



Changing life stories

Multilingual Project

YOUNG BRADFORD POETS



Cultural
Education
Workshop
KS2 to KS3

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Introduction

Welcome to Young Bradford Poets: language exchange project, a partnership project between the National Literacy Trust and the Bronte Parsonage and Museum in Haworth.

This project would not be possible without generous funding from the Paul Hamlyn Foundation.

As teachers, we instinctively know that pupils are more likely to produce their best work when they are engaged and there is a purpose for their writing. The purpose of this project is to provide enjoyable cultural experiences which can be used as a stimulus for writing poetry.

The workshop will help pupils to see and experience cultural venues “through a poet’s eye”, as a starting point for developing poetry writing skills that can be built on in the classroom.

Cultural venues and heritage sites provide rich opportunities for creativity and learning. Feedback suggests that memorable experiences such as visiting a cultural venue and meeting a professional writer can improve pupils’ writing. The National Literacy Trust aims to explore these links in greater detail by creating opportunities and by providing training and support to teachers and authors.

Over the last decade, we have consistently found that those on free school meals are more likely to engage with poetry in their free time than their more affluent peers. Our research for National Poetry Day found that nearly half of pupils (46.1%) engage with poetry in their free time. The main reasons pupils choose to write poetry are that it makes them feel creative, gives them a sense of agency and is an outlet for self-expression. For the full research report, search ‘A thing that makes me happy’ on the National Literacy Trust website.

Poetry is inherent in all forms of writing; words, ideas and communication are at its heart. Therefore, concentration on poetry benefits writing in all other areas of the curriculum. Teaching poetry is not so much about showing pupils how to be ‘good at’ poetry, but encouraging them towards a curiosity about poems and how they work, a willingness to play with language, and a desire to communicate and perform ideas, discovering and defining their individual poetry style. The process of lively discussion, followed by collaborative and individual writing and performing tasks, enables pupils to engage with literacy on their own terms, in a way that also meets national curriculum requirements for writing.

Why we should encourage multilingual learning in the classroom

Evidence suggests that children who are multilingual or a plurilingual (grow up learning multiple languages in a creative and encouraging environment) can transfer word, grammar, and language acquisition from one language to another.

Further studies have shown that limiting the use of one language can reduced development in the other. This means that learning and using their home languages (Home Language: the languages spoken aside from English with parents, guardians, or others in a student’s community) can help them to learn and use English. Discouraging the use of home languages can lead to poorer learning outcomes in English.

It is important, then, that children who come from multilingual households feel that their home language(s) is encouraged outside of the home.

Monolingual students may speak a dialect of English at home. Similarly, studies show that children can code switch (change from a dialect of English into Standard English) in class.

This switching is also an important learning development and can encourage creative thinking, but only when the dialect is seen as an equally valid language expression.

Studies show that encouraging children to see their languages as a ‘superpower’ - a positive and meaningful creative communication tool - can lead to better outcomes, not just for their academic lives, but also through increased health and happiness for their whole lives.

<https://www.meits.org/policy-papers/paper/linguistic-variation-in-language-learning-classrooms-con>

<https://www.meits.org/policy-papers/paper/healthy-linguistic-dietsidering-the-role-of-regional-variation-and-non-standard-varieties>

<https://www.meits.org/policy-papers/paper/multilingual-education-for-multilingual-speakers>

How to use this pack

These lesson plans draw on themes related to the Bronte Parsonage and seek to encourage the use of “home” languages or dialects. They encourage in pupils an inquisitive and curious way of looking. The lesson plans are suggestions and can be adapted to suit the needs and interests of your class.

Each learning sequence detailed in this resource includes:

Aim and objectives

What pupils will achieve and be able to do.

Stimulus

Information about the cultural or educational workshop to take place on-site.

Planning and preparation

Suggested activities to be delivered prior to delivery (printable resources and online materials such as videos can be found in the participants’ area).

Extension activities

Further activities for pupils to do in the classroom or at home.

Top Tips:

- Take part in the writing activities alongside your class and share your efforts. It is important to model the process of writing poetry; understanding your own approach to creativity will enable you to better support the creative process of your pupils.
- Create a poetry display or ‘working wall’ for the Young Bradford Poets project. Use this as a space to display stimulus material, model poems, artwork by the students, and any ideas and poetry written by the pupils.
- Provide pupils with a separate notebook or folder to use as their poetry journal (rather than using their English/Literacy books). This will provide a space that allows pupils to be ‘messy’ when collecting ideas and redrafting, and some pupils are more likely to engage with the process in a book that will not be marked.
- Play the ‘Poetry is...’ game at the beginning of each lesson to help students take ownership of poetry and their poems.

