

Building Bridges Project Case Study Aberdeen City

The Schools

Bankhead Academy is a six year comprehensive school with a roll of 550 pupils. Situated on the outskirts of Aberdeen, the school has an extensive and diverse catchment area. The Academy has very good links with its feeder Primaries – Bucksburn, Kingswells, Newhills, Stoneywood and Marlpool Special School and there is a commitment to joint planning. Indeed, for over 10 years Primary liaison was an important part of the remit of the APT English who visited each Primary once a week focusing on priority areas of the ASG's development plan. Thus we were able, at an early stage, to share in new initiatives such as North Lanarkshire Writing. Tight timetabling and the loss of our APT through McCrone meant that, sadly, we had to stop these Primary visits. Building Bridges was a real opportunity to re-establish the links.

The team

Ian MacIndoe 5-14 English Language Curriculum Support Teacher
Joyce Giles 10-18 English Language Curriculum Support Teacher
Lorna Conn PT English Bankhead Academy
Jane Brown English teacher, Bankhead Academy
Claire Rasmusson Teacher P6 Stoneywood Primary School
Rosaleen Thorne PT RME
Catriona McGrath Bankhead Academy Librarian

Key focus

An interest in poetry in Bankhead's English department was the starting point. We felt that we were not exploiting poetry's potential for language development in any structured or developmental way. If the skills and terminology could be taught at an early stage and built on systematically throughout S1 and S2, then pupils should gain confidence to cope with the challenges of textual analysis through to Higher and Advanced Higher. There are obvious links between English and RME but, knowing the RME department encouraged pupils to express their ideas through poetry, we saw the bridge across the curriculum existing in the process skills.

A thorough audit was carried out by the English Department, RME and Stoneywood Primary. This confirmed our feelings that the potential of poetry for language development could be further exploited. It also highlighted the need for us to be more proactive in involving parents and the community in the learning process.

Aims

- Our primary aim was to teach poetry in a way that the pupils would enjoy. As poetry has a role to play in language and, indeed emotional development, then this can only happen if they are engaging with the activities.
"To improve attainment in language, we need to address poor motivation and lack of engagement and enthusiasm." (Carolyn Hutchison – first Building Bridges seminar)
- Pupils can find textual analysis challenging. We wanted to find ways, at an early stage, to improve pupils' knowledge about language and awareness of the writer's craft so that they would engage with texts confidently and independently further up the school. The condensed nature of language in poetry would allow us to teach grammar, punctuation, imagery, rhythm and rhyme in action within meaningful contexts and explore their effects.

- Another aim was to improve pupils' creative writing skills. Poetic forms provide structures within which to work and enable pupils to produce a finished piece fairly quickly. Redrafting a poem is certainly less daunting than tackling a lengthy piece of prose.
- Our project aimed to include all pupils, parents and interested members of the community and so we planned a Poetry Showcase Evening in June to which Primary, Secondary parents and others would be invited.

Bankhead Academy Perspective

Planning and Research

We began by trawling CRIS (Curriculum and Resources Centre) for materials and used the time from August to Christmas for reading and planning. I did some background reading on the debate between "form" advocated by Brownjohn, Ted Hughes and Jill Pirrie and "voice" advocated by Michael Rosen in children's writing. Michael Rosen has criticised the literary model approach taken by the others saying that it stifles creativity. By taking the approach - "Here's a poem. Try writing one like that" - Rosen suggests that teachers may be ignoring the potential of ordinary experience for inspiration. Our approach favoured the Brownjohn, Pirrie approach. We began with the forms and found that pupils, particularly at the beginning of the project, gained confidence, used a variety of language within the forms and went on to write in ways they hadn't tried before.

In term 3, from January through to March, Jane Brown and I planned to teach a block of poetry – something which I had never done before, having been guilty, to a certain extent, of the dismemberment of some tried and tested favourites. Jane Brown, who had visited the Primaries on a regular basis in the past, would free up time to visit Stoneywood Primary.

Two S1 classes were involved. A questionnaire was devised to assess pupils' attitudes to poetry. We applied for funding to Scottish Book Trust for a visiting writer and booked Joan Lennon, a poet and writer based in Fife. Although research into the value of visiting writers was not an aim initially, it was valuable to read the pupils' evaluations and assess the positive impact these visiting writers had on their work.

