

EDB Language Arts Electives

Learning English through Poems and Songs

British Council Hong Kong

This workshop booklet provides all the materials used in the training workshops as well as many suggestions and additional resources to use with your students.

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Part 2 Practical Demonstrations

Practical demo 1 Haiku and Seek

Types of Poems and Haiku Activity

At this stage you will experience the activities from the perspective of the student. We have included aims, outcomes, materials and procedures for you if you would like to use this or a modified form of this activity with your own students. SS = students. Numbers of sets presume a class of 30 SS.

Aim	To introduce and/or review 6 poetic forms, and to identify characteristic structures, language and theme <i>(1) shape (2) acrostic (3) haiku (4) ballad (5) limerick (6) lyric (formula poems)</i>
Outcomes/products	(1) Ss are better able to identify/discriminate 6 poetic forms. (2) Ss have had an introduction to the theme, structure, features and language used in English haiku poems.

By the end of Practical Demo 1, you will have:-

- identified simple characteristics of 6 poetic forms
- considered the theme, structure, features and language in 4 haiku

Material Preparation prior to activity:

- Laminated cards with (extracts from) 6 types of poems (blutak to walls)
(select your own poems – see suggested resources below)
- A4 photocopies of names of poetic forms and their definitions
- PowerPoint slides of Japanese haiku (see website reference below)
- 9 laminated cards - lines of haiku to order (one set for each group)

Timing	Interaction	Procedure	Materials
10 mins	T-Ss	<p>Prep: Before class Blotak 6 simple poems around the walls for a wall crawl reading activity. The poems should be numbered but not named: (1) <i>shape</i> (2) <i>acrostic</i> (3) <i>haiku</i> (4) <i>ballad</i> (5) <i>limerick</i> (6) <i>lyric (formula poem)</i>. <i>Label some food items (see below) with poetic form labels.</i></p> <p>1 Warmer <i>Aim: To generate interest, expose Ss to pronunciation of 6 poetic forms.</i></p> <p>Metaphorical Supermarket T tells Ss she's just been to the supermarket, but it was a bit strange today. All their food items had different names. She pulls out what she bought: (1) <i>shape soup</i> (2) <i>acrostic apples</i> (3) <i>haiku hot chocolate</i> (4) <i>ballad beans</i> (5) <i>limerick and lyric tea</i>. T: 'Strange names, right? Well, the name of the supermarket had also changed to <i>'Poet & Shop'</i>. Let's take a look at what these words mean, shall we?'</p> <p>2 Setting up first wall crawl activity <i>Aim: To expose Ss to samples of 6 poetic forms, to provide extensive reading practice.</i></p> <p>Point to the 6 types of poems around the walls. Ask Ss to walk around, read the poems and try to guess the type. <i>Most of them will not be able to do this at this point but they will have been exposed to the poems and have started thinking about the differences between them.</i></p> <p>NB: This is the first 'T' of a 'test-teach-test' cycle, so only take a little feedback about the poems and do not give them answers or say which answers are right or wrong.</p>	<p>6 simple examples of the poetic forms named. Examples can found at the following websites, but check for linguistic complexity and appropriacy in terms of content, theme and maturity as not everything will be suitable for your class or your language aims.</p> <p>All types of poems: http://falcon.jmu.edu/~ramseyi/poeform.htm Acrostics: http://www.holycross.edu/departments/socant/dhummon/acrostics/acrostics.html Formula poems: http://www.msrogers.com/English2/poetry/30_days_of_poetry.htm</p>
10 mins	T-SS SS-T Ss standing in small groups	<p>2 Matching names to descriptions of poems <i>Aim: To expose Ss to the written form and simple descriptions of 6 poetic forms through reading and speaking in small groups.</i></p> <p>(a) Captains Appoint captains in groups of 5-6 Ss maximum.</p> <p>(b) Set up matching activity</p>	<p>6 cards with names of poetic forms:</p> <p>Shape Acrostic Haiku Ballad/Narrative Limerick Lyric</p>

Explain to Ss that they are going to match the names of the poems they've just heard with simple descriptions/definitions and then test each other. Captains will lead the activity in groups. (See Cut-Up 1 at end of document)

Have Captains collect a plastic envelope with 6 names of poetic forms and simple descriptions, all laminated and cut up. Make sure you've given Ss some Blutak.

Captains should lead the matching activity. T goes round, checks and supports, as this is an accuracy stage and every group should match correctly by the end of the first stage.

(c) Checking and learning game

(i) When T is happy that all groups have matched accurately, then have the Captain turn over three of the name cards, eg, *haiku*, *limerick* and *lyric*, and test the students on their memory of the name and spelling by pointing to the description.

(ii) Have Captains turn over the remaining three name cards, eg, *shape*, *acrostic* and *narrative/ballad*, and test the Ss in their team pointing to the descriptions only.

(iii) Have Captains turn the name cards so Ss can see them. Then they should turn over the three easiest descriptions, and test the Ss using the name cards, eg, 'what's a haiku; can you remember the definition?'. This stage will take a little longer, so give more time and support as the Ss are remembering more, and more complex language.

(iv) When T is happy that Ss have had sufficient practice, have Captains turn over the remaining three cards and again, test the Ss in the group, eg, 'what's the description of ballads?'. At this stage, all the short name cards should be visible, and all the long definition cards should be turned over so Ss have to remember the descriptions.

(v) After sufficient amounts of practice, turn the tables, and have the Ss test the Captain. Make it fun, lively and enjoyable.

And 6 cards with descriptions/definitions (Blutak may be useful)

3 Identifying poems by their characteristic features

Grids (1-6) 1 for each S

mins		<p><i>Aim: To apply the declarative knowledge Ss have gained to try to identify the 6 poetic forms; scan reading practice.</i></p> <p>(a) Set up Have Ss put their strips away. Explain to Ss that knowing about the poems isn't enough, they need to identify the poems. Ss will stand up and read the poems again, but this time they have some background knowledge to help the. Give out Grids (see Cut Up 2 below).</p> <p>(b) Identification activity Have Ss go round in pairs, read the poems and try to identify them.</p> <p><i>NB: Stage 2 and 3 here are the second parts of the test-teach-test cycle. They constitute the input.</i></p> <p>(c) Checking stage Organise a role-play checking activity where you nominate 'professors of literature' to come to the front and say which poem is which as part of a '<i>literature and language conference</i>'. Check the key features of the descriptions that helped them to identify the form. If you have the materials (see right), Ss can point to each name as they identify them.</p> <p><i>NB: This is the final stage of the test-teach-test stage, so make sure that Ss are clear on the features and distinctions between the poem types at this stage.</i></p>	<p><i>Poems (1-6) blutakked around walls</i></p> <p><i>Laminated cards of each poem type (eg, Acrostic, Shape Poem) stuck to the blackboard (prep for checking stage)</i></p>
15 mins	T-SS	<p>3 Haiku - Introduction</p> <p>(a) Visual Stimuli warmer: T shows SS a picture of a diving whale. Ask: <i>First set of questions:</i> What's this animal? Can you name its parts? (body, tail) <i>Second set of questions:-</i> Did you know that whales that whales grow up to the size of 2 and a half buses? (Did you come to school on a bus today?)</p> <p>Give me another name for 'big' (try to elicit 'great' along with other words) Did you know that whales sing songs to each other? They really are amazing wondrous creatures. What's s/he doing? (Diving) Where's the body? (Under the water) Where's the tail? (Coming out of the water)</p>	<p>PowerPoint slide of a whale diving with its tail out of the water.</p> <p>An adapted Japanese haiku</p>

Is the body moving in the same direction as the tail? (No, the body's **going down**, and the tail's **going up**).

Do you think that you could write about this moment?

4 Haiku Reading and Analysis

(a) Reading

Let's read a poem about it. Reveal and read lines one by one from PPT.

Poem can be retrieved from

[http://weblog.greenpeace.org/oceandefenders/](http://weblog.greenpeace.org/oceandefenders/archive/2006/01/) archive/2006/01/

(b) Peer reading for fluency Have Ss read out the poem to each other in pairs. One should read and the other should listen.

Initial responses: Have Ss say how they feel about the poem to each other. Do they like it? What does it mean?

(c) Language: pron check for accuracy

Whale, tail, down

Check pron. ending for 'whale' and 'tail'. Are Ss pronouncing the word endings? Have them check to see if they can see each other's tongues when they pronounce the words.

Check pron. of 'down' – the vowel is the same as 'house'. Are they changing the shape of their mouths when they say the vowel?

More, goes

Check the pron. of these two words. The written vowel, 'o' is the same, but the pronunciation of the vowel is different. They are both long vowels but have different sounds.

(d) Re-read the poem for fluency and accuracy

Have Ss switch partners and re-read the poem this time paying attention to meaning and accuracy in pronunciation.

(e) Questions about poetic form

Divide the Ss into groups of 5 and give each person a number 1-5. Tell the Ss that they are

going learn some information about how haiku are made and will discuss their ideas. PPT can be made good use of at this stage. This activity could be set up as a guided discovery task if you feel your students could cope with it.

NB: Content: the first three Ss get information about **figurative** devices; the last two Ss get info about **sound** and then **structure**.

(Person 1) two pieces of info for you to decide on:

(1) Is the **theme** of this poem about work, school or nature and how do you know? [Answer: nature]

(2) Which words describe each of the lines?

(a) action (b) result (c) introducing the scene?

[Answer: c, b, a]

Person 1 should make a note of her/his answers.

(Person 2) two pieces of info for you to decide on:

(3) What's the relationship between the words 'whale' on line 1 and 'tail' on line 3? [Answer:

The animal and its parts are **named** using a whole-part relationship]

(4) What do the words: 'wondrous', 'great' (line 1) and 'grey' (line 3) do? [Answer: **describe** the

whole and the parts of the animal. For the teacher: they're all adjectives being used

attributively, meaning before the noun.

Adjectives are also used in post-position in haiku].

Person 2 should make a note of her/his answers.

(Person 3) two pieces of info for you to decide on:

(5) What about the words: 'up' (line 2) and 'down' (line 3)? [Answer: they're prepositions describing the movement of the animal and its tail. They work as **opposites** in this poem].

(6) What about the words: 'goes' (line 2 & 3) and 'more' (line 2)? [They're **repeated** words].

Person 3 should make a note of her/his answers.

(Person 4) two pieces of info for you to decide on about sound:

(7) What about the sounds of the end of the words: 'whale' (line 1) and 'tail' (line 3). [Answer: sounds are the same, but the meaning and

spelling is different. This is **end rhyme**]
(8) What about the sounds here:
Line 1: **wondrous whale** [Answer: consonant sounds at the beginning of the words is the same; letter sounds are the same]
Line 1 & 3: **great and grey** [Answer: first consonant and vowel sounds the same – parts of words are the same]
This is alliteration and assonance.
Person 4 should make a note of her/his answers.
(Person 5) some information for you to decide on:

(9) How many lines are there? [Answer: 3]
(10) How many syllables are there in line 1 [Answer: 5]
(11) How many in line 3 [Answer: 5]
(12) Is line 7 the same? [Answer: No – 7 syllables]

[Answer: 5 – 7 – 5 syllables, 17 in total]

Person 5 should make a note of her/his answers.

(f) Tell your group the information you were responsible for

Have Ss work in groups to exchange the info they were responsible for. This works as a review and speaking stage and will work well as long as you have checked concept and accuracy as you have been going along to ensure Ss share accurate content information.

Summary for teacher:-
(Form and structure)
The first line sets the scene.
The second line shows the action, event or movement.
The third line reflects on the action, links it to another aspect of nature or closes the moment.
(Poetic Device)
The techniques used in haiku appearing in English are association, similarity, contrast, surprise, opposites. Alliteration is commonly found in English haiku. According to the literature, original Japanese haiku tended not to use verbs, but noun forms instead for movement. Haiku written in English also seem not to follow the 17 syllable form strictly, and some repeat the three-line stanza many times. Haiku written in

		English also tend to refer to themes other than nature, and time periods longer than a moment.	
10 mins	SS	<p>5 Discrimination Activity</p> <p>(a) Instructions Tell Ss they need to put this information to the test by sorting out three haiku. Show Ss the 9 laminated strips you have saying that there are three haiku and therefore 9 strips. Ask Ss how they will go about sorting out the three poems and take feedback.</p> <p>(b) Sorting out three haiku Give out 9 strips per group of 5-6 Ss and have them work together to read and sort out the three poems:</p> <p>(1) One little sampan Reflections in a window Two magic sampans</p> <p>When Ss are ready, have a group read out poem 1.</p> <p>Meaning: Ask them how many sampans there are (one; one real one and one reflection). What's the moment? A reflection in water or glass.</p> <p>Form: Ask Ss for examples of repetition: (sampan), words that work as opposites (one; two); words that work as descriptions (little; magic); and the word that shows the action (reflections): here a noun is being used to show the action: this is common in haiku.</p> <p>(2) Fat, juicy lizard! Flash of feathered long-tailed blue Fast food on the wing</p> <p>When Ss are ready, have a group read out poem 2.</p> <p>Meaning: There's a story here; what happens? (Murder! Who eats whom? Bird snatches a lizard from the ground and eats him in the air). Do we see all parts of the bird? (No – the bird is introduced through using its parts: <i>feather, tail, on the wing</i>).</p>	<p>9 laminated cards – lines of Kate Senior's haiku. Enough for 9 cards per group. Kate Senior has given permission to use her poems with students.</p>

Form: How do the three lines work? (Line 1 – sets the scene, animal 1, lizard + description), (Line 2 – introduces the flying bird by referring to its parts and colours), (Line 3 – shows the result): *on the wing* means the bird is eating while flying. Which language is used to describe the bird? 'flash, feather, long-tailed blue, on the wing'. What other device can they see? *Alliteration*: 'fat, flash, feathered, fast food'. Ask your students to say the sound 'f-f-f-f' slowly and then speed up: they should hear a sound similar to birds' wings. Which ideas are opposite? Lizard/bird.

**(3) Two versions depending on ordering:-
VERSION A**

Doors open, friends meet
Voices rise, then doors slam shut
Neighbours arguing

OR

VERSION B

Neighbours arguing
Voices rise, then doors slam shut
Doors open, friends meet

This will work best if the Ss differ in their ordering of lines 1 and 3.

Meaning: Have a group read out Version A and ask them what view of the world this is (pessimistic – it ends with a fight).

Have a group who used Version B order read out theirs and decide what view of the world it is (optimistic – starts with a fight and ends with making up). Ask them which version they like best and why.

Use this as an example to show that you can change the whole view of the world in three lines and so the three lines in haiku are very powerful.

Form: Which words work as opposites? (argue, friends meet, doors slam shut, doors open); which words work as synonyms (neighbours, friends). Repetition: 'doors'. Alliteration: 'slam shut'.

Have Ss decide on their favourite poem, read it to a partner and say why they like it.

The three haiku are written by Kate Senior for use by Hong Kong teachers and their students, and are based on NSS topics *Getting along with others; Cultures of the World; Wonderful things*: English Language Curriculum and Assessment Guide: pp28-9.

NB: The following stage was not included in the workshop practical demo as we were focusing on exposure, input and practice for discrimination. However, if teachers would like to extend to productive writing, then the following stage can be used.