National curriculum links

Young Bradford Poets is designed to support teachers and cultural learning teams to provide meaningful cultural experiences for children in Years 5 to 9 which also meet national curriculum requirements for writing. The activities necessarily also support students’ reading, spoken language and evaluation skills in encouraging them to share their work with their peers and provide feedback to each other.

Through participation in project activities, pupils will use different strategies to develop new ideas and express them through their writing in varied and engaging ways.

Here are the key areas of the national curriculum the project meets:

Upper Key Stage 2

English programme of study: writing

‘Children should be able to reflect their understanding of the audience for and purpose of their writing by selecting appropriate vocabulary and grammar, including understanding how such choices can change and enhance meaning.

They have the opportunity to perform their own compositions using appropriate intonation, volume and movement so that meaning is clear.’

- The national curriculum in England: Key stages 1 and 2 framework document (2013), DfE

Key Stage 3

English programme of study: writing

‘Pupils are supported to write for a wide range of purposes and audiences, including creative writing.

Pupils have the opportunity to plan, draft, edit and proof-read, considering how their writing reflects the audiences and purposes for which it was intended.’

- The national curriculum in England: Key stages 3 and 4 framework document (2014), DfE



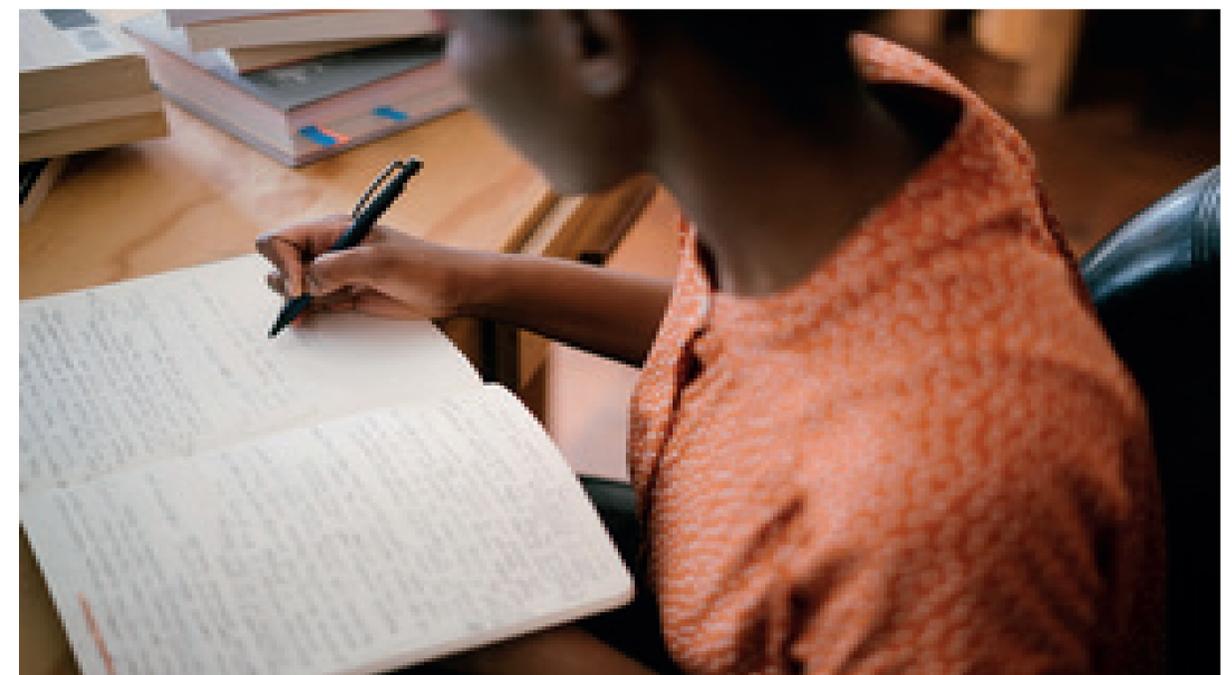
Overview

Lesson	Title	Objectives	Resources
1	Setting the context for the visit and the poems they write	I can relate poems to one another through a cultural venue	<i>Lesson plan</i> <i>Model poem suggestions</i>
2	Group writing	I can express my knowledge and thoughts within a poem	<i>Lesson plan</i> <i>Images of cultural venues</i>
3	Independent writing	I can write a poem that conveys a message to my readers	<i>Lesson plan</i>
Poet visit			
I can discuss writing aims with a professional poet and make a plan for developing my writing			
4	Editing	I can discuss the impact of language choices on a reader	<i>Lesson plan</i> <i>Discussion/feedback framework</i>
5	Sharing and performance	I can use appropriate intonation, volume, movement and pace to convey meaning	<i>Lesson plan</i> <i>Poetry slam toolkit</i>
Opportunities to share/publish/perform their writing			

Discussion Activities:

Throughout this Scheme of Work, you will find discussion activities and model poems. This guidance can help you to choose and frame poems for students.

