



**Rowsley Church of England Primary School**

**Poetry Progression Plan**

'Let our hearts wait and take courage that He will reveal Himself. Let us find contentment in the perfection of His word and see poetry as yet another jay of clay He shines through.' (2 Corinthians 4:7-9)

*"Life in all its fullness." John 10:10*

	<b>EYFS</b>	<b>KS1</b>	<b>LKS2</b>	<b>UKS2</b>
<b>Reading and appreciating</b>	<p>Reading the poem/nursery rhyme together</p> <ul style="list-style-type: none"> <li>• Oral rehearsal with actions</li> <li>• Looking at simple features e.g. title, poet and simple rhyming pairs.</li> </ul>	<ul style="list-style-type: none"> <li>• Reading and responding to simple questions e.g. what do you like/dislike about the poem? Does anything puzzle you about the poem? Does the poem remind you of another poem or book? Why?</li> <li>• Creating simple success criteria.</li> <li>• Identifying simple features e.g. title, poet, number of lines; circling rhyming couplets; identifying age appropriate vocab used by the poet e.g. adjectives, nouns, powerful verbs etc.</li> <li>• Opportunity to look at other poems by the same poet or poems on the same theme by other poets.</li> <li>• Drama/adding soundscapes to a poem/oral rehearsal with actions.</li> <li>• Write a simple review.</li> </ul>	<ul style="list-style-type: none"> <li>• Comparing and contrasting to other poems by the same poet or poems on a similar theme by different poets</li> <li>• Drama/ adding soundscapes to a poem</li> <li>• Identifying more complex poetic devises e.g. use of alliteration.</li> <li>• Identifying use of syllables specific to genre e.g. Haiku or Tanka</li> <li>• Identifying/labelling lines, verses, stanzas</li> <li>• Creating more complex success criteria linked to genre or focus poem.</li> <li>• Labelling rhyme schemes.</li> <li>• Identifying vowel rhymes (assonance).</li> <li>• Responding to more complex questions e.g. tell me more about... What led you to think that? Tell me what you thought about? What came into your head when you read? Have you ever come across anything like this before? Can you extend that idea for us?</li> </ul>	<ul style="list-style-type: none"> <li>• Appreciating the poet's craft – looking at a range of poetic devises e.g. use of symbolism or imagery, figurative language, similes, metaphors, personification and onomatopoeia.</li> <li>• Comparing and contrasting use of poetic devises with those used in other poems either by the same poet or different poets.</li> <li>• Labelling more complex rhyme schemes; use of assonance and rhythm.</li> <li>• Sequencing a cut up version of an (unseen) poem following genre specific success criteria e.g. sonnet or quatrains.</li> <li>• Identifying more complex use of syllables specific to genre e.g. stressed, unstressed and iambic pentameter in sonnets.</li> <li>• Identifying/commenting upon the effect of lines, verses stanzas, refrains and couplets.</li> <li>• Creating more complex success criteria linked to genre.</li> <li>• Sorting famous lines taken from classic poets i.e. Shakespeare, Blake, Owen using different criteria e.g. heard before/never heard before, blank verse/iambic pentameter/other</li> <li>• Responding to more complex questions to do with poet's use of language e.g. How has the poet used figurative language? Why has the poet chosen to use onomatopoeia?</li> </ul>

<b>Gathering Ideas</b>	<ul style="list-style-type: none"> <li>• Making suggestions on how to innovate simple, well known rhymes.</li> <li>• Making lists of vocabulary suitable for poem (with support when needed)</li> </ul>	<ul style="list-style-type: none"> <li>• Drama</li> <li>• Short bursts of writing to capture ideas e.g. creating word banks of adjectives, powerful verbs or adverbs suitable for the intended outcome.</li> <li>• Making lists of alliterative names e.g. acrobatic Abi or alliterative sentences e.g. lazy lizards licked luscious lollies.</li> <li>• Odd one out games to create rhyming pairs e.g. cat, rat, ball.</li> <li>• Using simple dictionaries or thesauri to collect vocab.</li> <li>• Making structured plans.</li> </ul>	<ul style="list-style-type: none"> <li>• Use of dictionaries and thesauri to generate synonyms/antonyms</li> <li>• Use of online rhyming dictionaries to create rhyming couplets.</li> <li>• Short bursts of writing to collect ideas for writing e.g. making word banks or phrase banks (record in Magpie books) and counting syllables in preparation for Haiku or Tanka.</li> <li>• Drama</li> <li>• Mime – individuals or groups mime the poem.</li> <li>• Respond to the poem in another form e.g. a letter, diary entry, message or newspaper article.</li> <li>• Making structured plans.</li> </ul>	<ul style="list-style-type: none"> <li>• Short bursts of writing to create similes e.g. using sentence starters: as deep as the.... As light as a.....As slow as a...As high as a....As flat as a....</li> <li>• Personification games e.g. children make a list of objects and a list of verbs and then make the objects carry out some of the actions, thus bringing them to life.</li> <li>• Metaphor games e.g. take an animal, an object or an abstract noun and then compare them to a suggested list e.g. a person, a place, a feeling, a colour, a number, a fruit, a vehicle.</li> <li>• Respond to the poem in another form e.g. a letter, diary entry, message or newspaper article.</li> <li>• Poetry innovations: select a line or phrase and imitate to generate ideas e.g. a phrase from the opening of Blake’s The Tyger could be used: In the forests of the night, In the tunnels of the sky etc., etc.</li> <li>• Generate lists of onomatopoeic words or phrases in their Magpie books.</li> <li>• Generate word banks of words containing stressed and unstressed syllables.</li> <li>• Use of dictionaries and thesauri to generate vocabulary.</li> </ul>
<b>Scaffolded/independent outcome</b>	<ul style="list-style-type: none"> <li>• Orally innovating well known rhymes or poems.</li> <li>• Simple writing outcomes linked to the poem/nursery rhyme.</li> </ul>	<ul style="list-style-type: none"> <li>• Written outcome using a scaffold/cloze procedure and some independent ideas.</li> <li>• Simple independent outcome when following simple success criteria e.g. quatrain or cinquain.</li> </ul>	<ul style="list-style-type: none"> <li>• Written outcome using a scaffold/cloze procedure and independent ideas.</li> <li>• Independent outcomes written by following genre specific success criteria e.g. Haiku/Kenning.</li> <li>• Independent outcomes: <ol style="list-style-type: none"> <li>1) Written in the style of the original using success criteria generated with the children.</li> <li>2) Written to given success criteria that may not match the original poem, but include some features.</li> <li>3) Written from a different perspective e.g. time, place or different character’s point of view</li> </ol> </li> </ul>	<ul style="list-style-type: none"> <li>• Independent outcomes written following genre specific success criteria e.g. a Sonnet.</li> <li>• Independent outcomes: <ol style="list-style-type: none"> <li>1) Written in the style of the original using success criteria generated with the children.</li> <li>2) Written to given success criteria that may not match the original poem, but include some features.</li> <li>3) Written from a different perspective e.g. time, place or different character’s point of view</li> <li>4) Inspired by short extracts taken from classic poems</li> </ol> </li> </ul>