

MARCH MONTHLY PLAN

WEEK ONE	
Lesson 146	Introduction to poetry
Lesson 147	The History of Poetry from an anthropological perspective
Lesson 148	Linking music to poetry
Lesson 149	The Secret to Great Poetry using a Venn diagram as a visual aid
Lesson 150	Using nursery rhymes to explain The Rule of Three
WEEK TWO	
Lesson 151	‘The Fog’ by Carl Sandburg: introduction (may take more than 1 class)
Lesson 152	Writing poetry by using haiku’s
Lesson 153	How to construct a poem using end-rhyme
Lesson 154	‘The Eagle’ by Lord Alfred Tennyson: introduction to theme
Lesson 155	‘The Eagle’ by Lord Alfred Tennyson: intro. to tone/using A-V aids
WEEK THREE	
Lesson 156	‘The Eagle’ by Lord Alfred Tennyson: exploring the techniques used
Lesson 157	‘The Splendour Falls’ by Lord Alfred Tennyson: intro. to theme
Lesson 158	‘The Splendour Falls’ by Lord Alfred Tennyson: intro. to tone
Lesson 159	‘The Splendour Falls’ by Lord Alfred Tennyson: intro. to technique
Lesson 160	‘The Stolen Child’ by W.B. Yeats: intro. to theme
WEEK FOUR	
Lesson 161	‘The Stolen Child’ by W.B. Yeats: intro. to tone
Lesson 162	‘The Stolen Child’ by W.B. Yeats: intro. to technique
Lesson 163	‘The Lake Isle of Innisfree’ by W.B. Yeats: intro. to theme
Lesson 164	‘The Lake Isle of Innisfree’ by W.B. Yeats: intro. to tone
Lesson 165	‘The Lake Isle of Innisfree’ by W.B. Yeats: intro. to technique

Teachers have so much to add to a poetry module. Many will ignore my advice to spend three days looking at the theme, tone and technique. I applaud that! I would make out a three-day plan and then establish how much the students are ‘connecting’ with the poem. I would judge the time I spent on that poem accordingly.

I would also use other modes to get them ‘connected’ to the poem, however. You should consider a newspaper headline that screams: **‘Fourth horseman disappears in forest!’** This could be used for Frost’s poem ‘Stopping by Woods’ (i.e. in the April module). Turning it into a murder mystery based on the poem gets their creative waterfall cascading.

Another tactic is to write a diary entry based on the thoughts of an eagle. This will stretch them but most will make it a humorous entry. Some will make it philosophical and others will write a profound piece which may surprise you (i.e. losing her only chick to a predator).

‘The Fog’ can be made into a horror movie script of the same name, ‘The Splendour Falls’ can be used to write Tennyson’s wedding speech and so on. Poetry offers us an endless amount of opportunity to ‘cross-pollinate’ ideas and writing styles from other aspects of the course. Nobody is suggesting that you have to choose all of these poems either. They should be seen as a bowl of sweets; pick the ones you wish and leave others enjoy the coffee!

TEACHING POETRY

This module gives teachers a great opportunity to lure the hermit students from their shells. At the start of my teaching career, I found the resistance from certain students difficult to break down. Then I discovered the truism that music is the universal bridge between teachers and students. At the start, I would play the music of my choice to lull them, cajole them and energise them according to the needs of their class. Later in my career, the students taught me another truism; why should they listen to my message when I wouldn't listen to theirs? You will hear of 'The Rule of Three' in this poetry module. For teachers, the same Rule applies:

1. Use music in every introductory class to a new poem. It gets the students in the mind frame for work as it breaks the norms of their day. Even if they hate your choice of song, they will appreciate your attempts to dispel the 'petry-fy' from poetry. Music smashes barriers between cultural types, gender, social hierarchy and even nations. It is so powerful, it is a trans-national medium of communication in a way language never was. Languages have to be translated first; music never does. If music is that powerful, why not harness its power?
2. Furthermore, let them bring in the music of their choice on day two of the module. You need only play one song from the entire catalogue they bring in. Let them vote on the song they want to hear. Play it, discuss it and tell them how wonderful you thought it was. Ask some questions about the artist, the date it was recorded and discuss the X-Factor candidates with them. It's not about being 'cool'. It's about the truism of teaching in general; if you can't take an interest in their lives, why should they take an interest in your class?
3. Always use nursery rhymes as a means of explaining poetry. They're resilient, they're catchy and they stayed popular for a reason. They may also be the only poems you will have in common with the class. Even for senior students, the history of nursery rhymes is founded on death, bloodshed, war and disease. They love discussing that aspect of it. As a teacher, you may want to spend a few minutes looking at: '10 sinister origins of nursery rhymes' at listverse.com. Some of these are fine to discuss with 11-15 year-olds, some are not. The last point is to encourage the students to bang out the metre of a poem on the desks. They love this simple aspect of active learning. Furthermore, they can form a connection to a poem and understand it better if they can get into the rhythm.

These are great times to be a teacher. Technology is bringing knowledge into the classroom in a way that was unthinkable even 10 years ago. My last piece of advice is to embrace it and use it with cunning and resourcefulness. Twist your definition of homework on its head. By all means, let the students learn short or long passages from a poem. That type of rigour is good for them as it changes the neural pathways of their brain in a positive way. Get them to do the work when you are assigning homework, however. Ask them to research YouTube for the best presentation on the poem you will be covering tomorrow. If they typed in '**If**' by **Rudyard Kipling**, for example, they would come across a scene from 'The Simpsons' and a scene from 'Mike Bassett, England Manager'. This makes it more relevant and accessible to them. Their job in the modern world is to retrieve the information that is already there and be able to harness it creatively. Yours is to show that poetry can be fun-filled and innovative.

WHAT'S UP WITH POETRY?

“We should run glittering like a brook in the open sunshine, or we are unblest.”

William Wordsworth

Do you want to know what the greatest poem ever written is? The greatest poem ever written is the one *you* think is the greatest. Poetry is a great module for a student to enjoy (i.e. because you can never be wrong!) If you think a poem is excellent, then it is excellent. If you think a poem is terrible, then it is terrible. After a while, you might find yourself saying: “Well, it doesn’t do anything for me, but I understand what the poet was trying to do.....”

Congratulations. You are now a critic.

It is interesting that the word ‘criticise’ originally meant ‘to evaluate’ (i.e. to weigh up the merits of). When you are criticising a poem, try to see both the demerits and merits of it.

Some writers think that the meaning of a poem is its most important feature. Others think its mood should be explored first. This would include how it makes you feel. Quite a few consider that the techniques the poet used deserve a mention. This is important also. All of the above can be pared down to three simple questions.

1. What is the central message (i.e. **theme**) of the poem?
2. How does it make me feel (i.e. **tone**)?
3. How did the poet get his/her message across (i.e. **techniques**)?

These are the three most important questions in poetry. Three is the magic number when it comes to studying a poem. There is a formula to help you understand poetry later in the book.

Some poems can be epics. This means that they are very long. The classic example of this is ‘The Rime of the Ancient Mariner’ by Samuel Taylor Coleridge. Others can be very short and simple but still leave an impression. We shall look at ‘Invitation’ by Shel Silverstein as our first poem. It is a short poem. In the meantime, why not write down what you think of poetry? What is poetry? Use these metaphors if you wish and try to think of some more.

1. Poetry is a window to a hidden world.
2. Poetry is the mood music of English.
3. Poetry is what sad people with too much time on their hands do when they are lonely.
4. Poetry is dragonblood for the heart.
5. Poetry is what made Eminem, Shakira, The Beatles, and even The Spice Girls, zillionaires.
6. Poetry is the language of the soul and caviar for the mind.
7. Poetry is simply lyrics without the music.
8. Poetry is the sigh of the sea, the cry of the me, the dying of the bee.
9. Poetry is manna for the soul.
10. Poetry is wild, sad, funny, energetic, thoughtful, loud, fragile and zesty and has something everyone can enjoy.

Date: __/__/__

Title: **POETRY LESSON PLAN**

Lesson number: **146**

AIMS AND OBJECTIVES	INTERNET RESOURCES
<p>1) To establish with the class what exactly poetry is before embarking on the module. Do they see it as stuffy, highbrow and inaccessible?</p> <p>2) If so, it will be important to establish an early link between poetry and music, two sides of the same coin. It may be no harm to go through the 9 qualities of a good learner that have featured in the foreword of this book. If they can be open-minded about your new ideas and approaches to poetry, then you will be open-minded about their choice of music.</p> <p>3) To develop a love of <i>good</i> poetry and <i>good</i> music in your students. If they like/love the universal themes of the poetry in this module, you're doing a great job. At least one of the poems should, hopefully, leave a lasting impression on them. You can clarify by explaining that you don't know anyone who enjoys bad poetry and bad music.</p>	<p>1) All poems they write may be graded by a new algorithm on the internet. It can be found on: <u>poetryassessor.com</u>.</p> <p>It is quite a controversial site as your students may end up beating Milton and Shakespeare in their poetry assessment! The algorithm takes its code from 100 amateur poems from the 20th century (i.e. the creator got 100 poems from <u>amateurwriting.com</u>). He then cross-referenced them with 100 professional poems and the algorithm indicates if there is a professional slant to the poem.</p>
MAIN LESSON	OTHER RESOURCES
<p>1) Play your favourite song. Explain why it is your favourite poem and why it is special to you. Your honesty will set the tone for the poetry module in that the students will pick up that expressing their feelings is both encouraged and beneficial to them.</p> <p>2) Ask the students about their favourite songs and if it is linked to a good memory. As an option, you can ask them to write down the broad sketch or details of this memory. You are now linking good memories to music/poetry.</p> <p>3) Ask the students to bring in their favourite song tomorrow. Explain that you will pick one song every day to play at the start of the class. You are forming a link between their experiences and yours.</p> <p>4) Take a quick raised hands census of who likes poetry and who doesn't. Explain the link between poetry and music and re-cast the vote. If they like good music, it is mandatory that they like good poetry also, you can tell them. Ask them to write down what they think the definition of poetry is. Read the first page and discuss the definitions of poetry given.</p> <p>5) Ask them to provide some more definitions and play another song. This time tell them you are going to play them a poem and that you are looking forward to hearing their favourite poems tomorrow.</p>	<p>1) Discuss the benefits of using music and rhythm with the students. The actual benefits are:</p> <ol style="list-style-type: none">1. It gets you involved2. It provides feedback on what you know.3. It supplies motivation.4. It uses many senses in learning.5. It promotes concentration.
PLENARY/LEARNING OUTCOMES	HOMEWORK IF REQUIRED
<p>1) To dispel any notions that poetry is inaccessible. Music and good poetry are inseparable and enjoyable.</p>	<p>No homework tonight other than bringing in their favourite songs.</p>

‘Invitation’ by Shel Silverstein

“If you are a dreamer come in.
If you are a dreamer, a wisher, a liar,
A hope-er, a pray-er, a magic-bean-buyer...
If you’re a pretender come sit by my fire,
For we have some flax golden tales to spin.
Come in!
Come in!”

Did you like this poem? Read it again and write down the first words that come into your head.

Now read it again and try to get into the rhythm of it by waving a finger in the air like a composer. Treat it like a song rather than a poem. Can you sing it to yourself? If you can, you have a high degree of musical intelligence.

Do you agree that it has got the rhythm of a child rocking in its cot for the first 4 lines? Then the rhythm takes on a serious, I-am-your-friend-now tone for the 5th line. For the final two lines you can almost see someone beckoning you in to his/her house. There, the two of you can spin “flax golden” tales and probably lie to each other about your adventures! Make up an adventure you would tell to someone who loves listening to stories and read it to the class.

Did you find that there is a special type of magic in the lines of this poem?

‘Invitation’ by Shel Silverstein

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If you are a dreamer, a wisher, a liar,
A hope-er, a pray-er, a magic-bean-buyer...
If you’re a pretender come sit by my fire,
For we have some flax golden tales to spin.
Come in, come in, come in!”

Do you think the poem is improved by rewriting the last two lines? Say why or why not.

Count up how many times words are repeated. We know that this is called repetition and that it is a very effective technique. Can we add ‘The Rule of Three’ to repetition? This means that saying something three times (or in groups of three) is the perfect technique in a speech or poem. It makes the poem more memorable and it is the classic mnemonic device. How many times does Shel Silverstein use ‘The Rule of Three’ in his poem? Do lines two and three qualify for this rule?

Did you know? Psychologists believe that you can be seen to be a good listener by facing your feet towards the person talking. As they are making their point, nod your head three times slowly. They will then think highly of you because you value their opinion.

