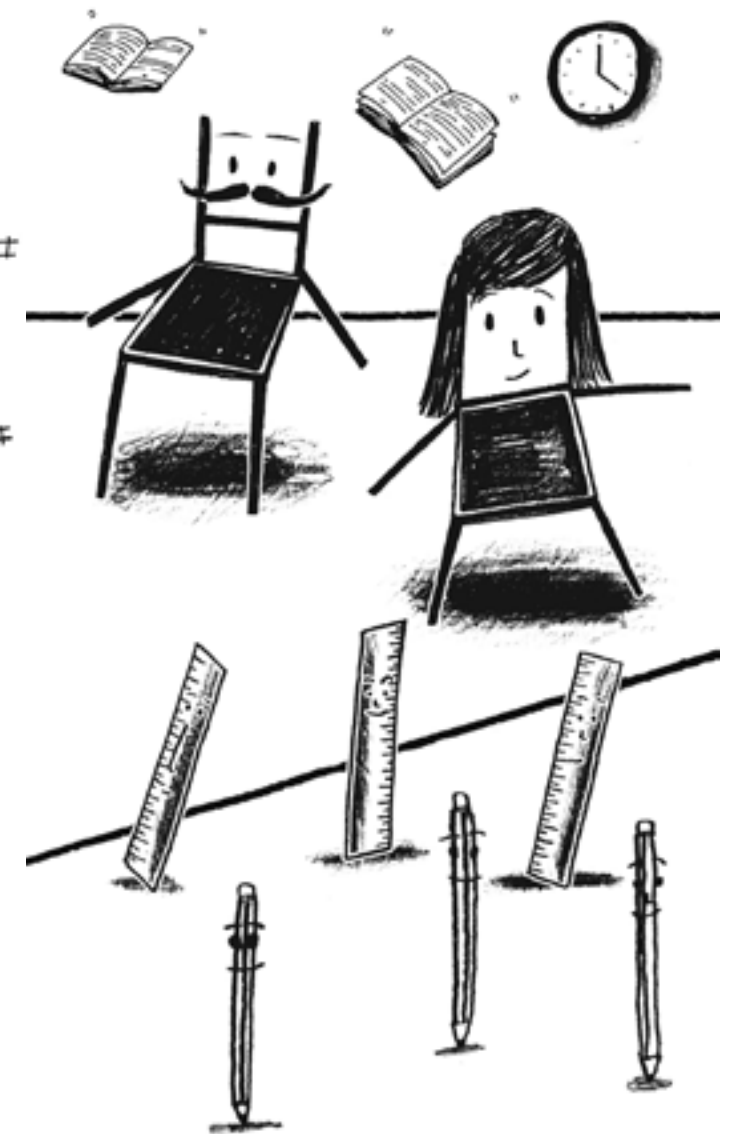
Using kennings you can ask your class to take Carol Ann Duffy's idea of bringing objects to life but make it shorter. Students can create a list poem of kennings, all describing an object. For example:

Pyjamas
*Sleep charmers
Spider fighters
Cosy keepers
Leg monsters
Dream bakers*

or

Toothpaste
*Tooth gleamer
Gum scrubber
Spit frother
Smile shiner
Breath minter*

Both these examples are based on words taken from the model poem. It is quite a rigid form but a great way to present everyday things (and people) in imaginative ways as Carol Ann Duffy does.



Nonsense monsters

In a sense, this technique is reversing the process Carol Ann Duffy uses. She takes ordinary things and turns them into monsters; this process invents a monster and puts it in an ordinary place. The following steps help students to create a nonsense creature.

1. Choose an adjective or descriptive phrase, for example: two-headed, slippery, slimy, three-toed, red, green, slinky, smelly, stinky.
2. Choose a creature, for example: worm, beetle, spider, fly, slug, snail, moth, creepy-crawly, dragon, monster, crab, shark, flea, bat, toad.
3. Choose a verb, for example: clings, hangs, wobbles, stinks, crawls, flies, hovers, flaps, stalks, screeches, squeaks.

With these you can create your own 'Be afraid of...' poems. For example:

*Be afraid of
The three-toed, stinky wombat
That creeps over your bedroom carpet.*

*Be afraid of
The tiny, slimy slug
Crawling down your curtain.*

To develop this, take each of the nouns and give them a designation, e.g. the carpet slug, the wallpaper wombat, the bathroom dragon, the wheelie-bin shark and so on.

*Be afraid of
The wheelie-bin shark
Chomping your rubbish*

*Watch out for
The sock-swallowing lobster
That rattles your wardrobe door.*

Extending this idea

Finally, if you are really brave, make up some class lists of revolting nonsense monsters and then put them round the classroom.

Now try this

Other supernatural poems, monster poems and nonsense poems can be used for gathering ideas.

'The Sockodile' and 'Walls Have Eyes' by Paul Cookson and 'There's A Monster In The Garden' and 'Next Door' by David Harmer from *It's Behind You! Monster Poems* by Paul Cookson and David Harmer (Macmillan Children's Books, 2013).

'The Tongue Twister' by Roger McGough from *You Have Been Warned! A Collection of Cautionary Verse*, Chosen by Roger McGough (Oxford University Press, 2008).