Development

The development of the project was just a case of trial and error. Both Bankhead teachers approached this slightly differently.

Class 1(1)

The majority of this set was working at level E. They were a large, lively class with a number of able pupils and some who required more support. Pupil questionnaires were issued and completed. (Appendix 1) In general, responses were reasonably positive but a significant number were negative about reading poems aloud and expressing feelings through poetry. Many, however, liked Scots poems and Robbie Burns (or in one case Robber Burns) emerged as the most memorable poet.

Keeping our first aim – pleasure – firmly in mind, I began with a lesson from "The Poetry Society's" resources (also in "Jumpstart Poetry") based on the William Carlos Williams' poem "This is Just To Say". The element of surprise which this poem engenders is a good way into poetry - one pupil's initial reaction was: "This is the stupidest poem I have ever read." A class discussion followed about something they had done wrong that they had secretly enjoyed and they went on to write a poem in the same form. The very simple structure makes producing a poem seem very easy and the class wrote and illustrated their own poems. (Appendix 2)

Subsequent discussion focused on gathering ideas on what they thought a poem should be and how, despite its apparent simplicity, a great deal of work had gone into Williams' poem.

I wanted the pupils to experience a range of poetry and the librarian assembled a varied selection of poetry books which were displayed in the classroom. In the next lesson, pupils read and discussed the poems with the minimum of teacher intervention. They really enjoyed this activity. At first they fell on the funny or outrageous poems but later read and talked readily about a whole range. Discussion was of a high quality - "What does melancholy mean?" They also discussed poetry they had written in Primary. Clearly these poems were something they remembered and felt very proud of. Some brought them in for the next lesson. For homework they were asked to choose a poem they enjoyed and prepare a reading for the class. That week we had a visit from representatives of Primary Pupil Councils and the class read their poems to them. The Primary pupils then joined in the lesson on the next poem - "The Magic Box".

This is a list poem where pupils can let their imagination run riot within a structure- "like a container in which they pour their ideas" (Cliff Yates "Jumpstart"). Although I wasn't aware of it at the time, this would be the first of a number of list poems the class would write, the list providing a form which would free them from wondering what to write next. In a paper "Beyond 'Voice' in poetry" Richard Andrews cites Myra Barnes' essay "Mapping the World" where she affirms the use of lists in children's creative writing:

"In suggesting that 'an apparently impersonal list can have important meanings' she has built a bridge between the expressive on the one hand and a form which shows 'children beginning to classify the world and generalise from experience' on the other".

Pupils wrote their own Magic Box poem. (Appendix 3)

I used the poem "The Sea" by James Reeves (Developing Poetry Skills) and "The Sea Is ..." - a Teachit resource. Both provide good opportunities for teaching imagery and connotation. The pupils chose their favourite metaphors and created spider diagrams or drew pictures trying to focus on **the effect** the writer was aiming at. I spent a lot of time at this stage encouraging them to sharpen up the analysis process getting them to think about connotations. Did the words make them hear, see, touch, taste? What **exactly** did they experience? Pupils then used planning sheets to develop similar metaphors for a poem entitled "Wind".

Writer's Visit

Joan Lennon visited the school in February. Looking ahead to our proposed Poetry Evening in June, she had taken for her theme Midsummer Night and, after reading Puck's speech from "A Midsummer Night's Dream", asked the pupils to imagine what mischief they might cause if they had Puck's magical powers. Some responses were rather over enthusiastically wicked and unprintable but some were lively and imaginative. In their evaluations many pupils said that this was one of the poems they had most enjoyed writing. (Appendices 4, 9)

We then moved on to explore rhythm and rhyme and, using a selection of poems from Scholastic Poetry Anthology Workshop, in groups the class looked for different rhyming patterns and prepared a group reading. Scholastic Poetry Workshop lesson 6 was very useful and the lesson ended with the question: Why do poems rhyme? This provided a good link into the study of ballads.

We began with ballad conventions in "Robin Hood" and focused on some close language work on archaic language, rhythm and rhyme. We read the start of the section where Robin meets Little John on the bridge up to the fight. I modelled writing the next verse on the board and the class continued that episode in ballad form. (Appendix 5). Some found this quite challenging - had I overdone the analysis earlier? On reflection, I could have provided more scaffolding for those who required it.