15-20 mins	SS	<p>6 Haiku drafting Stage</p> <p>Attention! Ss will need help with:- (a) generating ideas; (b) generic structure (c) vocabulary (d) re-drafting in order to make use of the three-line, 17-syllable structure.</p> <p>Make sure therefore that Ss have access to photos to generate ideas. The following ideas for moments could be used:- (i) a cat pouncing (ii) a dog barking (iii) a bird taking off in flight (iv) an eagle swooping (v) a snail moving along (vi) a crab walking (vii) an elephant charging (ix) a scorpion stinging (x) the sun rising / setting (xi) a storm brewing (xii) lightning striking (xiii) a typhoon beginning</p> <p>Also, make sure there is access to a dictionary, thesaurus, a wordlist or bank which you have created, or an on-line thesaurus. Allow Ss access to the haiku they have seen so they can be reminded of structure, or have them generate a simple checklist for structural points, or techniques, eg, 5-7-5, or use contrast or surprise.</p> <p>Elicit the three themes from the previous activity: <i>Getting along with others; Cultures of the World; Wonderful things</i> and have Ss alone or in pairs draft their first haiku.</p> <p>Give students the time to work with:- - The moment in nature they want to represent – make sure it's short enough. See ideas list that appears on this page, and use images or sounds to help stimulate ideas. <u>It's not enough</u> to give the Ss a blank sheet of paper and expect them to work miracles; they need support with stimulating ideas, contrasting/comparing concepts, working with structure and form, and working with language.</p>	<p>Scrap paper On-line thesaurus or word banks for synonyms and antonyms (opposites) 6 sets coloured pens</p>
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	<ul style="list-style-type: none"> - Set up the generic structure (1) set the scene; (2) show the action; (3) associate the action to something else or close the image. Don't worry about number of syllables to start off with. - Use supporting materials to help generate vocabulary and support with grammatical structuring. <p>Don't allow negativity or criticism to creep in at this stage as it will put Ss off writing and stop the creative flow; as long as they're enjoying the creative writing process, you can help them work with accuracy in structure, originality in thought, and accuracy and range in language, but the creative tap must be turned on and encouraged to flow in order to start the process!</p> <p>SS read their haiku to a partner, or the group Tell Ss that this is their <i>first draft</i>.</p>	
SS	<p>After sharing a few haiku drafts, students may get other ideas they want to use on their own work. If so, provide further time to work on draft 2 and make sure it's a separate draft from the first so the student can look back and see the progress s/he has made. Encourage and support all efforts. Look for what's unique in each Ss work; they are likely to surprise and delight you if you have supported the process and made it a positive one.</p> <p>Teachers may feel the haiku are complete enough to display. <i>If so:-</i> Copy haiku onto group A3card/paper Cards displayed round walls SS circulate round room to read haiku Ask SS to talk about which ones they enjoyed and why. Did they learn any techniques or language from the poems? Which ones and why will they remember them?</p> <p>The EDB Scheme of Work suggests a photography task leading to haiku-writing, which could be easily set up for homework. In this way, the Ss can capture moments which have a personal appeal, reflect their living environment and allow them a sense of true self-expression.</p> <p>Finally, you may also feel that dual-language haiku project would be motivating to your</p>	6 x A3 card/paper Blutak or drawing pins

students. If this is the case, organise paper booklets which allow the Chinese version (or other language) to appear on one page and the English to appear on the other. The versions may use different expressions and vocabulary but still express similar ideas. This could be displayed as a 'code-switching'/bi-lingual haiku event, and should be viewed as an accomplishment.

Remember to have Ss keep the haiku in their ***Journals***.

Other materials appear on following pages.

Cut-Up 1: Match poetic form names to descriptions

Shape poems	Where the shape of the poem looks the same as the object described in the poem.
Acrostic poems	Where the first or last letter of each line can be read downwards to spell a word.
Haiku	Three-line poems about a moment in nature.
Narrative poems/ Ballads	A short story in the form of a poem using drama and action and a strong beat. They can be simple songs, especially popular love songs.
Limericks	Funny, five-line poems, with three long lines and two short ones.
Lyric poetry	Poems about feelings or ideas. They use images and sound.

Cut-Up 2: Match poem samples with poetic form

What type of poem do you think it is?	
Use one of these forms: <i>shape, acrostic, haiku, ballad/narrative, limerick, lyric</i>	
1	
2	
3	
4	
5	
6	

Three **HAIKU** by Kate Senior

(Based on topics: *Getting along with others; Cultures of the world; Wonderful things*)

One little sampan

Reflections in a window

Two magic sampans

Fat, juicy lizard!

Flash of feathered long-tailed blue

Fast food on the wing

Neighbours arguing

Voices rise, then doors slam shut

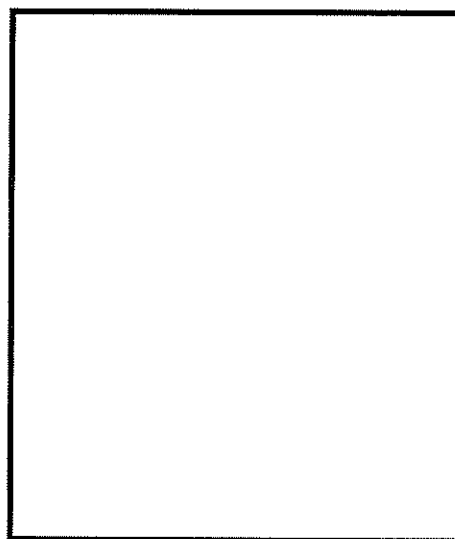
Doors open, friends meet

Poetic Forms¹

Identify the forms of the following excerpts and say what helped you decide.

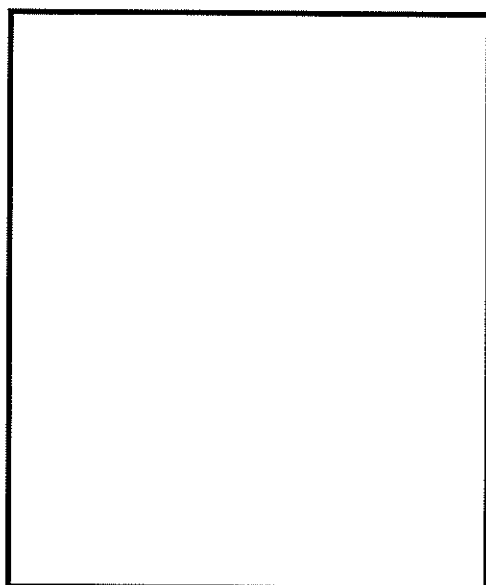
A

Freeze-frame frost and ice
Crisps along the stony wall
Stilling all in reach



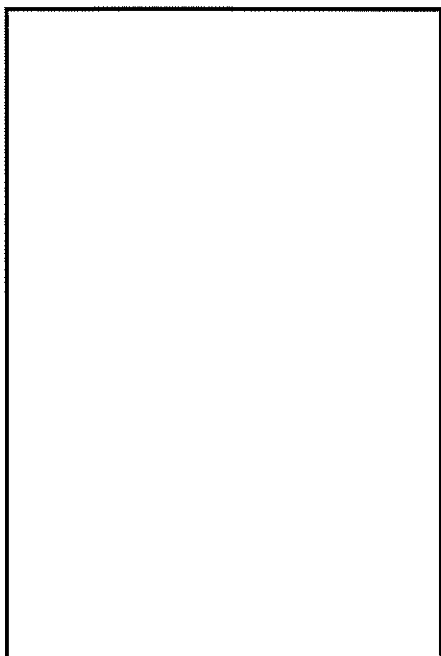
B

And away he ran to take the
exam
And wrote like an essay
machine
Away he ran to sit the test



¹ Major classical genres: (1) epic (2) tragedy (3) lyric (4) comedy (5) satire. Literary **form**: a piece of work's **shape, structure and style**. Form also refers to the *kind* of work, ie, the genre, eg, sonnet, short story, essay. (Definitions from the Penguin Dictionary of Literary Terms and Literary Theory, 1998)

Identify the genres of the following excerpts and say what helped you decide.

**C**

There once was a teacher named Mark
Whose voice was as loud as a bark
While teaching one day
The kids ran away
And could still hear his bark from the park!

*This limerick differs from the ones used in the workshop. Similar limericks can be found on www.gigglepoetry.com.

Which one of the four forms we looked at is missing?

Part 3a Learning and teaching activities

Introductory note to Learning & Teaching Activities

At this stage you will experience the activities from the perspective of the student. As we have limited time in the workshop, we will divide you into 6 groups, and give you instructions to follow in each group. The tutor will be mingling amongst you to help with procedures, ideas and the development of your work. Some of the work you generate at this point will be used as material for formative assessment practice in Part 4 of the day.

Important note: if you were to run these activities with your students, you would **not** give them the instructions to follow (remember that we have used this method in the workshop today because of time constraints). Instead, as a teacher, you would lead the students, stage by stage, through the activities.

Therefore, as you are working through the activities, think about the sequencing of your presentational language, your concept checking questions, your instructions and your round-up questions. This will help you decide which stages may need to be modified for the needs of your particular groups.

By the end of Part 3a, you will have:-

- experienced detailed procedures and worked with material which relates to each content part of the module and can be used, modified or adapted for the needs of your own students.

Part 3a Activity 1 Shape Poems

At this stage you will experience the activities from the perspective of the student.

By the end of Activity 1, you will have:

- selected appropriate words to describe 2 objects
- identified characteristics of a shape poem
- focused on the poetic devices of rhyme and simile
- drafted your own shape poem.

Instructions

1 Shape Poems – discussion activity. You have 5 minutes for this activity.

The oldest person in the group should answer this question.	1 What's special about a shape poem?
The youngest person in the group should answer this question.	2 Which shapes are good to use for shape poems?
The person wearing the most colours should answer this question.	3 Do you think you could write a shape poem about a crocodile or would it be too difficult? Why?
The person who has the least homework should answer this question.	4 Do you think shape poems should be easy or difficult to write? Why?

2. Take Envelope 1, containing 3 laminated copies of the shape poem *The Fan* and 5 copies of Worksheet 1.1. Follow the instructions on the worksheet and answer the questions in pairs. When everyone has finished, compare answers as a group.

- Put the laminated poem back into Envelope 1.
- Check your answers with the Key in Envelope 2.

2. Take Envelope 3 containing A4 paper + 1 Word Bank.

3. Each person takes a sheet of A4 and folds it into 4. Open the page out again and draw a snake in top left quarter; draw a diamond in top right quarter.

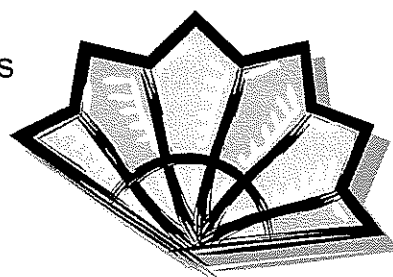
4. Group activity: one person takes a word from Word Bank and the group decides whether it describes a snake or a diamond. Each person writes the word in the quarter of the page below the appropriate drawing (snake or diamond). Repeat this process until all words have been used. Then put all the word cards back into the Word Bank envelope.

5. Take Envelope 4, containing 5 copies of Worksheet 1.2 'Writing your own shape poem'. Follow the instructions individually. For question 5, refer back to your page with the drawing and vocabulary associated with *snakes* and *diamonds*. Using at least some of the words write your own shape poem(s). This is draft 1² of your work. You will need this later in the day.

² A draft is an early, rough version of work that is not yet complete. The idea is that you return to it and improve it after you've had some time to think about it.

Worksheet 1.1 (Envelope 1)**For use with the modified shape poem *The Fan*³****Talk for 1 minute about each question.**

1. What shape can you see?
2. What is the poem about?
3. Pick out the key words connected with the movement of opening and closing of the fan.
4. Which adverbs are used to describe the way the fan is opened and closed?
5. What does the following line refer to: 'with flowers and leaves my pattern weaves'?
6. Which words rhyme in this line?
7. What simile is used to describe the closing of the fan?



³ 'The Fan' by Malcolm Timperley in 'Poetry Workshop' by Michael & Peter Benton, Hodder & Stoughton (1995).

ANSWER KEY**Shape Poems Worksheet 1.1 (Envelope 2)**

1. What shape can you see? *A FAN*
2. What is the poem about?
*THE IMAGES PAINTED ON THE FAN; THE OPENING
AND CLOSING OF THE FAN*
3. Pick out the key words connected with the movement of
opening and closing of the fan
UNFOLD = OPEN, CLOSE AGAIN
4. Which adverbs are used to describe the way the fan is opened
and closed? *SLOWLY, GENTLY*
5. What does the following line refer to: 'with flowers and leaves
my pattern weaves'?
THE IMAGES PAINTED ON THE FAN
6. Which words rhyme in this line?
LEAVES, WEAVES
7. What simile is used to describe the closing of the fan?
LIKE WAVES RECEDING WHENCE THEY CAME*

*'whence' is an old-fashioned word which means 'from where'.

WORDS ASSOCIATED WITH SNAKES AND DIAMONDS
(to be cut up and put in Envelope 3)

FLICKERING	BRIGHT
DANGEROUS	BEAUTIFUL
POISONOUS	SHINY
SLITHERING	SPARKLING
SLIDING	PRECIOUS
GLIDING	EXPENSIVE
HISSING	VALUABLE
SPECKLED	LARGE

Worksheet 1.2: Writing your own shape poem (Envelope 4)

Now it is time to start writing your own shape poem. Think about the following:

Choose your shape

What shape do you want to write the poem in? (Snake or diamond).

Choose your theme

Do you want to talk about:-

- the feeling and look of the object/animal?
- the importance and wonder of the object/animal?
- what people do with the diamond, or how people feel about the animal?

Choose your approach (optional)

Match the following approaches to the examples:-

a) tell a story	1. It glints; it sparkles; it's heavy and sharp...
b) describe	2. Hard as a nail; bright as a star; gleam like a knife; sleek as a car;
c) make associations	3. On an island, in the jungle, on a tree, under leaves, there is a silky, slithering snake...

Which approach will you use in your shape poem?

Now, start to write a line of your poem. The order you write the lines in is not important in the first draft, but the ideas and language are. You can deal with the order later. Start with your feelings, your ideas and choose the approach, and gently build up your shape poem. Let your partner see what you've written.

Part 3a Activity 2 Acrostic Poems

At this stage you will experience the activities from the perspective of the student.

By the end of Activity 2, you will have:-

- Discussed who listens to and makes music
- Identified characteristics of an acrostic poem
- Written your own acrostic poem.

1 One-minute discussion

- When do you listen to music?
- Where do you listen to music?
- Why do you listen to music?
- What type of music do you listen to?
- What effect does music have on people?
- Why is music so important in the world?

2 Map your ideas

1. Open **Envelope 1** which contains an A3 spidergram and five A4 sheets.

Each member of the group writes down one person on the spidergram who **listens to** or **makes music**. See the example.

Each member of the group writes a sentence about their person under the word they have written, eg:

Teenagers listen to music when their teacher isn't looking
Mothers make music to calm their babies.

2. Now choose a person from the spidergram and write 6 words you associate with him/her on the A4 sheets. This is your word bank.

