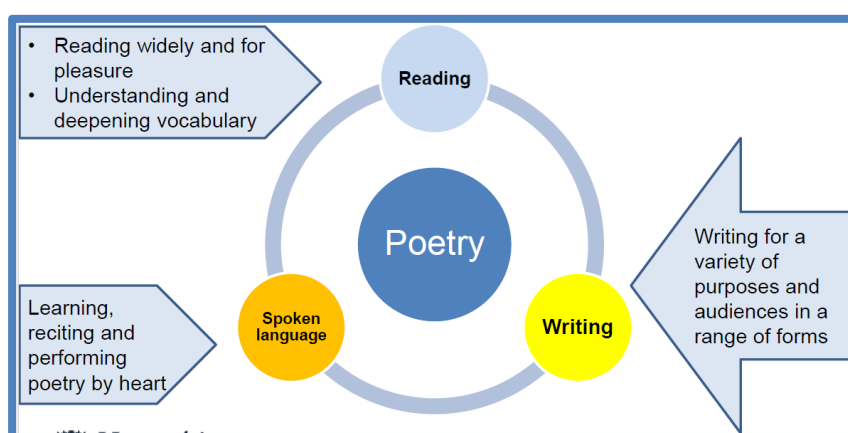




# Poetry Entitlement

At Frogmore Infant School we aim to:

- Develop poetry friendly classrooms and a school that inspires, excites and enthuses children and celebrates the value of poetry and language.
- Provide many and varied opportunities to lift poems from the page and bring them to life – reading poetry aloud, performing, dramatising, joining in and hearing poets perform their own work.
- Build poetry into every aspect of the curriculum and not limiting the study or writing of poetry to the literacy curriculum.
- Give children's own poetry an audience using a variety of forms.



## Year group expectations

YR	<ul style="list-style-type: none"> <li>• Word play, word games</li> </ul>
Y1	<ul style="list-style-type: none"> <li>• Listen to and discuss a wide range of poems at a level beyond that at which they can read independently</li> <li>• Learn to appreciate rhymes and poems, and to recite some by heart</li> <li>• Recognise and join in with predictable phrases</li> <li>• Hear, share and discuss a wide range of high quality books to develop a love of reading and broaden their vocabulary</li> </ul>
Y2	<ul style="list-style-type: none"> <li>• Explain and discuss their understanding of poems, both those that they listen to and those that they read for themselves</li> <li>• Develop pleasure in reading, motivation to read, vocabulary and understanding by: <ul style="list-style-type: none"> <li>✓ listening to, discussing and expressing views about a wide range of contemporary and classic poetry, at a level beyond that at which they can read independently</li> <li>✓ recognising simple recurring literary language in stories and poetry</li> <li>✓ continuing to build up a repertoire of poems learnt by heart, appreciating these and reciting some, with appropriate intonation to make the meaning clear</li> </ul> </li> <li>• Develop positive attitudes for and stamina for writing by writing poetry</li> <li>• Participate in discussion about poems that are read to them and those that they can read for themselves, taking turns and listening to what others say</li> </ul>



## Poetry Entitlement

### What's so good about poetry?

- It can tell you something you've never heard or thought about before.
- It can show you something you've seen before, but in a brand new way.
- It can stop you in your tracks and make you reflect on something.
- It can help you explore your thoughts, emotions and feelings.
- It can show you how other people feel, and how they are like you.
- It can say a lot in a little – for less is always more in a poem.
- It can ask a question or give you an answer.
- It can make you laugh.
- It can show you how fun, musical and magical words can be.
- It can entertain you, surprise you, open your mind.
- It can be learnt off by heart and carried around in your head forever!

*Let's do poetry, James Carter*

Poetry needs a voice, otherwise it will just stay on the page and not come to life.

'Poetry is the sound of words in your ears, it's the look of poets in motion and that can be you. Make your poems sing, whisper, shout and float. Let the words make the rhythm and give the viewers a buzz to see you.'