N.B. Read/listen to all suggested model poems first to make sure they are appropriate for the age and stage you are teaching.



"The language of place"

BRONTE PARSONAGE MUSEUM



© Brontë Parsonage Museum

Important:

Some sections of this workshop will take place outside.

Aim:

For pupils to write their own poem using their home languages, dialects and/or English.

For pupils to feel encouraged to use their home languages or dialects through poetry as a means of promoting positive learning outcomes.

Suggested preparation activities - Lesson 1

Learning objective:

Know about the Brontës, their life and work.

Be able to use home languages or dialects in class.

Have knowledge of words in other languages.

Lesson 1: Word Magic

Poetry can be about describing things, feelings, places, or moments as we experience them.

Poets are like word magicians, using the world around them to create their poems. They take feelings and sensations and turn them into words.

Words are magical things. They live on the page as symbols for things, actions, feelings, sensations etc, and in the atmosphere as sounds. They live in the head of the person writing them and in the head of the person reading them or listening.

When we use them in written or spoken form we conjure up feelings, sensations, places, people, time and space.

Some words are perfect in another language but not in English.

Poets like to use these words, if they know them, because the feeling, sound or rhythm is better. It may have more meaning or just sound good to say or hear.

Tell the students they are going to be word magicians too.

Warm-up activity

Conjuring a word:

Use the worksheet 'Untranslatable'.

Have the pupils match the words to their meanings. This is a fun activity, and it doesn't matter if the pupil is right or wrong.

Ask the students what their favourite word is of the untranslatable words?

Ask the students if they know any magical or untranslatable words.

Using a 'wand' (or just your hand), point to a student and

tell them to conjure their favourite untranslatable or magical word. It can be in any language.

Write these words on the board

Ask students why they picked certain words or phrases. What felt good about them? Was it sound, meaning, feeling, rhythm or something else?

Optional

The student then gets to be the magician and can ask someone else to conjure a word.

Do this until all students have conjured a word.

Extension

Have the students draw their favourite 'untranslatable' or favourite word in another language. This can be their own or one they hear from a classmate.

Reading activity

Look at the poem by Bradford poet Nabeela Ahmed (see below), a poem that she wrote about identity, sensations, and place.

From Kashmir to Yorkshire

From Kashmir to Yorkshire
 From lush hills and noisy streams
 To patchwork moors and crashing weirs
 From kachmach, bathuwa and kachnaar for spinach curries
 Lasoore for pickles, patakari for haandi, shehtoot and phuware for snacks
 Beir dried for winter, devoured around a firepit
 Hills covered with fallen clouds, skies full of stars, moonlights of a thousand wats
 I left all behind for my lifetime home, Yorkshire
 Reservoirs, Bronte moors, canals, rivers, rushing streams and waterfalls
 Purply pink heather, taller than me bracken, mossy rocks and mighty oaks
 Cheek reddening air, eye soothing waters, postcard perfect hills
 Red currants for jelly, gooseberries for chutney and blackberries for jam
 Bill berries, raspberries and apples for nourishing treats with friends on long walks
 From a strong Kashmiri girl to a tough Yorkshire woman
 My landscapes are like me
 Not just pretty to look at

© Nabeela Ahmed 2021

Additional Poems (optional)	Source	Media
Duranka Perera	<i>Language</i> (see appendix)	Text
Benjamin Zephaniah	<i>Reggae Head</i> - https://childrens.poetryarchive.org/poem/reggae-head	Audio and text
Kirsty Taylor	<i>You can tek us out of Bradfurd</i> - https://www.youtube.com/watch?v=oBcyJTdhmGo	Video
Anne Bronte	<i>Lines Composed in a Wood on a Windy Day</i> - https://poets.org/poem/lines-composed-wood-windy-day	Text
Jean Binta Breeze	<i>The Arrival of Brighteye</i> (extract - https://poetryarchive.org/poem/arrival-brighteye-extract/)	Text and audio
Zodwa	<i>At Ugogo's House</i> - https://www.facebook.com/BradfordStories/videos/265141951835881	Performance

Pick at least one other poem to read together and ask the students which words stand out to them.

Some are in dialects or other languages.

Ask the students what they think the poems would lose if they used word magic to change a word?