THE OLDEST SURVIVING POEM

The oldest surviving poem has not been discovered yet. It is locked away underground in a dusty vault waiting for someone to discover it. Maybe, one day, that someone will be you. Until then, the oldest, known surviving poem is called 'The Tale of the Shipwrecked Sailor'. It comes from the Middle Egyptian period and it is approx. 4,200 years old, giving it a date of 2,200 B.C.

The oldest known writing is a source of dispute. Many cultures used symbols. Even cave art, which is approx. 35,000 years old, had 26 separate symbols and they were used for 20,000 years! It is interesting that our English alphabet today contains 26 letters also. Contenders for the earliest form of writing include:

1. Chinese dating to 7,000 B.C.
2. Writing from Pakistan dating to 3,000 B.C.
3. Writing from Mexico dating from 3,000 B.C.

Most experts believe that writing dated from the use of farming, however, and comes from Sumer in Mesopotamia (i.e. the borders of Iraq, Iran and Syria) around 3,400 B.C. Counting tokens dating to 9,000 years old are probably the oldest form of symbol discovered and came from this area also. The Akkadian language from Sumer is considered the oldest at the moment but that may change. When grain began to be harvested and converted into bread (and beer!), many different cultures around the world gave up their hunter-gatherer ways. They needed a system to count animals, their plots of land and bushels of grain. Symbols written on small, clay tablets were used and then language began to be written down.

Poetry then developed as a form of mnemonic device so that people could remember stories of their ancestors and entertain each other with tales of courage and sorrow. When we began to domesticate animals, this became more important. Everyone had more time on their hands as there was a constant supply of food. Artists such as painters, poets, writers and skilled craftsmen were in high demand and could get paid for their work. Underneath is the reason why 'leisure time' overtook hunting and gathering and why people could settle in one place.

These are all approximate dates for when the animals were domesticated:

1. Dog-20,000 B.C. Man and dog lethal at clearing areas of predators and protecting homes. Still vital for lions/tigers/wolves etc. in rural areas today as an early warning system.
2. Sheep-11,000 B.C. Enabled bigger communities to prosper with woollen clothing.
3. Pig-9,000 B.C. A very important source of food and led humans to mushrooms etc.
4. Goat-8,000 B.C. A valuable source of milk and cheese and a permanent food source.
5. Cattle-8,000 B.C. Humans could now plough fields and get cattle to carry large items.
6. Cat-8,000 B.C. Great for keeping rodent numbers down if you were storing food.

7. Chicken-6,000 B.C. An estimated 50 billion chickens alive today tells its own story.
8. Donkey-5,000 B.C. Became a very adaptable beast of burden. Survives hostile climates.
9. Horse-4,000 B.C. *The domestication of the horse probably coincided with the start of writing as we know it today. Humans could travel vast distances overland and trade their goods, both grain and luxury items. Writing started to become a crucial means of communication, first with math symbols, then with a common language. Art takes off.
10. Silkworm-3,000 B.C. The export of silk from China led to major international trading.
11. Pigeon-3,000 B.C. Written messages could now be carried vast distances.
12. Turkey-180 A.D. Christmas could be invented and celebrated properly!

This is considered the first poem written to be in existence today. It is 'The Tale of the Shipwrecked Sailor'. It is a story about a sailor who is announcing his return from a failed expedition. He is nervous of meeting his king, so the sailor's servant tells of how he (i.e. the servant) had overcome a previous disaster and that all will be well.

The Tale of the Shipwrecked Sailor

May your heart prosper, my master.

Behold, we have reached home.

The mallet having been taken, the mooring post is driven in.

The bow-rope having been placed on land, thanksgiving and praise to God are given.

Everyone is embracing his companions.

Our crew returned safely;

there was no loss to our army.

We have reached the end of Wawat;

we have passed Senmut.

Do you like this poem? Write down your first impressions of the poem in a few words. Do you like the fact that internet technology makes all these poems available at our fingertips?

Look up the words you don't understand on Google and see if the place names in the last two lines still exist today. The full text of the poem can be read at: [**ancient.eu.com**](http://ancient.eu.com).

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AIMS AND OBJECTIVES	INTERNET RESOURCES
<p>1) To take a more anthropological approach to poetry at the start of the module. Explain how poetry is linked to the development of agriculture and domesticating animals. This led to more free time which led to writing/art/commerce.</p> <p>2) To pique their interest by having a discussion on animal welfare. Every child enjoys discussing animals. Relate the discussion to the animals domesticated in the grid and their function in man's development.</p> <p>3) Prepare them for a later discussion about 'The Rule of Three'. There are 3 main features and functions of poetry if you are <i>studying</i> it. If you are reading it there is only one: pleasure.</p>	<p>1) TI: Invitation by Shel Silverstein to: <u>YouTube</u>.</p> <p>It is 48 seconds long and is read by the author. The tempo and timbre is much slower than you would imagine.</p>
MAIN LESSON	OTHER RESOURCES
<p>1) Play one of their favourite songs and discuss its brilliance. Tell them you enjoyed it and go through its positive qualities.</p> <p>2) Tell them you have a song you would like them to hear. Read 'Invitation' by Shel Silverstein and ask them what they think it is about. Welcome them to the poetry module and ask them to write down their first thoughts on 'Invitation'.</p> <p>3) Read it from the book with the class. Discuss the questions about it from the book. Close the books.</p> <p>4) Ask them if they would like to hear the oldest poem in the world. Read 'The Tale of the Shipwrecked Sailor' for them and they may then open the books and read it themselves. Discuss it briefly.</p> <p>5) Go back to the text that has the heading 'The Oldest Surviving Poem'. Read the text and discuss the link between poetry, animals and the rise of leisure time in civilisation.</p> <p>6) Encourage a debate about how modern man treats animals: foxhunting, chicken farms, puppy farms, blood sports etc.</p> <p>7) Play another of their favourite songs if time permits and then recap on what they have learned.</p>	<p>1) Tony Buzan's book '<u>Mind Mapping</u>' explains that your imagination is stimulated when it is linked to:</p> <ol style="list-style-type: none"> 1. Your senses 2. Exaggeration 3. Rhythm and movement 4. Colour 5. Laughter 6. Pictures and images <p>Try to devise ways to incorporate these into your lessons. If one of the students can make up an air or tune to 'Invitation', for example, let them sing it. If they do this, give them homework off or a prize of significance.</p>
PLENARY/LEARNING OUTCOMES	HOMEWORK IF REQUIRED
<p>1) Relating poetry to modern issues and using it as a portal for debating how man has developed throughout history.</p>	<p>Either ask them to write about how modern man treats animals or ask them to write down what they think poetry is.</p>

OBSERVATIONS:

The first epic tale written is thought to be 'The Epic of Gilgamesh'. It was written approx. 2,600 B.C. This is an extract from it and the author is describing Gilgamesh, king of Uruk. Although it is older than 'The Tale of the Shipwrecked Sailor', it is more of a tale than a poem. Therefore, 'The Tale of the Shipwrecked Sailor' is considered the oldest poem.

The Epic of Gilgamesh

Supreme over other kings, lordly in appearance

he is the hero, born of Uruk, the goring wild bull.

He walks out in front, the leader

and walks at the rear, trusted by his companions.

Mighty net, protector of his people,

raging flood-wave who destroys even walls of stone!

Offspring of Lugalbanda, Gilgamesh, is strong to perfection,

son of the august cow, Rimat-Ninsun.....Gilgamesh is awesome to perfection.

It was he who opened the mountain passes,

who dug wells on the flank of the mountain.

It is he who crossed the ocean, the vast seas, to the rising sun,

who explored the world regions, seeking life.

Write down the first words that come to mind after the first reading.

Do you think this is a better poem than 'The Tale of the Shipwrecked Sailor'?

Who do you think Gilgamesh is? Is he a man, a god or something else?

Are you surprised at the quality of language from poems 4,000 years old? Do you think you would enjoy listening to these poems and tales if they were accompanied by music?

Of course, there is no evidence that these poems would have been accompanied by music. The earliest evidence of a poem accompanied to music dates from 1,400 B.C. Remarkably, you can listen to it on YouTube. It is called 'The Hurrian Hymn no.6' and it was discovered in Syria in the 1950's as part of a collection of clay tablets. Musical instructions came with the song and it would have been accompanied by a lyre, a stringed instrument used before the guitar. It is well worth listening to and the finish to the song may surprise you.

Did you know? The earliest message in a bottle comes from 1784. A man called Chunosuke Matsuyama asked for rescue after he was shipwrecked. Alas for him, it was found in 1935.

Extract from The Poem Voted the Best Song of all Time in Ireland

‘Hallelujah’ by Jeff Buckley

“Well I heard there was a secret chord
that David played and it pleased the Lord
But you don’t really care for music, do you?

Well it goes like this:

The Fourth, The Fifth,
The minor fall and the major lift
The baffled king composing Hallelujah.
Hallelujah, hallelujah, hallelujah
Hallelujah.....

Your faith was strong but you needed proof
You saw her bathing on the roof
Her beauty and the moonlight overthrew you.
She tied you to her kitchen chair
She broke your throne and she cut your hair
And from your lips she drew the Hallelujah.
Hallelujah, hallelujah, hallelujah
Hallelujah.....

Just like all poems, this song is better listened to rather than read on your own. You should write out the rest of the lyrics and then listen to the full song on YouTube.

You might find it interesting that the lines of the song are written out in groups of 3. This makes it a very mnemonic poem for the listener. Similarly, the refrain (i.e. chorus) of Hallelujah is sung 3 times. Then it is repeated once in a much longer way. The repetition of the word is catchy and this helps the listener to absorb the song. The next page has a diagram that shows how ‘The Rule of Three’ can make poetry very easy to understand and appreciate.

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Title: **POETRY LESSON PLAN**

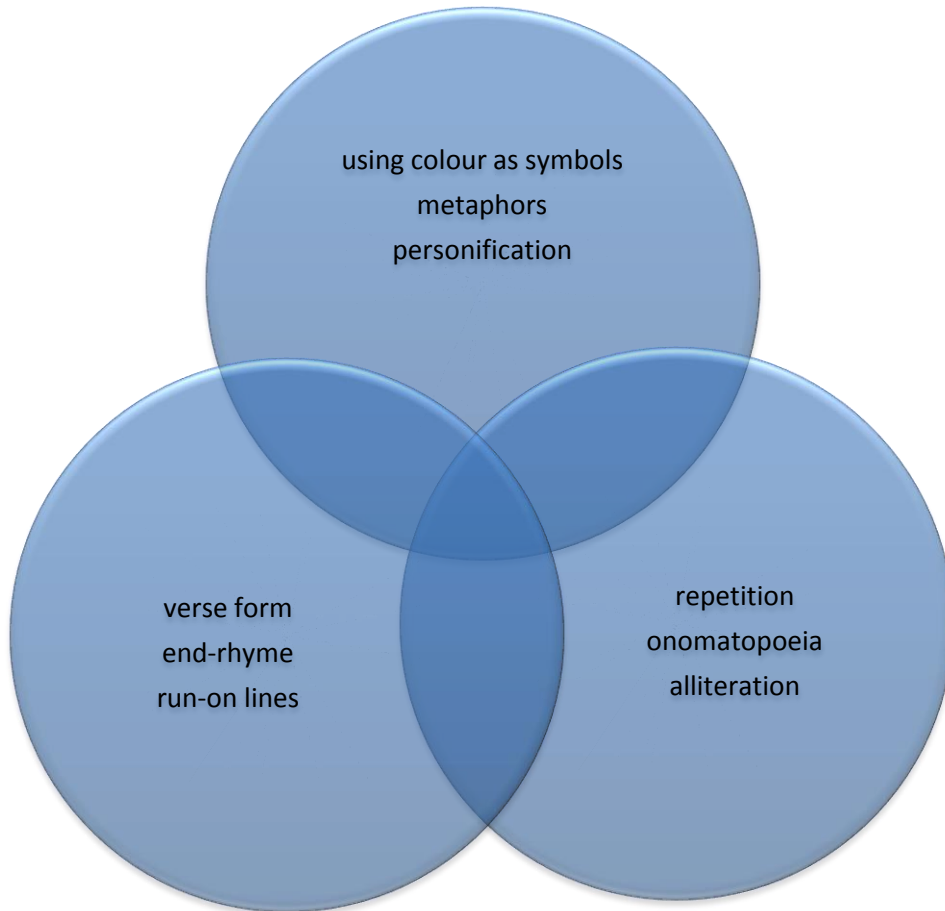
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AIMS AND OBJECTIVES	INTERNET RESOURCES
<p>1) Using 'Hallelujah' as an introduction to 'The Rule of Three'. The term 'triplication' may be substituted for 'The Rule of Three' if the class ability allows it. Triplication as a figurative, poetic definition is the repetition of words, phrases or ideas in groups of three.</p> <p>2) To establish the links between poetry and music and provide an initial discussion of the key technique of repetition/triplication common to both.</p>	<p>1) TI: The Hurrian Hymn no.6 to: <u>YouTube</u>.</p> <p>It is the earliest evidence of a poem accompanied by music. It is 5 mins. 43 secs. It has a vibrant, upbeat finish.</p>
MAIN LESSON	OTHER RESOURCES
<p>1) Play a favourite song from one of the students and discuss its merits.</p> <p>2) Read 'The Epic of Gilgamesh' to them. Ask them if they would like to hear the world's oldest, epic story. Ask them what they think it will be about before you read it.</p> <p>3) After the first reading, let them read it with you from the book. Discuss the questions and let them answer them orally or by writing them down.</p> <p>4) Ask them if they would like to hear the world's oldest music. Play the 'Hurrian Hymn no.6' if they say yes. If not, move on with the lesson.</p> <p>5) Discuss how poetry has already been discussed as a component of three things: theme, tone and technique. Underline the importance of three's in poetry as a formula and read Jeff Buckley's poem from the book. Ask them if they notice anything about its structure and how it is based on the Rule of Three.</p> <p>6) Play the song from YouTube and use it as an exemplar of how music makes poetry come alive.</p> <p>7) Recap on the lesson with some discussion of how music/poetry has changed over the course of 4,000 years. Would a man from 4,000 years ago appreciate Eminem or Shakira? Why? Why not?</p>	<p>1) TI: Hallelujah by Jeff Buckley to: <u>YouTube</u>.</p> <p>It is 6 mins. 55 secs. Discuss the Rule of Three or triplication with them.</p>
PLENARY/LEARNING OUTCOMES	HOMEWORK IF REQUIRED
<p>1) Linking the wonder of the poetic experience to music.</p> <p>2) Discussing the practical use of 'The Rule of Three'.</p>	<p>Write out the next two stanzas of the poem 'Hallelujah' or ask them to research how old it is.</p>

