

Untitled by a Year 8 boy

Smoke will conquer all
No shelter for survival
England will be lost
Severe damage caused from above
Major destructions they are

Structural defence
Contaminated wasteland
Will England come back?
No future just history
September 1940

He cried no one heard
Left in a state of darkness
Future disappeared
Debris, rubbish and rubble.
Damage is beyond repair



© London Metropolitan Archives



Changing life stories

Young Bradford Poets

6th February 2018

T: 020 7587 1842

W: www.literacytrust.org.uk

Twitter: @Literacy_Trust

Facebook: nationalliteracytrust

Introduction

9.30 – 10.15	Welcome and introduction to the project
10.15 – 11.00	Introduction to the Brontës
11.00 – 11.15	Tea and coffee
11.15 – 12.15	Tour of the Parsonage
12.15 – 13.00	Writing based on a collection item
13.00 – 13.45	Lunch
13.45 – 14.30	The power of poetry
14.30 – 14.45	Arts Award
14.45 – 15.00	Planning time with Sue
15.00 – 15.30	Evaluation, next steps and close

Why we exist



One person in six in the UK is held back by poor literacy

Why we exist

“

People with poor literacy skills are more likely to be workless, living in inadequate housing, in poor health and dissatisfied with their life.

”

Literacy Changes Lives, Dugdale & Clark (2008)

What we do



Bradford Stories

<https://literacytrust.org.uk/news/local-kids-show-pride-their-town-love-keighley-creative-writing-competition/>



Why memorable experiences?

HOME » EDUCATION » EDUCATION NEWS

Trip to the zoo boosts pupils' writing skills by nine months

A study backed by the Education Endowment Foundation finds that giving pupils "memorable experiences" to write about can improve their literacy skills by the equivalent of nine months



Pupils should visit the zoo to improve their writing skills, research suggests. Photo: Andrew Crowley

Using Self-Regulation to Improve Writing

Calderdale Excellence Partnership

A programme which aims to improve pupils' writing by promoting self-regulation.

★ promising project

Independent Evaluator

Durham University, The York Trials

Unit



Themes

Feedback & monitoring ...

Developing independen...

Literacy



+9

Why memorable experiences?

“

**Places that ignite our curiosity matter,
as do the places that make us feel safe
and give us a sense of belonging.**

”

Places that make us, National Trust (2017)

Bring writing to life



Writing of all shapes and sizes

Life of a Victorian sailor (recount)

Pirate stories
(narrative)

Ballad of the Mary Rose
(poetry)

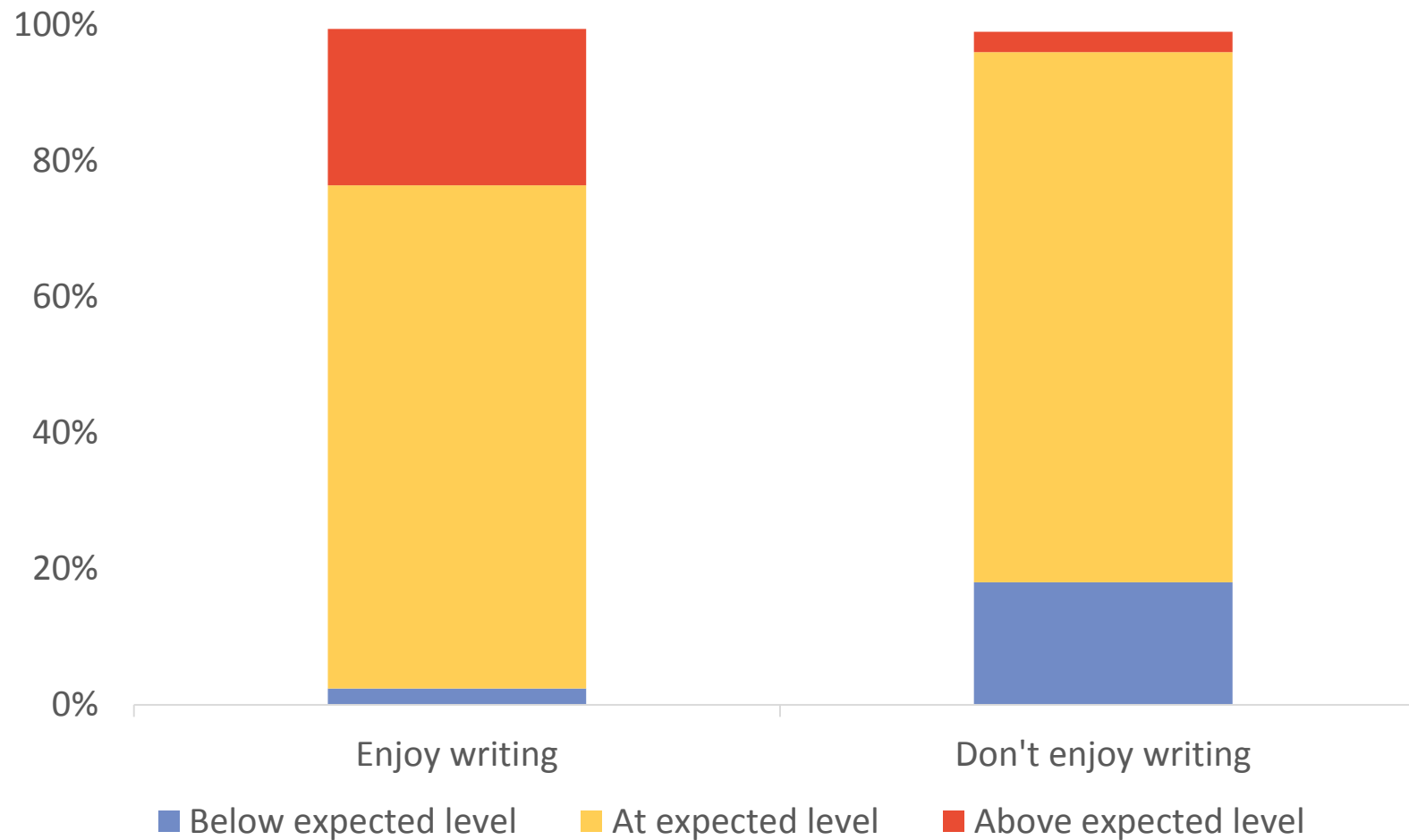
How to use a compass
(instruction)

How a submarine floats
(explanation)



Why visit the National Maritime Museum?
(persuasion)

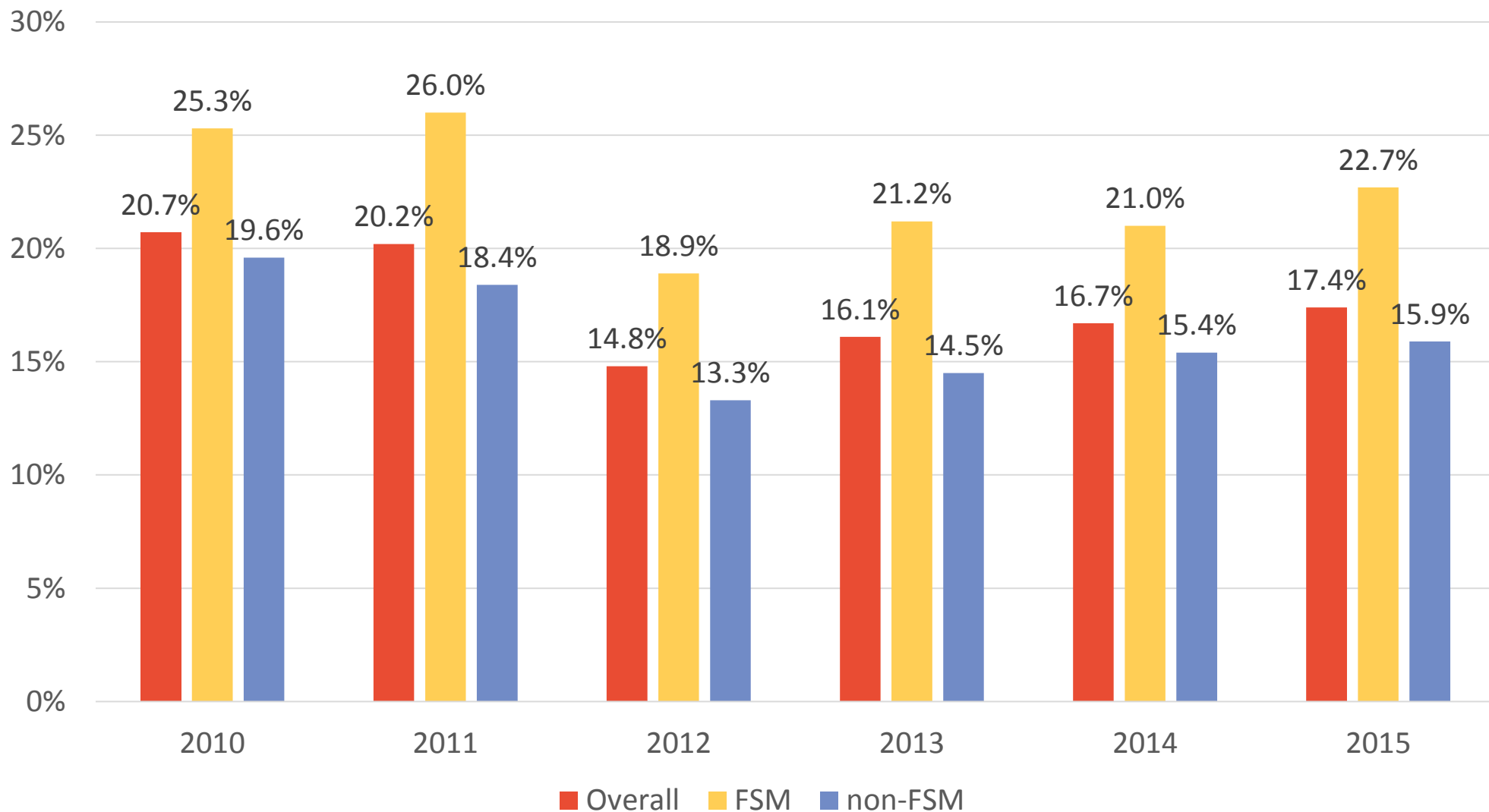
Attainment and enjoyment



Unpublished data, National Literacy Trust (2017)

Why poetry?

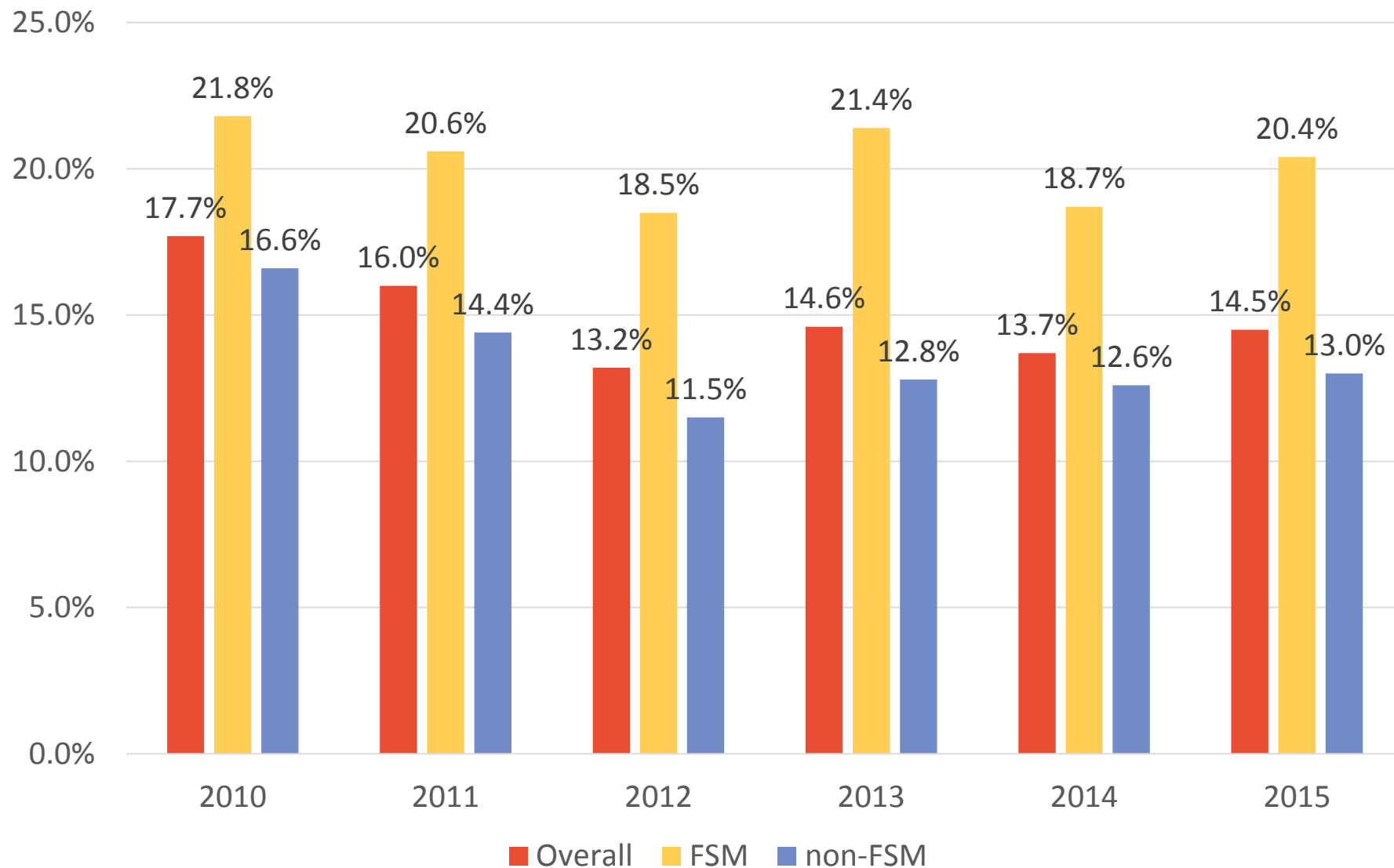
Poetry reading by socio-economic status



Unpublished data, National Literacy Trust (2018)

Why poetry?

Poetry writing by socio-economic status



Why poetry?

“ When people say that poetry is a luxury, or an option, or for the educated middle classes, or that it shouldn't be read at school because it is irrelevant, or any of the strange and stupid things that are said about poetry and its place in our lives, I suspect that the people doing the saying have had things pretty easy. A tough life needs a tough language—and that is what poetry is. That is what literature offers—a language powerful enough to say how it is.

It isn't a hiding place. It is a finding place.

”

Why Be Happy When You Could Be Normal? Jeanette Winterson

Why poetry?

“Whatever the teacher has told you for writing, you have to do it. But poetry... you can do what you want.”

Young Bradford Poets



Young Bradford Poets

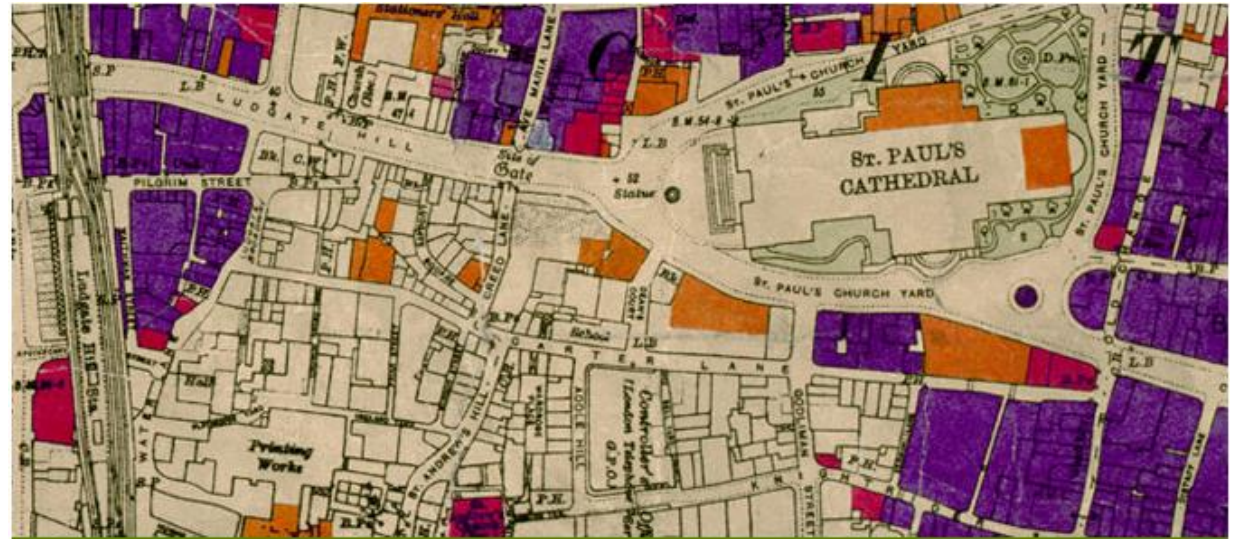


Untitled by a Year 8 boy

Smoke will conquer all
No shelter for survival
England will be lost
Severe damage caused from above
Major destructions they are

Structural defence
Contaminated wasteland
Will England come back?
No future just history
September 1940

He cried no one heard
Left in a state of darkness
Future disappeared
Debris, rubbish and rubble.
Damage is beyond repair

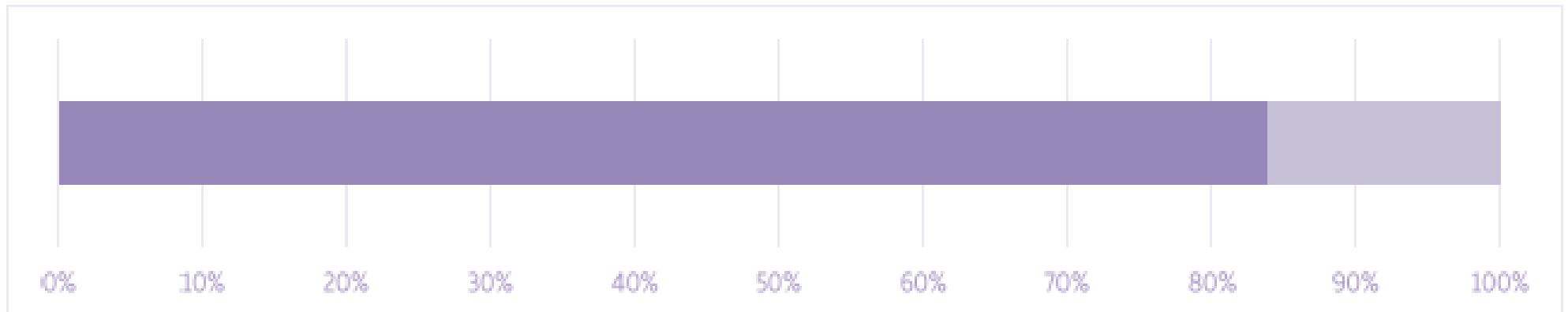


© London Metropolitan Archives

Positive findings

3/4

of children reported this was the first time they had been to the cultural venue



84% of teachers reported that their students' writing skills were better as a result of the project.

Pupils were **3 times less likely** to say that “poetry is boring”

Pupil and teacher feedback

“I learnt that you should keep your rubbish poems because you can use some good ideas to make another poem better.”

“Keats used to be a doctor and they didn't have painkillers so they had to hold you if you had to cut off your leg.”

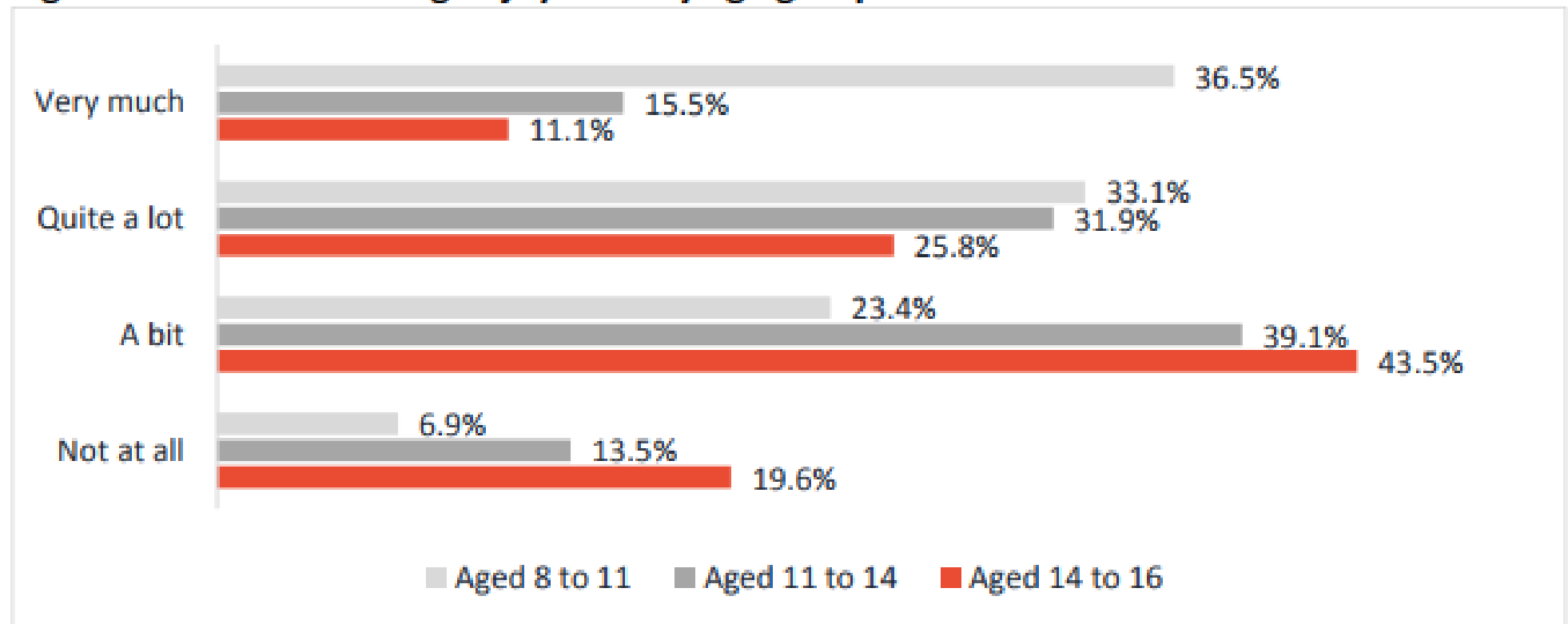
“That poetry isn't the use of words and techniques but of how you use them to bring to life your poem. Art can inspire you to write as well as structures.”

“I felt the project brought writing to life. My children would not have been able or as interested in writing sonnets if we hadn't been involved.”

Interesting findings

“Whatever the teacher has told you for writing, you have to do it.
But poetry... you can do what you want.”

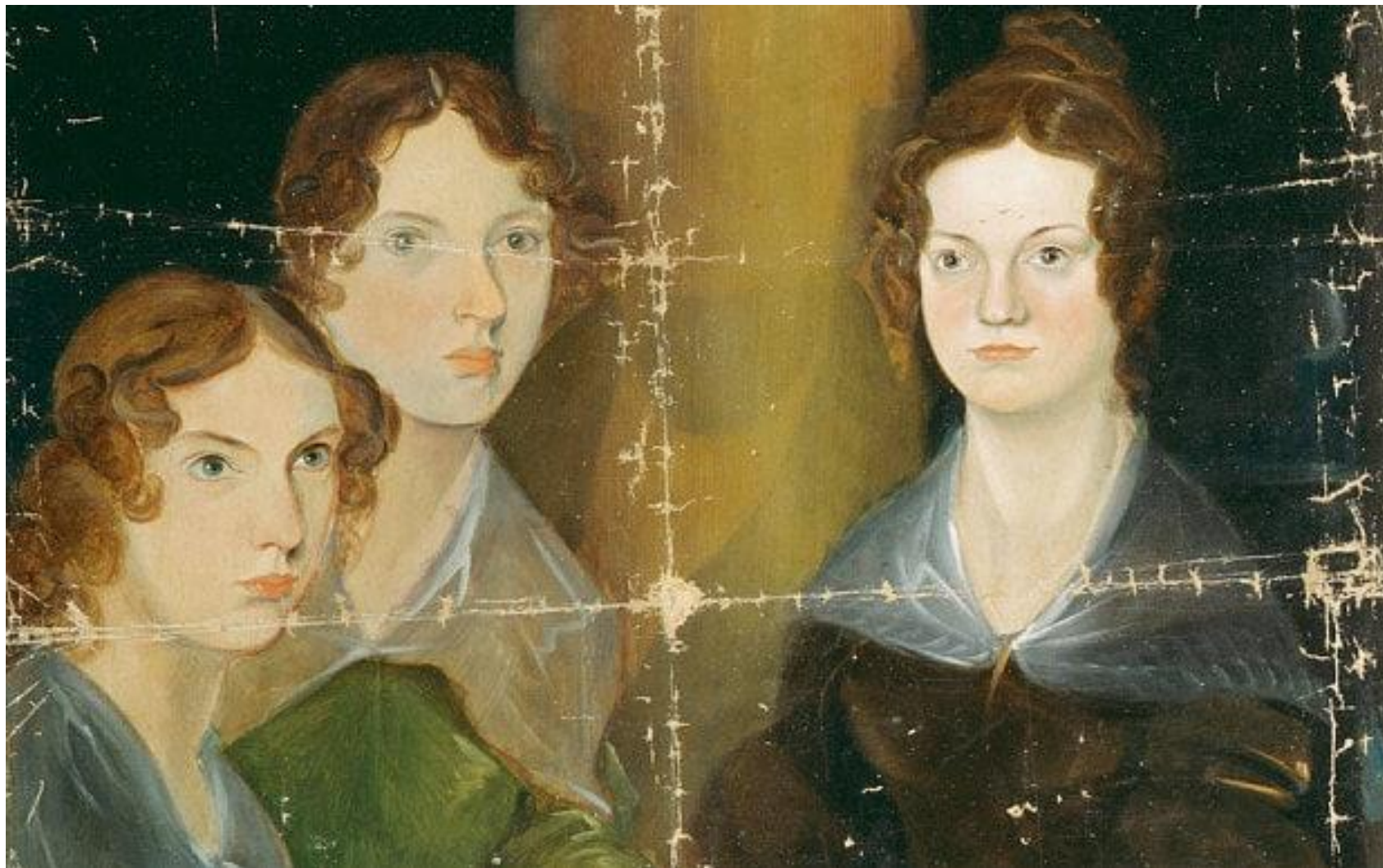
Figure 6: Levels of writing enjoyment by age group in 2016



Introductions

- What is your motivation for participating in Young Bradford Poets?
- What are some of the challenges your pupils face with poetry? (Think about both reading and writing poetry)
- Have you visited the Brontë Parsonage Museum before (as an individual or with a class)
- What is your experience of working with cultural venues?

Introduction to the Brontës



Schools work at the museum



Connecting to Bradford's cultural heritage

<https://www.youtube.com/watch?v=1zVhSKsMnok>



George the Poet -My City -by deuce films -director Rob Ryan

Lessons in tea-making

When I first learnt to
Pour tea in Honicknowle

In those dark old days
Before central heating

Closed down open fireplaces
And lights went out in coal mines

And chimpanzees hadn't yet
Made their debuts on television

And two sugars
Was the national average

And the teapot was the centre
Of the known universe

And the solar system
Wasn't much on anyone's mind

And the sun was this yellow
Thing that just warmed the air

And anthropology's study
Of domestic history hadn't

Quite reached the evolutionary
Breakthrough of the tea-bag

And the kettle was on
In the kitchen of number

Thirty two Chatsworth Gardens
Where my father after slurping

Another saucer dry would ask
In a smoke-frog voice for

Another cup of microcosm
While outside the universe blazed

Like a hundred towns
On a sky of smooth black lino

And my father with tobacco
Stained fingers would dunk biscuits

And in the process spill tiny drops
Of Ceylon and India

By Kenny Knight



Poetry based on a collection item



- Write a list of the number of roles you fulfil e.g. teacher, daughter, sister, shoulder to cry on, cinema buddy etc.
- List at least 7

Poetry based on a collection item

Little Henry

This is the story
of poor Little Henry:
begotten on Thursday,
beloved on Friday,
bereaved on Saturday,
believed on Sunday,
beleaguered on Monday,
besotted on Tuesday,
belittled on Wednesday,
besmirched on Thursday,
befuddled on Friday,
bedevilled on Saturday,
becalmed on Sunday.
Poor Little Henry,
that was his story.

By Simon Armitage

List as many words as you can beginning with the same sound to describe the roles you have listed.

For example:

Teacher – inspiring/infinite

Wife – indubitable

Sister – inactive

Londoner – indigenous

Lifelong learner – interested

Listener – invited/invested

Traveller – in transit

Employee – inducted/indicative

Differentiation:

For lower ability focus on alliteration

For higher ability challenge them to find opposite words that begin with the same sound or to explore common prefixes.

Words with common prefixes

- Anti (against) – antipathy, antiseptic, anti-climax
- Dis (not, apart) – disperse, disinherit, disenfranchise, distend
- Ex (out) – exotic, exterior, extraneous, exogenous, exoskeleton
- In (in) – incarcerate, incorporate, induction, indigenous, indicator, inspiration, incredible, inhospitable, infinite
- In (not) – interact, interstellar, interpret
- Pro (before, for) – project, procrastinate, protect, proportionate
- Sin/syn (together, with) – synchronize, symphony, sympathy
- Trans (across) – transport, transcend, transmogrify

Using a model for writing poetry

Second stanza from *To Imagination* by Emily Brontë:

So hopeless is the world without;
The world within I doubly prize;

Thy world, where guile, and hate, and doubt,
And cold suspicion never rise;
Where thou, and I, and Liberty,
Have undisputed sovereignty.

- Use the first two lines of this stanza to write your own poem.
- Challenge: stick as closely to the form Emily has used as possible.

Poetry models

- Shape poems
- List poems
- Kennings (noun + verb)
- What am I?
- Found poems
- Blackout poems

WhAT on EaRth ...!

shapeshifter
 ship lifter
 beachcrasher
 cliff basher
 sin washer
 loo flusher
 world-wider
 fire fighter
 life taker
 life saver

make – a- cuppa
 washer-upper
 store – in- tower
 hydro-power
 April shower
 feed a flower

I can be ice

or steam or snow

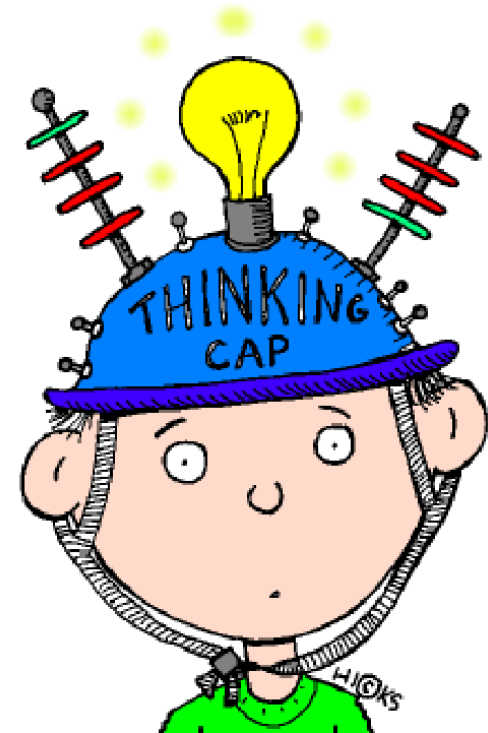
but just for now

I'm ...

James Carter

Poetry reflection

- Where does poetry feature in your teaching? (Think about reading and writing)
- What do you already do to help your students access poetry? What more could you do?
- What is your own relationship with poetry?
 - Do you enjoy reading poetry?
 - Do you write/have you ever written poetry?
 - How confident are you in teaching poetry



Hip hop and Shakespeare

<https://www.youtube.com/watch?v=DSbtkLA3GrY>



Hip-Hop & Shakespeare? Akala at TEDxAldeburgh

Purpose and audience for writing

KS1: Develop positive attitudes towards and stamina for writing in different forms and for **different purposes**.

Lower KS2: Teachers provide opportunities for children to write for **a range of real purposes and audiences** in different forms, such as narrative, explanation and description using a range of sentence structures and grammatical features.

Upper KS2: 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.

KS3 and KS4: Students should continue to develop their knowledge of and skills in writing, refining their drafting skills and developing resilience to write at length. They should be taught to write formal and academic essays as well as writing imaginatively. They should be taught to write for a **variety of purposes and audiences across a range of contexts**.

Amazon Young Storyteller

A blue banner with white line-art icons of various objects like stars, clouds, books, and pencils. The word "young" is in orange and "storyteller" is in large white letters. Below it, the text "inspiring tomorrow's authors to publish today" is written in a smaller font.

young
storyteller

inspiring tomorrow's authors
to publish today

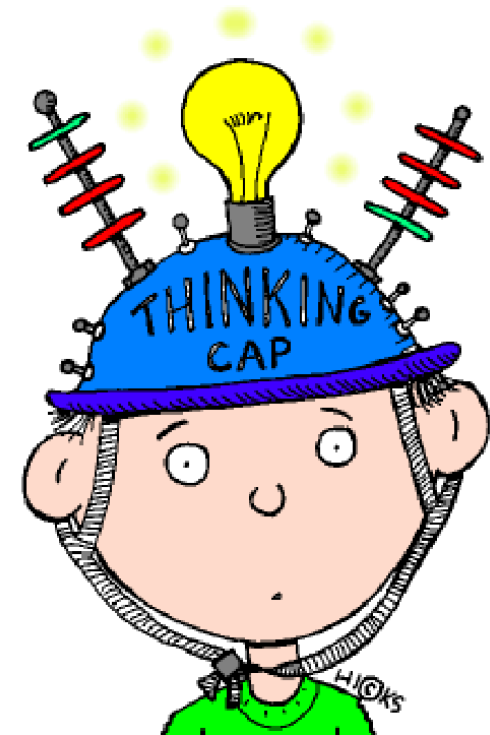
Sign up to KDP to get started ►

www.amazon.co.uk/youngstoryteller

- Teachers can create an anthology of pupils' writing for free
- Anthologies are available on Amazon as an ebook or paperback
- Royalties for any books sold come to the school

Reflection

- How does this fit in with what you are teaching in Spring Term?
- What links could you make across the curriculum?



Little bit of food

Poem from Werewolf Club Rules by Joseph Coelho

A little bit of rice,
a little bit of pea,
on my plate
for my tea.

A little bit of jam,
a little bit of toast,
in the mornings
when I love it most.

A little bit of banger,
a little bit of mash,
in my belly
for a tasty bash.

A little bit of curry,
with a poppadum,
tastes great
but it burns my bum!

A little bit of *fufu*,
a little bit of stew,
eat with your fingers,
that's what we do.

A little bit of food,
on my plate,
eat it all up,
feeling great.





5. How much do you agree with the following statements?

As a result of the project...

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
Pupils are more likely to see themselves as writers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pupils are more confident in their writing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pupils take more pride in their writing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

- Teacher
- Pupil: intervention
- Pupil: control
- Post-survey only



Membership



[What we do](#) ▼

[Resources](#) ▼

[News and information](#) ▼

[Support us](#) ▼

[About us](#)

[Donate](#)

[Join us](#) | [Login](#)

Become a National Literacy Trust member

Access engaging and inspiring teaching resources and tools for outstanding literacy provision in your school.

Questions?





Changing life stories

Thank you

All text © National Literacy Trust 2017

T: 020 7587 1842 W: www.literacytrust.org.uk Twitter: @Literacy_Trust Facebook: nationalliteracytrust

The National Literacy Trust is a registered charity no. 1116260 and a company limited by guarantee no. 5836486 registered in England and Wales and a registered charity in Scotland no. SC042944. Registered address: 68 South Lambeth Road, London SW8 1RL.