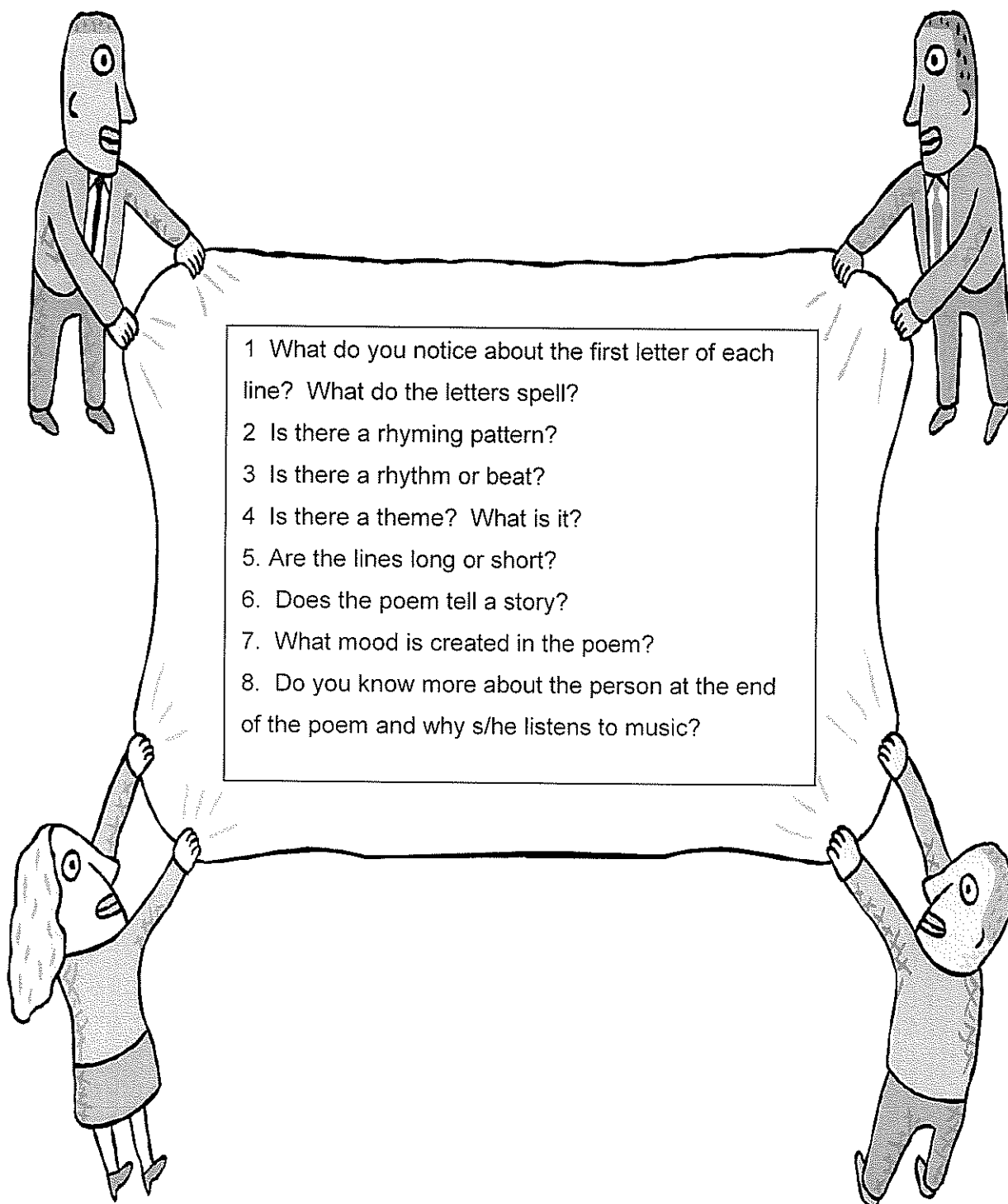
3 Read aloud an Acrostic Poem

3. Open **Envelope 2** which contains two examples of laminated acrostic poems. Each one is read aloud by two different members of the group who then put the poems in the middle of the table for everyone to see.

Continued >>

4 Acrostic mastermind

- You need a coin for this activity.
- Toss the coin. If it's heads, you answer the question.
- If it's tails, the person on your right answers the question.



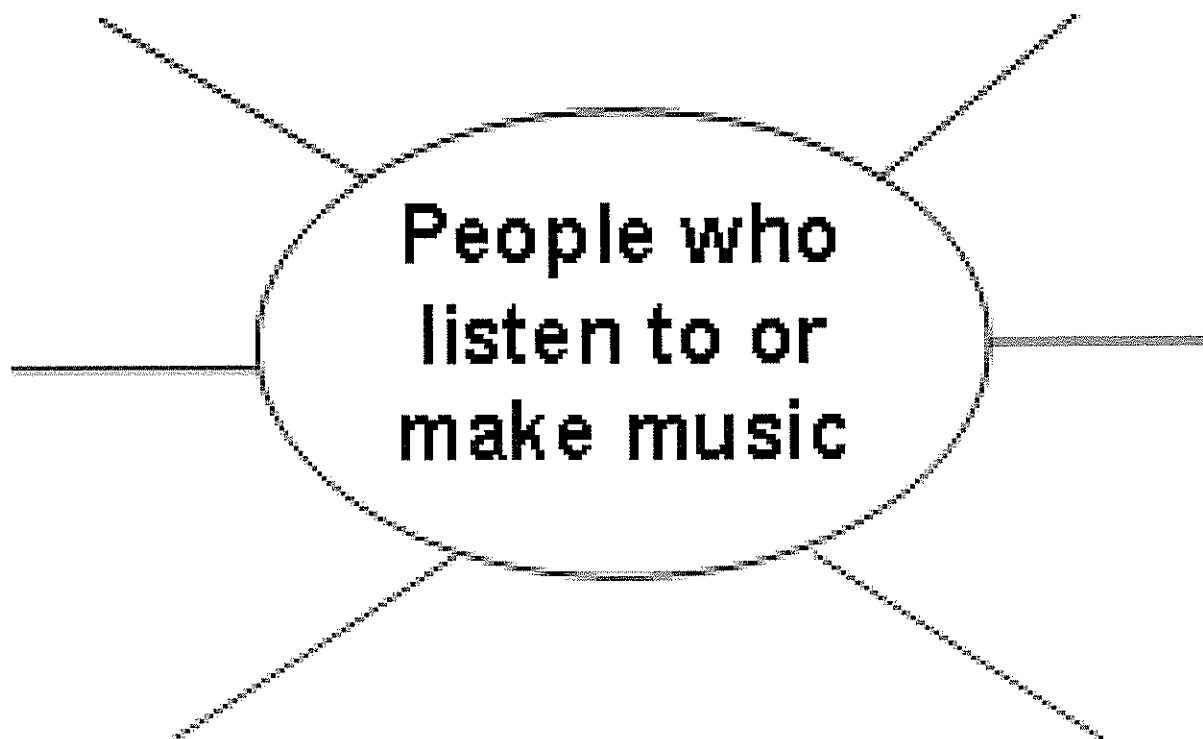
5 Write an acrostic poem

1. Open **Envelope 3** contains five A5 Music acrostic templates. Each student takes one of these templates and writes an acrostic poem about the person they chose from the spidergram in Step 3, using some/all of the words from their word bank.

6 Perform your acrostic poem

Stand in order of age from the youngest to the oldest. Each member of the group in the order you are standing should read their acrostic poem to the others. Encourage your team to do a good job.

**PLEASE REMEMBER TO PUT THE LAMINATED ACROSTICS BACK INTO
ENVELOPE 2!**



Acrostic 1

Myriad expectant notes

Unvoiced, unheard, black on the page;

Soon to be released from silence.

Indescribable magic

Comes from the conductor's baton.

Acrostic 2

Mary sits with her small daughter -

Under the bauhinia tree they

Sing nursery rhymes together.

In the branches, a mother bird

Calls to her baby.

Write your own **MUSIC** acrostic here:

M

U

S

I

C

Write your own **MUSIC** acrostic here:

M

U

S

I

C

Part 3a Activity 3 Lyric Poetry *Light Laps* (Challenging)

At this stage you will experience the activities from the perspective of the student.

By the end of Activity 3, you will have:-

- Considered some language problems and considered a daily sequence of events
- Studied the way language can be used to describe this in a poetic way
- Thought about the sequence of actions you can use in poetry
- Written a verse of a poem based on the above ideas.

Instructions

1. You are language scientists who need to solve some problems. Look at the problems below and discuss your ideas. You have about 10 minutes.

Problem 1

1 What does this word mean?

tangible

- (a) it's a type of gorilla (*noun*)
- (b) it's a new form of orange fruit (*noun*)
- (c) it means something you can touch and feel (*adjective*)

What's the opposite of *tangible* **and** what does it mean?

- (a) intangible
- (b) extangible
- (c) overtangible?

Good! You've finished problem 1. Now, look at problem 2.

Problem 2

1 Imagine you need to describe something to a friend. It's a thing that you:-

can't TOUCH, can't HEAR, and can't SMELL

- something INTANGIBLE

How would you do it? DISCUSS the following ideas:-

- (a) compare it to something else to show similarities**
- (b) show the effect it has on other things**
- (c) describe it as something else to make it tangible**

Which one of the above is:-

- (1) a metaphor?**
- (2) a simile?**



Great work! Now go onto problem 3.

Problem 3

1 Describe a process for your friend. Here it is:

**What's the process of the sun rising in the morning and waking you up?
Can you write a simple order below?**

1

2

3

Compare your ideas with the people on your table.

2 DISCUSSION

**Do you think it's possible to write a poem about something
you can't touch, like sunlight? How would you do it?**



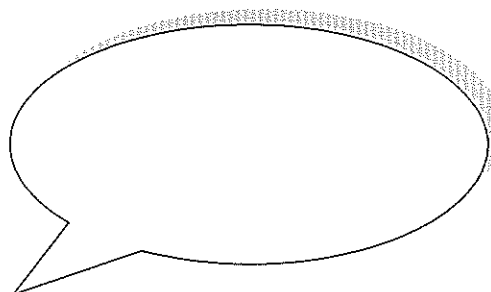
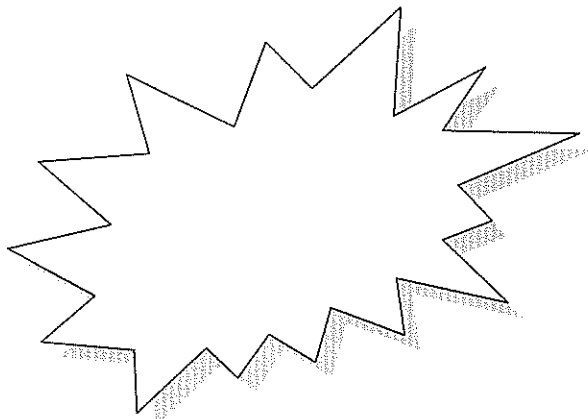
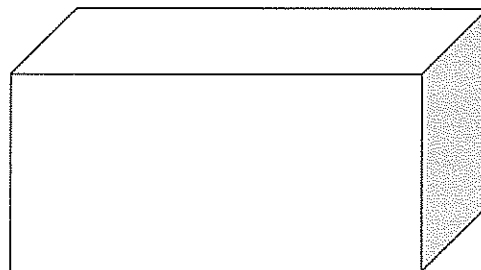
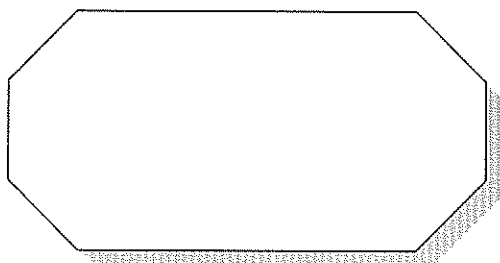
**Fantastic work! Now, language scientists, you're ready for some
language investigation. Go to problem 4 – the last one.**

Problem 4

1 Look at the verbs in this list. Use the dictionary or the glossary if you need to. Which ones typically describe light, and which ones typically describe water or liquid?

DESCRIBING LIGHT	VERBS Infinitive with 'to' & 3rd person form	DESCRIBING WATER
	To lap (laps)	
	To seep (seeps)	
	To soak (soaks)	
	To drizzle (drizzles)	

2 Can you think of a real example of each verb to describe liquid/water?
Eg I drizzle olive oil over a pizza. Use the shapes to write an example:-

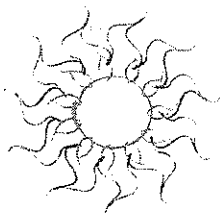


Now, language scientists, you are ready for a poem! See Envelope 2.

(Envelope 2)

Light Laps

Light laps at the window

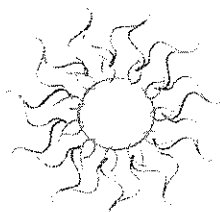


Seeps down the wall

To soak the hem



Of the bed



Vein the folds

Of the sheets

And with stellar ease

Drizzles drip after drop of the spectrum

Safely over my waking lids.



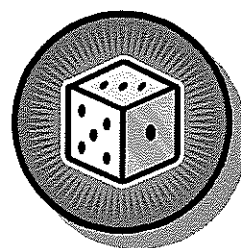
Written by a teacher, to be photocopied and used by any teacher with her/his students

(Envelope 2)

LANGUAGE SCIENTIST DISCUSSION QUESTIONS

You have 10 minutes for this activity. Throw the dice to decide which question you will answer. Each person should speak for about a minute.

1 What's the story in the poem? Is it the same as the procedure you wrote?



2 How does the poem make you feel about sunlight? Did you know our sun is a star? Which adjective refers to a star?

3 Can you find examples of images of movement in the poem? Where's the evidence?

4 Can you find examples of where the image of light is used in the poem? What about water? Where's the evidence?

5 Can you find examples of the house or bed? Can you find examples of effortlessness? Where's the evidence?

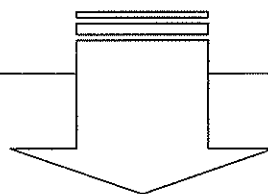
6 SUPER-SCIENTIST QUESTION! What poetic device has the poet used and why? Clue: look at the answers to problems 1-3.

(Envelope 3)

LANGUAGE SCIENTISTS - APPLY YOUR IDEAS ABOUT LYRIC POETRY

Write your own poem, comparing two things, one you can only feel and one you can touch, see, hear, and smell. Here are some ideas.

Something you feel <u>inside</u>	Compared with something you can touch or sense <u>outside</u>
Someone saying 'I care about you'.	Putting your hand in a fountain on a hot day
Someone stealing something from you	Having part of your body pulled or bruised
Succeeding in an exam or activity	Riding on a swing



Remember, 'Light Laps' used verbs about water to describe the process of the sun coming up in order to make it more tangible. What kind of verbs, nouns, adjectives and adverbs can you use in your poem? Here's a possible list. Use the dictionary if you don't know some of the words

refresh / refreshing	to revitalise	to caress	renewing
trickling	softening	embracing	to make new
struck	distressed	harmed	hurt
rising	to wheel	to whirl	riding

Write your procedure in these boxes.

1	
2	
3	
4	

Write your first line or two lines of poetry here. This is your first draft⁴.

Keep this; you'll need it for later!