OBSERVATIONS:

THE SECRET TO GREAT POETRY: THE RULE OF THREE

FIGURATIVE LANGUAGE



MECHANICAL DEVICES

MNEMONIC TECHNIQUES

The only question is to figure out where to put the following:

a) imagery

b) rhythm

c) theme (This goes into the centre. It doesn't really matter where the other 3 fit but debate it anyway if you like).

d) tone.

Put the most important of the three into the centre circle. Then put the other three carefully into the intersecting circles.

We've already discussed what the greatest poem ever written was. It is the one you think is the greatest. The most *successful* poems of all time are easier to talk about. The third most successful poem of all time is called 'Auld Lang Syne'. It was written by the poet Robert Burns in 1788. It is usually sung on New Year's Eve and at funerals and graduations. The title means 'For Old Times (Sake)'.

Interestingly, Robert Burns said the following of his poem:

“The following song is an old song of the olden times, and which had never been in print, nor even in a manuscript, until I took it down from an old man.”

This means the poem was probably in existence for hundreds of years before Burns got it from the old man. The chorus also follows 'The Rule of Three', making it easier to remember as a poem. These are the words, although Burns admits he changed them slightly:

“Should Old Acquaintance be forgot,
and never thought upon;
The flames of Love extinguished,
and fully past and gone;
Is thy sweet Heart now grown so cold,
that loving Breast of thine;
That thou canst never once reflect
On Old long syne.

Chorus:

*On Old long syne my Jo,
On Old long syne,
That thou canst never once reflect,
On Old long syne.*

You should look up the song on YouTube and listen to the melody. Although it is a catchy song, the secret of its success is simpler. The chorus (i.e. the words *Old long syne*) is repeated three times. This would have made it a very mnemonic song for different generations of Scots people to remember. The old man and his people before him would have had the words burned into their minds before ironically Robert Burns came along and wrote it down. You should see how long it takes to learn the poem by singing it to yourself.

The second most popular poem in history is called 'For He's a Jolly Good Fellow'. It was written the night after the Battle of Malplaquet in France in 1709. Marie Antoinette then made it popular after she heard a maid singing it. By the 1850's it was being sung in the United Kingdom and it reached America in 1862. Like 'Auld Lang Syne', its genius lies in its simplicity and the Rule of Three.

These are the words used in the United Kingdom:

For he's a jolly good fellow, for he's a jolly good fellow

For he's a jolly good fellow (pause), and so say all of us

And so say all of us, and so say all of us

For he's a jolly good fellow, for he's a jolly good fellow

For he's a jolly good fellow (pause), and so say all of us

As you can see, it is a simple poem. The same two phrases are repeated three times and the poem finishes with an extra repetition of: "and so say all of us." This balances the lines very well. The question students may ask is if the last two examples are poems, melodies or songs? The answer is that they are all three.

Music and poetry have been best friends since man first sang. If you are singing, you need something to sing about. The lines must be written in verse form or else the poem/song will lack rhythm. Most musicians write the lyrics before composing the song. This means that musicians are poets before they become singers.

In order to understand poetry fully, it should be seen from the point of view of music first. This brings us to the most successful poem of all time. It was written in 1893 by two sisters who were teaching in Lexington, America. Everyone knows the lyrics and they go like this:

Happy Birthday to you.

Happy Birthday to you.

Happy Birthday dear.....

Happy Birthday to you.

Once again, the line 'Happy Birthday to you' is repeated three times. The 3rd line balances the rhythm beautifully in between. Looking at poetry from the point of view of having three basic parts is a good start. After that, it gets a bit more complicated! Did you know that Warner-Chappell Music Ltd. own the copyright to Happy Birthday? Technically, you should be paying them a fee whenever you sing it. As it is, the song brings in \$5,000 a day for them in royalties. Every time it is used in a film, they charge the producers up to \$50,000.

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<p>AIMS AND OBJECTIVES</p> <p>1) To discuss how the 3 most popular songs in the world have something in common. They all use the Rule of Three in their chorus.</p> <p>2) To link this with the Venn diagram on ‘The Secret to Great Poetry’. This diagram should be the entry point for all initial discussions on poetry. A poet has to construct, craft and chisel his/her work. It is vital that the students recognise that there are techniques a poet must be aware of in order to be successful and popular. There are exceptions to this rule, such as ‘The Fog’ and ‘Do not stand at my grave and weep’. Meaning and theme take precedence over technique in this case. The diagram should take away some of the mystique about why some poems are popular and others are not.</p>	<p>INTERNET RESOURCES</p> <p>1)</p>
<p>MAIN LESSON</p> <p>1) Play a song that the class brought in and call it a poem. They should be referring to songs as poems in your class by now. Discuss its rhythm/lyrics/merits etc.</p> <p>2) Read page 209 before looking at the Venn diagram. Let them remain curious about what the diagram means. Ask them to write down the 3 most successful songs of all time. Their answers should be interesting!</p> <p>3) Listen to their answers and open up page 207 and read it with them. Have a quick discussion on the Rule of Three. Sing the song with the class and thump the desks to get the rhythm of the song.</p> <p>4) Read page 210 and discuss the Rule of Three again. At this stage, they should see the link with poetry/successful songs and repetition/triplication/the Rule of Three. Sing the songs with the class and thump the desks to get the rhythm of the song.</p> <p>5) Look at the diagram on page 208. Fill in the missing words: theme, tone, rhythm and imagery. Ask the class questions on the definition of assonance/onomatopoeia/alliteration etc. These have been covered previously in the book.</p> <p>6) Ask them to draw the diagram into their copies if time permits. Finish by recapping on the lesson.</p>	<p>OTHER RESOURCES</p> <p>1) Ask them if they know that the Man United song ‘Glory, Glory, Man. United’ is actually based on a gospel song written in 1856, five years after the famine ended in Ireland. It is about the American Civil War.</p> <p>The modern version of the lyrics was written in 1861. It is called ‘The Battle Hymn of the Republic’.</p> <p>The best version to recapture the tempo of the song can be accessed by typing in: Battle Hymn of the Republic 2007 A.D to <u>YouTube</u>. The clip has been uploaded by Matthew Poeske and is 5 mins. 09 seconds long. It features clips in the background from three different wars: the American Civil War, WW2 and Vietnam.</p>
<p>PLENARY/LEARNING OUTCOMES</p> <p>1) The Venn Diagram is the best portal for them to understand that successful poems/music/chart hits have many features in common and which overlap. Rhythm, theme, onomatopoeia, metaphor, alliteration, end-rhyme and tone all fall into this category. You can test out the theory in a later class by picking a popular song and writing down how many of the 13 techniques it uses.</p>	<p>HOMEWORK IF REQUIRED</p> <p>Ask them to write out the lyrics of ‘The Battle Hymn of the Republic’. You should use the tempo of the song as an example of the power of rhythm. Thump out the metre on the desks tomorrow.</p>

NURSERY RHYMES

The link between music and poetry is at its most obvious with nursery rhymes. Nursery rhymes are the most successful, long-lasting poems ever written.

They lasted hundreds of years without being written down and became even more popular when they *were* written down. Even in this computer age, children still learn them easily and remember them.

Is it because they are mnemonic poems? That is the main reason but there are others also. Let's test our formula for great poetry on one of the more famous: Ring-a-ring o' Roses.

Ring-a-ring o' roses

A pocket full of posies,

A-tishoo! A-tishoo!

We all fall down!

Figurative language:

Using colour as symbols: The rose-coloured rings on line 1 are the bright red circles people used to get from the Black Death in England. The white handkerchiefs (or posies) on line 2 may refer to the scented handkerchiefs rich people tied around their mouths to hide the smell of death. Poor people also carried sweet-smelling flowers in their pockets to mask the smell.
Red: A symbol of death and blood.
White: A symbol of innocence and purity.

Metaphors: The nursery rhyme is a metaphor for the Black Death. It is possible that peasants believed sneezing was a symptom of the disease. The 3rd/ 4th lines mean that if you sneezed, you were going to get the disease and "fall down" dead. "Fall down" is a metaphor for death.

Personification: Personification is giving things human terms. By singing about death as a constant companion, people were trying to cope with the horror of the 17th century. Death and disease are personified as something that could strike at any time. In modern times, a funeral mass and a burial give people a lot of comfort. Unfortunately, people back then didn't have that luxury. The bodies were burned or just left there in many villages if there weren't enough people left to bury them. That's why death is personified as an imaginary friend in this rhyme.

We can see that all three figurative devices are present in this nursery rhyme. The use of colour as symbols, the use of metaphors and the use of personification helped to make the poem memorable. Let us look at the other two circles in the formula next.

Mechanical techniques:

A simple verse form: The verse form chosen is as simple as it can get.

End-rhyme: Children sing it as ‘rosies’ instead of ‘roses’. This makes it rhyme perfectly with ‘posies’. This in turn adds to the mnemonic effect.

Run-on lines: The lines run into each other fluently. It gives the rhyme its breathless and energetic effect.

All three mechanical techniques are present. Poems that have end-rhyme and run-on lines are catchier than those that don’t. That is one reason why nursery rhymes survived for so long.

Mnemonic techniques:

Repetition: It is used twice. The word ‘ring’ is repeated, as is ‘A-tishoo’. This makes it simpler for children to remember.

Onomatopoeia: It is used with the words ‘a-tishoo’. This helps the children to act out the sneezing. In this case, it is a form of ‘active learning’ where a child can act out the event.

Alliteration: The 3 r’s, the 2 p’s and the 2 t’s make this the ultimate mnemonic rhyme for a child. There is nothing complicated to this nursery rhyme.

All three mnemonic devices are present. These make this rhyme a pumping, pulsing mnemonic poem. It proves the old adage: “In simplicity lies genius.”

‘Ring-a-ring o’ Roses’ has a timeless appeal that has survived disease, war, famine, drought and floods. There is a debate ongoing about whether it is actually about the Black Death or not. Occam’s razor would lead most people to conclude that it is. It first appeared in written form in Kate Greenaway’s book of nursery rhymes in 1881. To this day, children love its sense of rhythm, its simple structure and its plain language. Does all great poetry have to use the techniques shown here? The answer is no. All *memorable* poetry does, however. Most of the poems we would consider classics use these simple devices and many others besides. It makes sense that a poem you find easy to recite will be favoured over one you don’t find easy.