Pupils went on to write their own ballad based on a current news item or a personal experience. Although some grasped the form and rhythm right away, some struggled with this task. Again, more support would have helped.

We moved on to Rap and this livened things up considerably. Will Smith's "Men in Black" was a huge success. Class performed the rap in groups – the boys trying to keep up with Will Smith's rapping while the girls provided the chorus. If fun was one of the main aims of the project then this was certainly achieving it. We went on to explore Rap conventions on the board and to analyse the language, imagery and rhyming patterns of "Men in Black". (Appendix 6)

The class went on to write their own raps in groups (appendix 7) and came to appreciate just how complex a form it can be. A useful resource from The Questions Publishing Company is "Rap It Up" which consists of an anthology of Rap poems with teacher's notes and activity sheets. Most useful was a CD with three backing track for pupils to use in their own performances.

At that point we had a break from poetry. I wanted to assess whether the intensive language work we had done would feed into more extended writing. The class was divided into groups and presented with the challenge to write a fantasy novel using the resources in the old Oxford Book 1 "Escape from Kraznir". This has always been successful but, in this case, I felt the quality of the writing had really benefited from the intensive work on poetry. Pupils' confidence to tackle any form of writing had also hugely improved. They worked independently in groups, making choices and decisions and discussing with each other how to improve their work. There is no doubt the quality of their writing, especially description, had improved and they all completed, redrafted and illustrated substantial chapters of the novel within the deadline. The best group won a trip to The Edinburgh Book Festival in August.

Back to poetry and again to form – this time Haiku. Ken Cockburn's section in The Teacher's Resource Pack from Scottish Poetry Library is useful here. I had anticipated spending about two lessons on this but, in only one lesson, the class had grasped the technique and had written some lovely haikus. I was absolutely amazed at the response. (Appendix 8)

Links with RME

In the course of the project we had several meetings to discuss strategies for teaching poetry. English teachers visited S1 lessons on Divali and symbolism of light and dark. A lighted candle generated quality discussion of its connotations and pupils went on to write some sensitive poetry. As well as poetry, we were also able to identify other areas where closer links could be forged. This has developed further into sharing materials for argumentative and persuasive writing for S3 & 4 and another link through the school's environment club – Roseleen is also a Biology teacher and keen gardener.

The Poetry Evening

Pupils prepared their poetry for display using IT skills with graphics to produce the art work and began rehearsals for the performance of their poetry. The Rap group "Matez 4 Ever" started choreographing their Rap. This was a real success story since Heather, prior to this, had been very shy and lacking in confidence and here she was performing in front of an audience. The boys were keen to perform their poetry; the girls less so – an interesting result considering the perception that boys think poetry is "uncool". In fact, throughout the project, the boys were as enthusiastic and produced work which was equally as good as the girls'. A week before the Poetry Evening my room was buzzing with performance poets and other pupils who had dropped in to listen. This was independent learning in practice and it warmed the heart.

Joan Lennon was invited back to talk about her experiences with the two Secondary and Primary classes and we felt this was important for, too often, Visiting Writers come and go without being able to provide feedback for pupils. Joan was able to comment on the poems they had produced - something the pupils really valued. We also invited Janet Paisley who has come to Bankhead several times in the past and has been a great success with staff and pupils. Janet was to stay on next day and do a writing workshop with Senior pupils.

Jane Brown made several visits to Stoneywood Primary in the weeks leading up to the evening to rehearse a choral reading of "The Listeners" and the primary pupils came up to Bankhead to rehearse. The English Department pulled together to mount the poems on display boards. The Art department provided S1 pupils' art work – poems entitled "Starry night" illustrated in the style of Van Gogh - while RME filled a wall with their work. The librarian organised a display of poetry books.

Presentation of the poems was divided into sections corresponding to the sequence of lessons – Magic Box poems, Midsummer Night poems, Haikus and miscellaneous. Primary 6 performed "The Listeners" magnificently and also displayed their poetry. We were so proud of all the pupils. To read and perform their poetry before an audience of around 100 was a real achievement for them. It was a funny, touching, emotional and thrilling evening.