⁴ A draft is a rough piece of work that is not yet in its final state

Answer Key (Light Laps)

Problem 1 | Tangible means (c) something you can touch | The opposite is (a) *intangible* meaning you can't touch it.

Problem 2 |
(a) is an example of (2) a simile
(c) is an example of (1) a metaphor
(b) is a technique that is also used in poetry

Problem 4 | All the verbs in the table describe the moment of water even though the poem is about light.

Egs: Laps – waves lap on a shore | **Seep** – juice might seep into the table cloth spreading out in all directions | **Soak** – rain might soak your clothes or hair | **Drizzle** - (1) we say 'it's drizzling' if the rain is soft and light, and you don't really need an umbrella; (2) you often drizzle oil or honey over food | **Vein** - vein is normally used as a noun to describe the tubes carrying blood in your body. Here the poet has used *vein* as a verb to show the movement in outward-going lines and different directions. It's an example of shifting word class: a noun becomes a verb. It is used quite often in poetry.

IMPORTANT: The poet has used a metaphor in the whole poem. Because light is difficult to touch, she has used the image of water to show (a) movement; (b) ease and grace; and there is one main reason for this: to make the poem more **TANGIBLE to her readers (remember what tangible means?) **EASY, RIGHT?****

Part 3a Activity 4 Lyric Poetry *Above it All (Easier)*

At this stage you will experience the activities from the perspective of the student.

By the end of Activity 4, you will have:-

- Decided on the order of part of a poem
- Compared your ideas with the order used by the poet
- Considered poetic devices used in the poem
- Focused on rhythm, and images created in the piece
- Considered different ways of creating a word bank.

Instructions

1. **DISCUSS**

**WHAT SORT OF
BIRD IS THIS?**

Where can you see
them in
Hong Kong?



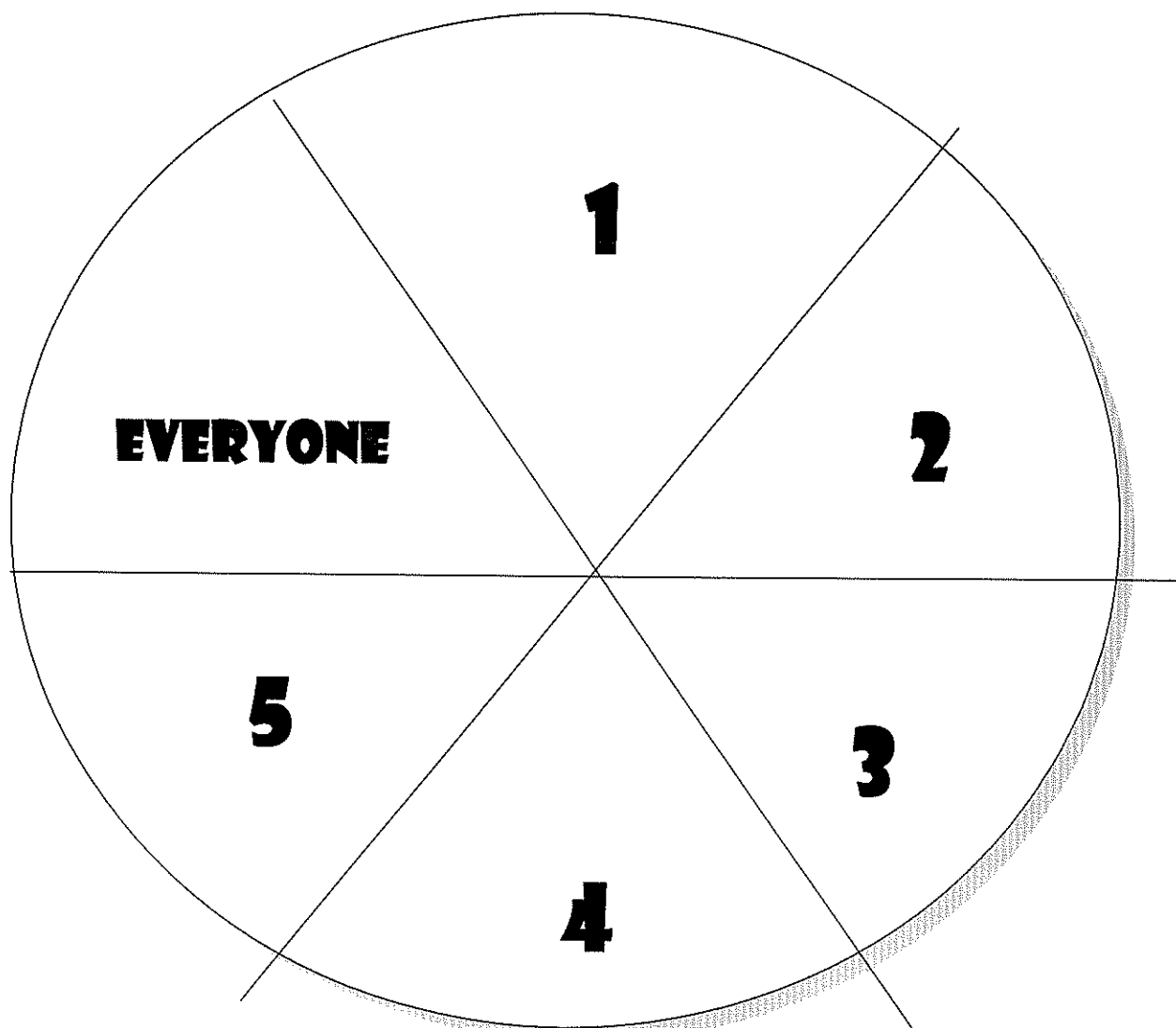
Do these types of
birds have much
connection with
humans?

**If the birds were
interested in human
activities, what would
they see if they looked
down onto the streets of
Hong Kong?**

2. This bird is a kite, it's a type of hawk. And it flies above Hong Kong island and other parts of the territory. You're going to read a poem that includes kites.

But first, let's play a **VOICE CHECK SPINNER GAME!** (You need a paperclip!)
You are an **OPERA SINGER** preparing for a performance and need to warm up
your voice using the following sounds. You have 5 minutes for this task.

- 1 **LA LA LA LA LA LA**
- 2 **MI MI MI MI MI MI**
- 3 **FA FA FA FA FA FA**
- 4 **RE RE RE RE RE RE (PRONOUNCED 'RAY')**
- 5 **TI TI TI TI TI TI**
- 6 **EVERYONE SINGS A DIFFERENT SOUND AT THE SAME TIME**



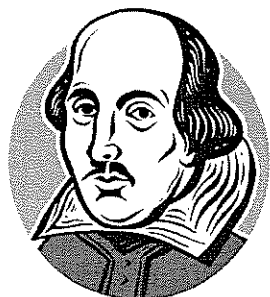
3. **Envelope 2** contains a cut-up version of part of the poem ***ABOVE IT ALL***.
Here is what you should do.



**Each person
Should take 1 or 2
strips and:-**



**(1) read it out
aloud to the group**



Shakespeare

**(2) snap her/his
fingers to the
rhythm**



**How many beats
are there per line?**

Now, go to Envelope 3 >>

Envelope 3

4. Help Herman!

Herman has read this poem and he thinks he has answered the some questions about it wrongly (oh-oh...).

Can you help him correct his answers so he understands the poem a little better? First, you need to read the poem too. Find it in Envelope 3.

Question 1

What is the main poetic device used in the poem? Choose from:-

Metaphor	Simile	Rhyme
----------	--------	-------

Herman chose 'metaphor'.

Question 2

How many stressed syllables (called *beats*) are in each line?

2	3	4
---	---	---

Herman chose '4'.

Question 3

Why are there so many people in the poem?

Why are their activities so different?

Herman wrote 'because we need to show more than one person in a poem'.

Question 4

What relationship does the poet show between the people in the poem and the kites in the air above Hong Kong island?



Herman wrote

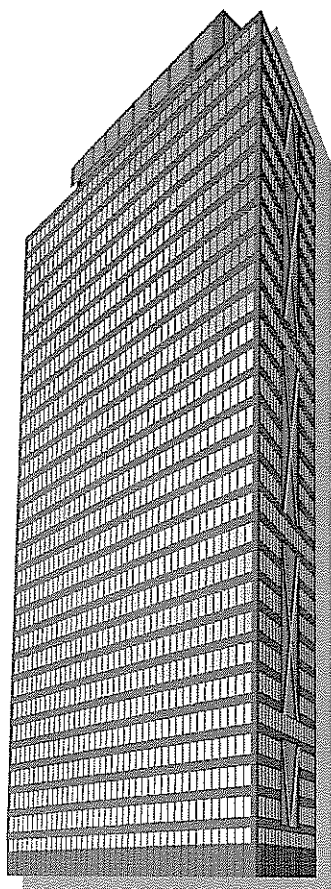
'The kites are among the people of Hong Kong.

The kites judge the people too'.

Now, look in Envelope 4.

Above It All

(Complete version – Envelope 3)



Height-
Kites
Might
Alight
On goodnight
Buildings
Sheer as
Floodlight;
Far under them,
Moving like meshes of meat,

Strain wheelers and dealers,
Lawyers in prizefights
Cleaners in streetlights
Clerks in dogfights
Shipwrights through skylights
Lobsters in ice-light
Downrights and uprights
Mothers with hindsight
Choirboys by candlelight
Families by firelight
Twins like Snow White

The eyebright
Finite
Snakebite
Sinew of Hong Kong

And high above,
Out of reach of it all,
Canton height-kites
Look on.

Edible is a tower in the night lit by floodlight, with their kites

Envelope 4

The Great Poetry Race

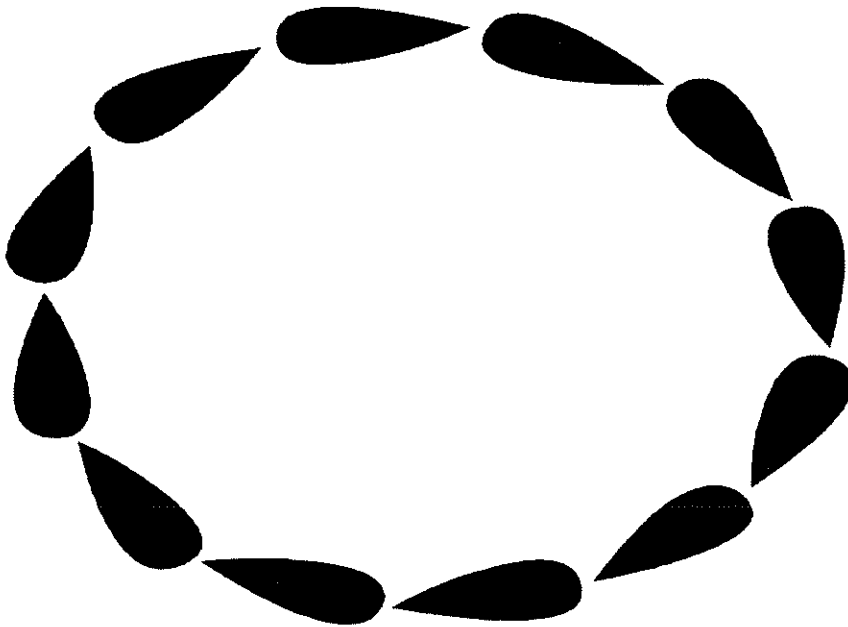
Work as a group to play this SPEAKING board game. Use the dice and the coloured markers to move around the board. Answer all the questions.

Start	1. <i>Above it All</i> is a ballad. TRUE/FALSE	2. What is the <u>theme</u> in <i>Above it All</i>?
3. ‘Twins <u>like</u> Snow White’ is a metaphor. TRUE/FALSE	4. <u>Moving like meshes of meat</u> is an example of alliteration. TRUE / FALSE	5. ‘Prizefights, streelights, dogfights’ is an example of rhythm. TRUE / FALSE
6. The phrase ‘sinew of Hong Kong’ is an example of refrain. TRUE / FALSE	7. Choose an example of two lines which have the same rhythm and say/clap them.	8. ‘The eyebright, finite, snakebite, sinew of Hong Kong’ What image does this give you of the city?
9. What’s the difference between the forms of ‘light’ used in the poem?	10. The type of bird is ‘kite’. Why has the poet called them ‘height-kites’?	Finish

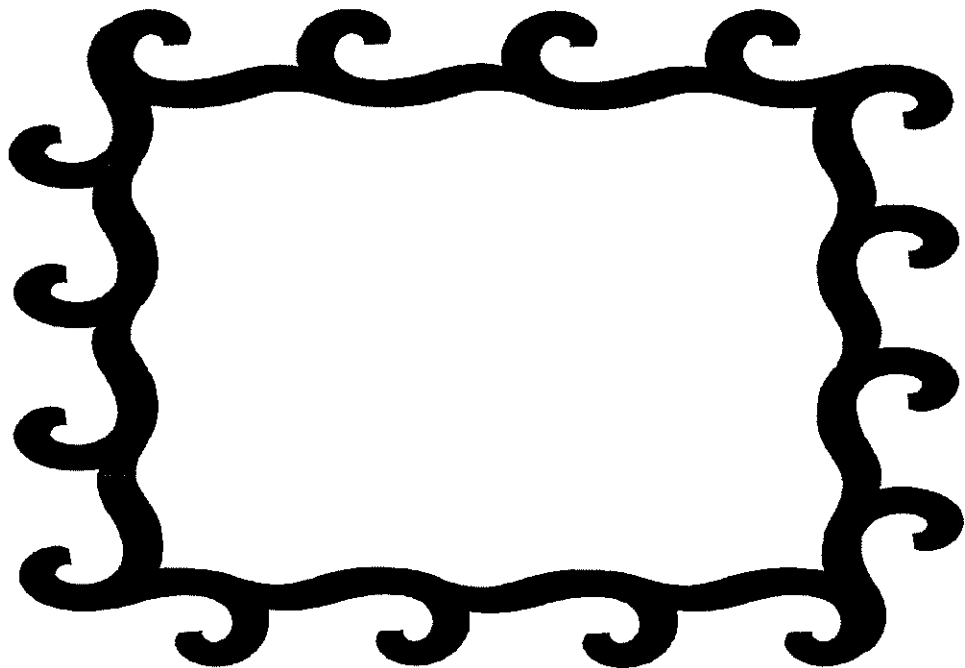
Envelope 4

5 Word banks

Choose words from the poem that you think are unusual and put them into the circle.