A lot of great poems may not use all of these techniques. They rely instead on a powerful theme or message which brings meaning to peoples’ lives. Before we look at a poem like that, try to apply the formula of great poetry to the nursery rhyme ‘Baa-baa black sheep’. The rhyme was invented as a protest against woollen taxes by Edward 1 of England in 1275. This makes it nearly 1,000 years old. Edward put a tax of 66% on all wool and the original verse had the little boy down the lane crying! The crying boy was a metaphor for the sheep farmers.

Baa-baa black sheep

Baa-baa black sheep,

Have you any wool?

Yes sir, yes sir,

Three bags full.

One for the master

And one for the dame

And one for the little boy

Crying down the lane.

Figurative language:

Using colour as symbols: The 'black' wool refers to how black was a prized colour in a sheep in the 13th century. It could be made into dark cloth without having to go through the process of dyeing. In this case, it is a symbol of wealth and prosperity.

Metaphors: The song is an extended metaphor (as all nursery rhymes are) for the 'Great' or 'Old Custom' wool tax of 1275 which lasted until the 15th century. The master is the king, who got a one third share. The dame could be the feudal lord, who got another third. The poor sheep farmer is left crying with the other third after doing all the work.

Personification: In this case, the narrator is the peasant and the sheep is given human qualities when he talks back. Therefore, the sheep is personified. The song is also personified by turning a political/social issue into the view of a person.

Mechanical techniques:

A simple verse form: Like all nursery rhymes, it has the simplest of verse structures.

End-rhyme: It uses 'wool' and 'full' as pure rhyme and 'dame' and 'lane' as half-rhyme. This gives it a catchy and mnemonic quality.

Run-on lines: The run-on lines are structured in 4 groups of 2. It is simplistic and effective.

Mnemonic techniques:

Repetition: 'Yes, sir, yes, sir' is a clear example. The words 'one for' are repeated three times. It follows the Rule of Three again and can be called triplication if it makes it easier for the students.

Onomatopoeia: 'Baa-baa' is the most important phrase in the poem. It ensured children wouldn't let the song die out over the centuries. The vocalisation of this phrase would have been the central feature in the song's role as a fun rhyme to chant.

Alliteration: 'Baa-baa black' is almost as important as the onomatopoeia used. It gives a stunning introduction (from a child's point of view) as it is so catchy and dynamic. On a basic level, it gives the children a sound and a colour to identify with.

In simplicity lies genius. The answer is that it uses all of the 9 techniques that mega-successful poems have in common. It also has a regular rhythm. In fact, if you think about it carefully, it has the same tune as two other highly successful mnemonics.

These are 'Twinkle Twinkle Little Star' and 'The Alphabet song'. Can you spot the similarities by humming out the two nursery rhymes?

Twinkle, twinkle, little star,
How I wonder what you are.
Up above the world so high,
Like a diamond in the sky.

Now try it for 'The Alphabet song'.

A-B-C-D-E-F-G

H-I-J-K-LMNO-P

Q-R-S; T-U-V,

W; X, Y and Z.

Now I know my ABC;

Next time won't you sing with me?!

Hopefully, you can now see that all great poems may have something in common with each other. They have a regular rhythm, they use end-rhyme and they use the techniques in the circle. Sometimes, a poem of genius can spring up without using these techniques, however...

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<p>AIMS AND OBJECTIVES</p> <p>1) This lesson may take more than a class period depending on the ability of the class. Its purpose is to explore further the link between successful poems and the patterns the Rule of Three provides..</p> <p>2) Getting the students comfortable with applying the technical terms of poetry in a clear and simplistic way.</p>	<p>INTERNET RESOURCES</p> <p>1) TI: ‘10 sinister origins of nursery rhymes’ to: listverse.com.</p> <p>Read this as a teacher and decide what information is appropriate to give to them.</p>
<p>MAIN LESSON</p> <p>1) Start by thumping out the rhythm of ‘The Battle Hymn of the Republic’ if that was their homework. Then play the song of their choice and refer to it as a poem again. Discuss the merits of their chosen song.</p> <p>2) Ask them to name some nursery rhymes. Inquire as to why everyone knows these simple poems and if there is a reason why. Tell them they will find out the answer today and that it is to do with magic.</p> <p>3) Read page 212 with them. Debate the points made in the text and try to guide them through filling in the grids.</p> <p>4) Read page 213 and discuss the points made in the text. Try to get the grids done here also and let them write the agreed solutions into the grids.</p> <p>5) Read pages 214/215 and discuss how the ‘magic’ of rhythm, rhyme and other mnemonic devices ensured that these songs/poems survived over hundreds of years.</p> <p>6) Recap on the links between these nursery rhymes and assign homework. Play a song if there is time. Assign homework.</p>	<p>OTHER RESOURCES</p> <p>1)</p>
<p>PLENARY/LEARNING OUTCOMES</p> <p>1) The students should now see how patterns form a major part of successful poems and songs. It should not be seen as a formulaic approach to poetry. It is merely analysing what best practice is when it comes to poets and their craft. As with all rules in life, there are exceptions, and these are included in the module.</p> <p>2) A platform should be provided by now. The students are aware at this stage that poetry’s first function is enjoyment and meaning. They also have the tools to discern (hopefully) what constitutes good poetry and not-so-good poetry.</p>	<p>HOMEWORK IF REQUIRED</p> <p>Ask the students to research the origins of 3-5 nursery rhymes.</p> <p>If you feel this is not appropriate to their age (i.e. as some of the rhymes have a gruesome history), ask them to write down 3 nursery rhymes and fill in their mnemonic qualities.</p>

OBSERVATIONS:

‘THE FOG’ by Carl Sandburg (1878-1967)

The fog comes
on little cat feet.

It sits looking
over harbour and city
on silent haunches
and then moves on.

Read this poem once. Write out the first word or phrase that springs to mind after reading it.

short	simple
strange	weird

Now read it again aloud. Are there any other words or phrases that spring to mind?

clever	impactful
cryptic	curious

The poem has a magical quality that seems to affect everyone who reads it. It is a very simple poem but it may have layers of meaning. Answer the following questions in your copybook once you have read it three times.

1. Do you like this poem? Why? Why not?
2. Is there a message in this poem? What do you think it might be?
3. What do you think the cat in the poem represents?
4. Do you think this poem is about fog or something else? What might the fog represent?
5. Write down, or draw if you are able, the main image that this poem gives you.

This poem is an example of ‘free verse’. It does not rhyme and does not have a regular rhythm. Write a poem called ‘The fog cat’ in free verse or rhyme. Try to do it in 50 words or less. If you find yourself stuck for a rhyming word, look up rhymmer.com.

Figurative language: Finish the sentences in the grids. A symbol is an object that can represent something else like an idea, an emotion or a quality. Fill in the blank grids where necessary.

Example: The dove is a symbol of peace.

Using colour as symbols: The grey fog is a symbol of mystery and danger.

Metaphors: The fog is a metaphor for how quickly our lives start and end.

Personification: The fog is personified because it is given “little cat feet.”

Mechanical language:

A simple verse form: It is written in a simple, free verse form.

End-rhyme: There is no evidence of end-rhyme in this poem.

Run on lines: There are 6 run on lines as there are only two full stops but there are six lines.

Mnemonic language:

Repetition: The word ‘on’ is repeated three times.

Onomatopoeia: The word ‘silent’ is not onomatopoeic so there are no examples in the poem.

Alliteration: (fog/feet) (little/looking) (comes/cat) (sits/city/silent) There are a surprising amount considering its length. It makes the poem memorable in a subliminal, sneaky way.

Count up how many of the above techniques Carl Sandburg used. Are you impressed with the skill it takes to write a simple poem like this? Make a list of the 6 assonance words and see if the ‘o’s’ rhyme or if they are half-rhymes. You may be surprised at the result!

Assonance

fog	looking	harbour
comes	over	moves

Any assonance seems unintentional. None of the ‘o’ vowel sounds rhyme with each other. This in itself is surprising as it is difficult to do. It is more by accident rather than design.

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<p>AIMS AND OBJECTIVES</p> <p>1) To introduce a poem which has a very basic structure and has a simplistic language register. There is nothing complicated about the poem.</p> <p>2) Having said that, the poem has hidden meanings and may be termed as cryptic. It reveals different messages to all those who read it. It may be termed as a poem of genius and it is one the students may love to read.</p>	<p>INTERNET RESOURCES</p> <p>1) TI: Figurative language to: <u>yourdictionary.com</u></p> <p>It gives some wonderful examples of metaphors etc.</p>
<p>MAIN LESSON</p> <p>1) Recap on the homework assignment regarding nursery rhymes. Ask some higher order questions about the link between nursery rhymes and the Rule of Three. Re-establish that poetry can be seen as <i>structurally</i> comprised of three different parts. The most important part of a poem is its theme, however.</p> <p>2) Play a song of their choice. Discuss its good qualities and have a brief discussion about music and modern trends and fads in the music world. Who is the best upcoming young singer/band out there, for example?</p> <p>3) Read the poem aloud for the class. They will ask: “Is that it?” Remind them that yesterday they were agreeing that: “In simplicity lies genius.”</p> <p>4) Open the books and let them read for themselves. Tell them you are not sure if it is possible to sing this song. If you get volunteers to sing it, you are very lucky to have those individuals in your class.</p> <p>5) Go through the questions on the poem orally. Explain that they may have to be answered for homework.</p> <p>6) Explore the different ideas that the poem throws up.</p> <p>7) Fill in the grids (if you wish). For such a simple poem, it still uses 7 of the 9 figurative, mechanical and mnemonic devices.</p> <p>8) Recap on lesson</p>	<p>OTHER RESOURCES</p> <p>1) TI: Emily Pearson-figurative language to: <u>lessonpaths.com</u></p> <p>This site will take you into a visual presentation of similes/metaphors etc. It can also be accessed on YouTube.</p> <p>TI: Notes on Sandburg’s fog to: <u>iws2.collin.edu</u></p> <p>It is a 1-page overview of the poem.</p> <p>TI: Notes on Sandburg’s fog to: <u>nps.gov (carl/forteachers/classroom)</u></p> <p>It gives a full, class lesson plan on teaching ‘The Fog’. I found it excellent and practical.</p>
<p>PLENARY/LEARNING OUTCOMES</p> <p>1) To show how a simple poem can have layers of meaning. A great poem can compress a multitude of ideas into a few, pithy expressions or lines.</p> <p>2) To make the students’ first experience of a studied poem a positive one.</p>	<p>HOMEWORK IF REQUIRED</p> <p>Answer the workbook questions for homework or ask them to research ‘The Fog’ on a social media site such as YouTube. This can be played in class tomorrow.</p>

OBSERVATIONS:

WRITING A POEM

Writing a poem is great fun. The simplest form of poetry is called a haiku (pronounced high-kuu). This is a Japanese term meaning 'amusement'. Haikus are usually written about nature or the seasons but they are also written as jokes. Most modern haikus have a structure of 5-7-5. This means there are 5 syllables on the first line, 7 syllables on the second line and 5 syllables on the third line. This is not a golden rule, however. Do you think the haiku underneath has a 5-7-5 structure?

Haiku's are easy
Don't even have to make sense
Hippopotamus

Write down one reason why you liked this haiku. Did it make you smile or laugh?

Here are some of the most famous haikus:

An old silent pond....
A frog jumps into the pond
Splash! Silence again. Basho Matsuo

Do you like this haiku? Does it conjure up a specific image in your mind? Write down, or draw if you can, the image given to you by this poem. Then write down some reasons why you did or did not like the haiku. Would you prefer a haiku like these?

Over the wintry
forest, winds howl in rage
with no leaves to blow. Natsume Soseki

I kill an ant
and realise my three children
have been watching. Kato Shuson

Which was the best haiku, in your opinion? Write down why you feel it is the best and explain whether it gives you a certain image or feeling, or both.

Hai	ku's	are	ea	sy
-----	------	-----	----	----

Don't	ev	en	have	to	make	sense
-------	----	----	------	----	------	-------

Hipp	o	pot	a	mus
------	---	-----	---	-----

If you were to take a photograph of your back garden every day of the year, you would have a lot of photographs. That is how the brain works also. Every image we see is put away into a bundle for storage. What if you were to select only one photograph to represent each season, however? This is what we might call a 'snapshot' of the season. That is what a haiku is; a snapshot of a season or nature. Follow these easy steps to build your haiku's for the seasons:

1. Pick the best **word-bundle** (i.e. word-grid) from your brain that represents spring. Write out the entire list. It may include lambs, frog spawn, daffodils, nesting birds etc.
2. Pick two nouns that you think represent spring the best. Then pick two verbs to link your images to each other. These may be lambs **leaping**, daffodils **growing** etc.
3. Try to create a scene where the two nouns and verbs have a link to each other. Practise until you're happy the syllable structure of 5-7-5 will fit into the grids. Read it to a classmate.