Equally encouraging was the fact that all the pupils who performed at the Poetry evening were also prepared to perform next day for the rest of S1, some of whom had not attended the evening. For those who had expressed concerns about performing poetry in the first questionnaire, this was a major achievement.

Impact for Pupils

The project was a very valuable one. Although initially only two classes were involved, in fact the whole department and all S1 joined the project at one stage or another. The intensive language work and the confidence gained through success has benefited pupils' reading, writing, listening and talk as well as teacher/ pupil relationships. Performing their poetry in front of their peers was not easy but they did it. I think this, probably more than anything, has raised the credibility of poetry in the pupils' eyes. Their evaluations certainly bear this out. Overwhelmingly they said that listening to the class performing was good/v good/funny/interesting/exciting. They were also extremely positive about the visiting writers and genuinely interested in finding out about them and their work. (Appendix 9) Recently, the poets Sue Vickerman and Ian Crockett did workshops with both classes (now S2) and they responded very well, producing some excellent poetry.

We are already monitoring this year group's progress carefully through S2 and are developing a similar poetry programme for our S2 course. As well as improvements in their writing, pupils now have a sound grounding in the terminology for textual analysis and are able to use it. Planning is in place to work with another of the feeder Primaries after Easter and we intend to share this transition project with all the Primaries eventually.

Implications

- Boys have been as enthusiastic as girls about reading and writing poetry. We should not assume that they are going to be reluctant to engage.
- Poetry has potential to build pupils' confidence. This should be exploited.
- The importance of performing poetry should be recognised. Opportunities should be found for pupils to perform their own and others' poetry.

- Poetry programmes should ensure progression, with both reading and writing offering increasing challenges. Links between Primary and Secondary must be forged to promote the development and consolidation of these skills.
- Visiting writers should be seen as an important aspect of language work in school. Feedback from their sessions should be sought as both pupils and writers have found this valuable.
- RME / English link should be further developed into other areas.
- This is just a start. We have learned a great deal from this project and will continue to develop it through all year groups.

Lorna Conn

Building Bridges Case Study Bankhead Academy A.S.G. – Stoneywood Primary

Overview

Stoneywood Primary School is located in the village of Stoneywood situated between Bucksburn and Dyce. At present, the school roll stands at 178 with seven primary and 2 nursery classes.

The focus class chosen for this project was the Primary 6 class with 0.5 job share teachers. There were 26 pupils (15 girls and 11 boys) within this class.

Issues arising from audit

A questionnaire was issued to all pupils to determine their preconceptions of poetry and what they expected to gain from the experience. Overall, the children's perception of poetry was fairly negative. They found it difficult and often didn't understand what was expected from the task. They were uninspired to write poetry in their spare time but would read it as long as it was funny. In general, they thought poems should rhyme but this was difficult to achieve themselves. They were very apprehensive about performing their own work but would attempt to recite others.

Overall aims of the project

From these issues, the aims for the project were drawn up. These included:

- Improving reading skills through poetry
- Nurture independent learning through Listening and Talking.
- Inclusion of all pupils, parents and the wider community.

Vision – Desired outcomes for children

It was very clear from the audit that the main outcomes should be to change children's perceived ideas regarding poetry and to help them enjoy this genre of language.

- Increased appreciation of language
- Increased awareness of genre/form
- Ability to express their thoughts and feelings
- Pleasurable experience
- Raised self esteem

Vision – Desired outcomes for staff

As well as questioning the pupils, the staff were also asked about the teaching of poetry. From this these outcomes were drawn up:

- Increased staff confidence and expertise (P6-S2)
- With regard to effective strategies for engaging pupils in poetry, effective materials should be provided.

Starting point in the school

Visits from published poets were arranged. Brian Moses performed some of his poems to the primaries 4-7. This was the first introduction to poetry which the children really enjoyed. Joan Lennon also visited and she worked with the primary 6 class on creating their own poems to use in the showcase.

New poetry resources were purchased including a range of poetry books and a compact disc of poems being performed by poets like Brian Moses, Pie Corbett and Roger McGough. Two Coomber listening centres were also bought.