Are there any untranslatable words?

Read the poems again and ask the students to concentrate on the sound, the rhythm and the magic of the words.

Which words do they like best from the poem?

Why? Are they good to say? Do they have a nice sound? Do they make them think of something?

Make a list of our favourite words from the poem on the board.

Writing activity

Words as magic

The Bronte sisters were word magicians. They used the world around them to conjure (bring into being creatively) landscapes, people, places and feelings with the use of words.

Tell students you are going to visit where they lived and see how they used the world around them and word magic to conjure up (create) poems and stories.

Show pictures of the Bronte house and surroundings (see attached).

A world of words

In groups, give students some pictures of the area around the Bronte Parsonage, Yorkshire and the Brontes themselves (Appendix 2).

Ask students to look at the pictures and conjure as many words as they can on a sheet of flip chart paper.

Remind students that these words can be in any dialect or language.

Ask each group to hold up their picture and world of words they have created.

Ask them to talk about some of their favourite words.

Is it the sound, the feeling, the rhythm or the sensation of saying the word out loud?

What is good about the word?

Keep these flipchart pages because the students can use them in later lessons to create their poems.

Resources

- Untranslatable worksheet

- Pictures of Brontes, house and surrounding area (historic and contemporary) See Appendix 2.

- Flip chart/whiteboard/smartboard

- Flipchart paper and pens

- A 'wand'. This can be a piece or rolled up paper or card

Venue visit

Estimated workshop time: 3½ hrs

Learning Objective

Explore the Bronte Parsonage and surrounding area.

Have knowledge of the Brontes, including the way that history and place shaped their writing and lives.

Be able to use words to describe an object, place, person or sensation in home languages, dialects and/or English.

Complete a visual collage inspired by the Parsonage and surrounding area.

Intro: The Graveyard and Church - 20-30 mins

- Students will be given an introduction to the area around the museum, the Brontes, and the Haworth.
- Students will be asked to be aware of their surroundings: what sounds they hear, what they see, how they feel.
- Students will be reminded that the Brontes used the world around them to conjure words and create magic on the page.

The Parsonage Museum - 45-50 mins

Students will be given a tour of the museum in small groups. At the beginning, they will be asked to think about how they feel, what they hear, what they see and what they smell.

A good exercise is to ask students, as a group, to tell you:

- Four things they see
- Three things they hear
- Two things they smell
- One thing they feel

This can be repeated several times at different locations or with different objects.

As they pass around the museum and hear about the

history of the Brontes and Haworth, they will be asked to imagine what it would have been like in the past.

What words can they conjure out of their imagination of the past?

Again, we can repeat the exercise above for students who struggle with this.

Moorland walk and sensations activity – 45-50 minutes

Students will be taken on a walk around the moors and countryside around Haworth. They will explore how nature shaped the language of the Brontes.

They will be asked to think about which words they can conjure from the surroundings.

Students should be encouraged to think of words that sound good or have meaning to them.

They will be asked to write down at least eight words in a grid (Appendix 3), which can be nouns, adjectives, adverbs or verbs (eg crow, black, quick, flying), and should specifically be the ones that jump into their heads from today's tour and walk. There are no wrong words or wrong answers. Students should be encouraged to use any word they know, rather than only proper English.

If students are struggling, repeating the previous exercise may help as a substitution:

- Four things you see
- Three things you hear
- Two things you smell
- One thing you feel

Break for lunch - 30-40 mins

Collage - 30 mins

This can be done as an individual or group activity, depending on students' abilities.

Students will use the eight words they wrote down or thought about to create a visual collage of their visit to the Parsonage.

Ask the students to pick their favourite word/words from the eight they wrote down.

Ask the student to create a collage using paper, pens, pictures, images etc that they associate with these words.

Differentiation

Students who struggle with connecting their words to an image may simply create a collage about their experiences in the Bronte Parsonage.

Use the collage to prompt the student to tell you words they associate with the images they have created.

Materials will be provided.

Reflection - 15-20 mins

Students will share their collage and words. They can use non-English words or phrases at this time. Other students may ask questions about the collages or words.

Follow-up/homework

Ask students to use the words they thought of/conjured during the trip to write a poem at home.