**Michael Rosen**





## Poetry Entitlement

# POETRY TO LISTEN TO, JOIN IN WITH AND DISCUSS

	YR	Y1	Y2
Autumn 1	<b>Nursery Rhymes</b>	<b>Action rhymes and songs:</b> <i>Zim Zam Zoom!, James Carter</i> <i>Space action rhymes/songs</i>	<b>Tongue Twisters:</b> <i>Various</i>
Autumn 2	<b>Counting Rhymes</b>	<b>Dipping rhymes:</b> <i>Various, traditional</i>	<b>Kenning:</b> <i>Various</i>
Spring 1	<b>Action rhymes and songs</b>	<b>Narrative:</b> <i>A song of sevens, Irene Rawnsley</i> <i>The castle on the hill, John Foster</i>	<b>Victorian poetry:</b> <i>Robert Louis Stevenson</i> <i>Edward Lear</i>
Spring 2	<b>Clapping rhymes</b>	<b>Poems from different cultures:</b> <i>Banyan Tree, Anon</i> <i>Alligator, Grace Nichols</i>	<b>Raps:</b> <i>The Dinosaur Rap, John Foster</i> <i>Three Little Pigs Rap</i> <i>The Boneyard Rap, Wes Magee</i> <i>Hansel and Gretel rap, Judith Harries</i> <i>Write-a-Rap Rap, Tony Mitten</i>
Summer 1	<b>Circle Songs</b>	<b>Patterned poetry:</b> <i>Mrs Sprockett's Strange Machine, Michalea Morgan</i> <i>The Engine Driver, Clive Sansom</i> <i>These are the Hands, Paul Cookson</i>	<b>Patterned poetry:</b> <i>Alone in the Grange, Gregory Harrison</i> <i>Noises in the Night, Wes Magee</i> <i>This is the Day, June Crebbin</i> <i>Pinda Cake, Valerie Bloom</i>
Summer 2	<b>Animal poems</b> <i>Mice, Rose Fyleman</i> <i>Crocodile, Anon</i> <i>Conversation with a Fly, James Carter</i>	<b>List poems:</b> <i>Today I ate, Mad Meals Michael Rosen</i> <i>Voices of Water, Tony Mitton</i> <i>Collector, Favourite Words</i> <i>A big surprise, Michael Morgan</i>	<b>Narrative:</b> <i>The Chocolate Cake, Michael Rosen</i> <i>The Dinosaur's Dinner, June Crebbin</i> <i>The Corn Scratch Kwa Kwa Hen and the Fox, Julie Hodder</i>



## Poetry Entitlement

### Why learn a poem off by heart?

It's fun! It's enjoyable to recite, perform and share with others.  
 It helps you appreciate the musicality of poetry.  
 Develops understanding of language, how meaning is made, how words work.  
 Builds a repertoire of internal language models.  
 Understand the construction of text.  
 Provides a language pattern on which to build your own poems.  
 All reading ultimately develops your writing skills.  
 It gives you something to carry with you, wherever you go, something that you may remember throughout your life.  
 It helps you to become a more confident reader, performer and public speaker.

*Page to stage, James Carter*

# RECITE BY HEART...

	YR	Y1	Y2
Autumn 1		The Alien <i>By Roger Stevens</i>	On the Ning Nang Nong <i>By Spike Milligan</i>
Autumn 2		Brussels Sprouts <i>By Timothy Rasinski</i>	The Witches' spell <i>William Shakespeare (from Macbeth)</i>
Spring 1	Teddy Bear, Teddy Bear	Giant Tale <i>By Judith Nicholls</i>	The Owl and the Pussy Cat, <i>by Edward Lear</i> 30 days hath September, <i>traditional</i>
Spring 2	Dragon Dragon	Banyan Tree, <i>Anon</i>	It's a Lollity Popity Day <i>By Timothy Rasinski</i>
Summer 1	Nuts in May, <i>traditional</i>	Cats <i>By Eleanor Farjeon</i>	The Snitterjipe <i>by James Reeves</i>
Summer 2	Hickory, Dickery Dee <i>by Celia Warren</i>	I've Got a Ball of Pastry <i>by Julia Donaldson</i>	Please Mrs Butler, <i>by Allan Ahlberg</i>