Large teaching books on poetry, with additional children's copies have also been used and big books on a variety of subjects to use for inspiration were purchased.

Starting point in the classroom

Initially within the classroom we started looking at poems in a variety of anthologies. We looked at the varying forms and genres with the children identifying the differences. They went on to choose ones they liked and recited them to others explaining why they chose it.

Individually the children in primary 6 entered the Young Writers Poetry Competition, with seventeen of them succeeding in having their poems published in the Once Upon a Rhyme Anthology (Grampian Edition).

Techniques were identified in known poems and the pupils then went on to write their own versions, implementing correctly these techniques.

- Alliteration – Tongue twisters and what makes them so difficult to say!
- Repetition – Children's rhymes, playground chants
- Similes and metaphors – Dragon poems
- Onomatopoeia – Firework poems with sound effects
- Syllable Count
- Rhyming Patterns

We also identified different genres of poetry and looked at examples of these before writing our own versions:

- Dialect – Poems by local poets about places they recognised, "Bon Accord Maze," by Joyce Everill.
- Acrostic
- Limerick
- Quatrains
- Rhyming Couplets
- Ballad
- Haiku
- Shape Poems

Preparation for the Poetry Showcase

In preparation for the Poetry Showcase that was organised for June 2004, Jane Brown, Principal Teacher English Language, from Bankhead Academy came to work with the class. We had previously decided that they should perform a poem as a class, as we felt it might be too intimidating to perform individually especially in an unknown environment. "The Listeners," by Walter de la Mare, was chosen as it could be split into different parts. This was the progression of work in preparation for the Poetry Showcase:

- Read a few times the poem, "The Listeners," by Walter de la Mare with the children listening to the different emphases.
- Identify the unusual and descriptive vocabulary used, eg, 'smote,' 'thronging,' 'hearkening.'
- Find a new meaning using the dictionary or using the context.
- Identify the imagery used and illustrate using lines from the poem.
- Practise reciting the poem to each other.
- In groups, decide how to recite the poem, putting a different emphasis to create the desired atmosphere. Introduce the possibility of chorusing, reading in pairs or individually. Perform to the rest of the class.
- Split poem into six main groups – Traveller, Traveller Narrator, Horse, Listeners, House, Forest – and highlight on their copies of the poem.

- Split the class into these groups and practise reciting. Learn these parts by heart and work on performing in front of an audience. Work with Bridget McNeill Curriculum Support Team 5-14 Drama on improving the performance, voice projection and positioning on the stage.

Conclusion

After working on this project for a year, the children have a much more positive approach to tackling poetry activities. They appear to have a better understanding and when writing, poetry is not perceived as a daunting task. The children have become more confident in sharing their work and will happily recite their poems to the rest of the class. They will express their thoughts and feelings, often choosing the type of poem that best suits the imagery they are trying to convey. Poetry books are often chosen when reading for enjoyment. All pupils have had some degree of success during this project, which has raised their self-esteem. The staff have also tackled this project with enthusiasm and now feel confident to implement these ideas with other classes.

The future

On the whole, the Building Bridges project has benefited the school by helping to implement a programme for staff to teach poetry. It is hoped in the future that this scheme of work could be developed to provide progression in poetry throughout the primary school.

Claire Rasmussen
Class Teacher (Stoneywood

Primary)

With thanks to:

Lisa Simpson – Class Teacher (Stoneywood Primary)

Jane Brown – English Teacher (Bankhead Academy)

Bridget McNeill – CST

Jackie Adam – CRIS (Supply of resources)

Poetry (Appendix 1)	Please tick the box that applies to you		
	Yes	No	Need to know more about this
I like reading poems.			
I like writing poems.			
I like listening to poems.			
I like learning poems off by heart.			
I like Scots poems.			
I prefer reading stories.			
I like funny poems.			
I like poems that tell stories.			
I like / think poems that / should rhyme.			
I like poems that make me think.			
I like talking about poems.			
I prefer the teacher to tell me what a poem is about.			
Poems help me picture things in my mind.			
Poems give me ideas for writing stories.			
Poems help me to describe my thoughts.			
Poems help me to describe my feelings.			
Poems make me think about my feelings.			
Poems make me think about the world around me.			
I enjoy performing / reading poems aloud.			
I would like to try writing some poems.			
I would like to see my poems published (eg. in a book / newspaper).			
Which poems / poets do you remember?			