Each line will be a sensation, such as:

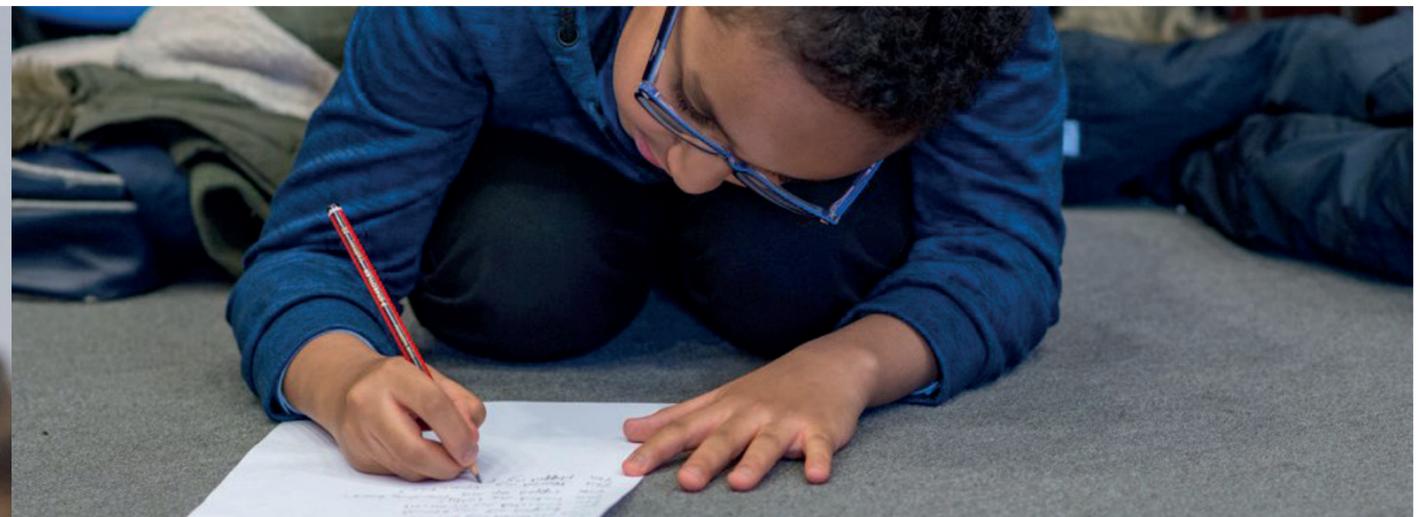
- *I saw*
- *I heard*
- *I smelt*
- *I felt*

Use the following example or create one of your own:

I saw leaves dancing on the rooftop eaves
I heard the wind whispering in the willow trees
I smelt the chips frying on the frosty breeze
I felt the cold tickling at my tired knees

Resources: Will be provided by venue





Lesson 2: Group writing

Learning outcome

Be able to work together to create a poem.

Be able to use home languages or dialects in creating poetry together.

Reading activity

Read *Languages* by Duranka Perera with the students.

Ask them which lines they liked? Why? What was good about them?

Tell them we are going to use our word magic to create a poem based on the poem we have just read.

Writing activity

Poetry Consequences

This is a word version of the drawing game

Split the class into groups, and explain that you are going to write a poem per group.

Each group starts with the line **“Language is not a barrier but a road...”** from the poem by Duranka Perrera.

Under that line a pupil will write the next, new line of the poem.

They do this in secret without showing the rest of their group.

They fold the paper and pass it to their right, ensuring that only their line is visible.

That pupil passes it to their right, again making sure only their line is visible to the next student.

When every pupil in the group has written a line, the pupils can unfold the paper and read their complete poem to the class.

Remind the students that they can use any language or dialect.

Extension

Looking at the collages we made and our trip to the parsonage, we are going to select our favourite lines or words from our trip and the Consequences exercise.

Ask the students if they want to move any lines around or change any words to make the poem better.

We can use scissors to cut out our favourite lines or words from either our word grids from the trip or our poems we just wrote together, then re-arrange them and stick them down on a large flip chart sheet.

Resources

- Flipchart/white board/smart board
- Paper and pens, scissors

Lesson 3: Individual writing

Learning objective

Be able to write a poem that conveys a message to readers with words taken from their home language or dialect.

Warm up activity:

A place I love

Remind students that the Brontes used where they lived to inspire their writing.

Students are going to think of a place they love, the people who make it special and how it felt to be there. This place can be anywhere that is important to them (give your own example, e.g “A place I love is the Yorkshire Moors. I love them because my Dad used to take me walking there. I always think of the stinging wind, the hot tea on my lips and the smell of the grass blowing in the breeze.”)

Holding that place in their mind, they are going to conjure a mind map of words associated with the place on a piece of paper.

It is important to remind students that they should use their home languages and dialects if they feel it is important to do so.

Use the untranslatable words in the appendix to remind them of this.

Option: You can re-use the grid from the venue visit if this works better.

Students who struggle may draw the place or create another collage and then think of words associated with it.