## Performing a poem...

### Performance poetry checklist

- Volume
- Use of different voices
- Body positions - how to stand or move
- Expression
- Pauses





## Poetry Entitlement

# FORMS OF POETRY

Free verse	poetry not constrained by structural patterns or language features such as rhyme and rhythm
Kenning	two words in each line (noun + noun, noun + verb, adj + verb), often describing an animal, the second word ends with an 'er' sound
List	simple everyday form of a list in order to describe something in detail, it can be rhymed or unrhymed.
Narrative	a poem that tells a story
Nonsense	fun, usually rhyming poems that make little or no sense at all!
Ode	celebrates a person, animal or object, often without rhyme or formal structure
Opposites	plays with the idea of defining opposites, written in couplets, between two and eight lines long
Poem of Address	the poet writes as though speaking to a person or object
Persona	written from the point of view of the poem's subject
Rap	strong beat and fast tempo, used in music and song
Riddle	indirectly describes a person, place, thing or idea. The reader must guess the subject. Can be any length. Rhyme scheme: abcb or aabb

## Terminology

Alliteration	the repetition of consonant sounds at the beginning of words for effect
Assonance	the repetition of vowel sounds in lines of poetry
Cadence	modulation or inflection of voice/sound, rhythm, beat
Imagery	creating a picture/likeness through word choice and order
Metaphor	stating that one thing is another
Onomatopoeia	words imitating the sounds they describe
Rhyme	correspondence of sounds between words of the endings of words
Rhyming scheme	a pattern of rhymes at the end of lines: abab
Rhythm	a strong, regular repeated pattern of movement or sound
Simile	comparison using 'like' or 'as'
Stanza	a group of lines/verse
Syllable	a unit of pronunciation forming a whole or part of a word
Symbolism	the use of language to represent a feeling or thing
Verse	a group of lines/stanza



## Poetry Entitlement

# Grammar & Punctuation in poetry

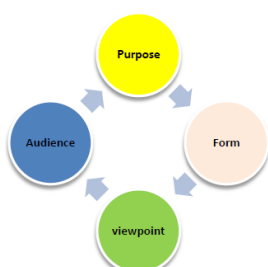
**What are the rules?** (*Learn the rules, and only after you have learned them, go ahead and break them!*)

- The traditional rule is that the first letter of each line is capitalised regardless of whether or not it starts a new sentence
- Rhythm is influenced by the amount and kind of punctuation used
- **The general rule: the more punctuation, the slower the poem will read.**
- When punctuation occurs at the end of a line, it is called an **end-stopped** line
- A **run-on** line, also called **enjambment**, occurs if there is no punctuation at the end of the line, or if the idea expressed in one line is continued on in the next.  
**Enjambment** urges the reader to move to the next line without pausing. It lessens the sing-song effect or a regular end-rhyme pattern.
- A mark of punctuation that comes within the line itself is called a **caesura**.

## Writing Poetry

### Purpose and Audience

Usually poetry matters most to the writer and then the reader. It may be written specifically to entertain but often will be written in order to preserve and celebrate experience. Poetry helps us to create, or recreate, imagined or real experiences that are deeply felt. Reading poems and making our own poems challenges, surprises, enriches and comforts.



Purpose	Audience	Form
To entertain	A friend who needs cheering up	Nonsense poem
To describe an object/place	A peer who has never been/seen to the place/object you are writing about	A riddle
To explain what someone from the past was like	An entry for a class anthology for children to read in the library	Ode
To advise	A character from a story	Acrostic
To persuade someone to buy a product	Your head teacher, a parent	Cinquain

### So how should we mark poetry?

- Focus on composition (it's creative writing... handwriting, grammar, punctuation, spelling errors that are pointed out may crush creativity)
- Emphasise the positives
- Ask questions
- Make suggestions – alternative words, a line that could do with tweaking...
- Encourage drafting, revising, editing, improving over time

### Giving feedback on poetry...