SPRING

SUMMER

AUTUMN

WINTER

Date: __/__/__	Title: POETRY LESSON PLAN	Lesson number: 152
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<p>AIMS AND OBJECTIVES</p> <p>1) To get the students comfortable with writing poetry. Using haiku's gives the student's a great base to work from and gets them comfortable with the idea.</p> <p>2) To explore and discuss the meaning and structure of a haiku.</p> <p>3) To research the history of a haiku.</p>	<p>INTERNET RESOURCES</p> <p>1) TI: The history of haiku's for children. The site is: <u>kidzonepoetry.ws/poetry/haiku</u></p> <p>It gives a great analysis of haiku's and has printable worksheets also.</p>
<p>MAIN LESSON</p> <p>1) Recap on yesterday's lesson about 'The Fog' and check homework. Ask them if they are enjoying the poetry module and discuss why poetry is fun and exciting. Play another song of their choice and discuss it. Ask them what if they have ever heard of a haiku.</p> <p>2) Use the metaphor of haiku as being the first flagstone before the students step onto the bridge of poetry. It is the best gateway or portal to understanding poetry as it uses simple techniques but takes time to appreciate.</p> <p>3) Remind them that any poem they write can be analysed on <u>poetryassessor.com</u>. This site means they can get impersonal and impartial feedback when they want to work on poetry in their spare time. Remind them also that there are poetry competitions for children and that they can make money from them if they apply themselves!</p> <p>4) Read the 1st page on haiku's. Have a discussion on the merits of the different poems. If they think they are 'stupid' (code for too easy) explain that the only mystery to poems in general is trying to analyse them correctly. They can be like Enigma codes waiting to be cracked. Then throw down the challenge of writing one.</p> <p>5) Ask them to write a 5-syllable sentence on an image from: spring, summer, winter or autumn. The best one gets a prize. Then ask for a 7-syllable sentence. Then they must write the last line with an image that is linked but separate. Haiku's are no longer easy!</p> <p>6) If you feel the class do not need to know the last bit of information, skip it. They should get 4 haiku's done in the class. If not, continue the exercise tomorrow.</p> <p>7) Recap on the lesson by listening to their wonderful efforts orally. Tell them how talented they are.</p>	<p>OTHER RESOURCES</p> <p>1) Do you like these haiku's? They were written by Pat Feely of the Clonmel Writers' Group:</p> <p>Pellucid blue sky Blood mist swirling in jet streams Spartan heroes stare.</p> <p>Narrow ecliptic Blood Moon, button in black sky Autumn's Hunter's Moon.</p> <p>I think students would love these haiku's. They are certainly designed to focus in on the imagery, like all good haiku's. They also evoke a powerful response.</p>
<p>PLENARY/LEARNING OUTCOMES</p>	<p>HOMEWORK IF REQUIRED</p>
<p>1) By starting with haiku's, the enjoyment of writing poetry should be obvious in this lesson.</p>	<p>No homework tonight. They may finish their haiku's if they wish.</p>

OBSERVATIONS:

HOW TO MAKE YOUR OWN POEM

Making up your own poem is both easy and enjoyable. It helps if you can think of one phrase/metaphor or short sentence that is unique to you. The whole poem should then spring up around this one, meaningful phrase. **Observe** the world around you and it will provide it!

Then try to get your end-rhyme words if you want to make it a mnemonic poem. Make a list of 8-10 words that fit in with the theme of your poem. Type in ‘**Word Families**’ to: enchantlearning.com for the best sets of end-rhymes.

Finally, try experimenting with the length of the sentences until they seem right to you. You may decide to have a poem that has balance and rhythm. If so, use the syllable grid below to help you. Try to keep the poem simple at first with a maximum of 12 syllables.

As you develop your craft as a poet, you will find yourself delighted with your ability to write great poetry. If you want to make a sad poem, look at the assonance words in this book.

SYLLABLE GRID FOR AN 8-LINE POEM

END-RHYME GRID

attack	bad	ail	brain	blame	bright	bin	fog	core	bump
back	clad	fail	chain	fame	delight	din	bog	fore	clump
black	dad	hail	grain	flame	fight	fin	flog	gore	dump
crack	glad	mail	main	frame	fright	gin	grog	lore	grump
knack	had	nail	pain	game	height	grin	hog	ore	jump
lack	lad	pail	plain	lame	light	kin	jog	pore	lump
pack	mad	rail	rain	name	night	pin	log	score	slump
sack	pad	sail	slain	same	sight	sin	slog	shore	stump
stack	sad	tail	strain	shame	slight	thin	smog	wore	thump
whack	tad	wail	train	tame	tonight	win	tog	yore	trump

MAKE YOUR OWN RHYMING GRID

Date: __/__/__

Title: **POETRY LESSON PLAN**

Lesson number: **153**

AIMS AND OBJECTIVES	INTERNET RESOURCES
<p>1) To develop the practise of the students writing poetry for pleasure and enjoyment.</p> <p>2) To give the students some structure and parameters in order to let them build a platform for poetry writing. It should be stressed that this is not a one-size-fits-all, formulaic approach. After understanding the structures of poetry, they may write in free verse or with any structure they wish. This system will help to give them clarity as they are honing their skills, however.</p>	<p>1) TI: Word Families to: <u>www.enchantedlearning.com</u></p> <p>It gives the most comprehensive list of end-rhyme families on the internet.</p>
MAIN LESSON	OTHER RESOURCES
<p>1) Recap on previous lesson by listening to their haiku's. Play a song of their choice and ask them if they would like to write the lyrics to a song that might make millions. Explain that this requires knowledge and craft and that today they may practice.</p> <p>2) Read 'How to make your own poem' text and discuss with the class. Tell them that end-rhyme must be used in their poem but that it will be optional in subsequent poetry writing classes. Look up the word families on <u>enchantedlearning.com</u> if the technology permits. If not, ask them to use the words in the grid or make up their own rhyming couplets. This will give them the ideas they need for a poem.</p> <p>3) Examples might include basing a poem on celebrity around the words: fame/flare/name/shame</p> <p>4) They must then stick to a 10-syllable sentence for each line. When they have crafted this in their copybooks and are happy with it, they can seek your approval. If you are satisfied it is 10 syllables, they may put it in the grid.</p> <p>5) The process can be repeated until they have an 8-line poem. These may then be read out and prizes awarded to everyone who finishes the task. Offer your congratulations as they are now poets!</p> <p>6) The poems may be re-written and put on posters with images today/at a later date with their signatures at the bottom.</p> <p>7) Recap on class and ask if/why they enjoyed it.</p>	<p>1) TI: Poetry competitions to: <u>youngwriters.co.uk</u></p> <p>This is a fabulous site to get your students interested in entering poetry and creative writing competitions.</p> <p>It also has a free newsletter which you can subscribe to. It categorises its competitions between primary and secondary schools also.</p> <p>TI: Rhymes with cat to: <u>rhymezone.com</u></p> <p>It gives a list of all the one-syllable, two-syllable, three-syllable words etc. that you require</p>
PLENARY/LEARNING OUTCOMES	HOMEWORK IF REQUIRED
<p>1) To make the process of poetry writing easy and fun.</p> <p>2) To give them an appreciation of the craft that poets need to develop. It will help them to appreciate the poems they will encounter in this module.</p>	<p>Ask them to write a 4/8-line poem on nature with end-rhyme. They can use as many syllables per line as they like.</p>

OBSERVATIONS:

TEACHING POEMS TO STUDENTS

The introductory poetry module is now over. It is time to expose them to the wonder and beauty of poetry. The poems I have chosen were considered carefully.

They are meant to give a broad range of the human experience. I always found that ‘The Eagle’ resonated with the students as it is short, powerful and leaves room for the imagination to fill in imagery around the landscape of the cliff and sun. It can also be ‘rapped out’ by a self-confident student also. The importance of using rap with weaker classes cannot be underestimated. It is almost an imperative that rap be used as a teaching technique in poetry nowadays. It is the best possible bridge between your job as a teacher to facilitate responsible learning and their job as a sleep-deprived teenager to resist you! I considered putting in an Eminem song/poem into this book but I will leave teachers to make up their own mind on this.

‘The Splendour Falls’ is the perfect bridge between poetry and music also. Tennyson wrote it just after his honeymoon to Killarney in 1848 and joy and energy leap from the page. It might be worth discussing the bliss of Tennyson with the mood of despair and death surrounding the famine. It too can be ‘rapped out’ as it is so mnemonic. The words can be changed by the students and the tune kept. It enables the students to compare 2 poems by the same poet also.

‘The Stolen Child’ by Yeats may not mean much to students at first reading. When it is accompanied by The Waterboys’ song of the same name, however, it transforms into something sad, something lost, something tragic. A man called Mick Wilbury uploaded a video to YouTube which gives images of old Ireland in the background. A whole lesson could be based on this version of Ireland now lost to us. Again, that is up to the teacher. ‘The Lake Isle of Innisfree’ has a hazy, hallucinatory, phonetic quality that makes it both pleasing and irritating! It can seem like a bee buzzing in your ear sometimes. For best results, let Yeats himself read it for you on YouTube.

The impact of ‘The Road Not Taken’ and ‘Stopping by Woods’ can be underestimated sometimes. Although there is nothing remarkable about the devices and techniques used, their impact on students can be extraordinary. It may be the first time in their lives (amazingly) where they are forced to look ahead at what might be. These poems can burrow their way into their psyche in a way no other poem ever will again. The poem never grabs all of them, but for those it does, it can be like a thunderclap. It might be an idea to link these poems with the ‘Life Map’ that they must write in Blue-Sky Thinking

‘The Rime of the Ancient Mariner’ extract was put in because all students deserve to have the chance to listen to it. In my own experience, those students with an inbuilt love of English and word-sounds will love it. Later in life, they will read it again in their own time and marvel at its complexity and richness. For those students who find English a struggle, the alien nature of the poem still appeals to them in an offhand, I-don’t-know-what-you-are way.

‘If’ by Rudyard Kipling was a difficult decision. I’m not sure if an 11 or 12-year-old has undergone the life experiences necessary to appreciate the poem. I think age 15 is the perfect

age to introduce them to 'If'. They seem to identify with the issues it throws up at that age much better. If you have a particularly advanced class, however, by all means try it. I definitely think the cameo from 'Mike Bassett: English manager' on YouTube is a great way to introduce it!

'The Cottage in the Grove' was put in as a link to the famine also. It is about a cottage halfway up a mountainside in Tipperary. On some days, the light spills in but doesn't seem to take away the coldness of memory that lingers there. If it had a one-word title, it would be called 'Residue'. I've never seen a building that exudes so much pain and loss. No amount of light will change that. It is a sad, broken thing.

There is a very erudite man in the Clonmel Writers' Group, David Power, whose grandfather was born two years before the famine. I find it extraordinary that our links can be so close to such a terrible event but that it features so rarely on the syllabus. I also find it best practice to deal with issues of death and tragedy in the lives of the students through the prism of past events. In a politically correct word, I would advise young teachers to do the same. It allows the students to express their sense of loss in an abstract and one-step-removed way.

'Do Not Stand at my Grave and Weep' is perhaps the most remarkable poem in the module. It gives consolation to those who have encountered bereavement. Its message is so powerful for a poem that was written in one sitting. The suggestion is that death is not permanent, that it is a transitory thing. I can't think of another poem with such a simple, comforting message. It is to be hoped the students will feel the power of its message also.

The next part of the module features lesson plans in groups of three. There are practical reasons for this. The 1st is that it allows you to attack the poem from three different angles. For example, the first day may consist of playing a song related to the poem's **theme**. A first/second reading can be completed and a broad discussion of its merits. The 2nd day may consist of some sort of audio-visual aid and an attempt in class to discover how the poem is relevant to their lives. It may also include an attempt at learning/singing some of the verses in class. The **tone** is the priority here. The 3rd day may be a chance to explore the **techniques** the poet employs to get his message across. This is optional. In any case, there is probably no need to assign any more time to these poems. If they are in the first year of their secondary education, it is variety and exposure to different experiences they will crave. As they develop their thinking processes, they may want to delve deeper into the meaning of poetry. The last reason is that it hones your organisational skills; 3 days and no more is best practice.