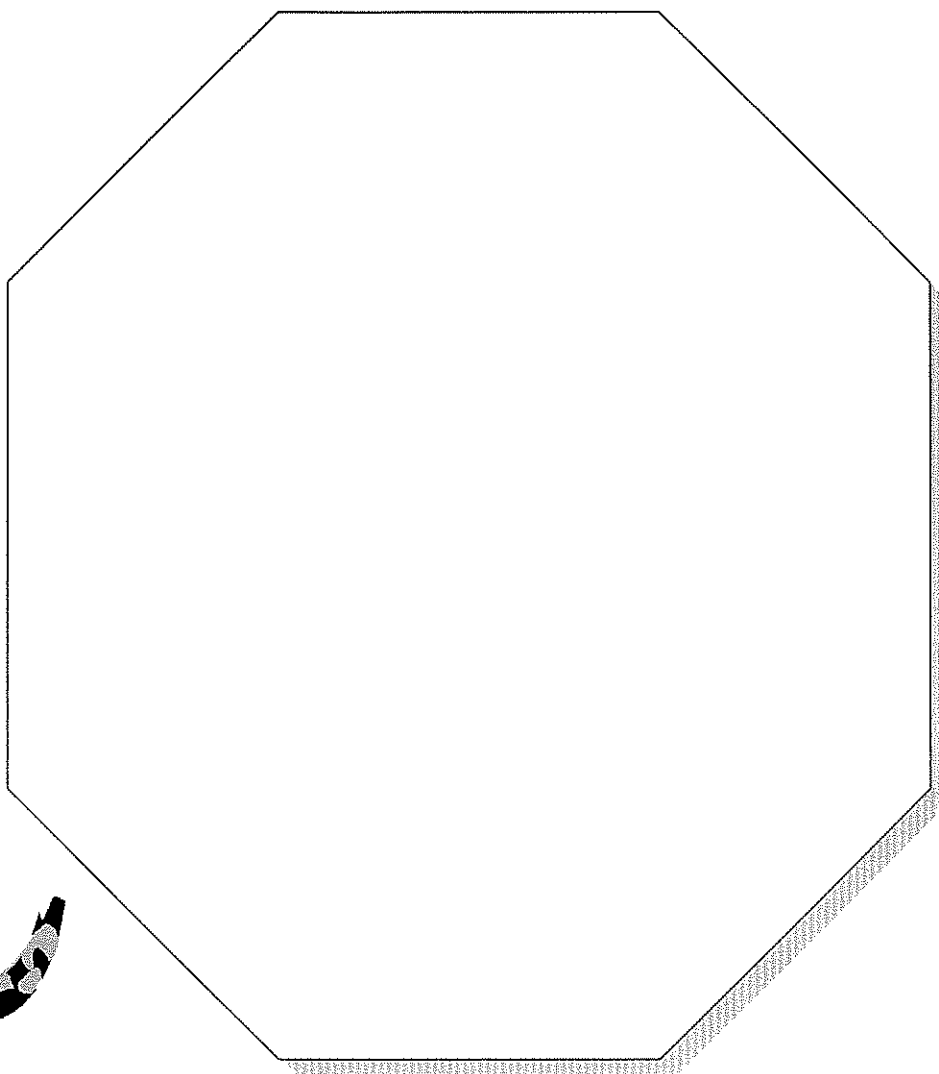
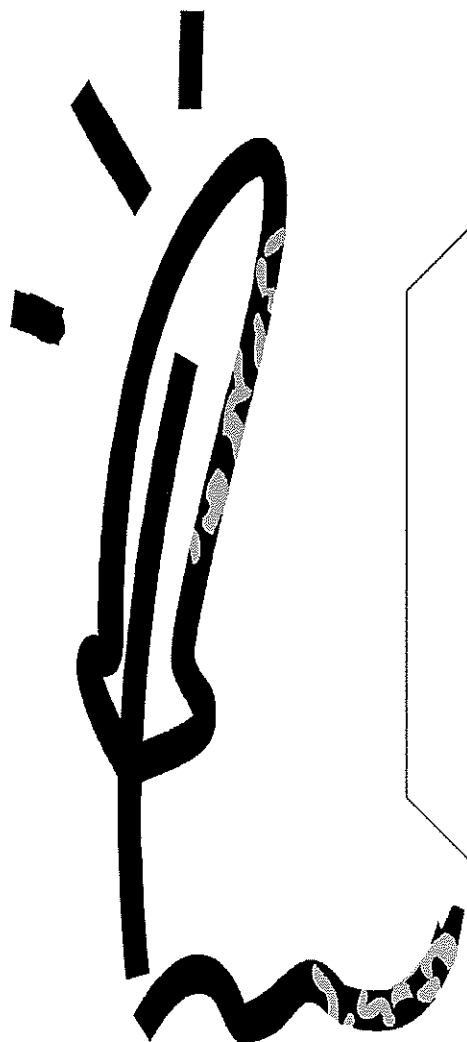


Choose words from the poem that you think are memorable and put them into the box.



Envelope 4

Now, poetry masterminds,
Write four more two-beat lines,
insert them in 'above it all' &
perform them.



Glossary for *Above It All*

Note that the meanings given here are closest to the meanings of the words used in this poem. These words may also have other meanings.

Kite (n)	Birds from the hawk family noted for their grace in flying. Meat-eaters. Kites fly above Hong Kong.
Alight (vb)	(1) To land, come down, descend (2) To notice or encounter something
Sheer (adj)	(1) very steep, high (2) very light; see-through (3) unmixed with anything else; pure
Mesh (n; vb)	A network
Strain (vb)	To work with great effort and difficulty
Wheelers & dealers (n)	<i>A cliché – much overused phrase.</i> A type of business people who do not work in an honest or open way
Downrights and uprights (n)	These words are being used metaphorically in this piece. They are used to show associations with people who are righteous.
Eyebright (adj)	This is the name of a plant used to treat eye diseases. It is being used metaphorically here to show that Hong Kong is a beautiful place to look at.
Finite (adj)	(1) limited; (2) measurable or countable
Hindsight (n)	realising the possibilities of a situation only after it is finished: <i>'to realise something <u>in hindsight</u>'</i>
Sinew (n)	(1) strong tissue that connects bone to muscle; (2) meaning strength or power

(Strips to cut up and read aloud for task 3 above *Above It All*)

Families by firelight
Mothers with hindsight
Cleaners in streetlights
Shipwrights through skylights
Twins like Snow White
Clerks in dogfights
Choirboys by candlelight
Lawyers in prizefights
Lobsters in ice-light

Answer Key to Help Herman! Activity

- Q1 The correct answer is **rhyme**.
- Q2 The correct answer is **2**.
- Q3 A better answer is that because Hong Kong is a city, there are lots of different people with different jobs, and different types of relationships. The poet is trying to show the richness and **diversity** of Hong Kong. (Diversity is a positive word meaning 'differences').
- Q4 A better answer would be that the kites are **(a)** a part of Hong Kong, but **(b)** separate from it as they are looking down on the activities, and because they are birds, they are not part of them.

Part 3a Activity 5 Limericks

At this stage you will experience the activities from the perspective of the student.

By the end of Activity 5, you will have:-

- Studied the rhyme and rhythm of 2 limericks
- Focused on the use of adjectives to create a specific image
- Composed your own limerick(s).

Instructions

1. **Envelope 1** contains 6 copies of Worksheet 5.1 and a tape on which 2 limericks are recorded.
 - In your group, listen to the tape and follow the instructions on the worksheet which will guide you through the different activities.
 - Work together and discuss your answers/impressions as you do the exercises.
2. **Envelope 2** contains a laminated Answer Key to Worksheet 5.1. Compare your answers with the ones suggested here. **Please put Answer Key back into Envelope 2 when you have finished.**
Now, look at the questions in **Envelope 2**.

Play the speaking game on page 41 – ‘Toss a Coin’. Someone in your group will need to provide a coin to play this game. Then, listen to the second limerick, and do the activities. Can you answer the quiz, ‘What do you know about limericks?’

3. **Envelope 3** contains 6 sheets of A5 and some guidelines.
Use these for writing your own limerick(s) or a few lines of a limerick.

Worksheet 5.1

THINK ABOUT LIMERICKS

Write the names of your team in the boxes below. If you can answer these questions, give yourself a tick in the box below. (Check the answer key later).

NAME:	NAME:	NAME:
NAME:	NAME:	

QUESTIONS



1. The theme, rhyme and rhythm in limericks are supposed to be humorous/funny.
2. There is a strict rhyming pattern of A-A-B-B-C in a limerick. **TRUE/FALSE**
3. There are a strict number of beats in a limerick, Line 1 & 2 – 3 beats, for example. **TRUE/FALSE**
4. The first line usually introduces a character or someone in a particular job. **TRUE/FALSE**
5. The rest of the limerick usually tells you about a problem or situation that the character is in. **TRUE/FALSE**
6. You need to think of three things when you write a limerick: (a) rhyme; (b) rhythm; (c) romance. **TRUE/FALSE**

1. LISTEN TO A LIMERICK

Listen to the first recording of Limerick 1 (voice 1).

ORDER THE LINES.

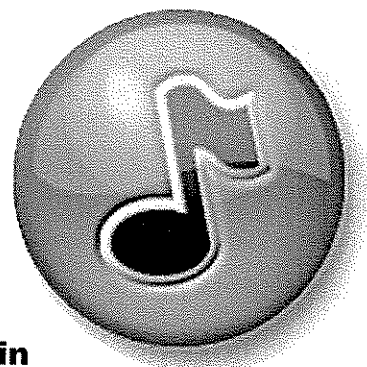
- (Line _) *There was a young fellow from Stanley*
 (Line _) *He ran up the Peak*
 (Line _) *Who thought he was ever so manly*
 (Line _) *That handsome, fit fellow from Stanley*
 (Line _) *Five times every week*

DISCUSS

- **What's this poem about?**
- **Did you find it funny?**
- **What did you notice about the length of lines 1, 2 and 5?**
- **What about the other lines?**

Envelope 2

1. INVESTIGATE THE RHYTHM



- Number the lines and then underline the stressed words or syllables (part of a word) in each line.
- How many stressed words are there in lines 1, 2 and 5?
- How many stressed words are there in lines 3 and 4?

2. INVESTIGATE THE RHYME

- Find any words that rhyme with the word *Stanley* in line 1.
Underline these words with a straight line.
- Look at lines 3 and 4. What are the rhyming words here?
Underline these words with a wavy line.

Straight line = 'A'

Wavy line = 'B'

Envelope 2

3. TOSS A COIN TO TALK ABOUT LANGUAGE

Instructions:

- You need a coin for this game.
- If you toss 'heads' you answer the question.
- If you toss 'tails' you choose the person who answers the question.

Focus on the adjectives: *young*,
handsome, *fit*. What image do they
create of this man?

What are the opposite of these
adjectives? Young / handsome / fit ?

What happens to the
visual image if we
use the opposite
adjectives?

What happens if you
change *fellow* for
woman? In this case
what other words would
you have to change?

What happens to
the rhythm if we
use *unfit*?

Envelope 2

5. LISTEN TO A SECOND LIMERICK

Before you listen to the first recording of Limerick 2 (voice 1), decide the order you think the lines of the poem should have:-

- (Line _) *So had classes six days every week*
- (Line _) *There was a Tai Tai from the Peak*
- (Line _) *Or excellent Chinglish*
- (Line _) *Who decided she really must speak*
- (Line _) *Either very good English*

Now, listen to the first recording of Limerick 2.

CAN YOU:-

- Underline the stressed words or syllables?
- Follow the rhyme scheme? What are the key words?

6. RECITE A LIMERICK⁵

Now read it aloud together and clap your hands on the stressed words or syllables. It should be:-

Bouncy

Happy

Easy to follow for the listener

7. WHAT DO YOU KNOW ABOUT LIMERICKS?

Envelope 2

**What can you
remember
about the rhyming scheme?**

**What do you know
about lines 3 & 4
of a limerick?**

**What information is
given in the last line of a
limerick?**

**What can
you
remember
about the
rhythm of a
limerick?**

How to do this activity:

- 1 Take a paperclip and put it in the middle of the 5 ovals.
- 2 Put a pen into one end of the paperclip.
- 3 Flick the paperclip with your finger so that it spins and stops at an oval – **DISCUSS THE QUESTION YOU SEE.**

8. WRITE YOUR OWN LIMERICK

Envelope 3

⁵ Pay special attention to the beginning of line 5. You may want to listen again to catch the rhythm properly.

Each member of the group takes a piece of paper from Envelope 3.

Line 1:

Brainstorm some people or jobs: *There once was a pilot from ... / There was a young student called.... You can either write where they are from or what they are called.*

Line 2:

Think of their habits or their character: *Who lived... who liked.. who wanted... who never...*

Line 3 & 4:

Think of two things that happen to him/her OR two qualities or feelings: *She gave up... and found... She thought she was ... He worried ... He laughed...*

Line 5:

Either finish the story with what happens at the end of the story, a reflection on the character, or by repeating line 1: *That clever young student from...*

Remember that most limericks use **past simple tense**: 'there was / there were'

Remember that some limericks give you extra information about the character on the second line by using a **relative clause**: 'who lived...'

Here are some ideas. You can finish these or write your own.

Bold typing shows the stressed syllables. Underlined words show the end rhyme.

You can use the rhyming words on-line dictionary to help you:

<http://www.poetry4kids.com/rhymes>

There was a bright **student** called Martin
Who went to a great **school** in Shatin
His **work** was so....
He ...
.....

There **once** was a **dog** from Tai Po
Who could **bark**, run and **fetch**, but so slow
A branch **thrown** in September
Would **return** in ...
.....

Answer Key to Worksheet 5.1 for Limericks

1 True

2 False – The true pattern is A-A-B-B-A – the last line rhymes with lines 1 & 2

3 True – Line 1 – 3 beats; Line 2 – 3 beats; Lines 3 & 4 – 2 beats; Line 5 – 3 beats. 3-3-2-2-3.

4 True – It usually starts with ‘There was a young fellow/young woman/old teacher/good student from Leeds, Cannes, the States, Tai Po. Eg:
There was a/an (adj) (person/job) from (place – 1 or 2 syllables maximum usually).

5 True – the last line is also usually funny and helps you see the situation in a different way.

6 False – (a) rhyme; (b) rhythm; (c) humour

NB: Limericks usually fall into three categories:-

(a) comic (these also include personified characters)

(b) tragi-comic / tragically comic: these poems deal with a serious event, eg, death, illness, but do it in a funny way

(c) crude – this category includes images and language that are inappropriate for classroom teaching

Part 3a Activity 5 Limericks (simplified)

At this stage, you will experience the activities from the perspective of the student.

By the end of Activity 5, you will have:-

- studied the rhythm and rhyme of a limerick
- focused on the use of adjectives to create a specific image
- completed a limerick using words from a word bank

1. Listen to the first recording of Limerick 1 (voice 1):-

(Line _) *There was a young fellow from Stanley*
 (Line _) *Who thought he was ever so manly.*
 (Line _) *He ran up the Peak*
 (Line _) *Five times every week*
 (Line _) *That handsome, fit fellow from Stanley.*

2. Focus on the rhythm

- Number the lines as you hear them 1 to 5.

This is line 1: *There was a young fellow from Stanley.*

The **stress pattern** sounds like this:-

There WAS a young FEllow from STANley

The words written in CAPITAL letters show where your voice is stressed. This is called a **stressed syllable**. Notice that it can be a whole word, 'was' or only part of a word, 'FEllow'.

The **stress pattern** in lines 2 and 5 are the same as line 1.

- Underline the stressed syllables in lines 2 and 5.

This is line 3: *He ran up the Peak*

The **stress pattern** sounds like this:-

He RAN up the PEAK

The **stress pattern** in lines 3 and 4 are the same.

- Now underline the stressed syllables in lines 3 and 4.

Let's count the stressed syllabus in lines 1-5

Lines from limerick	How many stressed syllables are there?
There <u>was</u> a young <u>fellow</u> from <u>Stanley</u> ,	3 stressed syllables
Who thought he was ever so manly	
He ran up the Peak	
Five times every week	
That handsome, fit fellow from Stanley.	