'The Walrus and the Carpenter' by Lewis Carroll, 'The Listeners' by Walter De La Mare and 'The Owl and the Pussycat' by Edward Lear, all in *The Oxford Book Of Children's Poetry*, Ed. Michael Harrison and Christopher Stuart-Clark (Oxford University Press, 2007).

Clear examples of haiku, tankas, cinquains and kennings can be found in *The Works*, Ed. Paul Cookson (Macmillan Children's Books, 2010).

Reading List

General Anthologies

- *A First Poetry Book*, Ed. Pie Corbett and Gaby Morgan (Macmillan Children's Books, 2012)
Especially useful for Key Stage 1 and lower Key Stage 2, this has many brilliant poems.

- *A Laureate's Choice: 101 Poems for Children*, Chosen by Carol Ann Duffy (Macmillan Children's Books, 2012)

A selection of classic and modern verse chosen by the Poet Laureate.

- *A Time to Speak and a Time to Listen*, Ed. Celia Warren (Schofield & Sims, 2013)
An illustrated collection with good variety and with an accompanying teacher's book.

- *Michael Rosen's A-Z: The Best Children's Poetry from Agard to Zephaniah*, Ed. Michael Rosen (Puffin, 2009)

Published to coincide with his Children's Laureateship, an anthology of contemporary children's poetry.

- *Poetry Jump Up: An Anthology of Black Poetry*, Compiled by Grace Nichols (Puffin, 1990)

A ground-breaking collection of children's poetry from the best black poets.

- *The Oxford Book Of Children's Poetry*, Ed. Michael Harrison and Christopher Stuart-Clark (Oxford University Press, 2007)

A hardcover collection of classic children's poetry.

- *The Works*, Ed. Paul Cookson (Macmillan Children's Books, 2010)

The Works series of anthologies is a great source of many poems and excellent for pulling out poems on specific themes, or exemplifying specific forms.

Themed Anthologies and Collections

- *A Cat Called Elvis* by Brian Moses (Macmillan Children's Books, 2012)

This includes poems about pets and animals as well as many on other topics.

- *Beware! Low Flying Rabbits* by Roger Stevens (Macmillan Children's Books, 2011)

- *Grrrr! Dinos, Dragons and Other Beastie Poems* by James Carter and Graham Denton (Macmillan Children's Books, 2013)

- *Green Glass Beads: Poems for Girls*, Chosen by Jacqueline Wilson (Macmillan Children's Books, 2012)

Supposedly 'for girls' but includes many poems for any and all children, including Jackie Kay's 'New Baby'.

- *Hey, Little Bug! Poems for Little Creatures* by James Carter (Frances Lincoln, 2011)

- *It's Behind You! Monster Poems* by Paul Cookson and David Harmer (Macmillan Children's Books, 2013)

- *Orange Silver Sausage: A Collection of Poems Without Rhymes from Zephaniah to Agard*, Compiled by James Carter and Graham Denton (Walker Books, 2009)

- *The Magic Box: Poems for Children* by Kit Wright (Macmillan Children's Books, 2013)

- *The Penguin in Lost Property: Animal Poems* by Jan Dean and Roger Stevens (Macmillan Children's Books, 2014)

- *The Truth About Parents* by Paul Cookson, David Harmer, Brian Moses, Roger Stevens (Macmillan Children's Books, 2009)
- *You Have Been Warned! A Collection of Cautionary Verse*, Chosen by Roger McGough (Oxford University Press, 2008)
- *What Rhymes With Sneeze?*, Ed. Roger Stevens (A&C Black, 2012)
A collection of rhyming poems with examples from classic and contemporary poets as well as tips for writing rhyming poems.
- *When Dad Scored A Goal In The Garden*, Compiled by John Foster (Oxford University Press, 2014)

Useful Links and Resources

The Poetry Archive

A searchable website of poets and poems, including a dedicated children's section. As well as reading the poems you can listen to audio recordings read by the poets themselves, hear interviews with poets or be led on a guided tour through the collection with writers showing you their favourite poems.

www.poetryarchive.org/childrensarchive

The Poetry Foundation

The Poetry Foundation website hosts lots of poems and recordings online, but also has a very useful, and searchable, glossary of poetic terms.

www.poetryfoundation.org/learning/glossary-terms

The Poetry Library

Located in the Southbank Centre in London, this is the most comprehensive collection of modern poetry books and magazines. The Children's Zone of their website includes advice on writing and a list of poetry competitions for young people.

www.poetrylibrary.org.uk/learning/children/

The Poetry Zone

The Poetry Zone publishes children's poems online and can be useful to show children what others their age are writing. It also hosts book reviews by children, recommended reads, lesson plans for teachers and interviews with poets.

www.poetryzone.co.uk



POETRY TRAIN

A free resource for primary school teachers

Poetry Train is a collection of activities, poems and advice for teaching poetry in primary schools. The activities contained are based on the Poetry Society's *Poetry Train* programme which worked with initial teacher training institutions. Poets **David Harmer** and **Roger Stevens** share some of the proven approaches they developed through this work. The activities and guidance within are a useful starting point for any primary teacher looking to introduce poetry to their classroom.

- Six activities for Key Stages 1 and 2
- Includes poems by Carol Ann Duffy, Jackie Kay, James Carter and many more
- Includes a reading list and useful links and resources
- Fully photocopiable and downloadable at www.poetrysociety.org.uk/education

'It is essential to foster an enthusiasm for poetry as children move through their primary education'

Roger McGough