Discussion activity

Ask pupils to reflect on the words they have been conjuring, their visit to the museum, their collage and all of the previous activities. They are going to write a multilingual poem using their home languages or dialects and/or English.

Ask pupils to discuss the key messages they want to communicate in their poem.

Use the following prompt questions to support their discussions.

- How did the venue visit make you feel? Why?
- What people/characters did you learn about on your visit? What did you think about them?
- What words and phrases did you use during the workshop at the venue?
- Did you conjure any untranslatable words?
- What words or sentences are best to communicate your experience?
- What were the main ideas/messages you had after your visit?
- What is a place that you love?
- What is it like to be there?

Writing activity

Pupils should now write one or more new stanzas for their poem and include some of the key messages they have discussed.

Resources:

- Flipchart paper and pens
- Art materials

Lesson 4: Editing

Learning objective

Pupils will be able to explore the impact of language choices on a reader.

Pupils will be able to use their home languages or dialects as a source of learning and inspiration.

Starter

Write a line from one of the model poems or a poem that is well-liked by the class on five sheets of flip chart paper.

Tell the students they are going to use word magic to re-write the line to make it:

1. Funny
2. Scary
3. Sad
4. Slow
5. Fast

Original

"The long withered grass in the sunshine is glancing,
The bare trees are tossing their branches on high"

New

The *short lazy* grass in the sunshine is *burping*
The *round* trees are *full of jelly and pie*"

Encourage them to use words from their home languages or dialect words they might have heard.

Each student will try one or more.

Ask the students to share their lines.

What did they change and why?

Optional

This can also be done as a group activity.

The sheets of flip chart can be spread around the class and groups can take turns writing a line together.

Discussion activity

Ask pupils to write out a line from their poem on a sentence strip. Collect these up, then hand them out randomly amongst the class. Have pupils conduct a close analysis of the quote they have been given. Alternatively,

use a quote from a model poem you have been using in class.

Flag that it is important not to be critical, but instead to explore the language and structural choices and their effect.

Provide the following questions as prompts for discussion.

- What do you think the line is about?
- Are there any noticeable words?
- Are there any words you do not know?
- Can you work out what these might mean by looking at the rest of the words?
- How does the line look on the page?
- How does the line sound when you read it aloud?
- What images does the poet create? How?
- Talk about any poetic techniques used.
- What do you think the mood of the line is?
- Who is speaking? To whom?
- Why do you think the poet has written the poem?
- What does the line make you think or feel? Why?
- What do you expect the lines before and after to be about?
- Edit the nouns and verbs to change the effect of the line.

Ask some pupils to feed back about their allocated quote. Pupils should be able to recognise the importance of the choices they make in their poems.

Writing activity

Pupils should edit their poems. Encourage them to pay close attention to their language choices and structure, and the effect they want to have on the reader.

Encourage them to explore their home languages or dialects.

Resources:

- Model poem
- Highlighters
- Sentence strips/scrap paper/sticky notes



Lesson 5: Sharing and performance

Learning objective

Pupils can use appropriate intonation, volume and movement to convey meaning.

Starter

Play the 'Broccoli' game. Ask students to choose one of the following scenarios to communicate to their partner. They must not tell their partner which one they have chosen, and they can only say the word 'broccoli'.

1. Your worst enemy has just walked in.
2. You are sorry about something.
3. You are in love with your partner.
4. You urgently need help.
5. You've overheard something you shouldn't have.

Ask some partners to share their examples, then, as a class, guess which one they are trying to communicate. Discuss how they achieved this. *How can they replicate this in their poetry performances?*

You could ask students to repeat the task to communicate a line or message from their own poems.

Here you can also have a discussion about communication and language. Not all language is communicated through the words we use; some is communicated through how we use them.

Discussion activity

Teachers should model a 'bad' reading of a poem and ask students to evaluate this performance.

Now share a video of a good poetry performance. You may want to use one of the following examples.

- Chocolate Cake by Michael Rosen

- Last Poet Standing by Joelle Taylor
- Rong Radio Station by Benjamin Zephaniah
- Comet (from Moon Juice) by Kate Wakeling (show pupils the printed version with its instructions too)

Ask pupils to compare this performance with the earlier example. As a class, write a list of 'top tips' for performing poetry. You could demonstrate how to mark up a poem for performance using your own poem.

Performing activity

Students should mark up and rehearse their performance of their own poem in pairs. Each partner should provide constructive feedback.

It may be useful to remind them of the 'top tips' and more good performance techniques such as not looking down, speaking loudly and clearly, not reading too fast and standing on both feet.

Extension

Ask pupils to use a range of techniques to help them learn their poems by heart, such as working in pairs to read and recall, or attaching a gesture or specific performance technique to each line.