Finally, I don't know if I would use the 'Poetry Detective' technique for *all* these poems. It would depend on the ability and attention span of the class. If it is a mixed-ability class, you may find yourself losing some of them along the way and decide to incorporate more active learning techniques into the class. What I know for certain is that all classes deserve to see the general patterns underlying poetry. I have used these techniques in very weak classes and they have enjoyed them. If they have understood the pattern of the Venn diagram (if not the terminology sometimes) I am happy to move on. The lesson plans after 'The Eagle' are free to fill in so that you can bring your own expertise to bear on the poems.

Date: __/__/__	Title: POETRY LESSON PLANS	Lesson numbers: 154/155/156
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AIMS AND OBJECTIVES	INTERNET RESOURCES
1) To help the students understand the theme, tone and techniques used in this poem over a 3-day period.	1) There is nothing of quality on YouTube relating to this poem.
MAIN LESSON	OTHER RESOURCES
1) Play a song of their choice or related to the theme of 'The Eagle'. Discuss in relation to the poem if possible. 2) Give a 1 st reading of the poem. Ask for comments and give a 2 nd reading where they can see the text. 3) Let students write key words and phrases into the grids. Discuss answers with them. 4) Students to attempt questions 1, 2 and 4 orally with the teacher and then 'on task' in class.	1) TI: White falcon white wolf to: <u>YouTube</u> . Show the first 5 minutes of the clip which is 49 minutes and 1 second long in total. The cinematography and eeriness of the landscape is stunning. It features a gyrfalcon.
PLENARY/LEARNING OUTCOMES	HOMEWORK IF REQUIRED
1) To introduce the poem and develop an awareness in the students of the majesty and power of an eagle.	Q.3 from the workbook which is to write a 6-line poem on an eagle.

AIMS AND OBJECTIVES	INTERNET RESOURCES
1) To explore the themes and tone of this poem in greater detail.	1)
MAIN LESSON	OTHER RESOURCES
1) Recap on homework by listening to students' poems. Give verbal/tangible prizes for those who read. 2) Answer questions 5 and 6 orally. Look at YouTube clip if possible as a visual aid for question 5. 3) Explore some of the techniques used in the poem (metaphor/similes etc.) before tomorrow's class. 4) Recap on lesson with answers to question 5.	1) TI: White falcon white wolf to: <u>YouTube</u> . Show the next 15 minutes of the clip. It shows: skuas dive-bombing wolves, musk oxen, snowy owls and Arctic hares.
PLENARY/LEARNING OUTCOMES	HOMEWORK IF REQUIRED
1) Allowing the descriptive writing work from earlier in the year to be wedded to the poetry section.	Answer question 5 or a question describing an Arctic landscape.

AIMS AND OBJECTIVES	INTERNET RESOURCES
1) To explore the techniques used in the construction of this poem.	1)
MAIN LESSON	OTHER RESOURCES
1) Recap on homework by listening to their descriptions of the landscape of the poem or an Arctic landscape. 2) Play a song and discuss its link to the poem if there is one. Try to identify the figurative, mechanical mnemonic devices with the class orally. 3) Ask the students to be 'Poetry Detectives' by filling in the grids. Prompt the answers. 4) Work through the answers and give the poem a rating	1) TI: Analysis of the eagle by Lord Alfred Tennyson to: <u>shmoop.com</u> . It gives a 2-page analysis of the poem and is a site that is student-friendly. I highly recommend this site for future use.
PLENARY/LEARNING OUTCOMES	HOMEWORK IF REQUIRED
1) To conclude the 3-day assessment of the poem.	Write an analysis of the poem.

‘THE EAGLE’ by Alfred Lord Tennyson (1809-1892)

He clasps the crag with crooked hands;
close to the sun in lonely lands,
ring’d with the azure world he stands.
The wrinkled sea beneath him crawls;
he watches from his mountain walls,
and like a thunderbolt he falls.

* A crag is a rocky ledge.

* Azure is a deep sea-blue.

Read this poem once. Write out the first word or phrase that springs to mind after reading it.

Now read it again aloud. Are there any other words or phrases that spring to mind?

CREATIVE WRITING QUESTIONS

1. Did you like this poem? Say why/why not giving examples from the poem.
2. What do you think is the theme (i.e. central message) of the poem? Are there sub-themes in it as well, in your opinion? A sub-theme is not the main theme but it is still important.
3. Try to write a 6-line poem with the same title.
4. What are the best images in the poem, in your opinion? Give examples from the poem.
5. Write a short descriptive passage on what the eagle sees from the mountain top. Include as much micro-detail as possible. He has eagle-vision, after all!
6. What is the mood of the poem, in your opinion?

You are the world's greatest poetry detective. Find one example for each technique.

Figurative language:

Using colour as symbols:

Metaphors:

Personification:

Mechanical language:

Verse form:

End-rhyme:

Run on lines:

Mnemonic language:

Repetition:

Onomatopoeia:

Alliteration:

Date: __/__/__	Title: POETRY LESSON PLANS	Lesson numbers: 157/158/159
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AIMS AND OBJECTIVES	INTERNET RESOURCES
1)	1)
MAIN LESSON	OTHER RESOURCES
1)	1) TI: The Splendour Falls Killarney to: <u>shmoop.com</u>
2)	It gives a 1-page review of the poem line by line.
3)	
4)	
PLENARY/LEARNING OUTCOMES	HOMEWORK IF REQUIRED
1)	

AIMS AND OBJECTIVES	INTERNET RESOURCES
1)	1)
MAIN LESSON	OTHER RESOURCES
1)	1)
2)	
3)	
4)	
PLENARY/LEARNING OUTCOMES	HOMEWORK IF REQUIRED
1)	

AIMS AND OBJECTIVES	INTERNET RESOURCES
1)	1)
MAIN LESSON	OTHER RESOURCES
1)	1)
2)	
3)	
4)	
PLENARY/LEARNING OUTCOMES	HOMEWORK IF REQUIRED
1)	

‘THE SPLENDOUR FALLS’ by Alfred Lord Tennyson (1809-1892)

The splendour falls on castle walls
And snowy summits old in story:
The long light shakes across the lakes,
And the wild cataract leaps in glory.
Blow, bugle, blow, set the wild echoes flying.
Blow, bugle; answer, echoes, dying, dying, dying.

O hark, O hear! how thin and clear,
And thinner, clearer, farther going!
O sweet and far from cliff and scar
The horns of Elfland faintly blowing!
Blow, let us hear the purple glens replying!
Blow, bugle; answer, echoes, dying, dying, dying.

O love, they die in yon rich sky,
They faint on hill or field or river.
Our echoes roll from soul to soul,
And grow for ever and for ever.
Blow, bugle, blow, set the wild echoes flying.
Blow, bugle; answer, echoes, dying, dying, dying.

Read this poem once. Write out the first word or phrase that springs to mind after reading it.

You are the world's greatest poetry detective. Find one example for each technique.

Figurative language:

Using colour as symbols:

Metaphors:

Personification:

Mechanical language:

Verse form:

End-rhyme:

Run on lines:

Mnemonic language:

Repetition:

Onomatopoeia:

Alliteration:

Date: __/__/__

Title: **POETRY LESSON PLANS**

Lesson numbers: **160/161/162**

AIMS AND OBJECTIVES	INTERNET RESOURCES
1)	1)
MAIN LESSON	OTHER RESOURCES
1)	1)
2)	
3)	
4)	
PLENARY/LEARNING OUTCOMES	HOMEWORK IF REQUIRED
1)	

AIMS AND OBJECTIVES	INTERNET RESOURCES
1)	1)
MAIN LESSON	OTHER RESOURCES
1)	1)
2)	
3)	
4)	
PLENARY/LEARNING OUTCOMES	HOMEWORK IF REQUIRED
1)	

AIMS AND OBJECTIVES	INTERNET RESOURCES
1)	1)
MAIN LESSON	OTHER RESOURCES
1)	1)
2)	
3)	
4)	
PLENARY/LEARNING OUTCOMES	HOMEWORK IF REQUIRED
1)	

'THE STOLEN CHILD' by W.B. Yeats (1865-1939)

Where dips the rocky highland

Of Sleuth Wood in the lake

There lies a leafy island

Where flapping herons wake

The drowsy water rats;

There we've hid our faery vats

Full of berries

And of reddest stolen cherries.

REFRAIN: *Come away, O human child!*

To the waters and the wild

With a faery hand in hand.

For the world's more full of weeping than you can understand.

Where the wave of moonlight glosses

The dim gray sands with light

Far off by furthest Rosses

We foot it all the night,

Weaving olden dances

Mingling hands and mingling glances

Till the moon has taken flight;

To and fro we leap

And chase the frothy bubbles,

When the world is full of troubles

And is anxious in its sleep

REFRAIN: *Come away, O human child! etc.*

Where the wandering water gushes
From the hills above Glencar,
In pools among the rushes
That scarce could bathe a star,
We seek for slumbering trout
And whispering in their ears
Give them unquiet dreams;
Leaning softly out
From ferns that drop their tears
Over the young streams.

REFRAIN: *Come away, O human child! etc.*

Away with us he's going,
The solemn-eyed:
He'll hear no more the lowing
Of the calves on the warm hillside
Or the kettle on the hob
Sing peace into his breast,
Or see the brown mice bob
Round and round the oatmeal chest.

For he comes, the human child!

To the waters and the wild

With a faery hand in hand.

For the world's more full of weeping than you can understand.

Read this poem once. Write out the first word or phrase that springs to mind after reading it.

Now read it again aloud. Are there any other words or phrases that spring to mind?

CREATIVE WRITING QUESTIONS

1. Did you like this poem? Say why/why not giving examples from the poem.
2. What do you think is the theme of the poem? Are there sub-themes in it as well, in your opinion? Write down what you think they may be.
3. Try to write a 6-line poem with the same title.
4. What are the best images in the poem, in your opinion? Give examples from the poem.
5. If you were asked to rewrite one word or line from the poem, which would it be?
6. What is the mood of the poem, in your opinion?
7. Ask your teacher to play the YouTube video on the poem. Type in: The Waterboys: 'The Stolen Child' by Mick Wilbury. It flashes up images of an Ireland long gone.
8. Has your opinion of the poem changed after watching the video? Do you like the poem more or less after watching it?
9. Learn off any verse from the poem. Some have 8 lines, some have 11. Pick the one you like the most. You may find it easier to act out the lines while you are learning it. For example, verse one gives you the opportunity to do the following:
 1.“dips the rocky highland.” Make a hand motion from shoulder height to knee height when you are reciting the word “dips”.
 2.“lies a leafy island.” Make a swirling motion with your hand when you are reciting the word “leafy”. You can lie on the desk for the word “lies” if you are confident enough!
 3.“flapping.” You can clap or you can make a flapping motion.
 4.“drowsy water rats.” Put two hands to your cheek in the universal sign of sleeping.

These are just examples. The teacher can agree with the class which movements are the best for each line. Active learning helps you to remember poetry in a fun and long-term way. You'll be able to recite the lines many years from now. You'll also smile at the memory of this class when you do.

You are the world's greatest poetry detective. Find one example for each technique.

Figurative language:

Using colour as symbols:

Metaphors:

Personification:

Mechanical language:

Verse form:

End-rhyme:

Run on lines:

Mnemonic language:

Repetition:

Onomatopoeia:

Alliteration:

Date: __/__/__

Title: **POETRY LESSON PLANS**

Lesson numbers: **163/164/165**

AIMS AND OBJECTIVES	INTERNET RESOURCES
1)	1)
MAIN LESSON	OTHER RESOURCES
1)	1)
2)	
3)	
4)	
PLENARY/LEARNING OUTCOMES	HOMEWORK IF REQUIRED
1)	

AIMS AND OBJECTIVES	INTERNET RESOURCES
1)	1)
MAIN LESSON	OTHER RESOURCES
1)	1)
2)	
3)	
4)	
PLENARY/LEARNING OUTCOMES	HOMEWORK IF REQUIRED
1)	

AIMS AND OBJECTIVES	INTERNET RESOURCES
1)	1)
MAIN LESSON	OTHER RESOURCES
1)	1)
2)	
3)	
4)	
PLENARY/LEARNING OUTCOMES	HOMEWORK IF REQUIRED
1)	

‘THE LAKE ISLE OF INNISFREE’ by W.B. Yeats (1865-1939)

I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles made;
Nine bean rows will I have there, a hive for the honey bee,
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow,
Dropping from the veils of the morning to where the cricket sings;
There midnight’s all a-glimmer, and noon a purple glow,
And evening full of the linnet’s wings.

I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on pavements gray,
I hear it in the deep heart’s core.

Read this poem once. Write out the first word or phrase that springs to mind after reading it.