This is just to say

**I have smashed
your trophy
that was on
the mantelpiece**

**And which
you had always
dreamed
of winning**

**Forgive me
it glistened
like a pound coin**

**I had to
grab it.**

Craig

This is just to say

**I have eaten
The chocolates
That were in
The fridge**

**And which
You were probably
Keeping
For yourself**

**I am sorry
They were delicious
So creamy
And so sweet.**

Rachel

The Magic Box by Kraig

I will put in my box

A cat with nine tails,
the first gust of wind,
the last drip of rain.

I will put in my box

One million hellos,
the breath of a vampire,
the head hair of a bald man.

I will put in my box

the smell of freshly cut grass,
a square Egyptian pyramid,
pop music with no pop.

I will put in my box

a world that rotates in reverse,
an immortal human,
a new universe.

My box is made of dreams and fantasies;
its hinges are stars and
its lid is made from galaxies.

I will live in my box
in endless luxury;
I will soar
through its halls of wonder.

A Midsummer's Night

I will follow you through the maze
 Of deep dark corridors;
 I will be the twists and turns
 You pass on your way.
 I will be the rooms you enter;
 You will be too scared to loiter;
 I will throw you into a whole new world
 Of insanity.
 Your sounds will be smothered.
 Your world will be chaos
 When I have my way.

Kraig

Midsummer Magic

I'll follow you day and night
 Around and about
 Into your house – your room;
 I'll flicker your light,
 Burn the fuse.
 I'll be your TV
 Go off and on.
 You won't get free
 Until you call, "Mercy!"

Pauline

Midsummer Magic

I'll follow you home
 And wait 'til you're alone
 I'll turn into popcorn -
 Watch you don't choke.
 I'll take you to a desert
 And under a burning sun
 be an oasis, a mirage.

I will be your nightmares...
 So dark you won't see me.

Cara

The Ballad of Robin Hood and Little John

“Now tall stranger, show how you can fight,”
Said Robin as he aimed for his head,
The tall man parried and Robin slipped,
The big man thought he was dead.

Robin struggled to get to his feet,
As the big man was laughing out loud.
“Come now stranger and help me up;
Thou hast defeated me; thou should be proud.”

Robin got to the edge and pulled himself up,
And gave three sharp blasts on his horn;
Within moments his band had arrived,
And they asked, “Has he done you harm?”

“Aye that he has,” replied Robin to Will.
“Then we must break both his hands.”
“No! No! said Robin. “He beat me fair;
I think he should join with our band.”

“So tall stranger can I know your name?”
“John Little,” the man replied.
“Well then, John Little, will you join our band?”
“That sounds good to me,” he cried.

“I think I will call you Little John,”
Laughed Robin though he was seven feet tall.
The joke was a good one they wouldn't forget,
Little John was not at all small.

By Emma

“Men in Black” Will Smith

These questions will help you consider how the rapper uses words to create particular effects.

1. Who is rapping here? What is he rapping about?
2. What makes the Men in Black different from ordinary people?
3. The Men in Black sound mysterious, shadowy figures. List all the words which suggest darkness and things hidden.
4. **“Remember that...”**
“Walk in shadow...”
“Don’t blink...”
“Guard against...”

What form of the verb is the rapper using here?
 Why is he using this form?
 Find 3 more examples of this form of the verb.

5. **“We straight don’t exist...”**

Put this into “proper” English? What do you think is lost in the translation?

6. You will find examples of all the language features below in the rap. Write down at least 3 examples of each. One is given for you.

Informal language	Internal rhymes	Language of the street	Repetition
ain’t	bright...light...tight	Yaknahmean	Here come the men in black.

Rap

Girls in White

We are the girls in white,
And we don't like to fight,
But if ya mess with our gang,
Then we'll get ya, yeah man!

Don't walk. Don't talk. Just stay right there.
Watch it girl. Don't mess with da hair.

Her nickname is Emmz
And she likes lip gloss.
Don't mess with her
Coz she'll show you who's boss.