Encourage them to think of a song or piece of music that might accompany their performance (they could even create their own).

Resources:

- Refer to the 'Performance Toolkit' in the resource booklet
- Videos of model poetry performances
- The poetry slam toolkit has useful tips for preparing a poetry performance: <https://literacytrust.org.uk/resources/write-poetry-slam/>

Poet Visit

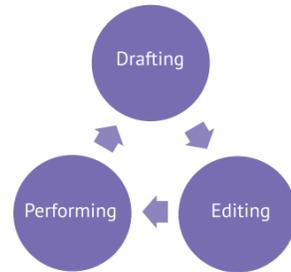
Visit by poet and educator Nabeela Ahmed, to lead a masterclass in poetic language and editing.

PERFORMANCE TOOLKIT

Performance brings poetry alive and gives pupils a chance to hear what works and what doesn't in their own work.

Establish performance as an important part of the writing process

- Give pupils the opportunity to listen to people performing poetry. Watching videos is also helpful (try CLPE's Poetryline website). Discuss what they enjoy about the performances.
- The process of writing poetry is iterative, with the preceding stage informing the next until the student thinks their work is done.
- As a class, discuss how performing might help



writers to continue to draft their poem. Try to reach a consensus on why performing is important to the process of creating a poem.

How to prepare for a performance

Four key things to remember in performance:

1. Think about your pace of speaking (this often means slowing down)
2. Project your voice
3. Act relaxed
4. Practise, practise, practise!

Repeat these often. You could make them a mantra of the class.

- Do breathing exercises or vocal warmups. This is great fun for whole group bonding. See Simon Mole's video for some ideas: literacytrust.org.uk/digitalpoet
- A fun activity is to give the pupils a short poem to perform. Discuss what emotion would best suit it and how they might change their style of performance. Then have them walk around the room and perform it. A variation is to then ask them to read it as though they are sad, happy, excited, sick,

etc.

- Encourage pupils to memorise the poem. This helps the audience really connect with what the poet is saying and prevents problems like getting distracted by the paper or losing their place.
- Pupils should try to remember why they wrote the poem. What was their motivation for its message?
- Set up a microphone or something similar and show pupils how to adjust the stand and speak directly into it. Now have them line up and speak into it one at a time, saying something like "Hello, my name is..."
- When they are practising their poems, have the pupils take notes directly on the poems to show how they will read them. This can help remind them of when to slow down, pause, emphasise a word or phrase, make a gesture or change their tone of voice. They can use symbols or words that make sense to them.
- When pupils are preparing for performance, get them to rehearse in pairs, paying particular attention to voice projection, articulation, timing and rhythm, mood, facial expression and gesture. If they are shy, suggest they rehearse alone to start with. They could even stand around the room and all whisper their poem to the wall at the same time, increasing in volume until they feel more comfortable.

How to be an audience member

- When it comes to sharing work, the more inclusive and supportive the atmosphere the better. It's not possible to be too kind and encouraging; performing your work is a terrifying thing, even for seasoned professionals.
- It is important to model how to be an audience. Ask pupils what the best audiences are like and how they respond to performers who struggle.
- Spend some time learning how to listen and give feedback. Have each group select one person to give feedback and one to perform. Once everyone has had a go, bring the class together. Who were the best feedback providers and the best performers? Discuss what attributes made them so good.
- Critical friends: ask the listeners to think about what the sound and the sense of the poem is in certain lines, then encourage them to discuss together how

PERFORMANCE TOOLKIT

best to get that across with the performance.

- One of the best ways to inspire your pupils to perform is to do it yourself. Write your own poem from these activities and perform your work in front of your pupils, sharing any emotions you might feel such as nervousness or embarrassment.

Top tips for performers:

Voice and tone

- Projection – make sure you speak loud enough for the whole audience to hear
- Volume – play with varying volume to make your audience lean in for important moments or to surprise them
- Enunciate – don't mumble and try to speak distinctly so every word is clear
- Tone – vary your tone during your performance to show the different emotions you are trying to convey

Timing and Rhythm

- DO NOT RUSH. Take your time. It helps to practise reading your poem slower than you normally would. Rushing means the audience can't take in all the emotion of your performance and really connect with what you are saying

Expression and body language

- Eye contact – it is important to keep eye contact with your audience, but make sure to not stare at one person too long. Try not to stare at the floor or at your paper for too long
- Use your face to express the emotion of your poem. You can do this in front of the mirror to help
- Use gestures to emphasise different parts of your performance. You can use hand or body movements to achieve this. But be sure to focus on the words more than the acting. Even the most exciting or emotional poem should be about the words themselves, so try not to overdo it!
- If you feel fidgety, harness that nervous energy by developing the unconscious movement into a

choreographed gesture you can repeat. This does not have to be related to the action but can be a way of marking the rhythm. This is a trick that many professional performers use

How to combat stage fright

- Practising in front of a mirror and in front of a friendly audience, if you can, really helps
- Practise a lot, so that the performance becomes second nature to you
- On the day, try and go somewhere quiet and relaxing. Meditation techniques help a lot. Connect with your here and now. Just sit still. Notice what you can see, feel on your skin, taste, smell and hear. Take deep, slow breaths. Do this instead of worrying about your performance
- Eat and drink like it is a regular day. Not too much. Be healthy
- Go to the toilet beforehand and try not drink too much water, only just before your performance to avoid getting a dry mouth
- Right before the performance, do some stretches, walk around a little bit, hum to warm up your voice
- Take a deep breath, then start

Real audience and purpose

We will provide multiple opportunities for your pupils Real audience and purpose

We will provide multiple opportunities for your pupils to publish and perform their work, as we know that this increases their motivation to write and their pride in their writing.

This will include live performance events where possible. We are also able to facilitate virtual performance events following the model of our Sofa Sessions: <https://literacytrust.org.uk/family-zone/zone-in/sofa-sessions-zone-session-2/>

We will also collate a print anthology of the young people's poetry, available for purchase through Amazon.

APPENDIX

Appendix 1: Poems

Languages by **Duranka Perera**

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Oyage kaahanda ingrisi lamayek wage
She said, just a joke
But that joke echoes through every generation
That grows up aborad
Cutting bingawal through ugurawal
As engollange diwal struggle to reconnect
To the language
With their families painted home.

Our lives here are different,
Coloured by influences that
On all too frequent occasions,
Would make our achchis weep.
That your language can only be spoken fluently
By friends who lived there as children
Might whiten your tongue even further
Than your parents say it has become.

But some things stay the same

Whenever you hear someone talk about the cricket, you think machang.
Whenever you hear someone tell the jokes your cousin does, you think aiya.
Whenever you hear someone speak the language of your ancestors even as much as you doubt yourself,
You think pawla.

It doesn't matter how much you know now.
It doesn't matter how you sound.
It matter hat you care.
That you're willing to pick up that potha,
Put on Bathiya and Santhush,
Talk to your seeya once in a while about the life he made,
In the tongue he made it with.

Language is not a barrier, but a road,
So strengthen that tongue of yours my friend.
Your journey is about to unfold.
That you're willing to pick up that potha,
Put on Bathiya and Santhush,
Talk to your seeya once in a while about the life he made,
In the tongue he made it with.

Language is not a barrier, but a road,
So strengthen that tongue of yours my friend.
Your journey is about to unfold.

APPENDIX

Appendix 2: The Brontes and Haworth



Haworth circa 1900s



Haworth circa 1930



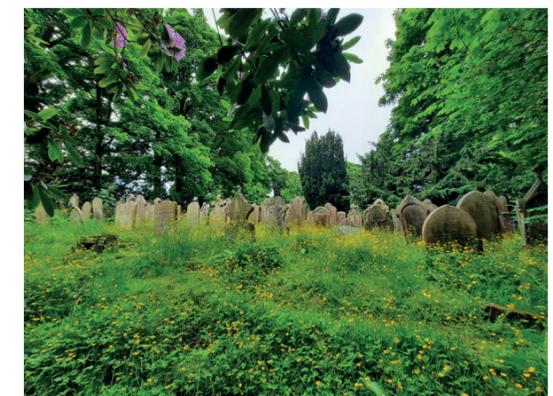
Haworth circa 1900s



Only known painting of all three Brontë sisters



Around Haworth ©Nabllea Ahmed 2021



Haworth cemetery ©Nabllea Ahmed 2021

APPENDIX

APPENDIX

Appendix 3: Workshop word grids

Blank Grid

Cold	Shiver	Blossom	Falling
Yellow	Whistling	Sprinkling	Splat

About the National Literacy Trust

Our charity is dedicated to improving the reading, writing, speaking and listening skills of those who need it most, giving them the best possible chance of success in school, work and life. We run Literacy Hubs and campaigns in communities where low levels of literacy and social mobility are seriously impacting people's lives. We support schools and early years settings to deliver outstanding literacy provision, and we campaign to make literacy a priority for politicians, businesses and parents. Our research and analysis make us the leading authority on literacy and drive our interventions.

Literacy is a vital element of action against poverty and our work changes life stories.



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