Now read it again aloud. Are there any other words or phrases that spring to mind?

CREATIVE WRITING QUESTIONS

1. Did you like this poem? Say why/why not giving examples from the poem.
2. What do you think is the theme of the poem? Are there sub-themes in it as well, in your opinion? Write down what you think they may be.
3. Try to write a 6-line poem with the same title.
4. What are the best images in the poem, in your opinion? Give examples from the poem.
5. If you were asked to rewrite one word or line from the poem, which would it be? Write out the word or line.
6. What is the mood of the poem, in your opinion?
7. Write a description of the island and the lake (Lough Gill) using the images the poet has provided.

ABOUT THE POEM

STANZA 1: This is a poem written in 1893 about escaping from city life. Yeats says he will build a small cabin on the uninhabited island of Innisfree in Co. Sligo. He will make it from mud and sticks and he will grow beans to live on. He will also keep bees and live a simple existence. In his mind, it is a form of heaven to live off the land. It is obvious he does not want to depend on anyone and would prefer to live alone. He shows that he is a dreamer because it is not a very realistic plan. The tone of the first stanza is both dreamy and musical. The repetition of the ‘b’ sound in “bean/bee/bee” gives it a humming quality also. The repetition of the lilting and soft ‘i’ sound in “nine/I/hive/live” adds to the musical effect.

STANZA 2: This stanza gives us both colour and the suggestion of colour. He starts with the metaphor for mist, the “veils of the morning”. You are given an image of grey lake-mist just above the water and creeping over to the island. On the island the green grasshopper “sings” by rubbing his legs. “Midnight’s all a-glimmer” tell us that parts of the island are dark and mysterious. It gives us a sense of how wild and lonely this island with black shadows is. “Noon a purple glow” shows how deep the colours are around this island. It suggests that they are lodged deep in his memory also. Finally, the fawn-coloured linnet flaps his wings. The only sounds so far are the bees, the cricket and the linnet on this island. These are all soft sounds and emphasise how isolated the island is.

STANZA 3: The last stanza has a very mellow and sad tone in the first two lines. The 5 words with ‘l’ in them (will/always/lake/lapping/low) try to recreate the sound of lake water lapping against the shore. The long ‘o’ sounds (go/now/low/shore) ensure that the lines have to be read slowly. Yeats is trying to show how the lake island has a grip on his mind, his memory and his soul. He calls it the “deep heart’s core.” Even when he is on the “pavement” of big cities like London, the water laps slowly like a heartbeat. Someday he will go back.

You are the world's greatest poetry detective. Find one example for each technique.

Figurative language:

Using colour as symbols:

Metaphors:

Personification:

Mechanical language:

Verse form:

End-rhyme:

Run on lines:

Mnemonic language:

Repetition:

Onomatopoeia:

Alliteration:

APRIL MONTHLY PLAN

WEEK ONE	
Lesson 166	‘The Road Not Taken’ by Robert Frost: intro to theme
Lesson 167	‘The Road Not Taken’ by Robert Frost: intro to tone
Lesson 168	‘The Road Not Taken’ by Robert Frost: intro to technique
Lesson 169	‘Stopping by Woods’ by Robert Frost: intro to theme
Lesson 170	‘Stopping by Woods’ by Robert Frost: intro to tone
WEEK TWO	
Lesson 171	‘Stopping by Woods’ by Robert Frost: intro to technique
Lesson 172	‘The Rime of the Ancient Mariner’ by Samuel Taylor Coleridge
Lesson 173	‘The Rime of the Ancient Mariner’ by Samuel Taylor Coleridge
Lesson 174	‘The Rime of the Ancient Mariner’ by Samuel Taylor Coleridge
Lesson 175	‘If’ by Rudyard Kipling: intro to theme
WEEK THREE	
Lesson 176	‘If’ by Rudyard Kipling: intro to tone
Lesson 177	‘If’ by Rudyard Kipling: intro to technique
Lesson 178	‘The Cottage in the Grove’ by Liam O’ Flynn: intro to theme
Lesson 179	‘The Cottage in the Grove’ by Liam O’ Flynn: intro to tone
Lesson 180	‘The Cottage in the Grove’ by Liam O’ Flynn: intro to technique
WEEK FOUR	
Lesson 181	‘Do not stand at my grave and weep’ by Mary Elizabeth Frye
Lesson 182	‘Do not stand at my grave and weep’ by Mary Elizabeth Frye
Lesson 183	‘Do not stand at my grave and weep’ by Mary Elizabeth Frye
Lesson 184	Teacher plans recap lesson on poetry module: highlights for students etc.
Lesson 185	Teacher plans recap lesson: higher order questions on patterns learned

In Ireland, the month of April brings a 2-week break for the teachers and students. That is why I referred to the poems on offer as a bowl of sweets. It may not be physically possible to cover all of these poems in the manner they deserve. Therefore, pick the ones most appropriate for your class. ‘The Road Not Taken’ is crying out for a poster to be made about it. It can be related to the ‘Life Map’ already covered in the book. The students can draw a list of good decisions in life for one path and the benefits that accrue. They can make a list of bad choices for the other path including alcohol, drugs, cigarettes and school-related problems.

‘The Rime of the Ancient Mariner’ can be the basis for a descriptive passage based on the title: ‘Cast Adrift at Sea’. It may be the perfect opportunity to explain the concept of ‘stream-of-thought’. Kipling’s poem can be compared with the theme of ‘The Road Not Taken’ and the students can make out a rating’s chart based on the two poems.

‘The Cottage in the Grove’ may be used to recap on The Great Famine and write a descriptive piece on the conditions of the time. It may even be used to discuss how a ‘solar burp’ from the sun would disrupt earth’s technology and cause food shortages. Is the world prepared for it and what would the consequences be? They might enjoy the post-apocalyptic slant of that question and Frye’s poem comes into sharp focus for them as a result!

Date: __/__/__	Title: POETRY LESSON PLANS	Lesson numbers: 166/167/168
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AIMS AND OBJECTIVES	INTERNET RESOURCES
1)	1)
MAIN LESSON	OTHER RESOURCES
1)	1)
2)	
3)	
4)	
PLENARY/LEARNING OUTCOMES	HOMEWORK IF REQUIRED
1)	

AIMS AND OBJECTIVES	INTERNET RESOURCES
1)	1)
MAIN LESSON	OTHER RESOURCES
1)	1)
2)	
3)	
4)	
PLENARY/LEARNING OUTCOMES	HOMEWORK IF REQUIRED
1)	

AIMS AND OBJECTIVES	INTERNET RESOURCES
1)	1)
MAIN LESSON	OTHER RESOURCES
1)	1)
2)	
3)	
4)	
PLENARY/LEARNING OUTCOMES	HOMEWORK IF REQUIRED
1)	

'THE ROAD NOT TAKEN' by Robert Frost (1874-1963)

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveller, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same.

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a yellow wood, and I-
I took the one less travelled by,
And that has made all the difference.

Read this poem once. Write out the first word or phrase that springs to mind after reading it.

Now read it again aloud. Are there any other words or phrases that spring to mind?

CREATIVE WRITING QUESTIONS

1. Did you like this poem? Say why/why not giving examples from the poem.
2. What do you think is the theme of the poem? Are there sub-themes in it as well, in your opinion? Write down what you think they may be.
3. Try to write a 6-line poem with the same title.
4. What are the best images in the poem, in your opinion? Give examples from the poem.
5. If you were asked to rewrite one word or line from the poem, which would it be? Write out the word or line.
6. What is the mood of the poem, in your opinion?
7. Look up the comments and how it is rated on the net by typing in: 'The Road Not Taken' to www.poemhunter.com

ABOUT THE POEM

This is what is known as a cryptic poem. A cryptic poem can be difficult to understand at first. It has a simple theme for everyone once you consider it carefully.

Everyone has two paths in life they can travel on. You can 'go with the herd' or you can strike out by yourself. If you decide to achieve all the things in life that you dream of, you are a rare person. You are taking the road less travelled. It is difficult to 'break the mould' and be yourself. Frost has the same dilemma.

He sees two roads in the forest. One looks less well-worn because very few people have travelled on it. This is a metaphor for the choices we all face in life. Do we take the road everyone else takes even when we know it is wrong for us?

Frost decides to take the road less travelled. He doesn't say whether it was a success or not. The good news is that if you take the road less travelled, you will meet other extraordinary people along the way. Whether you want to be a poet, a pilot, a politician or a pop star-do it!

Date: __/__/__	Title: POETRY LESSON PLANS	Lesson numbers: 169/170/171
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AIMS AND OBJECTIVES	INTERNET RESOURCES
1)	1)
MAIN LESSON	OTHER RESOURCES
1)	1)
2)	
3)	
4)	
PLENARY/LEARNING OUTCOMES	HOMEWORK IF REQUIRED
1)	

AIMS AND OBJECTIVES	INTERNET RESOURCES
1)	1)
MAIN LESSON	OTHER RESOURCES
1)	1)
2)	
3)	
4)	
PLENARY/LEARNING OUTCOMES	HOMEWORK IF REQUIRED
1)	

AIMS AND OBJECTIVES	INTERNET RESOURCES
1)	1)
MAIN LESSON	OTHER RESOURCES
1)	1)
2)	
3)	
4)	
PLENARY/LEARNING OUTCOMES	HOMEWORK IF REQUIRED
1)	

‘STOPPING BY WOODS ON A SNOWY EVENING’ by Robert Frost (1874-1963)

Whose woods these are I think I know.

His house is in the village though;

He will not see me stopping here

To watch his woods fill up with snow.

My little horse must think it queer

To stop without a farmhouse near

Between the woods and frozen lake

The darkest evening of the year.

He gives his harness bells a shake

To ask if there is some mistake.

The only other sound's the sweep

Of easy wind and downy flake.

The woods are lovely, dark and deep,

But I have promises to keep.

And miles to go before I sleep,

And miles to go before I sleep.

Read this poem once. Write out the first word or phrase that springs to mind after reading it.

Now read it again aloud. Are there any other words or phrases that spring to mind?

CREATIVE WRITING QUESTIONS

1. Did you like this poem? Say why/why not giving examples from the poem.
2. What do you think is the theme of the poem? Are there sub-themes in it as well, in your opinion? Write down what you think they may be.
3. Try to write a 6-line poem with the same title.
4. What are the best images in the poem, in your opinion? Give examples from the poem.
5. If you were asked to rewrite one word or line from the poem, which would it be? Write out the word or line.
6. What is the mood of the poem, in your opinion?

FILL IN THE BLANKS

This poem is based on a real incident in Robert Frost's life. He was returning home one evening from a failed business trip to the market. It was snowing heavily in New Hampshire, America. New Hampshire is 212 miles from New York and is close to the border with Canada.

Frost could not sell his goods and it occurred to him that he could not buy Christmas presents for his children. He had a sleigh attached to the horse in order to transport his goods. He came to a bend in the road and stopped the horse. Then he began to cry uncontrollably. After a few minutes, the horse shook his harness. The bells on the harness had an effect on Frost. He snapped out of his depression. Then he moved towards home even though he had bad news for his family. He wrote this poem in one night at a later date.

Frost himself said that this poem is over-analysed. Its genius lies in the simple language, its simple rhythm and its simple message. It has a universal theme that everyone can relate to. Sometimes in life we are going to face great challenges. We can bow down to them or we can rise to meet them. In this poem, Frost uses the woods as a symbol of his depression. He struggled with it a lot in life.

Like depression, they are "dark and deep" and want to lure him in. That is why he calls them "lovely" also. Depression can creep up on adults without them being aware of it. In this case, he sees it as a choice. He decides to beat his depression by going home and facing up to his responsibilities. This time Frost wins. He has "many miles to go" before he sleeps. In this case, sleep is probably a metaphor for death or suicide. It is a very powerful poem.

Date: __/__/__	Title: POETRY LESSON PLANS	Lesson numbers: 172/173/174
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AIMS AND OBJECTIVES	INTERNET RESOURCES
1)	1)
MAIN LESSON	OTHER RESOURCES
1)	1)
2)	
3)	
4)	
PLENARY/LEARNING OUTCOMES	HOMEWORK IF REQUIRED
1)	

AIMS AND OBJECTIVES	INTERNET RESOURCES
1)	1)
MAIN LESSON	OTHER RESOURCES
1)	1)
2)	
3)	
4)	
PLENARY/LEARNING OUTCOMES	HOMEWORK IF REQUIRED
1)	

AIMS AND OBJECTIVES	INTERNET RESOURCES
1)	1)
MAIN LESSON	OTHER RESOURCES
1)	1)
2)	
3)	
4)	
PLENARY/LEARNING OUTCOMES	HOMEWORK IF REQUIRED
1)	

‘THE RIME OF THE ANCIENT MARINER’ by Samuel Coleridge (1772-1834)

The fair breeze blew, the white foam flew,
The furrow followed free;
We were the first that ever burst
Into that silent sea.