Chorus

Her nickname's Nelz
And she loves shoppin'
She loves disco dancing
And she can't stop boppin'.

Chorus

Her nickname is Sage
And she loves to text
She's cool and funky
What shop next?

Rachel, Sarah, Emma

Haiku

A shimmering moon

on the lake;
a tiny frog croaks to the stars.

Jimmy

Summer Haiku

The grass is freshly cut;
it smells
of summer

Pauline

The Day after Tomorrow

The day after tomorrow
we will never know
where we might be.

Pauline

The cold wind
ruffles leaves
into a heap

Star

Trees' Magic

Shadows of the trees
cast a haunting spell
on people's lives.

Alisa

Moonlight

Shimmers and sheens
off the lake
and burns in the eye of the swan.

Callum

Avalanche

A chirp is all it
needs to start
a mighty rumble.

Callum

Pupils' Final Evaluations June 2004
Appendix 9

Question	Yes	No	A selection of pupils' comments
Did you enjoy writing poems?	34	12	A challenge. Made me think of different things. A change. OK. Good experience. I learned a lot. I hate poems & it bored me but it was all right.
Which poems did you enjoy writing most?	Puck (8), Shape Poems, Loneliness (7), Magician's Pocket, Wind, Worst Fear, Wind Beans, "the only one I wrote", Haiku (6), Football Fever, none (2)		
Which poem of yours do you like best?	Puck (7), Loneliness (5), What am I? (3), Animal (8), Weather (2), My Sister, Out of School, Christmas It was hardest to write. Funny (2). I put a lot of effort into it. Rhymes. Describes my feelings.		
Did you enjoy the visiting writer? Explain why/why not.	46	4	Learned how she felt about her story. Learned a lot. Ace. Inspired me to write longer pieces. I really enjoyed it. really kind. Didn't like Puck.
Was your poem displayed or did you read a poem on the night?	37	20	
If you did not perform would you like to another time?	9	30	Nervous. Too shy. Don't like audience. Embarrassed. I'd like people to hear my work. I don't like poems cause mine are always rubbish.
Did you enjoy listening to the class performing their poems in the Hall? What did you think of the displays?	50	2 Boring – didn't understand much poems.	Enjoyed girls' rap. Good to hear other poems. and interesting. V. v good. Really good. Quality. ideas. Displays great. Girls had guts to do it. them quickly.
If you went to the Poetry Evening, what did you like most about it?	Listening. Displays. Saying my thing out loud. Atmosphere. Poems and people. go but I heard it was good. The wifey that pretended to be a little girl (Janet Paisley). single out one point. The writers.		
What could have been better?	More people there. Nothing. If everyone read a poem. More people doing it better. people taking part. Putting the teachers to sing a poem. More poems – not too many.		

Case Study Bibliography

Andrews Richard
Beyond "voice" in poetry
English in Education Vol 23 No3 1989

Bardsley Wendy and Sanderson Laura
Journeys
Poetry and Literacy at 11-14
Collins

Barton Geoff
Developing Poetry Skills
Heinemann

Brownjohn Sandy
To Rhyme Or Not To Rhyme
Hodder & Stoughton

Brownjohn Sandy
Word Games
Hodder & Stoughton

Carter James
Rap It Up
The Questions Publishing Company Ltd 2000

Clarke Shirley
Formative Assessment in the Secondary Classroom

Merrick Brian
Exploring Poetry: 8-13
NATE Publications

Oxford Secondary English
Oxford University Press (1984)

Phillips Martin
Poem: image: film
A KS3 Teaching Resource
Devon Curriculum Services

poetryclass
The Poetry Society

Scholastic Poetry Anthology Workshop
Ed David Orme
Scholastic Publications

Scottish Poetry Library
Teachers' Resource Pack

Smith Will– Men in Black
www.allthelyrics.com

Stables Andrew
Poetic Experience: Found or Made

English in Education Vol 36, No 3 Autumn 2002

The Poetry Zone

www.poetryzone.ndirect.co.uk

Wilson Anthony

Brownjohn, Hughes, Pirrie and Rosen: What Rhymes with Oral Writing?

English in Education Vol. 35, No 2 Summer 2001

Yates Cliff

Jumpstart

Poetry in the Secondary School

The Poetry Society