When you have finished this, check your answers with the Answer Key in **Envelope 3**

3. Focus on the rhyme

- Here are all the rhyming words in the poem.
- Where are they in each line? Beginning, middle, or end?
- There are only two **rhyming groups** in this poem. What are they? Look at the table below. Put a tick (✓) for one rhyme and a cross (x) for the other.

Stanley	
manly	
Peak	
week	
Stanley	

3. Focus on the language

- Focus on the adjectives: young, handsome, fit. What image do they create of this man.
 - (a) He's old and overweight.
 - (b) He's clever and active.
 - (c) He's athletic and good-looking.

4. Finish a limerick

- Here is a limerick with the final rhyming words missing. You are going to complete it.

- First, read the limerick.
- Second, think of the rhyming order you saw in question 3. You need to use the same pattern here.
- Third, use the word bank below to help you.

rain, main, lane, insane, pain, gain, cane

book, look, took, Hook, shook

bell, smell, tell, well

cat, hat, mat, rat

cake, make, take, lake, sake, fake

Limerick 4

There was an old sailor called _____

Who once had a lovely old _____

And a beautiful _____

And an ugly old _____

That crazy old sailor called _____

ANSWER KEY

Lines from limerick	How many stressed syllables are there?
There <u>was</u> a young <u>fel</u> low from <u>Stan</u> ley,	3 stressed syllables
Who thought he was ever so manly	3 stressed syllables
He ran up the Peak	2 stressed syllables
Five times every week	2 stressed syllables
That handsome, fit fellow from Stanley.	3 stressed syllables

Limerick 4

There was an old sailor called **Hook**
Who once had a lovely old **book**
And a beautiful **cat**
And an ugly old **rat**
That crazy old sailor called **Hook!**

Part 3a Activity 6 Songs

At this stage you will experience the activities from the point of view of the student.

By the end of Activity 6, you will have:-

- Listened intensively to two different songs⁶
- Identified two classic rhyming patterns used in poetry and songs
- *Written* an extra verse or *changed* an existing verse.

Instructions

LISTEN TO A SONG

1. Take tape 1 out of counter on the tape. Listen to Song 1 and group what you think



Envelope 1. Set the recorder to zero. then discuss in your the song is about.

2. Take the 10 laminated strips from **Envelope 1** and spread them out on the table. **Read all of them.**
3. Take the pink A3 sheet out of **Envelope 1**.
4. Rewind your tape to the zero point you set in Instruction 1. Listen to Song 1 again, and look at your laminated strips. Pick out the four strips of lyrics that you hear and put them in the correct order on the pink sheet. Use the blutack to stick them to the sheet.

⁶ Song 1 is 'With a little help from my friends' (Lennon & McCartney) from 'English File Intermediate' Unit A1, Activity 9, Teachers' Book pg 123 (Oxenden Latham-Koenig) OUP. Song 2 is 'Daniel' (Elton John) from 'English File Intermediate' Unit 7B, Exercise 8, Teachers' Book page 170 (authors/publishers as above).

WORDS IN THE SONG

5. Are the following **True** or **False**?

1. This is a rock song.
2. Its theme is anger.
3. The singer sometimes uses questions to invite people to think about his ideas.
4. Some of the words are repeated.

RHyme IN THE SONG

Look at the last word of each line in Song 1 and read them aloud.

- a) The last word on line 1 is 'away'.
- b) The last word on line 3 is 'day'. Line 1 and line 3 rhyme.
- c) The last word on line 2 is 'alone'.
- d) The last word on line 4 is 'own'. Line 2 and line 4 also rhyme.

We can show this rhyming pattern by giving each line a letter, eg,

Lines 1 & 3 = (rhyming pattern) **A**

Lines 2 & 4 = (rhyming pattern) **B**

Write these letters in boxes 1-4 in the right-hand column of your paper.

Congratulations! You have now seen one example of rhyming patterns used in poetry and songs. Let's try another.

6. Put the pink sheet with its laminated strips to one side.
Read the remaining 6 laminated strips again. You will not need 2 of them.
7. Take the blue A3 sheet and tape 2 out of **Envelope 2**. Listen to Song 2 and pick out the four strips of lyrics that you hear. Place them in the correct order on the blue sheet.

DECIDE ON THE RHYME SCHEME

8. Read the lines that you have placed on the blue sheet.
Your task is to decide on the rhyming patterns.
 - Read the words at the end of each line.
 - Focus on the vowel sounds and decide which lines rhyme.
 - Write the letter 'A' next rhyming pattern A.
 - Write the letter 'B' next to the rhyming pattern B.
 - **What do you notice?** Circle the pattern that you have found.

1	A B A B	3	A B B A
2	A B C C	4	A A B B

- Is this rhyming pattern the same or different from the rhyming pattern in Song 1? Discuss in your group. Check the answer in **Envelope 3**.

9. **WRITE** an extra verse for one of the songs using the rhyming patterns you have seen, or **CHANGE** and improve one of the verses.

First, what story do you want to describe?

Second, **make a list of words** that rhyme with the last words in the verse you're using.

Rhyming ideas

Envelope 3

Words rhyming with 'way'

1 syllable: bay, clay, day, fray, grey, hay, hey, lay, May, pay, play, prey, spray, stay, stray, sway, they, tray, weigh

2 syllables: away, ballet (silent 't'), Bombay, betray, café, decay, delay, display, obey, okay

3 syllables: everyday (as an adjective), every day (with 'day' as a noun), as we say, back away, break away, break of day, clear away, day by day, look away, take away, threw away, time of day, wash away

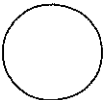


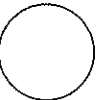


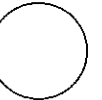


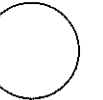


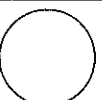






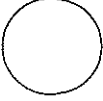


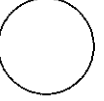








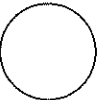



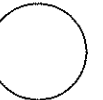

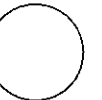
Words rhyming with 'own'

1 syllable: blown, bone, flown, clone, cone, known, phone, shown, tone, thrown, zone

2 syllables: alone, atone, cyclone, disown, hipbone, homegrown, postpone, trombone, unknown

3 syllables: arctic zone, China stone, fully grown, let alone, safety zone, stepping stone, wishing bone

Rhythm pattern

SONG 1

SONG 2

LYRICS FOR SONG 1: *With a little help from my friends* + one 'red herring'

What do I do when my love is away?

Does it worry you to be alone?

How do I feel by the end of the day?

Are you sad because you're on your own?

How do you feel and what do I say?

LYRICS FOR SONG 2: *Daniel* + one 'red herring'

Oh, Daniel my brother you are older than me.

Do you still feel the pain of the scars that won't heal?

Your eyes have died but you see more than I.

Daniel, you're a star in the face of the sky.

Daniel, you're a star in that place up on high

KEY for Part 3a Activity 6

Question 6: The extra lines ('red herrings') are:

'How do you feel and what do I say?'

'Daniel, you're a star in that place up on high'

Question 8: Rhyming pattern:

No. 4 – A A B B

Part 3a Activity 6 Songs (simplified)

By the end of Activity 2, you will have:-

- listened intensively to two different songs
- identified two classic rhyming patterns used in poetry and songs

Instructions

4. Take tape 1 out of **Envelope 1**. Listen to Song 1 and then circle what the song is about.

happiness

work

free time

friendship

jealousy⁷

5. Take the 8 laminated strips from Envelope 1 and spread them out on the table. Read all of them.
6. Take the pink A3 sheet out of Envelope 1.
4. Listen to Song 1 again, and look at your laminated strips. Pick out the four strips that you hear and place them one by one on the pink sheet.
5. Look at the last word of each line in Song 1 and read them aloud.
 - a) The last word on line 1 is 'away'.
 - b) The last word on line 3 is 'day'. Line 1 and line 3 rhyme.
 - c) The last word on line 2 is 'alone'.
 - d) The last word on line 4 is 'home'. Line 2 and line 4 also rhyme.

'Away' and 'day' have the same vowel sound.

'Alone' and 'own' also have the same vowel sound.

⁷ jealousy (n); jealous (adj) is when you feel angry and unhappy because someone else has something you would like to have, eg, Winky is jealous because her brother has a new bike and she has his old one.

We can show this rhyming pattern by giving each line a letter, eg,

Lines 1 & 3 = (rhyming pattern) **A**

Lines 2 & 4 = (rhyming pattern) **B**

Write these letters in boxes 1-4 in the right-hand column of your paper.

Congratulations! You have now seen one example of rhyming patterns used in poetry and songs. Let's try another.

6. Put the pink sheet with its laminated strips to one side. Read the remaining 4 laminated strips again.
7. Take tape 2 and the blue A3 sheet out of Envelope 2, and listen to Song Pick out the four strips in the order in which you hear them and place them one by one on the blue sheet.
8. Read the lines that you have placed on the blue sheet. Your task is to decide on the rhyming patterns.
 - Read the words at the end of each line.
 - Focus on the vowel sounds and decide which lines rhyme.
 - Write the letter 'A' next rhyming pattern A.
 - Write the letter 'B' next to the rhyming pattern B.
 - **What do you notice?** Circle the pattern that you have found.

1	A B A B
2	A B B A
3	A A B B

- Is this rhyming pattern the same or different from the rhyming pattern in Song 1? Discuss with your group.

Part 3b Teacher reflection tasks

Noticing Activities

At this stage, you will experience the activities from the perspective of the teacher.

Selecting

Principles of selection for activity 1 (Shape Poems)

By the end this noticing task, you will have:-

- considered the use of shape poems in terms of developing poetic sensitivity;
- considered the use of shape poems in terms of limiting set objectives.

Discuss the following quotation from a teacher:-

"I can't use shape poems with my classes. They're for young children, not teenagers".

- To what extent do agree with this statement?
- Was your experience of writing a shape poem enjoyable? What did you learn from the experience?

Discuss the following questions in groups.

1. Here are four reasons why shape poems might help define and limit the creative poetic process. Which one is the most significant to you?

- shape poems are short, free form and don't follow rhyming patterns
- shape poems have more of a visual impact because of the form
- students will want to write poetry, being attracted by the originality of shape poems
- students will access imagination and use language creatively because of the nature of the visual shape

2. To what extent do you think concrete items and themes lend themselves better to shape poems than abstract themes?

Consider the following list of topics and themes. Which ones lend themselves better to shape poem creation by your students and why? Some are concrete, some are abstract.

- Fruit: bananas, pineapples, peaches, plums, kiwis
- Celestial objects: sun, moon, stars, galaxies, black holes, comets
- Wildlife: giraffes, lions, monkeys, parrots, flamingos
- The face: eyes, mouth, teeth, hair, nose, eyebrows
- Feelings: happiness, sadness, frustration, disappointment, surprise
- Mental acts: promises, beliefs, confusion, clarity, understanding

3. Choose two themes from the list above and decide what kind of word bank you would give your students to help them get started. Would you give them a model? Why/why not?

Theme 1	Theme 2

Principles of selection for activity 2 (Acrostic Poems)

By the end this noticing task, you will have:-

- considered the use of acrostic poems in terms of developing sensitivity to sounds and letters;
- considered the use of acrostic poems in terms of setting a limited goal.

Discuss the following quotation from a teacher:-

"Acrostic poems are the best poetic form to start students off with as they are short, easy and fun".

- To what extent do agree with this statement?
- Did you find it easy to find words to match all the letters in your own acrostic?

Discuss the following questions in groups.

1. Describe the procedures used during the acrostic poem activity.
2. Which language skills were used most during the task: listening, reading, speaking, or writing? Which systems were most used: grammar, vocabulary, or phonology? Consider the following sentences; what grammar is used here?

Teenagers listen to music when their teacher isn't looking.

Mothers make music to calm their babies.

Would this grammar be suitable to practise with your own students?

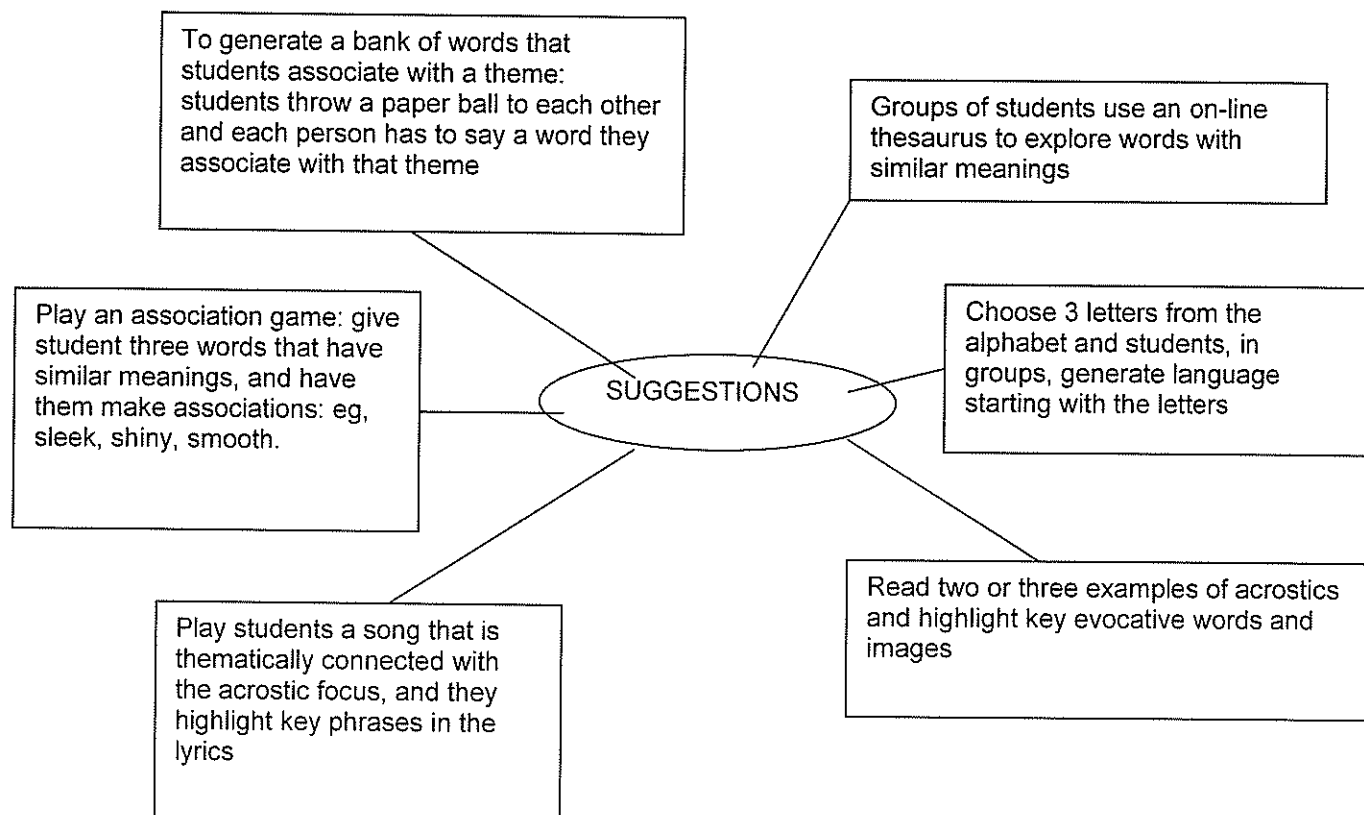
3. Why do you think the topic of music was chosen for this activity? How did the first discussion help you?
4. Consider the following points about acrostics. Which ones do you agree/disagree with and why?

- acrostic poems focus on the link between the word and the sound of the letter
- acrostic poems have a strict organising structure because of the word chosen; they help students learn the discipline involved in poetry;
- students find acrostics fairly easy in comparison with rhyming poetry;
- students enjoy the creativity involved in acrostics, and when a poem is finished, they often illuminate/decorate the initial letter of each line.

5. Match the following topics with themes from the NSS syllabus; and decide which would work better with your students?

Topics	Themes
Trust	Nature and environment – protecting the environment
Peer pressure	Cultures of the World – customs, clothes and food of different places
Planet Earth	Study, School Life and Work – occupations, careers and prospects
Computers	Getting along with others – friendship and dating
Traditions	Technology – changes brought about by technology
Job hunting	Study, School Life and Work – study and related pleasure/problems

6. How would you help your students gather and generate vocabulary and images to use in the acrostic activity? Choose from the options below.



Designing

Principles of designing for activity 3 (*Light Laps*)

By the end of this noticing task, you will have:-

- considered the use of procedures as a structuring device for poetry;
- considered the use of transposition as a means of generating a new idea.

Narrative Poems using procedures

Discuss the following quotation from a teacher:-

“The worst thing about teaching poetry writing is starting off with the blank page, so any kind of structuring device is always useful”.

- Can you name any structuring devices you have used to help yourself or your students write poetry?
- Why is structuring the poetry writing class important? What happens when there is too much structure?

Discuss the following questions in groups:

- 1 What were the procedures used during the *Light Laps* poem activity?
- 2) The poet has taken a simple, every day procedure and created a poem out of it. Compare the two lines from the poem with a less poetic description:

Light laps at the window

Seeps down the wall

Light comes in through the window

And comes down the wall

How easy or difficult do you think it would be for your students to (a) understand; (b) use the poetic metaphor and imagery used in this poem?

Would it help to show a poem that used these devices in their first language first?

3. Consider the following ideas. Which ones do you most agree with?

- procedures are administrative and boring; there is nothing poetical about them, and there shouldn't be;
- by taking procedures and having students make poetry out of them, we help them to critically analyse the steps involved, and take a creative view of the process;
- by writing poetry about procedures, students are helped to bring lightness and imagination to everyday events; this increases their sense of value for the simple things of life;
- because procedures are devoid of poetry, these provide an excellent opportunity to show the power and creativity of techniques such as simile and metaphor.

4. Choose a procedure which you think you could use in order to write a poem.

What vocabulary preparation and support would you need to offer students before they write their first draft?

- Going shopping
- Making dinner for the family
- Writing and submitting an essay
- Entering a competition
- Buying a lottery ticket
- Running a race

Principles of designing for activity 4 (*Above It All*)

By the end this noticing task, you will have:-

- considered the use of organising schemes for generating and recording vocabulary for use in poems.

Discuss the following quotation from a teacher:-

“My students simply don’t understand poetry so I don’t teach it”.

- What are the reasons that students find poetry difficult to access?
- What can you do to structure and support students’ access to images and associations used in poetry?

Discuss the following questions in groups.

1. Describe the procedures used during the *Above It All* poem activity.
2. In the task, you were asked to pick out the unusual or memorable words. Why do you think students should be encouraged to make word banks?
3. What was the purpose of the following:-
 - The Voice Check Spinner Game;
 - Each person reading out a strip from the poem;
 - The glossary which accompanied the poem, *Above It All*;
 - The Great Poetry Race;
 - The writing and performing task?

More on Word Banks If one of the aims of the Learning English through Poems and Songs module is to understand and appreciate the themes and language in poems and songs, then this means that some course time needs to be devoted to helping students enrich their vocabulary for poetic purposes by helping them find and make associations with words. This can be done in a number of ways apart from

keeping a vocabulary notebook. Consider the following ways of providing access to vocabulary:-

- using a thesaurus (www.wordsmyth.net is for young people)
- using a visual thesaurus (www.visualthesaurus.com - paying website)
- finding lexical chains in poems, for example, woman – girl – lady – she – wife – beauty
- creating vocabulary 'wall pockets' where index cards with words, meanings and associations are slotted into plastic pockets on the wall for review
- creating an association wall chart, where a central word is linked with a piece of wool/string to associations that are placed around it in a circle
- giving students a line with the sensory items replaced by a less poetic item, and asking students to improve upon it, eg,

Cold surfaces of high-rise shine like the sun.

- asking students to expand simple phrases to include more descriptive language to increase the sensory associations the reader makes, eg,

You said at night they would turn into (1) jewels

You said at night they would turn into (1), (2) jewels

You said at night they would turn into (1), (2), (3) jewels

Which ones most lend themselves for use with your own students?

6. Means of organising work

One of the ways of helping students understand, appreciate and generate language for use in poems is to find ways to help them gather and organise words, phrases and images that appeal to them and that create different effects.

a) Looking at Activity 4, which two organising principles have been used (see pages 5 and 6)?

b) How would you help students organise language around a theme? Could you use one of these methods, or a method from the list on page 2 above?

7. Recycling vocabulary

a) There are different stages to vocabulary acquisition. Some writers say that they can be divided into the following stages. Can you match the stages to the meanings?

Stage		Description
1 Intake		a. the new items are retained by means of reviewing/recycling
2 Storage		b. the items are recalled and used when needed
3 Retention		c. the student links the new item(s) to existing items s/he already understands
4 Retrieval and use		d. the student perceives and understands the item(s)

b) Considering the stages above, what can you do to ensure that students have opportunities to intake, store, retain, retrieve and use the language items they are learning systematically?

Answer key to stages of vocabulary acquisition: 1-d; 2-c; 3-a; 4-b

Adapting

Principles of adapting for activity 5 (Limericks)

By the end this noticing task, you will have:-

- considered means of noticing rhythm and rhyme in limericks;
- considered the adjustments that were made in a simplified activity.

Discuss the following quotation from a teacher:-

"I like using limericks because the rhyme and rhythm are very distinct and easy for the students to notice".

- To what extent to agree with the statement above?
- Do you think there are any drawbacks to using limericks?

Discuss the following questions in groups.

1. Consider the procedures used in Activity 5. Were rhyme and rhythm treated together or separately? What were the reasons for this?
2. Look at the simplified copy of Activity 5. Look at the way 'stress' is treated. What's the difference between Activity 5 and the simplified version?
3. On page 4 of Activity 5, the students are asked to underline some words with a straight line and others with a wavy line in order to identify rhyming patterns. How is this different in the simplified activity?
4. On page 4 of Activity 5, the students are asked, 'what happens if you change *fellow* for *woman*?' What sort of analysis do the students have to make of the language in order to answer this question? Do you think this will challenge your students?
5. What language focus activity is used on page 2 of the simplified version? What level of challenge does it give?

6. Consider the limerick task creation given and the simplified version. How does providing rhyming items for the limerick help the students with the task of limerick writing?

7. Summary

Rank the following features of limerick teaching and noticing in terms of importance to your own students. (The activities we have used have focused on writing limericks as opposed to performing them):-

- noticing number of lines
- noticing rhythm (counting the beats)
- noticing line-end rhymes (couplets and triplets)
- noticing theme and humour
- providing examples of rhyming couplets and triplets
- providing rhyming words for students to use in their own limericks.

Principles of adapting for activity 6 (Songs)

By the end this noticing task, you will have:-

- considered means of noticing rhyme in song;
- considered a simple way to use parallel procedures to provide input and practice in noticing rhyming patterns.

Poems using sensory images

Discuss the following quotation from a teacher:-

“Although students know that song lines rhyme, I think it comes as a great surprise when you show them that these rhymes are based on poetic principles”.

- In which ways do you think that poetry and songs are structured in the same way?

Discuss the following questions in groups.

1. Consider Activity 6: instructions on finding the rhyming pattern. How are they ordered?
2. What is the purpose of the ‘Words in the Song’ True/False activity?
3. Why were students given strips to work with and a template to put them on rather than a simple handout? Does it increase the interest level in the activity?
4. Look at the simplified version of Activity 6. Name three modifications that have been made to this activity to make it more accessible to students. Use the box below.

1	
2	
3	

5. Consider the following list of options for tasks for students who need more support or more challenge. Remember that in a classroom, you would guide the students through these activities with opportunities for clarification, feedback, and analysis after each stage.

What guiding principles are in place here?

For students who need more challenge	For students who need more support
Ask students to listen and explain the theme (open-ended questions).	Give students options to circle to identify the theme (closed options).
Give students strips with 2 extra un-needed strips ('red herrings').	Give students only the strips they need (no red herrings)
Give examples of lines which rhyme (1 layer of support).	Give examples of lines which rhyme and also explain what parts of each word rhyme by underlining the vowel (2 layers of support).
Give a large amount of options from which to choose rhyming patterns. Some of these should be quite similar and therefore challenging to the students.	Give a limited amount of options from which to choose rhyming patterns. The different options should be distinctly different to enable students to recognize the rhyming patterns quite easily.

6. Which strategies would you need to use with your own students?

Part 3c Resourcing the module

Websites

www.poetryclass.net is an excellent comprehensive site which allows free access and includes free lesson plans and articles. It also includes a section on 'Assessing your Pupils' Poetry'. The Poetry Class INSET pages are designed to help teachers enable students of all abilities to develop their understanding of poetry and to improve their writing.

www.poetryarchive.org includes lesson plans and activities designed by poetry specialists. A growing and developing resource so this site could be revisited at regular intervals. Some poems are read and recorded by their authors, which could be helpful if you are preparing students to read their work aloud. There are resource areas for both teachers and students and tips for those unfamiliar with reading poetry aloud.

www.teachit.co.uk has some useful free tips on teaching poetry, especially within the newsletter page.

www.newi.ac.uk/englishresources/index.html has free teachers' resources and lesson plans, including a useful 'Framework for Responding to Poetry'.

www.britishcouncil.org/arts-literature-poems-underground-streaming.htm has a selection of streamed contemporary poems featured on Poems on the Underground and read by the authors. The poems are also available as downloadable audio files. This could be helpful when preparing your students for reading their own poems.

www.educationworld.com/a_lesson/lesson262-shmtl has examples of children's on-line poetry and is a site where budding poets can post their poems.

www.makingbooks.com/ is a site with interesting suggestions for making books, which might be an attractive way for your students to display their poems and to include in their Poems and Songs portfolio.

<http://storytrail.com/poetry/poeticdevices.htm> is an attractive website, which students should enjoy using, with a useful reference page of poetic terms.

<http://www.kyrene.org/schools/brisas/sunda/poets/poetry2.htm>

has a dictionary of terms that are used to describe features of a poem.

The above are only a small selection of the many interesting websites dedicated to the art of poetry-writing. If your students acquire a real taste for writing poetry they might like to explore for themselves the many websites on which they could post their poems and receive advice and comments, or even enter competitions with cash prizes!

Books

Singing Grammar, Mark Hancock (Cambridge University Press, 1988): 1 book + 2 cassette tapes. Includes photocopiable material for classroom use. Songs based on grammar constructions with interesting activities.

Timesaver Raps! Sarah Johnson & Katherine Stannett (Scholastic Inc., 2003): 1 book + audio recording. Photocopiable material for classroom use. Might be particularly useful with students who need more support.

Creative Poetry Writing, Jane Spiro (Oxford University Press, 2004)

This has a lot of excellent suggestions for classroom activities, in addition to an extensive list of Resource Books in the 'Further reading' section.

Music and Song, Tim Murphey (Oxford University Press, 2002)

This book contains lots of attractive suggestions for using songs in the classroom. In addition it has a very extensive and detailed Annotated bibliography with a wealth of other titles of books that could be useful.

Poetry Workshop, Michael & Peter Benton (Hodder & Stoughton, 1995)

Source book of ideas and materials with suggested Workshop ideas for use with students.

Poems for Life, compiled by Grade V Classes of The Nightingale-Bamford School (Arcade Publishing, New York, 1995)

An interesting book which could serve as an example of how your students could connect their work in the classroom with people outside school.

Part 4 Formative Assessment

Considering students' first attempts at Haiku and Limericks

Points for Formative Assessment and Student Support

See PowerPoint presentation to be made available on EDB website

Part 5 EDB scheme of work

A suggested scheme of work for Learning English through Poems and Songs

General remarks:

1. The following suggested scheme of work is pitched at S5 level. Teachers might like to make any necessary adaptations considering the needs and level of ability of their students. For illustration purposes, teaching materials have been developed to indicate how some of the lessons could be conducted. These materials are marked with a ^ in the Teaching Resources column and are available online at <http://cd.edb.gov.hk/eng>. There are also suggested activities catering for students with different needs and paces of learning in the online Teaching Resources. Teachers might like to use their discretion as to whether to adopt them for use.
2. This module requires students to apply the language knowledge and skills that they have developed in the Compulsory Part. It aims to provide the basis for further exploration of the various types of poems and songs. Students taking this module are expected to have had previous exposure to these imaginative text-types.
3. It should be noted that the main aim of this module is to make use of poems and songs as linguistically rich and pleasurable learning and teaching resources to develop students' language skills (e.g. using pronunciation, intonation, rhyme, rhythm, and figurative language to enliven their speech and writing) and sharpen their awareness of the use of poetic techniques in authentic texts, such as advertisements, greetings card messages and song lyrics. Students are not expected to develop an extensive or in-depth knowledge about poetic conventions and devices, or to demonstrate skilful use of them in the work they produce.
4. Students should be encouraged to keep a folder for this module which will serve as a record of their learning. The folder may comprise all the assignments the students have done for the module, both oral and written. Students are also encouraged to reflect on and monitor their own learning process, and teachers should provide them with feedback and assistance where necessary.

*Suggestions on how to cater for students with different needs and paces of learning are indicated by * in the Remarks column.*

Focus Sections which are marked # contain activities which are either more demanding or are intended to further enrich students' learning experience. Teachers should use their discretion as to whether to include or skip these sections, or to replace them with other appropriate learning activities, based on students' needs and abilities.

Focus: Part 1: Module introduction
Suggested Time Allocation: 2 periods Lessons 1-2
Target Knowledge, Skills and Attitudes

Students are able to:

- understand what the module will cover and the requirements of the Poem and Song Journal

Suggested Activities	Teaching Resources	Suggested Student Work or Activities for Formative Assessment	Remarks
<p>Students bring back to class one or two of their favourite songs and poems. In small groups, they share their collection and discuss their interest and experience with poems and songs.</p> <p>The teacher briefly introduces the module, stating that it focusses on the integrated use of language skills through appreciating poems and songs.</p> <p>The teacher refers students to the handout on the Poem and Song Journal and explains what it involves.</p>	<p>A handout on the Poem and Song Journal</p> <p>A sample showing students what a journal entry might look like</p>	<p>The Poem and Song Journal, which comprises students' own collection of poems and songs, can be reviewed regularly.</p>	<p>Teachers might like to explain to students that the module involves:</p> <ul style="list-style-type: none"> • reading, enjoying and appreciating poems and songs; • learning about the features of different types of poems; • writing some poems and song lyrics; • keeping a Poem and Song Journal which comprises a collection of poems and songs of their own choice and their personal responses; and • selecting one piece of work from their Poem and Song Journal for presentation at the end of the module. <p>Teachers might like to bring in a selection of poems and songs to put up on the board to create interest among students.</p> <p>They may also think of ways, venues, opportunities for some of the work students do throughout the module to be displayed. As most of the products in this module are creative by nature, it would be motivating to students to see their work enjoyed by others, whether that be on a class homepage, a class publication at the end of the module, or on the walls of their classroom or school.</p> <p>Teachers would need to make clear to students the reasons for them to keep a journal. Poems and songs, by their very nature, assume a personal response or interaction with the text. Students should be encouraged to freely express their personal views and feelings in response to poems and songs.</p>

Part 2: Introduction to poems and songs

Suggested Time Allocation: 6 periods Lessons 3-8

Target Knowledge, Skills and Attitudes

Students are able to:

- Read, enjoy and appreciate poems and songs
- Identify and understand some features of poems and songs
- Read aloud some poems
- Explore sources for poems and songs

Suggested Activities	Teaching Resources	Suggested Student Work or Activities for Formative Assessment	Remarks
<p>Students are introduced to some poems and songs, and are familiarized with the vocabulary related to poem and song appreciation.</p> <p>Students learn to read the poems aloud.</p> <p>Students share their reading and insights in groups.</p> <p>Students discover sources of poems and songs and make recommendations to one another.</p>	<p>Handouts on some poems and songs</p> <p>A handout on poem and song vocabulary</p>	<p>Students' reading aloud of the poems</p> <p>Entries in the Poem and Song Journal</p> <p>Students' selections of poems and songs and the journal entries can be placed in the folder.</p>	<p>Students should be encouraged to start looking for poems and songs to be included in their Poem and Song Journal.</p> <p>Some of the lesson time can be spent in a computer room or the Multi-media Learning Centre (MMLC) to allow students to explore resources together and have instant sharing.</p> <p>Teachers might like to refer the students to the following websites for information about different poems and songs: http://www.shadowpoetry.com/resources/wip/types.html http://www.algeo.net/poetry/page2.html http://www.lyricsfreak.com/</p> <p><i>(*For the less able students, teachers should give them more guidance on how to select poems and songs by suggesting criteria for text selection such as the level of difficulty in terms of content, theme and language.)</i></p>

Part 3:

Reading and writing poems

Suggested Time Allocation: 19 periods Lessons 9-27

Acrostics, shape poems and poems making use of different grammatical patterns

6 periods Lessons 9-14

Target Knowledge, Skills and Attitudes

Students are able to:

- identify and understand the characteristics and features of acrostics, shape poems and poems making use of different grammatical patterns
- express personal feelings and views through writing different kinds of poems
- use dictionary skills to develop vocabulary

Suggested Activities	Teaching Resources	Suggested Student Work or Activities for Formative Assessment	Remarks
<p>Acrostics:</p> <p>Students read and identify the characteristics of acrostics.</p> <p>Students start writing acrostics to describe themselves and their classmates by using their names and their classmates' names.</p> <p>In groups, students brainstorm possible topics to write on. They then practise writing acrostics individually.</p>	<p>Handouts on: Acrostics</p>	<p>The poems that students have produced can be self, peer and/or teacher assessed.</p> <p>The assessment criteria should be given and explained to students in advance.</p> <p>The poems can be placed in the folder.</p>	<p>The writing of acrostics provides students with an easy start-off point to poem writing. There are basically no strict rules to follow and it can be great fun. Students without much prior knowledge can still find it manageable.</p> <p>Students can find acrostics on the following website: http://www.holycross.edu/departments/socant/dhummmon/acrostics/acrostics.html</p> <p>(*For the less able students, teachers might like to give them a list of suggested topics to help them to generate ideas.)</p> <p>For a variation on this part, teachers might like to have the whole class work on the same topic for their acrostics and let students see and share the wide variety of ideas that they come up with.</p>

Suggested Activities	Teaching Resources	Suggested Student Work or Activities for Formative Assessment	Remarks
<p>Shape poems:</p> <p>Students look at examples of shape poems and discuss their themes and characteristics. Students form small groups to share their feelings and views about particular objects, themes or images and take notes.</p> <p>Students write shape poems individually on a topic of their choice.</p> <p>Using grammatical patterns: The teacher introduces the concept of making use of different grammatical patterns to write poems. Students read, analyse and write poems using different grammatical patterns.</p> <p>Students can collaborate in groups to brainstorm for ideas and vocabulary and to give feedback to one another's drafts. They can then revise their drafts based on the feedback</p> <p>Students will read and share with class the different types of poems they produce.</p>	<p>Shape poems Poems making use of different grammatical patterns</p> <p>^A poem feedback form</p>	<p>The poems that students have produced can be self, peer and/or teacher assessed.</p> <p>The assessment criteria should be given and explained to students in advance.</p> <p>The poems can be placed in the folder.</p>	<p>Shape poetry offers a lot of room for stretching both imagination and creativity. It is also visually very appealing to students and can be very effective for arousing students' interests.</p> <p>Students can find shape poetry on the following website: http://pages.prodigy.net/sol.magazine/archives/shaped7.htm</p> <p>Teachers can choose to focus on any grammatical patterns to illustrate the concept to the students depending on their needs and ability. The point here is to make students recognise that learning grammatical patterns can be more than just rules. They can be applied creatively in poem writing to express a particular theme or personal feelings and emotions, or to tell a story.</p> <p>Teachers might also like to make use of this poem writing exercise as a reinforcement of the various grammatical patterns students have learned in the Compulsory Part.</p> <p><i>(*Teachers might consider asking the less able students to write simple poems made up of short sentences or phrases and choosing one particular grammatical pattern for them to start with.</i></p> <p><i>The more able students can apply various grammatical patterns they have learned in their poems. Teachers might also like to encourage them to appropriately apply poetic features in their poems.)</i></p> <p>For self, peer and teacher assessment of the poem that students write, emphasis should be placed on content and use of language to express feelings and emotions. Delivery techniques e.g. pronunciation, eye contact, etc. can also be assessed if students are asked to read and share their poem with the class. The more able students can also be assessed on style and the creative use of language.</p>

Focus: Limericks and haikus
Suggested Time Allocation: 7 periods Lessons 15-21
Target Knowledge, Skills and Attitudes

Students are able to:

- identify and understand the characteristics of limericks and haikus
- read aloud limericks
- write limericks based on prompts
- discuss the themes of some haikus
- select vocabulary that conveys images, moods or feelings effectively
- express various themes or emotions by writing haikus
- evaluate their own and others' haikus using a set of criteria
- co-ordinate written texts and visual images in a photo display

Suggested Activities	Teaching Resources	Suggested Student Work or Activities for Formative Assessment	Remarks
<p>Students read and discuss the characteristics of limericks. They then practise writing limericks.</p> <p>Students read a number of haikus and identify their themes.</p> <p>Students discuss the characteristics of haikus.</p> <p>Students identify certain moods or images and brainstorm vocabulary to work out lists of words. They then practise writing haikus by referring to the word lists.</p> <p>Students share and evaluate each other's poems.</p> <p>Students create a photo display that complements one or more of the haikus they have written.</p>	<p>Handouts on:</p> <ul style="list-style-type: none"> • Characteristics of limericks • Reading and reciting limericks • Writing limericks • Characteristics of haikus • Reading haikus and identifying themes • Writing haikus and developing a photo display <p>^A poem feedback form (used in Lessons 9-14)</p>	<p>Students' reading aloud of the limericks</p> <p>Students' work regarding the themes of the haikus they have read and identified</p> <p>Self, peer and/or teacher assessment of the poems that students have produced</p> <p>The photo display</p> <p>The limericks and haikus that students produce can be put into the folder.</p>	<p>Students can find limericks in Lear, E. (1996). <i>The Book of Nonsense and Nonsense Songs</i>. London: Godfrey Cave.</p> <p>Limericks can also be found at http://modena.intergate.ca/personal/gslj/limericks.html</p> <p>More haikus can be found at http://www.worldhaikureview.org/2-3/whctreetops_haiku.shtml</p> <p>Examples of haikus, with suggested activities, can also be found in the resource package <i>The Learning and Teaching of Poetry (Secondary 1-3)</i> (2002) produced by the EMB.</p> <p>Students should be encouraged to complete at least three of their Poem and Song Journal entries by the end of this part.</p> <p>Teachers might like to consider a venue for students to display their work.</p>

Focus: Narrative poems/ballads

Suggested Time Allocation: 6 periods Lessons 22-27

Target Knowledge, Skills and Attitudes:

Students are able to:

- identify and understand the features of narrative poems/ballads
- present a creative oral performance
- evaluate one's own and others' oral performance
- write simple narrative poems by applying the various language and poetic features they have learned

Suggested Activities	Teaching Resources	Suggested Student Work or Activities for Formative Assessment	Remarks
<p>Students read and discuss the themes, language and features of some narrative poems/ballads.</p> <p>Students prepare and perform an oral reading of a narrative poem.</p> <p>Students evaluate their own and other groups' oral performance using a set of criteria.</p> <p>Students think of an incident or experience that they would like to write a poem on.</p> <p>Students submit their drafts to the teacher for feedback and make necessary revisions.</p>	<p>A handout on poem and song vocabulary (used in Lessons 3-8)</p> <p>Handouts on narrative poems</p> <p>A performance feedback form</p>	<p>Recitation/Performance of poems</p> <p>Self and/or peer assessment of the oral performance of the poem</p>	<p>Students can find narrative poems on the following website: http://judithpordon.tripod.com/poetry/id165.html</p> <p><i>(*Teachers might like to help the less able students by giving them more hints or resources for word selection and idea generation. More sample poems can also be provided to help them to initiate and organise ideas.</i></p> <p><i>For the more able students, teachers might like to encourage them to make up more sophisticated story outlines building in various characters or even a story twist. They can also be encouraged to incorporate more poetic features and to select vocabulary to create a special mood, tone or feeling for their poems.)</i></p>

Focus: Part 4: Appreciating songs and writing song lyrics
Suggested Time Allocation: 15 periods Lessons 28-42

Focus : Song lyrics reading and writing
Suggested Time Allocation: 6 periods Lessons 28-33
Target Knowledge, Skills and Attitudes

Students are able to:

- appreciate songs for their melody and lyrics
- identify the language features of song lyrics
- write/rewrite song lyrics

Suggested Activities	Teaching Resources	Suggested Student Work or Activities for Formative Assessment	Remarks
<p>Students listen to and appreciate some songs. They discuss and identify the themes, language and features of the songs.</p> <p>Students make use of the features they have learned to write/rewrite song lyrics.</p>	Handouts on song lyrics	The written/rewritten lyrics can be placed in the folder.	<p>Students should be encouraged to select songs they enjoy and put them in their Poem and Song Journal.</p> <p>The lyrics of many songs can be found on the following website: http://www.tonsoflyrics.com</p> <p><i>(*The more able students may be asked to select songs and design activities which focus on themes as well as language features to be presented to the class.)</i></p>

Focus: Song presentation for commercials
Suggested Time Allocation: 3 periods Lessons 34-36
Target Knowledge, Skills and Attitudes

Students are able to:

- understand how song lyrics can create images and meanings
- understand how lyrics and images can be used for the purpose of promotion and publicity
- select and present songs to promote certain products
- evaluate their own and others' presentations

Suggested Activities	Teaching Resources	Suggested Student Work or Activities for Formative Assessment	Remarks
<p>Students listen to commercials to identify how songs are used to create images and promote products.</p> <p>Students evaluate the effectiveness of the images created by songs in promoting products.</p> <p>In groups, students create advertising campaigns that make use of songs. They then present their advertising campaigns to the class.</p> <p>Students evaluate their own and other groups' presentations using a set of criteria.</p>	<p>Handouts on:</p> <ul style="list-style-type: none"> • Commercials that use songs • Role-play for the advertising campaign <p>^A performance feedback form (used in Lessons 22-27)</p>	<p>Group presentations of the advertising campaigns</p> <p>Self and/or peer assessment of student presentations</p>	<p>There are commercials on English TV channels that make use of songs. Teachers might like to recommend some suitable ones for the students.</p>

Focus: Musical appreciation and performing a song
Suggested Time Allocation Suggested Time Allocation: 6 periods Lessons 37-42
Target Knowledge, Skills and Attitudes:

Students are able to:

- enjoy and appreciate a musical
- understand the meaning of some songs
- perform a song
- evaluate their own and others' performance

Suggested Activities	Teaching Resources	Suggested Student Work or Activities for Formative Assessment	Remarks
<p>Teacher briefly introduces the musical <i>Oliver!</i>.</p> <p>Students are presented with some songs from <i>Oliver!</i> and they engage in the following activities:</p> <ul style="list-style-type: none"> • listen to a song and complete a cloze • learn the meaning and pronunciation of unfamiliar words • use contextual clues to arrange the lines of a lyric <p>In groups, students learn and give a performance of a song.</p> <p>Students evaluate their own and other groups' performance using a set of criteria.</p>	<p>Handouts on song lyrics (used in Lessons 28-33)</p> <p>Handouts on the musical <i>Oliver!</i></p> <p>A performance feedback form (used in Lessons 22-27)</p>	<p>Self, peer and/or teacher assessment of the group performance</p> <p>Students' written work on musical appreciation can be placed in the folder.</p>	<p>A musical, which may be a new experience for some students, is recommended as the basis for the last 6 lessons of Part 4. <i>Oliver!</i> is suggested in this scheme as a possible resource that teachers might consider using. Teachers, however, need not adhere to the suggested title and may replace it with any other one they deem suitable. Alternatively, based on students' needs and interests, teachers may choose to work on another selection of songs (focussing on a particular theme) for these 6 lessons instead of doing a musical.</p> <p>Students are encouraged to view <i>Oliver!</i> outside class time.</p>

Focus: Part 5, Final presentation and end of module reflection
Suggested Time Allocation: 8 periods Lessons 43-50
Target Knowledge, Skills and Attitudes:

Students are able to:

- display the Poem and Song Journal
- demonstrate a critical understanding of a selected poem or song
- reflect on the module

Suggested Activities	Teaching Resources	Suggested Student Work or Activities for Formative Assessment	Remarks
<p>Students demonstrate various aspects of knowledge gained in the module through their work in the Journal.</p> <p>Students give presentations on a selected poem/song individually.</p> <p>Students reflect on the module and share their insights and experience with classmates.</p>	<p>A suitable venue for the display and the presentation</p>	<p>Assessment can be done on</p> <ul style="list-style-type: none"> • the Poem and Song Journal • the poster • the presentation • the performance which should reflect how well the various aspects of what were covered in the module have been learned. 	<p>There should be no restrictions on the format of the presentations. Teachers should encourage students to make use of whatever interesting and creative means they can think of. Students might also, if they like, recite/sing the selected poem/song.</p> <p>Teachers would need to support students in various technical ways as they prepare for their presentations.</p>

Acknowledgements

Links and / or materials appearing from the following websites appeared in this workshop:-

Yosa Buson's Whale Haiku

http://weblog.greenpeace.org/oceandefenders/archive/2006/01/haiku_contest_w.html