Down dropt the breeze, the sails dropt down,
‘Twas sad as sad could be;
And we did speak only to break
The silence of the sea!

All in a hot and copper sky,
The bloody sun, at noon,
Right up above the mast did stand,
No bigger than the moon.

Day after day, day after day,
We stuck, nor breath nor motion;
As idle as a painted ship
Upon a painted ocean.

Water, water, everywhere,
And all the boards did shrink;
Water, water, everywhere,
Nor any drop to drink.

Read this poem once. Write out the first word or phrase that springs to mind after reading it.

Now read it again aloud. Are there any other words or phrases that spring to mind?

CREATIVE WRITING QUESTIONS

1. Did you like this poem? Say why/why not giving examples from the poem.
2. What do you think is the theme of the poem? Are there sub-themes in it as well, in your opinion? Write down what you think they may be.
3. Try to write a 6-line poem with the same title.
4. What are the best images in the poem, in your opinion? Give examples from the poem.
5. What is the mood of the poem, in your opinion?

ABOUT THE POEM

In the spring of 1798, three people were walking in the hills of Somerset. One of them was Samuel Taylor Coleridge, who was an up-and-coming poet. William Wordsworth and his sister Dorothy were the others. The conversation turned to a book that Wordsworth was reading, 'A Voyage Round the World by Way of the Great South Sea'. It was written in 1726 by Captain George Shelvocke. In the book, a sailor shot an albatross and the ship suffered bad luck afterwards.

Coleridge had also read James Cook's second voyage of exploration (1772-1775). Coleridge's tutor had served on Cook's ship and he was fascinated by the tales of trying to break through the ice. These were probably the biggest influence on Coleridge's poem. The plot is this:

It starts with a mariner who meets someone on the way to a wedding party. The mariner is cursed to forever roam the earth telling his story. He was on board a ship in Antarctica which hit a storm. An albatross leads them out of the storm but for no reason the mariner shoots it. The weather improves at first and the crew praise him. Then the ship sails to a place where there is no wind and the sun burns them terribly. The crew force the mariner to wear the dead albatross around his neck. One by one, they all die, leaving the mariner alone. After many adventures, the mariner's curse is lifted when the albatross falls off his neck. As his penance, the mariner is forced to wander the earth telling his tale of woe.

You are the world's greatest poetry detective. Find one example for each technique.

Figurative language:

Using colour as symbols:

Metaphors:

Personification:

Mechanical language:

Verse form:

End-rhyme:

Run on lines:

Mnemonic language:

Repetition:

Onomatopoeia:

Alliteration:

Date: __/__/__	Title: POETRY LESSON PLANS	Lesson numbers: 175/176/177
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AIMS AND OBJECTIVES	INTERNET RESOURCES
1)	1)
MAIN LESSON	OTHER RESOURCES
1)	1)
2)	
3)	
4)	
PLENARY/LEARNING OUTCOMES	HOMEWORK IF REQUIRED
1)	

AIMS AND OBJECTIVES	INTERNET RESOURCES
1)	1)
MAIN LESSON	OTHER RESOURCES
1)	1)
2)	
3)	
4)	
PLENARY/LEARNING OUTCOMES	HOMEWORK IF REQUIRED
1)	

AIMS AND OBJECTIVES	INTERNET RESOURCES
1)	1)
MAIN LESSON	OTHER RESOURCES
1)	1)
2)	
3)	
4)	
PLENARY/LEARNING OUTCOMES	HOMEWORK IF REQUIRED
1)	

'IF' by Rudyard Kipling (1865-1936)

If you can keep your head when all about you
Are losing theirs and blaming it on you;
If you can trust yourself when all men doubt you,
But make allowance for their doubting too:
If you can wait and not be tired of waiting,
Or, being lied about, don't deal in lies,
Or being hated don't give way to hating
And yet don't look too good, nor talk too wise;

If you can dream-and not make dreams your master;
If you can think-and not make thoughts your aim,
If you can meet with Triumph and Disaster
And treat those two impostors just the same:
If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
And stoop and build 'em up with worn-out tools;

If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings,
And never breathe a word about your loss:
If you can force your heart and nerve and sinew
To serve your turn long after they have gone,
And so hold on when there is nothing in you
Except the will which says to them: "Hold on!"

If you can talk with crowds and keep your virtue,
 Or walk with Kings-nor lose the common touch,
 If neither foes nor loving friends can hurt you,
 If all men count with you, but none too much:
 If you can fill the unforgiving minute
 With sixty seconds' worth of distance done,
 Yours is the Earth and everything that's in it,
 And-which is more-you'll be a Man, my son!

Read this poem once. Write out the first word or phrase that springs to mind after reading it.

Now read it again aloud. Are there any other words or phrases that spring to mind?

CREATIVE WRITING QUESTIONS

1. Did you like this poem? Say why/why not giving examples from the poem.
2. What do you think is the theme of the poem? Are there sub-themes in it as well, in your opinion? Write down what you think they may be.
3. Try to write a 6-line poem with the same title.
4. What is the best advice given in the poem, in your opinion? Give an example from the poem.
5. If you were asked to rewrite one word or line from the poem, which would it be? Write out the word or line.
6. What is the mood of the poem, in your opinion?
7. What do you think are the main differences between this poem and the ones earlier in the book?

Date: __/__/__	Title: POETRY LESSON PLANS	Lesson numbers: 178/179/180
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AIMS AND OBJECTIVES	INTERNET RESOURCES
1)	1)
MAIN LESSON	OTHER RESOURCES
1)	1)
2)	
3)	
4)	
PLENARY/LEARNING OUTCOMES	HOMEWORK IF REQUIRED
1)	

AIMS AND OBJECTIVES	INTERNET RESOURCES
1)	1)
MAIN LESSON	OTHER RESOURCES
1)	1)
2)	
3)	
4)	
PLENARY/LEARNING OUTCOMES	HOMEWORK IF REQUIRED
1)	

AIMS AND OBJECTIVES	INTERNET RESOURCES
1)	1)
MAIN LESSON	OTHER RESOURCES
1)	1)
2)	
3)	
4)	
PLENARY/LEARNING OUTCOMES	HOMEWORK IF REQUIRED
1)	

‘THE COTTAGE IN THE GROVE’ by Liam O’ Flynn (Still alive!)

The building’s now a widow,
grown old with ivy veil;
and small things creep and shadows grow
among the broken shale.

How the sunlight sweetly burns
the walls with broken eyes;
and lime-tears stretch towards the urns
with silent, crumbling cries.

No robins sing, no song is heard,
the cottage is forlorn.

The Titian-breasted Jesus bird
will not announce the morn.

How the moonlight harpstring lanced
inside the kitchen door;
where songs were heard and children danced
upon the flagstone floor.

How the starflame freely spilled
upon the wellworn path;
before the fields now untilled
were wrinkle-clapped with wrath.

Whiskey flowed and candles glowed
stout bonds of kinship made.

The fire danced low and turfy slow
burning the path to jade.

Laughter rang and children sang
with mouths raised to the thatch.

And how the starfire freely spilled
upon the sumptuous grass.

No crack of snail, no thrush refined,
shall this place ever hear.

Small birds know all about bloodlines;
and why they disappear.

How the sunlight awful burns
the cottage in the grove;
where children laughed away concerns
swirling in carefree cloaks.

Now the sunlight awful peeps
where moonlight once shone hale;
and shadows creep and halflings weep
among the broken shale.

Read this poem once. Write out the first word or phrase that springs to mind after reading it.

Now read it again aloud. Are there any other words or phrases that spring to mind?

CREATIVE WRITING QUESTIONS

1. Did you like this poem? Say why/why not giving examples from the poem.
2. What do you think is the theme of the poem? Are there sub-themes in it as well, in your opinion? Write down what you think they may be.
3. Try to write a 6-line poem with the same title.
4. What are the best images in the poem, in your opinion? Give examples from the poem.
5. If you were asked to rewrite one word or line from the poem, which would it be? Write out the word or line.
6. What is the mood of the poem, in your opinion?

WRITE A 10-LINE POEM ON ANY SUBJECT OF YOUR CHOICE

Date: __/__/__	Title: POETRY LESSON PLANS	Lesson numbers: 181/182/183
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AIMS AND OBJECTIVES	INTERNET RESOURCES
1)	1)
MAIN LESSON	OTHER RESOURCES
1)	1)
2)	
3)	
4)	
PLENARY/LEARNING OUTCOMES	HOMEWORK IF REQUIRED
1)	

AIMS AND OBJECTIVES	INTERNET RESOURCES
1)	1)
MAIN LESSON	OTHER RESOURCES
1)	1)
2)	
3)	
4)	
PLENARY/LEARNING OUTCOMES	HOMEWORK IF REQUIRED
1)	

AIMS AND OBJECTIVES	INTERNET RESOURCES
1)	1)
MAIN LESSON	OTHER RESOURCES
1)	1)
2)	
3)	
4)	
PLENARY/LEARNING OUTCOMES	HOMEWORK IF REQUIRED
1)	

‘DO NOT STAND AT MY GRAVE AND WEEP’ by Mary Elizabeth Frye (1905-2004)

Do not stand at my grave and weep:

I am not there; I do not sleep.

I am a thousand winds that blow,

I am the diamond glints on snow,

I am the sun on ripened grain,

I am the gentle autumn rain.

When you awaken in the morning’s hush

I am the swiftly uplifting rush

Of quiet birds in circling flight

I am the soft starshine at night.

Do not stand at my grave and cry:

I am not there; I did not die.

Read this poem once. Write out the first word or phrase that springs to mind after reading it.

Now read it again aloud. Are there any other words or phrases that spring to mind?

CREATIVE WRITING QUESTIONS

1. Did you like this poem? Say why/why not giving examples from the poem.
2. What do you think is the theme of the poem? Are there sub-themes in it as well, in your opinion? Write down what you think they may be.

3. Try to write a 6-line poem with the same title.
4. What are the best images in the poem, in your opinion? Give examples from the poem.
5. If you were asked to rewrite one word or line from the poem, which would it be? Write out the word or line.
6. What is the mood of the poem, in your opinion?

THE EXTRAORDINARY STORY OF THIS POEM

For over 60 years, nobody knew who wrote this poem. It was used at funerals and it was written on bereavement card for all that time in America. Nobody came forward to claim ownership of it. This was surprising as it would have made the poet a lot of money.

In 1995, the father of a British soldier killed in Northern Ireland read it on BBC radio. His son had it among his personal effects. That was the first time it had been introduced to the general public in Britain.

Later that year, 'The Bookworm' television programme decided to conduct a poll of Britain's favourite poems. Even though this poem wasn't even on the list of poems, it won hands down! Thirty thousand votes later, it was now officially Britain's favourite poem.

In 1998, the world's most famous female journalist was Abigail van Buren. She was the first global 'agony aunt' and had 110 million readers. She discovered who wrote the poem and the story went like this:

In 1932, Mary Frye and her husband kept a female lodger in their house. This lodger, named Margaret, was German. She was very upset that she could not visit her mother who was ill in Germany. Hitler was coming to power and there was a lot of unrest in Germany. When her mother died, Margaret was heartbroken. She said she never had the chance to "stand by my mother's grave and shed a tear."

Almost immediately, Mary Frye wrote out the poem on a brown shopping bag. She wrote it out in one quick movement exactly as it is seen today. Remarkably, she had never written a poem before. She said the words "just came to her." She gave it to some friends as a gesture of comfort but never sought publicity for it. It was so impactful that it gained in popularity over the next 60 years. In all that time, Mary Frye never claimed to own it. When she eventually did, she did not put a copyright on it. Because of that, it is free for anyone to use. That was her final gift before she died in 2005.

This poem, just like Robert Frost's and Rudyard Kipling's, prove one point. Although a lot of great poems use the Rule of Three, not all do. Just like painting and music, sometimes the message is enough to have an effect on people. When you are writing a poem, think of the message you want to convey first. If after that, you decide to add in onomatopoeia, metaphors and alliteration, well and good. They help, but they can never define a poem.

Spare grids which may be used for any poem.

Figurative language:

Using colour as symbols:

Metaphors:

Personification:

Mechanical language:

Verse form:

End-rhyme:

Run on lines:

Mnemonic language:

Repetition:

Onomatopoeia:

Alliteration:

