



# Poetry



The following Northern Territory Department of Education materials have been used as a basis and key resource to inform much of this document.

- Implementing the Common Curriculum in Aboriginal Schools (ICCAS) booklet, *What is a Poem? Stage 4 English Book 7*, 1995, Darwin, NT.
- Indigenous Education Strategic Initiatives Program (IESIP) booklets, *Songs and Refrains*, 1998 and *Ballads*, 1997 and
- Board Approved Course of Study (BACOS), 1998 – English, Darwin, NT.

The Northern Territory Department of Employment, Education and Training produced this resource to support an integrated approach to the teaching/learning of poetry. It contains information about poetry and some possible teaching/learning ideas. These range in suitability from the Early Years to Middle Years and teachers need to select examples, or make adaptations, that are relevant to their teaching situation.



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## What is Poetry?



Poetry is language used in a particular way. It can, but does not always, involve rhyme, rhythm and metre. It is a way of sharing experiences, of telling a story or expressing feelings or ideas. Poems are verses which may be spoken or sung.

The form, rhythm and word choice for imagery, the creation of pictures with words, is important in poetry. The words may form patterns of sound, verse or thought. Usually, poetry appeals to the imagination of the audience and can create vivid visual images.

“Poems can paint powerful, sharp pictures using images and emotive language which stimulate the senses. Modern poetry (free verse) doesn’t need to rhyme but it should have a rhythm.” (Bennett 1989)

Poetry comes in many forms including, but not exclusively,

- Acrostic
- Ballads
- Chants
- Cinquain
- Diamante
- Free verse
- Haiku
- Limericks
- Lyrics
- Narratives
- Nonsense Verse
- Rhymes
- Shape / Concrete
- Tanka

People most often express themselves in poetry when they have an experience or feeling that seems too strong for ordinary prose, most often experiences of love, death, disaster, beauty, happiness, horror or shock. Poetry is a way of concentrating on and encapsulating a moment or experience, of remembering it, or sometimes of working through it.

As with prose (ordinary form of spoken and written language), two broad approaches are possible to the making of meaning in poetry. The poet can write

- **a narrative poem** - a poem that tells a story with an orientation, complication, crisis and resolution.
- or
- **a lyrical poem** - a poem that conveys an experience, or ideas, thoughts or feelings about a subject, without necessarily having ‘something happen’.

### Some distinctive characteristics of poetry

The visual patterning of lines of unequal and shorter length, the frequent division into stanzas (verses) and the possibility of unusual shapes set poetry apart from prose. There is also a distinctive use of white space which draws our eye into the compressed essence of feelings and ideas.

## Poetry

- is written so that most lines don't reach the right-hand margin of the page
- is a distinctive way of writing
- is a personal experience for both writer and reader
- always has rhythm
- may use rhyme
- may use words for sound effects
- uses words to create images
- appeals to the heart as well as the mind
- has strong imaginative qualities
- can provide new ways of articulating experience
- uses concentrated language.

## Poems

- are usually shorter than novels or stories
- come in many shapes and forms
- are quite often divided into stanzas (sometimes called verses).  
(Tunica 1995)

Like prose literature a poem usually has

- a subject - what it is about
- a theme - what it says about this subject  
and
- a mood/feeling/tone - how the author feels about this or how the author wants the readers to feel.

For example, one poem on the subject of war might have as its theme that 'war is a tragic waste of life', and it might have a tone of 'anger and pity'. Another poem on the same subject might have as its theme that 'war can bring out noble qualities' and it might have a tone of 'pride and solemnity'.

Similarly, one poem on the subject of cats might have as its theme that 'cats are cute and cuddly', and have a 'sentimental, cheerful' tone. Another poem on the subject of cats might have as its theme that 'cats are evasive and untamed', and show an 'awed, disgusted, angry' tone.

One poem about snakes might say that 'a snake is a beautiful, regal, graceful creature', and display an 'admiring, humble' tone. Another might say that 'a snake is very dangerous', and have a 'frightened, angry' tone.

## Getting Started – Connecting to Poetry

The teacher's enthusiasm, positive attitude and value placed on poetry are vital catalysts in fostering enjoyment and interest in poetry in learners. As well as reading poems to the learners, performing memorized poems and providing a range of poems for learners to access (to read and listen to), the teacher can engage learners by drawing on the following suggestions and ideas to consider and try.

- Introduce and expose learners to a wide variety of poetry forms eg
  - Sensory poems: colour, sound, taste, smell, touch
  - Acrostic poems: vertical letters name the topic and horizontal words describe the topic
  - Descriptive poems: people, objects, places
  - Concrete/shape poems: shape and position of letters/words reflect the meaning
  - Diamond poems: in the shape of a diamond - provide a framework and usually show change from beginning to end
  - Group poems: small group, whole class
  - Conversation, dialogue and monologue poems: record conversations, real/imaginary and convert into a poetic form
  - Haiku, tanka and cinquain: provide a framework with given number of syllables for each line
  - Limericks, epigrams and epitaphs: brief with comic effects.

- Vary first encounters with poems eg
  - a recorded reading
  - silent reading
  - your oral reading
  - a prepared group reading
  - a display of the poem to be read
  - mime or other dramatic work.

- Enrich the experience of the poem with
  - group discussion
  - group reading
  - slide presentation or sound effects
  - artwork eg a frieze for a period piece or modern ballad (each learner can illustrate one part: there can be artistic variations on one theme).

- Draw on personal experience: things loved/hated, friendship, sport, food.
- Introduce poetry to young children using nursery rhymes and finger rhymes as they are easily committed to memory. *First Verses* edited by John Foster (1997) provides many examples of finger rhymes, while Robert Holden's *Verse Ahoy* is an introduction to early Australian nursery rhymes.
- Make poetry visual where possible eg illustrations by artists and/or learners. Illustrate a poem literally by drawing or responding in a more abstract way through the use of colour such as collage. For example, Lewis Carroll's *Jabberwocky* could inspire a great class collage.
- Create puppets for a dramatic interpretation of a poem.
- Record teachers, parents, children and community identities reading their favourite poem, or invite them to read it at a school assembly or to the class.
- Prepare a class anthology of favourites, written or spoken. Include jokes, parodies, riddles, rhyming games, poems found in magazines, children's poems etc. Children can then review the anthology.
- Use special occasions, such as Literacy & Numeracy Week to focus on poetry writing or on the presentation/representation of poetry (eg pavement poetry, school/cluster anthologies).
- Establish a poetry notice board where new poems, words, phrases, events and ideas can be put up informally.
- Collaborate to build poetry word banks about colour, size, shape, texture, sound, taste, smell for those times when 'writers block' sets in. Lists should only be created from poems that have been introduced, or as a result of activities which stimulate topics of interest.

- The structure and rhythms of poetry are internalised through hearing them read out aloud. If a poem is read and it doesn't touch you or the learners in any way, consider choosing another.

- If the aim is to connect learners to poetry, try not to over explain and interpret in the beginning stages. Vary questions and avoid over-analysis. Sometimes its better not to explain everything.

- While it is important to provide structure and frameworks for learners, it is vital that they are not locked in or restricted by prescriptive structures or activities when they are ready to be more adventurous or creative.

- Provide plenty of preparation and poetry experience before expecting learners to write their own poetry.
- Provide a variety of different opportunities to connect learners with poetry, and a range of mediums through which they can respond.

- Share some poetry every day, in some way – whether read by you, the learners, silently or orally, written, heard, felt or tasted.
- If you have trouble getting started with your class, use pieces that are brief and clearly patterned in sound and sense.
- Involve learners in sharing a poem: you read it, they read it – to themselves, to others in groups, at home.

- Enlist music, and song particularly, wherever you can (music to words, music as background). Use lyrics of popular songs with meaningful words eg Bob Dylan, John Lennon.
- Use drama with the poems you share (eg Reader's theatre). Have learners dress up, act out, perform for an audience.
- Use CDs, DVDs of professionals reading poetry. Invite a poet or actor to read to the class.

- Allow time for reflection on poems that make an emotional impact.
- Include poetry books in class libraries/reading sessions. Allow time for browsing
- Use cloze procedures to focus on meaning, rhyme and rhythm.
- Have discussions about a poem *if* the class or group welcomes them. (Some poems make learners vocal: others make them quiet).
- Provide a range of perspectives eg Indigenous, Asian, children's/adult poetry.

- Provide opportunities for learners to write verse of various kinds eg own experiences, pattern pieces, personal responses.
- Don't insist on displaying learner's poetry – some is very private and should be respected as such.
- Re-live poems that are enjoyed by memorisation, rereading, choral speaking. This allows opportunity to find more layers of meaning.

Thistleton-Martin, J., 1998. *Poetry in the Classroom*, Pen 115, Primary English Teaching Association, Marrickville, NSW.  
 Primary English Teaching Association, January/February 1984. *Poetry for Children* (page 9), Marrickville, NSW.

## Planning

When planning for the teaching and learning of writing poetry consider using a before, during and after framework

BEFORE	DURING	AFTER
<ul style="list-style-type: none"> <li>• Provide a range of resources eg music, anthologies</li> <li>• Engage in word games, build banks of words – descriptive, powerful, humorous</li> <li>• Jointly construct poems</li> <li>• Introduce formulaic poems eg haiku</li> </ul>	<ul style="list-style-type: none"> <li>• Model and share the writing of poetry</li> <li>• Allow creativity and/or use of formulaic poems</li> <li>• Explain that a number of drafts may be necessary</li> <li>• Respond sensitively and positively to learners' ideas and efforts</li> <li>• Marking the content may inhibit further meaningful writing</li> <li>• Provide constructive feedback, possibly about how the poem made you feel</li> <li>• Allow plenty of thinking, reflective and discussion time</li> </ul>	<ul style="list-style-type: none"> <li>• Publish the poems, with learner's permission</li> <li>• Compile an anthology</li> <li>• Respect learner's request for not sharing</li> <li>• Read poems to an audience</li> <li>• Display in public places</li> <li>• Enter in competitions</li> </ul>
<p>Tunica, Mandy 2005, <i>a passion for poetry</i>, PETA, NSW</p>		

Prior to initial lessons or as a part of lessons...

- Talk about the person who writes poetry. A poet is an author. Consider the context within which the poem was written.
- Ask learners what they think poetry is. Record the answers on a large sheet of paper labelled 'Poetry is...'. Compare answers before and after active participation and engagement with poetry.
- Tell learners that poetry is best when read out loud so if being read silently, is still better read 'aloud in the head'. Poetry is meant to be heard, shared and enjoyed.
- Read poetry regularly to the learners. Ask learners about favourite poems and read them. Record the names of the poems and their authors on a large sheet of paper. Don't always analyse the poems, just let learners enjoy listening.
- Encourage participation in class discussions about the meanings of the poems at a surface enjoyment level and at a deeper level of 'what message does this poem have for us in real life?'
- Frameworks such as those for cinquain, haiku and tanka provide useful guides for inexperienced writers to experiment with words and experience some early success. It doesn't matter if the lines don't have exactly the right number of syllables – what is important is that the learner has created a picture



Before reading: What is a poem? For example:

<i>A poem can rhyme...or not.</i>	<i>A poem can have a beat or rhythm.</i>
<i>Can be liked or disliked.</i>	<i>Might be like a song.</i>
<i>Can have verses.</i>	<i>Reflects things that are happening at a point in time.</i>
<i>A poem can tell a story.</i>	<i>A poem can paint a picture.</i>
<i>It expresses the poet's feelings.</i>	<i>It can make you cry.</i>
<i>A poem can be funny.</i>	<i>A poem can make you laugh.</i>
<i>A poem can be sad.</i>	<i>A poem can make you imagine.</i>
<i>Can be different shapes.</i>	<i>Can be short or long.</i>
<i>A poem can be old or new.</i>	<i>Can be written by an adult or a child.</i>
<b>A poem can</b> .....	

After reading: consider aspects of the poem that are particular to the poem(s) read.

<i>Rhymed.</i>	<i>Had a beat and rhythm.</i>	
<i>I liked it.</i>	<i>I disliked it.</i>	
<i>It told a story.</i>	<i>It painted a picture.</i>	
<i>It told about a feeling.</i>	<i>It made me imagine.</i>	
<i>It was funny/sad.</i>	<i>Contained a lot of descriptive words.</i>	
<i>It made me feel like crying/laughing.</i>		
<i>It was long/short.</i>	<i>It had short lines.</i>	<i>It had five verses.</i>
<i>It was written a long time ago/It was about life now.</i>		
<i>The poet got a strong message across without using many words.</i>		

Poetry about poems can be found in Manning M & O'Neill, J., 1995. *New Ways into Poetry*, Oxford University Press, Australia. Chapter 1 I Like a Good Poem.

Poems are meant to be enjoyed. The best way to enjoy poems is to read them more and more, to hear them more and more and to say them more and more.

### Possible teaching/learning ideas

- Read with expression three poems: *Corroboree* by Kath Walker, *Forgiven* by A. A. Milne and *Hist* by C. J. Dennis. These poems can be listened to and the sounds of the words enjoyed, and pictures made in their heads.
- Talk about the feeling, ideas or experiences in the poems. Learners
  - underline words in *Corroboree* which show that the poem is an Indigenous poem
  - draw a picture of Alexander in *Forgiven* and
  - find and say rhyming words at ends of lines in *Hist*.
  - think of ways to get greater enjoyment from poems eg say a poem to suitable music, sing a poem, act out a poem, dress up to say a poem, repeat lines, have another person echo words, use different voices to make a poem 'come alive' for people listening. Perform poems.

### Corroboree

by Kath Walker

Hot day dies, cook time comes  
Now between the sunset and the sleep-time  
Time of playabout.  
The hunters paint black bodies by firelight with designs of meaning  
To dance corroboree.  
Now didgeridoo compels with haunting drone eager feet to stamp,  
Click-sticks click in rhythm to swaying bodies  
Dancing corroboree.  
Like spirit things in from the great surrounding dark  
Ghost-gums dimly stand at the edge of light  
Watching corroboree.  
Eerie the scene in leaping firelight,  
Eerie the sounds in that wild setting,  
As naked dancers weave stories of the tribe  
Into corroboree.

## Forgiven

A. A. Milne

I found a little beetle so that Beetle was his name  
And I called him Alexander and he answered just the same  
I put him in a match-box and I kept him all the day  
But Nanny let my beetle out  
She went and let my beetle out  
And Beetle ran away.

She said she didn't mean it and I never said she did,  
She said she wanted matches and she just took off the lid,  
She said that she was sorry, but it's difficult to catch  
An excited sort of beetle you've mistaken for a match.

She said that she was sorry, and I really mustn't mind,  
As there's lots and lots of beetles which she's certain we can find,  
If we looked about the garden for the holes where beetles hid,  
And we'd get another matchbox and write BEETLE on the lid.

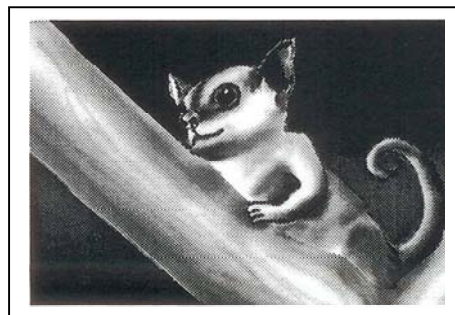
We went to all the places which a beetle might be near  
And we made the sort of noises which a beetle likes to hear,  
And I saw a kind of something, and I gave a sort of shout:  
'A beetle house and Alexander Beetle coming out!'

It was Alexander Beetle I'm as certain as can be,  
And he had a sort of look as if he thought it must be Me,  
And he had a sort of look as if he thought he ought to say:  
'I'm very very sorry that I tried to run away'.

And Nanny's very sorry too for you-know-what-she-did,  
And she's writing ALEXANDER very blackly on the lid,  
So Nan and me are friends, because it's difficult to catch,  
An excited Alexander you've mistaken for a match.

# HIST

by C. J. Dennis



Hist!.....Hark!  
The night is very dark,  
And we've to go a mile or so  
Across the possum park.

Step ..... light  
Keeping to the right,  
If we delay and lose our way  
We'll be out half the night.

The clouds are dark and gloomy, Oh!  
It's just begun to mist!  
We haven't any overcoats  
And - Hist!.....Hist!

(Mo ..... poke!)  
Who was that that spoke?  
This is not a fitting spot  
To make a silly joke.

Dear ..... me!  
A mopoke in a tree!  
It jarred me so, I didn't know  
Whatever it could be.

But come along, creep along,  
Soon we will be missed.  
They'll get a scare and wonder where  
We – Hush!.....Hist!

Ssh! .....Soft!  
I've told you oft and oft  
We should not stray so far away  
Without a moon aloft.

Oo!.....Scat!  
Goodness! What was that?  
Upon my word, it's quite absurd,  
It's only just a cat.

But come along, haste along,  
Soon we'll have to rush,  
Or we'll be late, and find the gate  
Is – Hist!.....Hush

(Kok!..... Korrock!)  
Oh! I've had a shock!  
I hope and trust it's only just  
A frog behind a rock.

Shoo!.....Shoo!  
We've had enough of you  
Scaring folk just for a joke  
Is not the thing to do.

But come along, slip along –  
Isn't it a lark  
Just to roam so far from home  
Oh - Hist!.....Hark!

Look! .....See!  
Shining through the tree,  
The window light is glowing bright  
To welcome you and me.

Shout!.....Shout!  
There's someone round about,  
And through the door I see some more  
And supper all laid out.

Now, run! Run! Run!  
Oh, we've had such splendid fun  
Through the park in the dark  
As brave as anyone.

Laughed we did, and chaffed we did,  
And whistled all the way,  
And we're home again! Home again!  
Hip.....Hooray!



## Poetic devices and definitions



There are many devices and techniques utilised when writing poetry, but the two factors that set poetry apart from other writing forms are

- its quality of **concentration** and
- its shaping in **form and language**.

**Concentration** refers to a quality of compression, where the poet expresses a whole experience and/or developed idea in a concentrated way in a relatively short space. Poetry is a way on concentrating on a special moment where strong ideas and feelings are expressed in carefully chosen words. Poetry is a reductionist art form. Devices such as *imagery*, *metaphor* and *simile* are often used to achieve concentration of meaning. Concentrated language allows a lot of meaning in a few words.

Because the meaning is compressed, the words have to be chosen with care. In poetry, inessential words are pared away (compression), and there is a greater flexibility in word order than in conventional prose.

Getting the 'right' words is a very important part of poetry making. The 'right' words are the words that best express the poet's theme and his or her attitude to the subject and the listeners or readers. It is the poet's attitude to the subject and to the listeners that gives a poem its tone or tones. The struggle to find the exact word - 'the word neither diffident nor ostentatious', as TS Eliot says - to express the poet's experience, is central to the craft of poetry.

**Form and Language** refers to the shape of the poem and the sounds and rhythms that are part of the poem. Poets use language in musical ways and need to make decisions on rhythm, rhyme, metre, alliteration and verbal 'sound effects', verse and length when composing a piece of poetry.

Poetry is made to be spoken. It is essentially an oral kind of literature, and even in written form the sound of poetry is a very important part of its meaning.

Like all literature, poetry is an interpretation of life - it gives a shape to an experience, or a visual image of an experience, and holds it up for the world to share. 'Shape' is central to the way in which poetry expresses the meaning of an experience or idea. The more that learners know about the possibilities of form and rhythm, the greater will be their understanding of the crafting of poetry. The choices a poet must make in the matter of form are

- the choice of *continuous verse* or *stanzas* or a *special shape* to convey most effectively what he or she wants to express
- the *length of line* that will most effectively convey an idea or feeling
- the *rhythm pattern* that will most effectively express what he or she wants to convey.

## Some Poetic Devices

Poetic devices and techniques are used to enhance the words chosen by the poet.

Name of device	Explanation	Example
<b><i>Musical devices</i></b>		
<b>Alliteration</b>	<ul style="list-style-type: none"> <li>The repetition of the same consonantal sound in several words placed close together or stressed syllables eg on the same line of a poem, to create an image and sound effect, either gentle or harsh.</li> <li>Word group where most of the words start with the same sound.</li> </ul>	<ul style="list-style-type: none"> <li><i>Six small sausages smeared with sauce.</i></li> <li><i>Little light.</i></li> <li><i>Big brown boots.</i></li> <li>Slippery Sam the snake, slithered silently through the snow.</li> <li><i>Forty beefy buffalo</i></li> <li><i>Sitting in the swamp.</i></li> <li><i>The wind whistled as it wound between the trees.</i></li> <li><i>The snake slithered soundlessly through the grass.</i></li> <li><i>Dust storms darken desert skies.</i></li> </ul>
<b>Assonance</b> (closely related to rhyme)	<ul style="list-style-type: none"> <li>The echoing or repetition of vowel sounds – a e i o u (rather than consonants) to create an image.</li> <li>The creation of a sound effect by combinations of vowel sounds.</li> </ul>	<ul style="list-style-type: none"> <li><i>3 long 'i' sounds 'Full fathom five thy father lies ...'</i></li> <li><i>Bright, shining light.</i></li> <li><i>Sheep need feet.</i></li> <li><i>All day the wind blows low with mellower tone.</i></li> <li><i>School is just way too cool.</i></li> <li><u>fe</u>t, <u>ne</u>ed, <u>w</u>ee<u>k</u></li> <li><u>da</u>y, sha<u>p</u>e, <u>w</u>a<u>k</u>e</li> </ul>
<b>Onomatopoeia</b>	<ul style="list-style-type: none"> <li>Sound is matched to meaning of the words.</li> <li>The word sounds like the action – resembles the sound it describes.</li> <li>Words which imitate natural sounds.</li> </ul>	<ul style="list-style-type: none"> <li>Hiss, crash, thud, splash, plop, buzz, zoom, click-clack, drip, crack, bang</li> <li>duck - quack, crow - caw, frog - croak, owl - hoot, mouse - squeak.</li> <li>'Buzz,' said the bee.</li> </ul>
<b>Rhyme</b>	<ul style="list-style-type: none"> <li>The repetition of the final sound of a word.</li> <li>Can be at the end of a line or within the line.</li> </ul>	<ul style="list-style-type: none"> <li>blue, grew, too</li> <li>flight, night, sight, light</li> <li><i>Roses are red, violets are blue</i></li> <li><i>Sugar is sweet and so are you.</i></li> </ul>

Name of Device	Explanation	Example
<b>Figurative devices</b>		
<b>Anthropomorphism</b>	<ul style="list-style-type: none"> <li>Animals, insects or birds are given human characteristics or feelings.</li> </ul>	<ul style="list-style-type: none"> <li>The tired old dog longed for the energy and vitality of the small puppies.</li> </ul>
<b>Imagery</b>	<ul style="list-style-type: none"> <li>Used to make a description more vivid and to stir up mental pictures.</li> <li>Used to create sensory impressions.</li> <li><i>Feelings and ideas</i>: words that help people feel the emotions of ideas.</li> <li><i>Visual imagery</i>: words that make pictures in people's minds.</li> <li><i>Sound imagery</i>: words that help people hear sounds in their minds.</li> </ul>	<ul style="list-style-type: none"> <li>Word - eg her mind was an eagle</li> <li>'I'll fight, but I won't surrender'.</li> <li>Visual - eg shape poems</li> <li>Sound - eg hiss, hiss</li> </ul>
<p data-bbox="172 972 309 1003"><b>Metaphor</b></p> <p data-bbox="172 1576 451 1608"><b>Extended metaphor</b></p>	<ul style="list-style-type: none"> <li>Draws attention to the resemblances between two things by stating that one thing is another.</li> <li>An implied comparison.</li> <li>Says something <i>is</i> something else, or speaks of it <i>as though</i> it is something else.</li> <li>Implies a relationship between two things, apparently disconnected.</li> <li>Usually more striking than a simile.</li> <li>Makes a comparison without using the words 'like' or 'as'.</li> </ul>	<ul style="list-style-type: none"> <li><i>He is a real tiger.</i></li> <li><i>She is an angel.</i></li> <li><i>The sand was a hot griddle under my feet.</i></li> <li><i>The fire is a lion</i></li> <li><i>Roaring across the fields.</i></li> <li><i>The road was a ribbon of moonlight.</i></li> <li><i>You are the light of my heart.</i></li> <li><i>Your eyes are an ocean I could swim in.</i></li> <li><i>He is a machine.</i></li> <li><i>She is a wet blanket.</i></li> <li><i>Life is a journey.</i></li> <li>Twelve year old Jo, in a fantasy poem, might be the Mystery Master Mind. Throughout the poem s/he would not return to ordinary young Jo, but would always be referred to as a superior being.</li> </ul>

Name of Device	Explanation	Example
<b>Personification</b> (a category of metaphor)	<ul style="list-style-type: none"> <li>• When a lifeless object or idea is given human characteristics or qualities and spoken of as if alive – gives personality to it.</li> <li>• The attribution of human characteristics to an inanimate object.</li> <li>• An object, emotion or abstract quality can be personified.</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Gentle waves crept up the beach whispering quietly to the sand.</i></li> <li>• Computer going to sleep.</li> <li>• <i>The sun beat mercilessly down.</i></li> <li>• <i>The book begged to be opened.</i></li> <li>• <i>The breeze whistled as it glided between the trees.</i></li> <li>• <i>The branches of the trees waved a greeting to the weary travellers.</i></li> <li>• <i>There was a little Rabbit who was lying in his burrow... When the Dingo rang to say he'd call on him tomorrow.</i></li> </ul>
<b>Repetition</b>	<ul style="list-style-type: none"> <li>• Repeated use of a word, phrase or line.</li> <li>• Used to reinforce an idea or sound.</li> <li>• Adds emphasis to the author's message, creates atmosphere; can make another aspect of the text stand out.</li> </ul>	<ul style="list-style-type: none"> <li>• <i>So much noise So much sound Now its quiet Silence is found.</i></li> <li>• <i>Alone, alone, all, all alone.</i></li> </ul>
<b>Simile</b>	<ul style="list-style-type: none"> <li>• A directly expressed comparison of two things. Relies on the use of the words 'like', 'than' and 'as'.</li> <li>• Used to create images or word pictures.</li> <li>• More explicit than metaphor but mostly lack the force of metaphor so are usually less evocative.</li> </ul>	<ul style="list-style-type: none"> <li>• <i>His face was like a thundercloud.</i></li> <li>• <i>She sang like a bird.</i></li> <li>• <i>The box was as heavy as lead.</i></li> <li>• <i>The dress was a white as snow.</i></li> <li>• <i>The sand felt as hot as a griddle.</i></li> <li>• <i>She entered the room like a whirlwind.</i></li> <li>• <i>Your eyes are as green as the ocean.</i></li> <li>• <i>He is like a machine.</i></li> <li>• <i>She is as strong as an ox.</i></li> <li>• <i>She is like a wet blanket.</i></li> </ul>
<b>Symbolism</b> (a metaphor)	<ul style="list-style-type: none"> <li>• The consistent use throughout a literacy work of an object to refer to a concept.</li> <li>• The word or image signifies something other than what it literally denotes.</li> <li>• The practice of representing things by symbols, or of giving things a symbolic meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• TS Eliot's use of 'the river' to symbolise life.</li> <li>• The sun is often used as a symbol for light, warmth and clarity.</li> <li>• Colours are often used as symbols too such as red for passion, white for purity.</li> <li>• Black is often symbolic of death etc.</li> <li>• A red rose could symbolise love, romance, blood etc.</li> </ul>



### Imagery: words making pictures

Imagery is central to poetry - meaning is made when we 'connect' one idea with another, and imagery makes those connections. Imagery can suggest sound or shape comparisons, or appeal to the other senses.

Imagery can be explicit, eg

'the children went into the yard *like a flock of birds*'

or it can be implicit, eg

'the children *swooped and flocked* into the yard',

where the comparison is implied by the verbs, usually used to describe birds, but used here to describe the actions of the children. Calling a person a 'rat', a 'cat', a 'pig' or an 'eel' to express one's opinion of aspects of their behaviour is a form of imagery.

Poetry uses a variety of literary conventions to suggest connections between things: as well as the direct comparison or simile and the implied comparison or metaphor described above, they also use the sound devices of alliteration and assonance. Rhyming the ends of lines with one another also has the effect of connecting those lines and ideas together.

### Possible teaching/learning ideas

- Introduce the poet Oodgeroo of the tribe Noonuccal and as a class read the biography below.

#### Oodgeroo of the tribe Noonuccal

Oodgeroo of the tribe Noonuccal was an Indigenous writer of poems and stories. Before, she used the name Kath Walker. Now she is remembered by her Indigenous name.

Oodgeroo was born near Brisbane in 1920. She belonged to the Noonuccal tribe of Stradbroke Island. She grew up with her six brothers and sisters. Her father taught her to be proud of her Indigenous culture.

As an adult, she was the first Indigenous writer pushing for the rights of Indigenous and Torres Strait Islanders. Names of books she has written are, *We are Going* (1964), *The Dawn is at Hand* (1966), *My People* (1970), *Stradbroke Dreaming* (1972) and *Father Sky and Mother Earth* (1982). Oodgeroo died in 1994.

She is remembered as an author of books and poems.

- Read Oodgeroo's *Ballad of the Totems*. Talk about
  - the importance of words in poetry.
  - how poets choose their words very carefully as every word adds to the overall meaning.
  - how words and groups of words make pictures so a poem could be described as a picture in words.

## Ballad of the Totems

My father was Noonuccal man and kept old tribal way,  
His totem was the Carpet Snake, whom none must ever slay;  
But mother was of Peewee clan, and loudly she expressed  
The daring view that carpet snakes were nothing but a pest.

Now one lived right inside with us in full immunity,  
For no one dared to interfere with father's stern decree;  
A mighty fellow ten feet long, and as we lay in bed  
We kids could watch him round a beam not far above our head.

Only the dog was scared of him, we'd hear its whines and growls,  
But mother fiercely hated him because he took her fowls.  
You should have heard her diatribes that flowed in angry torrents  
With words you never see in print, except in D. H. Lawrence.

'I kill that robber,' she would scream, fierce as a spotted cat;  
'You see that bulge inside of him? My speckly hen made that!'  
But father's loud and strict command made even mother quake;  
I think he'd sooner kill a man than kill a carpet snake.

That reptile was a greedy-guts, and as each bulge digested  
He'd come down on the hunt at night as appetite suggested.  
We heard his stealthy slithering sound across the earthen floor,  
While the dog gave a startled yelp and bolted out the door.

Then over in the chicken-yard hysterical fowls gave tongue,  
Loud frantic squawks accompanied by the barking of the mung,  
Until at last the racket passed, and then to solve the riddle,  
Next morning he was back up there with a new bulge in his middle.

When father died we wailed and cried, our grief was deep and sore;  
And strange to say from that sad day the snake was seen no more.  
The wise old men explained to us: 'It was his tribal brother,  
And that is why it done a guy' - but some looked hard at mother.

She seemed to have a secret smile, her eyes were smug and wary,  
She looked as innocent as the cat that ate the pet canary.  
We never knew, but anyhow (to end this tragic rhyme)  
I think we all had snake for tea one day about that time.

Oodgeroo of the tribe Noonuccal  
(formerly Kath Walker)

Available from

<http://www.bushpoetry.com.au/PoetsHome/PoetsVZ/WalkerKath/tabid/830/Default.aspx?PageContentMode=1>

- Learners

- read these groups of words from *Ballad of the Totems*. Find and circle these words in the poem. Talk about the image each group of words makes.

*startled yelp*                      *none must ever slay*                      *secret smile*  
*loud frantic squawks*                      *stern decree*  
*grief was deep and sore*                      *each bulge*                      *hysterical fowls*  
*stealthy slithering sound*                      *barking of the mung*

- find the following lines in the poem and then draw a picture to match the description.

*A mighty fellow ten feet long, and as we lay in bed  
We kids could watch him round the beam not far above our head.*

- choose their own two lines from the poem, write them and illustrate the picture they tell.
- share their work with the class / display work / read the poem together out loud.

### The Wild Colonial Boy

Learners will need to know about and understand the background of this song, eg bushrangers, colonialism, before they fully understand the message.

#### Possible teaching/learning ideas

- Listen to the Ballad *The Wild Colonial Boy*.
- Read the words of *The Wild Colonial Boy*. Explain words that learners may not know. Have learners identify different features of this song, eg repeated words or phrases, rhyming words, rhythm, refrains, number of beats in every line.

#### The Wild Colonial Boy

1. There was a Wild Colonial Boy Jack Doolan was his name,  
Of poor but honest parents he was born in Castlemaine.  
He was his father's only hope his mother's pride and joy,  
And dearly did his parents love their Wild Colonial Boy.
2. He was but sixteen years of age when he left his father's home,  
And through Australia's sunny clime a bushranger did roam.  
He robbed the wealthy squatters, and their stocks he did destroy,  
A terror to the rich man was the Wild Colonial Boy.
3. One day as he was riding the mountain side along,  
A-listening to the little birds, their pleasant laughing song,  
Three mounted troopers met him: Kelly, Davis and Fitzroy.  
And swore that they would capture him, the Wild Colonial Boy.
4. 'Surrender now, Jack Doolan, you see there's three to one,  
Surrender now, Jack Doolan, you daring highway man!  
He drew a pistol from his belt and waved that little toy,  
'I'll fight, but I won't surrender,' said the Wild Colonial Boy.
5. He fired at trooper Kelly, and brought him to the ground,  
And in return from Davis received a mortal wound.  
All shattered through the jaws he lay, still firing at Fitzroy,  
And that's the way they captured him, the Wild Colonial Boy.

Anonymous

- Talk about ideas and feelings within the song.
  - Who is telling the story?
  - Who is the Wild Colonial Boy?
  - Where is the story set?
  - Find Castlemaine on a map.
  - What is the Wild Colonial Boy doing?
  - How does he feel?
  - Why does he feel that way?
  - What are Kelly, Davis and Fitzroy doing?
  - How do they feel?
  - What happened in the end?

- Reinforce with learners that the writer carefully chooses words to make sound and picture images in the minds of people. Talk about the feelings, ideas and images in the words of the song.
- Brainstorm songs learners know which express ideas and feelings, with visual and sound imagery. Learners could write and illustrate a verse of one of these songs.
- Dramatise the ballad to an audience.
- Learners could respond to the following questions to indicate understandings about the poem.

## The Wild Colonial Boy

### Comprehension Questions

1. What is Jack Doolan?
2. How do the squatters feel about Jack Doolan?
3. What is the Wild Colonial Boy doing?
4. Who shattered Jack Doolan's jaw?
5. What does the word 'surrender' mean?
6. Why is he called the Wild Colonial Boy?
7. Why is this ballad an important part of Australian History?
8. What does this ballad tell us about peoples attitudes at the time this song was written towards bushrangers?
9. In your opinion is the Wild Colonial Boy a hero?

- draw a picture of the part of the song they like best.
- label the picture with words and phrases from the song to show how imagery is used.
- choose an event/person in Australian History for example, Cyclone Tracy, Goldrush, Ned Kelly, and compose a ballad about it

Onomatopoeia is a poetic technique where words imitate real-life sounds eg ‘quack, quack’.

**Possible teaching/learning ideas**

- Read the words to the children’s song *Old MacDonald*. Find words that imitate sounds made by animals.
- Write words that imitate sounds made by Northern Territory animals eg bee – buzz. buffalo – snort, crow – caw, fly – zzz, frog – croak, goat – naah, mouse – squeak, owl – hoot, snake – hiss.
- Innovate on the song, Old MacDonald, by changing the names of animals and their sounds. The main character could also be changed, eg Old Jack Higgins had a wild life zoo.
- Learners read their version of Old MacDonald – could also do role-plays, or form a band of class made instruments to accompany the singing.
- Model writing a verse of a song that uses onomatopoeia.

**Old MacDonald Had A Farm**

- |  |   |
|--|---|
| 1. Old MacDonald had a farm<br>E-I-E-I-O!<br>And on that farm he had a <b>duck</b><br>E-I-E-I-O!<br>With a <b>quack, quack</b> here,<br>And a <b>quack, quack</b> there,<br>Here a <b>quack</b> , there a <b>quack</b> ,<br>Everywhere a <b>quack, quack</b> ,<br>Old MacDonald had a farm<br>E-I-E-I-O! | 2. Chick - chick, chick<br>3. Dog - woof, woof<br>4. Cat - meow, meow<br>5. Pig - oink, oink<br>6. Cow - moo, moo<br>7. Horse - neigh, neigh. |
|--|---|

The words in bold print are changed as each verse is sung.



## Repetition - Targets Early Years

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Repetition refers to repeated words, phrases or lines and is a way of giving a musical sound to a poem.

### Possible teaching/learning ideas

- Read (or sing) the words of the song *He's Got the Whole World in His Hands*.
- Explain that this is a gospel song, which are based on hymns. They were first sung by Afro American people. Talk about the message the words give.
- Talk about songs having just verses (stanzas) or verses and refrains (choruses). Look through song books to find examples of each. Explain that repetition is one way that writers give a musical sound to poems intended to be sung as songs. Identify and talk about the repetition in *He's got the Whole World in His Hands*.
- Learners can recall songs that use repetition eg *If You're Happy, Tie Me Kangaroo Down Sport, Kumba yah, Rip Rip Woodchip, Big Bad Bushranger, Home Among the Gumtrees*. Consider why songs or poems have repetition. Record answers eg to help people remember the special effect. Listen to the songs.
- Model writing a verse of a song using repetition (make up the words). Perhaps innovate on a known song and tune. Jointly negotiate writing a second verse.
- Learners write their own song using repetition. Talk about the messages given.

Example only (based on *The Farmer in the Dell* rhythm)

Sport is good to play,  
Sport is good to play,  
It makes our bodies fit and strong,  
Sport is good to play.

Healthy food is good,  
Healthy food is good,  
It makes our bodies fit and strong,  
Healthy food is good.

## He's Got the Whole World in His Hands

Repetition is the main feature of this song. Many songwriters use repetition to give musical sound to poems.

In *He's Got the Whole World in His Hands*,

- the first line is repeated three more times in each verse
- the first and last part of every line in the song is the same

There is repetition IN each verse and BETWEEN each verse.

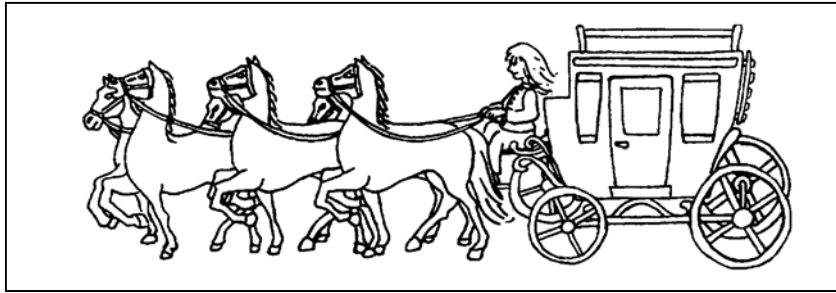
<div style="border-left: 1px solid black; border-right: 1px solid black; height: 100%; width: 20px;"></div>	He's got the whole world in His hands, He's got the whole world in His hands, He's got the whole world in His hands, He's got the whole world in His hands.	<div style="border: 1px solid black; width: 80px; height: 20px; margin-bottom: 2px;"></div> <div style="border: 1px solid black; width: 80px; height: 20px; margin-bottom: 2px;"></div> <div style="border: 1px solid black; width: 80px; height: 20px; margin-bottom: 2px;"></div> <div style="border: 1px solid black; width: 80px; height: 20px;"></div>	<div style="border-left: 1px solid black; border-right: 1px solid black; width: 20px; height: 100%;"></div>	<i>repetition in a verse</i>
	He's got the wind and rain in His hands, He's got the wind and rain in His hands, He's got the wind and rain in His hands, He's got the wind and rain in His hands.	<div style="border: 1px solid black; width: 80px; height: 20px; margin-bottom: 2px;"></div> <div style="border: 1px solid black; width: 80px; height: 20px; margin-bottom: 2px;"></div> <div style="border: 1px solid black; width: 80px; height: 20px; margin-bottom: 2px;"></div> <div style="border: 1px solid black; width: 80px; height: 20px;"></div>	<div style="border-left: 1px solid black; border-right: 1px solid black; width: 20px; height: 100%;"></div>	<i>repetition in a verse</i>
	He's got the little baby in His hands, He's got the little baby in His hands, He's got the little baby in His hands, He's got the little baby in His hands.	<div style="border: 1px solid black; width: 80px; height: 20px; margin-bottom: 2px;"></div> <div style="border: 1px solid black; width: 80px; height: 20px; margin-bottom: 2px;"></div> <div style="border: 1px solid black; width: 80px; height: 20px; margin-bottom: 2px;"></div> <div style="border: 1px solid black; width: 80px; height: 20px;"></div>	<div style="border-left: 1px solid black; border-right: 1px solid black; width: 20px; height: 100%;"></div>	<i>repetition in a verse</i>
	He's got both you and me in His hands, He's got both you and me in His hands, He's got both you and me in His hands, He's got both you and me in His hands.	<div style="border: 1px solid black; width: 80px; height: 20px; margin-bottom: 2px;"></div> <div style="border: 1px solid black; width: 80px; height: 20px; margin-bottom: 2px;"></div> <div style="border: 1px solid black; width: 80px; height: 20px; margin-bottom: 2px;"></div> <div style="border: 1px solid black; width: 80px; height: 20px;"></div>	<div style="border-left: 1px solid black; border-right: 1px solid black; width: 20px; height: 100%;"></div>	<i>repetition in a verse</i>
	He's got everybody in His hands, He's got everybody in His hands, He's got everybody in His hands, He's got everybody in His hands.	<div style="border: 1px solid black; width: 80px; height: 20px; margin-bottom: 2px;"></div> <div style="border: 1px solid black; width: 80px; height: 20px; margin-bottom: 2px;"></div> <div style="border: 1px solid black; width: 80px; height: 20px; margin-bottom: 2px;"></div> <div style="border: 1px solid black; width: 80px; height: 20px;"></div>	<div style="border-left: 1px solid black; border-right: 1px solid black; width: 20px; height: 100%;"></div>	<i>repetition in a verse</i>

*repetition between verses*



## She'll Be Coming Round The Mountain

Repetition is the main feature of this song. Learners find examples of repeated words, repeated phrases, repeated lines and the refrain or chorus.



1. She'll be coming round the mountain,  
when she comes, (*when she comes*)  
She'll be coming round the mountain,  
when she comes, (*when she comes*)  
She'll be coming round the mountain,  
She'll be coming round the mountain,  
She'll be coming round the mountain,  
when she comes

repeated phrase

repeated lines

### Chorus

Singing aye, aye, yippie yippie, aye,  
Singing aye, aye, yippie yippie, aye,  
Singing aye, aye, yippie, yippie,  
Aye, aye, yippie, yippie,  
Aye, aye, yippie yippie, aye.

repeated word

refrain or chorus repeated  
after each verse

2. She'll be driving six white horses,  
when she comes, (*when she comes*)  
She'll be driving six white horses,  
when she comes, (*when she comes*)  
She'll be driving six white horses,  
She'll be driving six white horses,  
She'll be driving six white horses,  
when she comes.

### Chorus

Singing aye, aye, yippie yippie, aye,  
Singing aye, aye, yippie yippie, aye,  
Singing aye, aye, yippie, yippie,  
Aye, aye, yippie, yippie,  
Aye, aye, yippie yippie, aye.

3. She'll be wearing pink pyjamas, when she comes, (*when she comes*)
4. Oh we'll all go to meet her, when she comes, (*when she comes*)
5. Oh we'll kill the old red rooster, when she comes, (*when she comes*)

- Read the words of this song. Talk about the patterns of repetition. Label different sorts of repetition. Write the chorus.

### **This Little Light of Mine**

#### **Chorus**

This little light of mine, I'm going to let it shine,  
This little light of mine, I'm going to let it shine,  
This little light of mine, I'm going to let it shine.  
Every day, Every day, Every day, Every way  
I'm gonna let my little light shine.

1. Light that shines in the night with love  
Hides the darkness from above.  
Shines on me and it shines on you,  
Shows you what the power of love can do.  
Shine my light both bright and clear  
Shine my light both far and near.  
In ev'ry dark corner that I find  
Let my little light shine.

#### **Chorus**

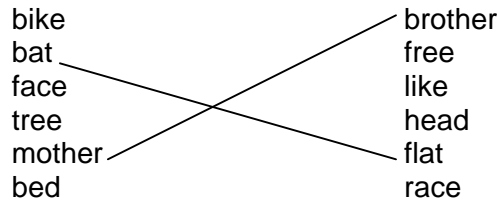
2. Monday gave me the gift of love,  
Tuesday peace came from above,  
Wednesday told me to have more faith,  
Thursday gave me a little more grace,  
Friday told me to watch and pray,  
Saturday told me just what to say,  
Sunday gave me power divine,  
To let my little light shine.

#### **Chorus**

Words rhyme if the last sounds are the same. In poetry the words at the end of lines often rhyme.

### Possible teaching/learning ideas

- Ask learners what makes words rhyme (when the final part of the words sound the same).
- Say (teacher and learners) some rhyming words so the sounds can be heard.  
Match some rhyming words eg



A feature of this song is the use of rhyming words. Learners can identify the rhyming words.

### The Fox

1. A fox went out on a chilly night,  
Prayed for the moon to give him light,  
For he'd many a mile to go that night  
Before he reached the town - oh, town - oh, town - oh,  
He'd many a mile to go that night  
Before he reached the town - oh.
2. He ran till he came to a great big bin,  
Where the ducks and the geese were kept therein,  
Said, 'A couple of you are gonna grease my chin  
Before I leave this town - oh, town - oh, town - oh,  
A couple of you are gonna grease my chin  
Before I leave this town - oh'.
3. He grabbed the grey goose by the neck,  
And he slung a duck across his back,  
He did not mind the quack, quack, quack,  
And the legs all dangling down - oh, etc.
4. Old mother Flipper Flopper jumped out of bed,  
She ran to the window and she put out her head  
She cried, 'John, John, the grey goose is gone,  
And the fox is on the town - oh'. etc.
5. Then John he ran up to the top of the hill,  
He blew his horn both loud and shrill,  
The fox he said, 'I'd better flee with the kill  
Or they'll be on my trail - oh', etc.
6. He ran till he came to his cosy den,  
There were his little ones, eight, nine, ten,  
They said, 'Daddy, you better go back again,  
'Cos it must be a mighty fine town - oh', etc.
7. The fox and his wife, without any strife,  
Cut up the goose with the carving knife,  
They'd never had such a supper in their life  
And the little ones chewed on the bones - oh, etc.

### Rhyming Words

Write at least four words to rhyme with each of the following words.

fox .....ox  
           box  
           socks  
           unlocks  
           knocks

night

chin

neck

head

kill

ten

life

duck

chilly

### Learners

- read/listen to this poem.
- use their own words to say what the poem is about.
- underline rhyming words at the end of lines.

## Forgiven

by A. A. Milne

I found a little beetle so that Beetle was his name  
And I called him Alexander and he answered just the same  
I put him in a match-box and I kept him all the day  
But Nanny let my beetle out  
She went and let my beetle out  
And Beetle ran away.

She said she didn't mean it and I never said she did,  
She said she wanted matches and she just took off the lid,  
She said that she was sorry, but it's difficult to catch  
An excited sort of beetle you've mistaken for a match.

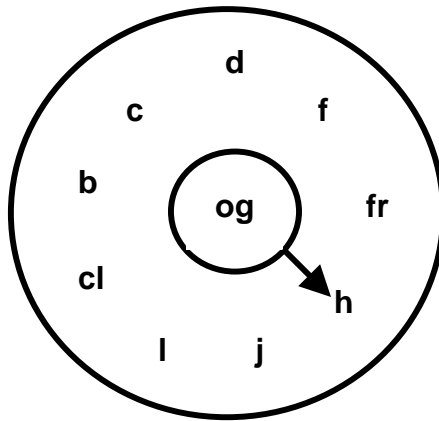
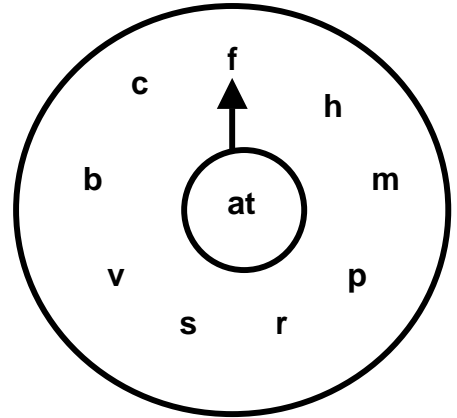
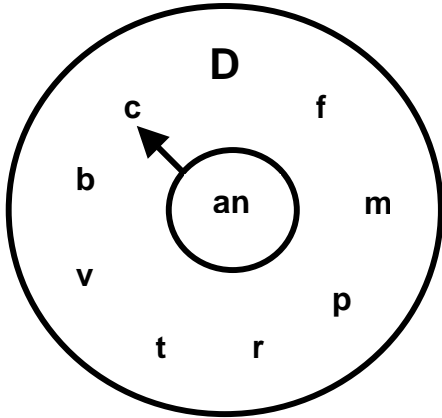
She said that she was sorry, and I really mustn't mind,  
As there's lots and lots of beetles which she's certain we could find,  
If we looked about the garden for the holes where beetles hid,  
And we'd get another matchbox and write BEETLE on the lid.

We went to all the places which a beetle might be near  
And we made the sort of noises which a beetle likes to hear,  
And I saw a kind of something, and I gave a sort of shout:  
'A beetle house and Alexander Beetle coming out!'

It was Alexander Beetle I'm as certain as can be,  
And he had a sort of look as if he thought it must be Me,  
And he had a sort of look as if he thought he ought to say:  
'I'm very very sorry that I tried to run away'.

And Nanny's very sorry too for you-know-what-she-did,  
And she's writing ALEXANDER very blackly on the lid,  
So Nan and me are friends, because it's difficult to catch,  
An excited Alexander you've mistaken for a match.

Ideas for teaching rhyme: *circles, lists*



- et
bet
fret
get
jet
let
met
net
pet
set
vet
wet

- ot
cot
dot
got
hot
lot
not
pot
rot
tot
what
yacht

- ut
but
cut
gut
hut
nut
putt
rut

- it
bit
fit
hit
kit
lit
mitt
nit
pit
sit
wit

Wall charts

## Rhyming pattern – Targets Early Years and Upper Primary

Rhyming words usually come in patterns.

I like <b>cats</b>	<b>a</b>	An <b>aabb</b> pattern means that lines 1 and 2 rhyme and lines 3 and 4 rhyme.
I don't like <b>rats</b>	<b>a</b>	
I like <b>frogs</b>	<b>b</b>	
I don't like <b>dogs.</b>	<b>b</b>	

I like <b>cats</b>	<b>a</b>	In the <b>abab</b> pattern lines 1 and 3 rhyme and lines 2 and 4 rhyme.
I like <b>frogs</b>	<b>b</b>	
I don't like <b>rats</b>	<b>a</b>	
I don't like <b>dogs.</b>	<b>b</b>	

### Possible teaching/learning ideas

- Revise what learners know about rhyming couplets. Read some rhyming couplets (individually or as a class). Brainstorm lists of rhyming words. Learners can write rhyming couplets with lines starting with 'I like' and 'I don't like', arranging them in a,a,b,b and a,b,a,b rhyming patterns.

Say the following poems several times. Talk about what they mean. Use letters 'a' and 'b', at the ends of lines to show the rhyming patterns.

#### Digging Digging

Digging digging with my spade  
See the great big hole I've made  
Now I build my castle high  
Right up to the bright blue sky.

#### The Elephant

Down south where the bananas grow  
An ant stood on an elephant's toe  
The elephant said with tears in his eyes  
'Why don't you pick on someone your own size?'

#### Opposites

One fine day in the middle of the night  
Two dead dogs got up to fight  
Back to back they faced each other  
Wagged their tails and bit each other.

#### My Shadow by R. L. Stevenson

I have a little shadow that goes in and out with me  
And what can be the use of him is more than I can see  
He is very, very like me from his heels up to his head  
And I see him jump before me, when I jump into my bed.

#### Peas and Honey

I eat my peas with honey  
I've done it all my life  
It makes the peas taste funny  
But it keeps them on the knife.

#### Teacher, teacher,

Teacher, teacher, don't be dumb  
Give me back my chewing gum  
Teacher, teacher, don't be mean  
Give me a coin for the drink machine.

#### The Snake

With listening ears  
The little mouse hears  
The slithering sound  
Along the ground.



## Rhythm - *Targets Early and Middle Years*

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Rhythm refers to

- the pattern of irregular or regular pulses caused by strong and weak beats
- the pattern of recurring stressed and unstressed syllables in lines of verse

Traditional forms of poetry have a regular rhythm pattern. This flow, beat, pulse and / or regular recurrence of stress can be identified by clicking fingers, clapping or drumming.

Rhythm contributes to the pace of a poem or song. Traditionally each line of poetry has a regular rhythm pattern. Rhythm happens because lines have 'metre'. Metre is a measure of strong and weak beats in lines of verse. The beats or pulses are caused by stressed and unstressed syllables. Beats can be identified by clapping, clicking fingers, drumming, strumming or tapping. The following is an example of a rhythmic pattern.

When/ the golden/ sun/ is setting/  
And/ your face/ I cannot/ see/  
When/ of others/ you/ are thinking/  
Will/ you sometimes/ think/ of me?

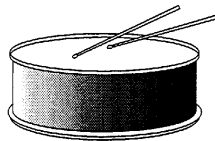
### Possible teaching/learning ideas

- Talk about songs and poems having different patterns of rhythm or beats which add to the meaning and purpose of the song/poem.
- Model clicking your fingers to the rhythm or beat of *Kumba yah*, as you say the words of the song. Have learners say the song, clicking their fingers to the rhythm. Inform learners that this is a religious song from the West Indies and that '*Kumb yah*' means 'come by you'. (The slower walking pace suits its purpose and meaning).
- Model clicking your fingers to the rhythm or beat as you say *She'll Be Coming Round The Mountain* (or another song that has a strong rhythm). Have learners say the song, clicking their fingers to the rhythm. (The lively galloping pace suits its purpose and meaning).
- Compare the rhythms or beats of other songs. How are they different? Ask learners if they can identify and label the rhythms as 'walking' or 'galloping' rhythms. Do the slower and quicker rhythms suit the purposes of the songs?
- Learners
  - reflect on the importance of word choice in achieving rhythm in a poem or song
  - identify songs with 'walking' or 'galloping' rhythms
  - write a verse of a song they know and underline the stressed syllables.
- Sample poems are provided. Select poems based on learner context.

## Kumba yah

1. Kum-ba yah, my Lord, Kum-ba yah,  
Kum-ba yah, my Lord, Kum-ba yah,  
Kum-ba yah, my Lord, Kum-ba yah,  
O Lord, Kum-ba yah.
2. Someone's crying, Lord, Kum-ba yah,  
(3 times)  
O Lord, Kum-ba yah.
3. Someone's singing, Lord, Kum-ba yah,  
(3 times)  
O Lord, Kum-ba yah.
4. Someone's praying, Lord, Kum-ba yah,  
(3 times)  
O Lord, Kum-ba yah.
5. Someone's sleeping, Lord, Kum-ba yah,  
(3 times)  
O Lord, Kum-ba yah.

'Kumba yah' is a song from the West Indies.  
The words mean 'come by you'.



## She'll Be Coming Round The Mountain

1. She'll be coming round the mountain,  
when she comes, (*when she comes*)  
She'll be coming round the mountain,  
when she comes, (*when she comes*)  
She'll be coming round the mountain,  
She'll be coming round the mountain,  
She'll be coming round the mountain,  
when she comes.

### Chorus

- Singing aye, aye, yippie yippie, aye.  
Singing aye, aye, yippie yippie, aye.  
Singing aye, aye, yippie, yippie,  
Aye, aye, yippie, yippie,  
Aye, aye, yippie yippie, aye.
2. She'll be driving six white horses,  
when she comes, (*when she comes*)
  3. She'll be wearing pink pyjamas,  
when she comes, (*when she comes*)
  4. Oh we'll all go to meet her,  
when she comes, (*when she comes*)
  5. Oh we'll kill the old red rooster,  
when she comes, (*when she comes*)

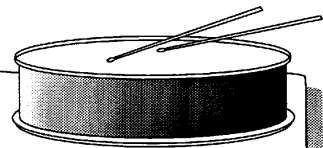
Beat the rhythm for this song. Underline the stressed syllables. Count the number of beats in each line.

### Waltzing Matilda

1. Once a jolly swagman camped by a billabong. (4)  
Under the shade of a coolabah tree. (4)  
And he sang as he watched and waited till his billy boiled. (-)  
You'll come a-waltzing Matilda with me. (-)

### Chorus

Waltzing Matilda, waltzing Matilda. (-)  
You'll come a-waltzing Matilda with me. (-)  
And he sang as he watched and waited till his billy boiled. (-)  
You'll come a-waltzing Matilda with me. (-)





As you say these songs beat out the rhythm. Try underlining the stressed syllables.  
Count the beats in each line.

### Ghost of Tom

Have you seen the ghost of Tom?  
Long white bones with the flesh all gone.  
Oh, \_\_\_\_\_  
Wouldn't it be chilly with no skin on?  
Wouldn't it be chilly with no skin on?  
Boo!

### The Earth is Our Mother

The Earth is our mother,  
We must take care of Her.  
The Earth is our mother,  
We must take care of Her.

#### Chorus

Hey yanna, ho yanna, Hey yan yan.  
Hey yanna, ho yanna, Hey yan yan.



### I Know An Old Lady Who Swallowed A Fly

1. I know an old lady who swallowed a fly,  
I don't know why she swallowed a fly,  
perhaps she'll die!
2. I know an old lady who swallowed a spider  
that wriggled and jiggled and tickled inside her.  
She swallowed the spider to catch the fly,  
I don't know why she swallowed the fly,  
perhaps she'll die!
3. I know an old lady who swallowed a bird.  
How absurd, to swallow a bird!  
She swallowed the bird to catch the spider  
That wriggled ..... etc.

By hearing the words we can enjoy the rhythm of the words. Clap or drum the beat of some poems learners know or the ones below.

### Round and Round

Round and round the school yard  
Chasing buffalo  
Look at all the children  
Make him go!

Round and round the school yard  
Open up the gate!  
Look at that buffalo  
He just won't wait!

### Mother, Father, Baby Ducks

Have you seen the little ducks  
Swimming in the water?  
Mother, father, baby ducks  
Grandmamma and daughter

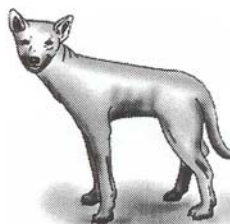
Have you seen them dip their bills  
Swimming in the water?  
Mother, father, baby ducks  
Grandmamma and daughter.

Have you seen them flap their wings  
Swimming in the water?  
Mother, father, baby ducks  
Grandmamma and daughter.

### Day Time, Night Time

In the night a possum  
In the night an owl  
In the night a dingo  
On the prowl.

In the day a butterfly  
In the day a bee  
In the day a wallaby  
Jumping after me.



### Swish Swish This is a Fish

Tadpole tadpole what do you see?  
I see a yabby looking at me.

Yabby yabby what do you see?  
I see a little frog looking at me.

Little frog little frog what do you see?  
I see a big crab looking at me.

Big crag big crab what do you see? I  
see a hungry fish looking at me.

Hungry fish hungry fish what do you see? I  
see a turtle looking at me.

Turtle turtle what do you see?  
I see a water snake looking at me.

Water snake water snake what do you see?  
I see a crocodile looking at me.



### Good Morning

Good morning Mrs Dingo  
Good morning Mrs Fly  
Good morning Mrs Kangaroo  
The sun is in the sky.

Good morning Mr Donkey  
Good morning Mr Pup  
Good morning Mrs Buffalo  
The sun..... is..... up.

## Possible teaching/learning ideas

- Read some poems from your poetry collection. See if learners can feel the beat. Say the poems again and ask learners to clap the beat or tap their foot in time to the words.
- Say these words and clap the beat.

/ /  
Johnny (2 claps = 2 beats)  
/ /  
Jeffrey (2 claps = 2 beats)  
/  
Kate (1 clap = 1 beat)  
/ /  
Caroline (2 claps = 2 beats)

- Say the names of all learners in the class and clap the beats in each name. Record some of the names on the board. Show learners how to mark the beats with lines at the top.
- Say some more rhymes. Say the rhymes a second time and ask learners to clap the beat. Point out that when you put words together some words do not have a beat. (An example is provided on page 50 from *Ballad of the Totems*). In examples where learners have to mark the beats always model by doing the first one together. Let learners try the next ones by themselves or in small groups.

/ / /	Hickory Dickory Dock	3 beats
/ / / /	A cheerful old bear was at the zoo.	4 beats
/ / /	I love a sunburnt country.	3 beats
/ / / / / / /	That reptile was a greedy-guts, and as each bulge digested	7 beats

- Talk about other things that have a beat, eg music, clock, an engine, dancing, heart.

- Teach learners how to play 'Potatoes'. Start by teaching the rhyme...

/	/	/	/
One potato, two potatoes, three potatoes, four,			
/	/	/	/
Five potatoes, six potatoes, seven potatoes more.			

- Learners clap the beat as they say the words. Ensure they have the beat. When they are confident with the words and clapping begin the game.

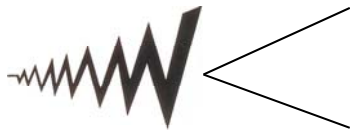
### POTATOES

Learners stand in a circle with both hands out in front of them. The teacher stands inside the circle facing a learner. (The teacher models to begin with. Later this centre spot will be a learner). All say the rhyme (slowly). Lightly tap each hand going around the circle. One tap for each beat. Stop on the word **more**. The hand that was tapped on **more** goes behind the learner's back. Start the rhyme again and continue lightly tapping the outstretched hands. Each time you come to **more** that learner puts their hand behind their back. In the end there will only be one hand left. That person is the winner of the game and becomes the centre person. As learners become more confident the rhyme can be said faster or the game can be played in small groups where more people have turns in the middle. Try playing the game each day for five minutes before going to recess or lunch.



## Sound Effects - Targets Early Childhood – Middle Years

Our voices can do many things. Symbols are often used to show the voice how to act eg



Starting soft and getting loud.



Everything is soft.

### Possible teaching/learning ideas

- Talk to the class about ways of making the performance of a poem more interesting, eg doing actions, dressing up, making voice and sound effects.
- Talk about the voice also being able to make sound effects. (Sound effects can also be made with items found inside/outside the classroom, eg sticks, tins and stones.)
- As a class talk about different symbols that could be used for 'loud', 'soft', 'high', 'low' etc.
- Ask learners to say the words 'tick tock tick tock tick tock'. Make sure they say them clearly. Practise saying the words in these ways

fast, slow, up in the air high, down in the boots low, soft, loud,  
soft to loud, loud to soft, soft to loud to soft, loud to soft to loud.

- In groups learners practise saying a poem or stanzas using actions, voice and sound effects. *Sounds of the City* and *Sounds of the Beach* from *Enjoy the Earth Gently*, Sadler, Hayllar, Powell 1997 p 184 provide ideas to get students started.

### Sounds of the Backyard

Birds ...  
Frogs ...  
Dogs ...  
Lawnmowers ...  
Children ...  
Cats ...  
Visitors ...  
Leaves ...  
Rain ...  
Feet ...

### Sounds of the Oval

Whistles ...  
Feet ...  
Children ...  
Umpires ...  
Players ...  
Crowds ...  
Tractors ...  
Mowers ...

### Possible teaching/learning ideas

- In the sample poems, *Sounds of the Backyard* and *Sounds of the Oval*, find suitable sound words to complete each statement
- Students write their own *Sounds of...* poem.

The poem, *Chemistry Lesson*, (*Enjoy the Earth Gently*, Sadler, Hayllar, Powell 1997 p175), was written by a high school student. It is full of the sounds of a chemistry lesson.

## Chemistry Lesson

Bubble, fizz,  
Whiz and bang  
A Cauldron full  
Of marbled sound.  
Feet are shuffling,  
Paper ruffling,  
Stool legs scraping.  
Doors are slamming.  
Listen to the  
Coughing, choking,  
Clinking, clanking,  
Test tubes boiling,  
Bunsens burning.  
Sparks are spraying,  
Rising, ' falling,  
Landing in a glow of red.  
Listen to the  
Murmurs gurgling,  
Whispers growing,  
Voices rising.  
'Silence! '  
Concentration,  
Eyes are watching,  
All ears listening.  
Pens at paper  
Heads bent low,  
Brains in action,  
Churning, turning,  
All are working.

Elizabeth Ingate



### Possible teaching/learning ideas

- Change the type of lesson from Chemistry to PE, cooking, or music and change adjectives accordingly.
- When reading the poem aloud think about possible sound effects using a variety of materials that could accompany the poem.
- Poems such as *Sounds*, by Brian Moses, (*Enjoy the Earth Gently*, Sadler, Hayllar, Powell 1997 p 176), provide opportunities for students to consider and explore the use of sounds in language.
- Joint reconstruction of 'sound' poems using students in the class and their favourite sounds.

## Sounds

Miss asked if we had any favourite sounds,  
*and* could we quickly write them down.  
Tim said the *screeeeam* of a mean guitar  
or a saxophone or a fast sports car.  
Shakira said cats when they *purr* on your lap,  
*and* Jamie, the CRASH of a thunderclap.  
Paul asked what word he could possibly write  
for the sound of a rocket on Guy Fawkes Night,  
or a redwood tree as it fell to the ground  
*and* Miss said to write it as it sounds.  
So Paul wrote *Whooooooooooooosh* with a dozen o's  
*and* CRACK with a crack in it, just to show  
the kind of noise a tree might make  
as it hit the ground *and* made it SHAKE. .  
Then everyone began to call, hey listen  
what do you think? Or is this right Miss,  
I can't decide, if balloons go POP or BANG  
or BUST, *and* do bells peeeal or just CLAN  
Then Miss said it was quite enough  
*and* time to stop all the silly stuff.  
What she really likes, as she's often said  
is a quiet room, with every head  
bent over books, writing things down.  
The sound of silence, her favourite sound!



Brian Moses

[www.poetryarchive.org](http://www.poetryarchive.org)

### Possible teaching/learning ideas

Consider the following questions

- Tim's, Shakira and Jamie have favourite sounds – what are they?
- What sound words does Paul use to describe the redwood tree falling and hitting the ground?
- Why can't the students decide about the sounds for balloons and bells?
- Do you think the students would have learnt about sound words from this lesson? Why or why not?
- What does this lesson reveal about 'Miss' as a teacher?

## Acrostics - Targets Early and Upper Primary

An acrostic is one where the vertical first letters name the topic of a poem. The horizontal words describe the topic.



Clean
Clever  
Angry
Amusing  
Tabby
Tomcat

**Possible teaching/learning ideas.** Choose a word. Write the letters vertically and make words from the letters. The words should describe the topic.

Examples:

**S**triving  
**P**owerful  
**O**utside  
**R**igorous  
**T**errific

**D**igging is their hobby  
**O**n the lookout for bones  
**G**oing deeper into the garden  
**S**uccess at last.

**H**  
 happy  
 hot  
 high

**O**  
 ordinary  
 old  
 open

**m**  
 messy  
 merry  
 many-roomed

**e**  
 exciting  
 empty  
 eye-catching

**H**ot  
     **O**pen  
         **M**erry  
             **E**xciting



Say these words. Add one (or more) describing word (adjective) to each line.  
The words can be used in acrostic poems.

A active, angry, amusing, Australian, athletic, awake, \_\_\_\_\_

B bright, bouncy, beautiful, brave, big, boring, brainy, \_\_\_\_\_

C clever, colourful, crazy, clean, creepy, cold, caring, \_\_\_\_\_

D dull, delightful, dirty, dusty, difficult, dark, \_\_\_\_\_

E enjoyable, eager, eye-catching, exploring, exciting, \_\_\_\_\_

F funny, fat, friendly, frightened, forgetful, foolish, \_\_\_\_\_

G good, gentle, grumpy, grizzly, gay, grubby, great, \_\_\_\_\_

H happy, hard-working, helpful, hungry, hot, heavy, \_\_\_\_\_

I ill, interesting, irritating, inviting, intelligent, \_\_\_\_\_

J jolly, jumping, junior, just, joking, jazzy, jealous, \_\_\_\_\_

K kind, keen, knowing, kneeling, kicking, kingly, \_\_\_\_\_

L little, lazy, loud, laughing, lonely, lucky, lively, \_\_\_\_\_

M mean, musical, mumbling, motherly, messy, merry, \_\_\_\_\_

N nice, naughty, nutritious, nosy, nomadic, native, \_\_\_\_\_

O old, obedient, ordinary, orderly, orange, odd \_\_\_\_\_

P pretty, pleasant, polite, puffing, proud, protective, \_\_\_\_\_

Q quiet, quick, quacking, questioning, \_\_\_\_\_

R rough, running, round, romantic, resting, ready, \_\_\_\_\_

S strong, silly, sporty, soft, sleepy, skinny, sweet, \_\_\_\_\_

T thoughtful, tall, truthful, travelling, tasty, talkative, \_\_\_\_\_

U uninteresting, useful, up-beat, unwell, unhappy, \_\_\_\_\_

V violent, visiting, vivid, verbose, vain, valuable, \_\_\_\_\_

W wicked, wise, wild, wonderful, watchful, worrying, \_\_\_\_\_

X 'xcited, 'xcellent, 'xpert, 'xtraordinary, \_\_\_\_\_

Y young, youthful, yellow, yelling, yappy, \_\_\_\_\_

Z zippy, zany, zooming, \_\_\_\_\_

## Some Poetic Forms

**Form: the choice of structural units eg couplets, quatrains, and their arrangement with the overall poem. The layout of a poem on the page. The organization of the lines of the poem.**

<b>Acrostic</b>	The vertical first letters name the topic of a poem. The horizontal words describe the topic.
<b>Ballad</b>	A narrative poem which tells a dramatic story in four-line stanzas with a regular beat. Characterised by simplicity of language, repetition of epithets and phrases, simple rhyming schemes (usually abcd, sometimes abab) and refrains. Material is often drawn from community life, local and national history, legend and folklore. The verse tales are usually of adventure, war, love, death and the supernatural. Originally set to music and sung. An important part of Australian literary history.
<b>Chant</b>	A chant is a poem, usually of no fixed form, but in which one or more lines are repeated over and over. It is usually meant to be spoken aloud. The chant is one of the earliest forms of poetry, dating to prehistoric time.
<b>Cinquain</b>	A five line poem that follows a pattern and does not rhyme. It consists of five lines of 2, 4, 6, 8 and 2 syllables respectively.
<b>Comic Verse</b>	Involves humour and makes sense.
<b>Diamante</b>	A seven line poem in which the first and last lines are opposites or contrasts. It is written in the shape of a diamond.
<b>Elegies</b>	A poem mourning someone's death.
<b>Epic</b>	A long narrative poem on a subject which is thought to be great and serious.
<b>Epigram</b>	A short and often pointed poem. Often a witty statement in verse or prose which may be complimentary, satiric or aphoristic.
<b>Epitaphs</b>	A short inscription/poem carved on a tombstone (or written with that context in mind). It usually rhymes and lends itself to imitation and distortion. While the epitaphs in a cemetery are often serious, the form can be made humorous.
<b>Free Verse</b>	<p>Poetry that does not conform to particular schemes or patterns of rhyme, metre or form. Because it doesn't follow strict rules it has flexibility. Its rhythm is created by the natural flow of the poet's thoughts and emotions.</p> <p>Each line is based on speech rhythm which is often a mixture of iambic and anapestic feet - sometimes with a regular number of stressed syllables in each line. Each line is a meaningful unit in its own right, and in relation to other lines. There is pattern and rhythm, though not in the traditional, regular form. Form is even more important to free verse than to traditional verse, and it is usually quite subtle.</p>
<b>Haiku</b>	Originated in Japan. Based upon the number of syllables in a line. Consists of three unrhymed lines containing 17 syllables (5, 7, 5). A single idea or feeling is portrayed and has strong visual imagery. Often tells about nature.

## Some Poetic Forms

**Form: the choice of structural units eg couplets, quatrains, and their arrangement with the overall poem. The layout of a poem on the page. The organization of the lines of the poem.**

<b>Light Verse</b>	Poetry that is cheerful, airy and light-hearted. Often describes everyday events and uses language of the speaking voice. Often humorous but doesn't have to be.
<b>Limericks</b>	These are usually brief and lend themselves to comic effects. The limerick consists of three long and two short lines rhyming aabba. Rhyme and rhythm are used to enhance the content.
<b>Lyric</b>	Concerned with feelings and thoughts rather than action or narrative. Usually represents and reflects on a single experience, is intensely personal, and its rhythms often have a musical flexibility. It does not have to tell a story. Tells of experiences, ideas and feelings without necessarily having something happen eg haiku, cinquain, shape, tongue twisters, rhyming couplets, acrostic poems. Often a short poem.
<b>Narrative</b>	Tells a story with an orientation, complication and resolution eg nursery rhymes. Can be short or long, serious, humorous, personal or impersonal. Can be allegories, fables or accounts of everyday events.
<b>Nonsense Verse</b>	Characterized by fantastic themes, absurd images, artificial language and humour. A category of light verse that has structure and rhyme and invented words.
<b>Nursery Rhymes</b>	Could be described as jingles for children, forming part of the oral tradition of many countries. Usually have regular rhymes, strong rhythms and repetition.
<b>Odes</b>	Usually celebrates a person, animal or object. Often written without the constraints of formal structure or rhyme.
<b>Riddles</b>	Indirectly describe a person, place, thing or idea. Can be any length and usually has a rhyming scheme.
<b>Song Lyric</b>	A poem that has been set to music. The word 'lyric' comes from the Greek word lyre, a kind of harp that was often used to accompany songs.
<b>Sonnet</b>	A lyric poem that has fourteen lines of five beats each. Rather than tell a story, it usually explores a feeling or state of mind or expresses a fixed idea. It first appeared in Italy in the 13 <sup>th</sup> century. Many sonnets have an alternating rhyme scheme and usually have a 'turning point' at the eighth line. Judith Wright's poem, <i>Magpies</i> provides an example of this.
<b>Tanka</b>	A type of Japanese poem similar to haiku. It consists of five lines with the first and third lines usually having five syllables and the others seven, making a total of 31.
<b>Villanelle</b>	A fixed form, usually containing five three-line stanzas and a four-line stanza, with only two rhymes throughout.

The ballad was originally a song intended to accompany a dance. They were sung or spoken by wandering minstrels who were listened to as they travelled from castle to castle. They were generally about love, adventure, heroism and supernatural happenings, but some were quite realistic, describing everyday incidents in great detail.

Then it became a term for a simple song of any kind. A ballad

- is a narrative poem, often in short, four-line stanzas.
- may include dramatic and lyrical elements, and traditionally dealt with the pagan supernatural, tragic love and historical or legendary events.
- is characterised by simplicity of language or plain language, repetition of epithets and phrases, simple rhyming schemes and refrains.
- often have a tone of regret or melancholy, which is often underlined by the use of a refrain.
- often include direct speech.
- tells a simple story in verse.
- has a beginning, middle and end (orientation, complication, resolution).

'Literary ballad' is often used to describe a poem written in the nineteenth or twentieth century in close imitation of the form and style of the anonymous traditional ballads. 'Bush ballads' are Australian adaptations. Australian ballads often resulted from the harshness of pioneering life, such as 'The Drover's Dream'. These ballads have a vigour and vividness that have made them very popular.

(Sadler, R. & Hayllar, T. 1998. *English Experience. Exploring Language and Texts 1*, Macmillan Education Australia Pty Ltd, South Yarra.)

### Possible teaching/learning ideas.

- Listen to, read and say ballads.
- Individually read the poem *The Death of Ned Kelly* – John Manifold (*Enjoy the Earth Gently*, 1997, Sadler, Hayllar, Powell, pp 26 – 28). Read the poem a second time. Make your reading rhythmical and interesting. Have whole class discussion on what they think the poem is about.
- As a class read (out loud) *The Death of Ned Kelly*. This may be a long poem for some learners who may find it quite difficult to begin with. At this stage enjoyment and the overall story are the important things to stress.
- Students complete Ned Kelly comprehension questions.
- In small groups, students illustrate two lines of the ballad. Display these in sequential order in the room, with the lines written underneath the picture. Refer to Sidney Nolan's Ned Kelly series for visual representations and added stimulus.

For more information about ballads go to

[http://www.google.com.au/search?hl=en&lr=&cr=countryAU&defl=en&q=define:ballad&sa=X&oi=glossary\\_definition&ct=title](http://www.google.com.au/search?hl=en&lr=&cr=countryAU&defl=en&q=define:ballad&sa=X&oi=glossary_definition&ct=title)

<http://members.optushome.com.au/kazoom/poetry/ballad.html>

## The Death Of Ned Kelly

Ned Kelly fought the rich men in country and in town,  
Ned Kelly fought the troopers until they ran him down;  
He thought that he had fooled them, for he was hard to find,  
But he rode into Glenrowan with the troopers close behind.

'Come out of that, Ned Kelly', the head zarucker calls,  
'Come out and leave your shelter, or we'll shoot it full of holes.'  
'If you'd take me,' says Kelly, 'that's not the speech to use;  
I've lived to spite your order, I'll die the way I choose!'

'Come out of that, Ned Kelly, you done a lawless thing;  
You robbed and fought the squatters, Ned Kelly, you must swing.'  
'If those who rob,' says Kelly, 'are all condemned to die,  
You had better hang the squatters, for they've stolen more than I.'

'You'd best come out, Ned Kelly, you done the Government wrong,  
For you held up the coaches that bring the gold along.'  
'Go tell your boss,' says Kelly, 'who lets the rich go free,  
That your bloody rich man's government will never govern me.'

They burned the roof above him, they fired the walls about,  
And head to foot in armour Ned Kelly stumbled out;  
Although his guns were empty he made them turn and flee,  
But one came in behind him and shot him in the knee.

And so they took Ned Kelly and hanged him in the jail,  
For he fought single handed although in iron mail.  
And no man single handed can hope to break the bars;  
It's a thousand like Ned Kelly who'll hoist the flag of stars.

John Manifold

### Comprehension Questions

- Ned is against authority. How does the poet show this in the first stanza?
- What are Ned's feelings about the squatters?
- What do you think the poet is trying to show about Ned?
- After reading the poem, what is your attitude to Ned Kelly?
- Why do you think Ned Kelly has become a folk hero?

If you have access to Sidney Nolan's paintings (Sadler, Hayller, Powell 1997. *Enjoy the Earth Gently* p 27) questions related to the poem and painting could be asked eg

- How is Ned Kelly shown in the painting eg compared with the police?
- How do you think the poet feels about Ned Kelly?
- Explain your viewpoints about the poem and/or painting.

## Ballad Beat

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Australian ballads have 7 beats per line.

### Possible teaching/learning ideas.

- Talk about Australian ballads having a 7 beat pattern. Read the first stanza from two other well known Australian ballads, *Mulga Bill's Bicycle* and *Click go The Shears*, to show this 7 beat pattern. Emphasise the 7 beats in each line as you say it. Learners may like to tap or clap as you say them.

#### Mulga Bill's Bicycle

/ / / / / / /  
'Twas Mulga Bill, from Eaglehawk, that caught the cycling craze;  
/ / / / / / /  
He turned away the good old horse that served him many days;  
He dressed himself in cycling clothes, resplendent to be seen;  
He hurried off to town and bought a shining new machine;  
And as he wheeled it through the door, with air of lordly pride,  
The grinning shop assistant said, "Excuse me, can you ride?"

#### Click Go The Shears

/ / / / / / /  
Out on the board the old shearer stands,  
/ / / / / / /  
Grasping his shears in his thin boney hands;  
Fixed is his gaze on a bare-bellied yoe  
Glory if he gets her, won't he make the ringer go.  
  
Click go the shears boys, click, click, click,  
Wide is his blow and his hands move quick,  
The ringer looks around and is beaten by a blow,  
And curses the old snagger with the bare-bellied yoe.

- Say the first stanza of *The Highwayman* – Alfred Noyes. Available in *Enjoying Poetry* (Sadler, Hayllar, Powell, 1981, pp 123 – 127) and/or at <http://www.imagesaustralia.com/poetryromantic.htm>  
<http://www.potw.org/archive/potw85.html>  
Have learners join in. Say it a few times until they are confident with the 7 beat pattern.
- As a class say the second stanza and mark in the beats. As a class say the whole poem trying to use the 7 beat pattern. By doing this it will make the poem 'flow' better.
- Group learners into groups. Give each group a stanza of the poem to learn (memorize) and practise and say to other classes/assembly.
- As a class talk about things that help make 'out loud' reading better. Give learners time to rehearse.
- Learners say their stanza (in the order of the poem) to the rest of the class.
- Ask for comments at the end of the readings. These comments should be about how to make the readings more interesting and enjoyable. Learners can use the following list as a guide.
  - Make your voices sound like one voice. (That is, say the words together).
  - Use voices that are not too fast and not too slow.
  - Use voices that everyone can hear.
  - Make your voices sound interesting.
  - Look up while saying the words.
  - Use the 7 beat pattern.
  - Hold the poem paper low so as not to cover your mouth.
  - Try learning the words so you can say them from memory.
- Change the ballad into a play script and perform.
- Students respond to the questions about *The Highwayman*. There are good questions encouraging closer scrutiny in *Enjoying Poetry* (Sadler, Hayllar, Powell, 1981, pp 127 – 128). For example
  - What words suggest the rhythm of the highwayman on horseback as he approaches the inn?
  - 'The moon was a ghostly galleon' and 'The road was a ribbon of moonlight' are both metaphors. What picture do these metaphors bring to your mind?
  - In the poem we are told how the highwayman was dressed. What do you learn about his character from this description?
  - 'His hair like mouldy hay' and 'Dumb as a dog he listened' are both examples of what figure of speech?
  - Who betrayed the highwayman to the soldiers? Why? Give evidence from the poem.

## Cinquain - Targets Early and Middle Years

Although this form appears simple, it isn't necessarily easy to write well. However, it provides a useful framework for the inexperienced writer to experiment with words and experience some early success. It doesn't matter if the lines don't have exactly the right number of syllables – what is important is that the learner has created a picture and has had access to with a framework for support.

The cinquain is a five line poem that follows a pattern. Cinq is the French word for five. Cinquains do not rhyme. It is an American derivative of the haiku and tanka. It consists of five lines, of 2, 4, 6, 8 and 2 syllables respectively.

Line 1 One naming word  
Line 2 Two describing words  
Line 3 Three doing words  
Line 4 A four word phrase  
Line 5 One word, same meaning as first word

### Example 1

Footballer  
strong, healthy  
running, throwing, kicking  
very exciting to watch  
sportsman.



### Example 2

Line 1 Write the subject. One word.  
Line 2 Write two adjectives that tell about the subject.  
Line 3 Write three very descriptive verbs that end in 'ing' that tell about the subject.

Bicycle  
gleaming, new  
racing, wheeling, braking  
bouncing over gutters  
fun.



### Example 3

Line 4 Write a short statement to tell how that subject feels or what it does.  
Line 5 Repeat the first line or choose another adjective.

Grandad  
weary, anxious  
shuffling, creaking, snoring  
straining to hear  
old.



### Possible teaching/learning ideas

- Revise what learners know about nouns, adjectives and verbs.
- Because the first and last lines are synonyms or words of similar meaning there may need to be some teaching of the concept of synonyms.
- Read aloud some cinquains. Talk about
  - the feelings evoked and
  - the pictures created in your head from the poem.
- Jointly negotiate the writing of a cinquain about a dingo, for example.



Cinquain:

- write the name of an animal eg *Dingo*
- write two words to describe the animal eg *wild, free*
- write three words ending in 'ing' which the animal does eg *running, hunting, killing*
- write a four word phrase about the animal eg *in the Australian bush*
- write one word with a meaning similar to the first word eg *mammal*
- write the cinquain, then read it.

Dingo  
wild, free  
running, hunting, killing  
in the Australian bush  
mammal

### Retrieval Chart

Naming	Describing	Doing	4 Words About	Same as Name
turtle	hard shell four legs	crawling digging laying	yummy eggs to eat swims in the ocean	sea-creature reptile
crocodile	big teeth large body	swimming killing eating	lying like a log lives in the water	reptile animal
eagle	big swift huge wings pointed beak	flying searching swooping	searching for dead animals	bird predator
mouse	small funny long tails	squeaking running twitching	as quiet as night fits in my hand	rodent pest
kangaroo	big red strong tail	hopping feeding fighting	good food to eat joey in its pouch hopping on its way	mammal animal
goanna	spotted body long tail four legs	running eating breeding	hiding in its burrow found in the desert warming in the sun	lizard reptile animal

- Brainstorm possible words/ideas to use to write an Australian animal cinquain.
- Make a retrieval chart of this information.
- Write a cinquain poem (individually).

For more information about cinquains go to

[http://www.msrogers.com/English2/poetry/30\\_days\\_of\\_poetry.htm](http://www.msrogers.com/English2/poetry/30_days_of_poetry.htm)

<http://members.optushome.com.au/kazoom/poetry/cinquain.html>

*What thoughts are in these cinquains?*

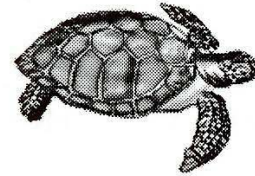
naming  
describing  
doing  
four word phrase  
naming

Eagle  
big, swift  
flying, searching, swooping  
searching for dead animals  
bird.



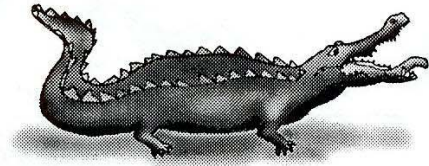
naming  
describing  
doing  
four word phrase  
naming

Turtle  
hard shell  
crawling, digging, laying  
yummy eggs to eat  
sea-creature.



naming  
describing  
doing  
four word phrase  
naming

Crocodile  
big teeth  
scaring, swimming, eating  
lying like a log  
reptile.



naming  
describing  
doing  
four word phrase  
naming

Mouse  
small, furry  
squeaking, running, twitching  
as quiet as night  
rodent.

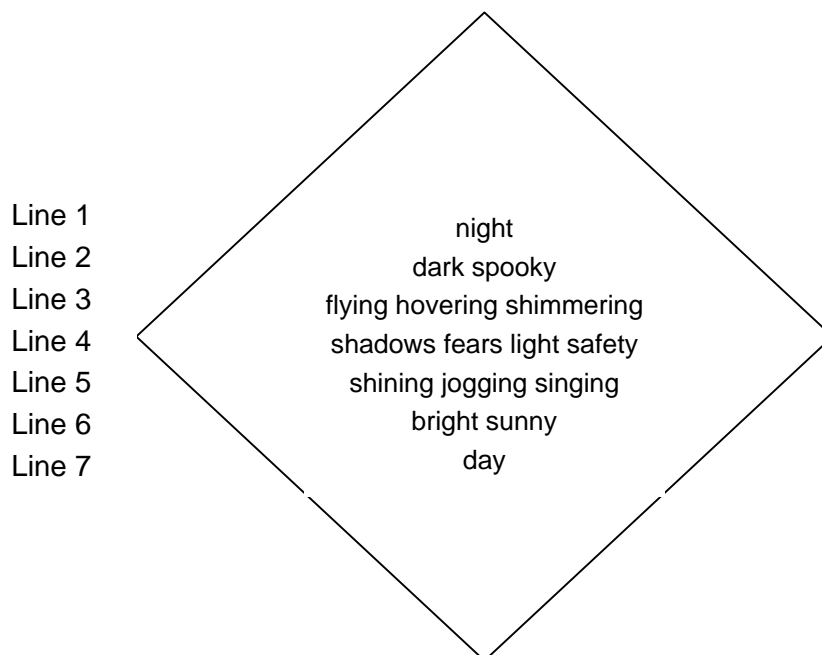


## Diamante - Targets Early and Middle Years

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This poetry usually shows change over seven lines. The beginning line and the last line are opposites or contrasting words with gradual change from the first to the last line. It is in the shape of a diamond.

- Line 1 Write a noun that is the opposite of the noun in the last line.
- Line 2 Write two adjectives about the word in line 1.
- Line 3 Write three 'ing' or 'ed' words describing the word in line 1 (verbs).
- Line 4 Begins with two nouns that have to do with the word in line 1  
Ends with two nouns that have to do with the word in line 7.
- Line 5 Write three 'ing' or 'ed' words that relate to the words in line 7.
- Line 6 Write two adjectives about the word in line 7.
- Line 7 Write the noun that is the opposite of line 1.



For more information on diamante go to

[http://www.msrogers.com/English2/poetry/30\\_days\\_of\\_poetry.htm](http://www.msrogers.com/English2/poetry/30_days_of_poetry.htm)

<http://members.optushome.com.au/kazoom/poetry/diamonte.html>

## Haiku - Targets Early and Middle Years

Although this form appears simple, it isn't necessarily easy to write well. However, it provides a useful framework for the inexperienced writer to experiment with words and experience some early success. It doesn't matter if the lines don't have exactly the right number of syllables – what is important is that the learner has created a picture with the support of a framework.

Haiku is an ancient, traditional Japanese form of structured poetry, usually containing strong imagery. It was written to capture a mood, a feeling or a scene. Usually haiku has a total of 17 syllables arranged in three lines with a pattern of five, seven and five syllables eg Under a gum tree sleeping dogs lie quietly each hot summer day.

Line 1	Un / der / a / gum / tree /	5 syllables
Line 2	sleep / ing / dogs / lie / qui / et / ly	7 syllables
Line 3	each / hot / sum / mer / day /	5 syllables

Line 1	On/ the/ cool/ damp/ earth	5 syllables
Line 2	fam/ il/ ies/ of/ camp/ dogs/ lie/	7 syllables
Line 3	all/ the/ year/ a/round/	5 syllables

Haiku poems tell about a single thing, often a particular season of the year or about nature. It often makes a complete sentence. The following is a haiku written by the Japanese poet Basho. It has been translated into English as:

<i>On a withered bough</i>	Usually answers the question <i>where?</i>
<i>A crow alone is perching:</i>	Usually answers the question <i>what?</i>
<i>Autumn evening now.</i>	Usually answers the question <i>when?</i>

### Possible teaching/learning ideas

- read examples of haiku poems with the pattern
  - line 1 where the action is happening
  - line 2 what is happening
  - line 3 when it is happening
- walk outside and talk about interesting sights. Brainstorm a list of topics eg
  - smoke rising from a camp fire
  - clouds drifting silently by
  - the sweet songs of native birds
  - gentle breezes ruffling trees
  - the hot sun beating down strongly
  - big dusty trucks travelling
- jointly negotiate extra phrases for the topic 'smoke rising from a camp fire'. Use these phrases to make a haiku poem.

In the Western camp  
smoke curls upwards in the sky  
at the end of day.

By the old gum tree  
smoke spirals from the ashes  
as people cook food.

- learners compose a haiku poem using one of the brainstormed topics.

## Haiku

- choose a special sight in the world around you
  - *dogs sleeping under a tree*
- write where the action is happening
  - *under a gum tree*
  - *on the cool damp earth*
  - *near a mulga tree*
  - *in a shady place*
- write what is happening
  - *sleeping dogs lie quietly*
  - *families of hot dogs sleep*
  - *many dogs sleep happily*
  - *sleeping camp dogs rest alone*
- write when it happened
  - each hot summer day
  - as the day gets hot
  - in the midday heat
  - in the middle of the day
- choose ideas from each group. For example
  - where
  - what
  - when

Under a gum tree  
sleeping dogs lie quietly  
each hot summer day.

## Other examples

Along the bush tracks  
the big dusty trucks travel  
carrying cattle.

On a dry brown branch  
a black crow sits alone  
night slowly comes.

Across the blue sky  
white clouds drift silently by  
nearly every day.

- learners read their poem to others.

For more information about haiku go to

<http://members.optushome.com.au/kazoom/poetry/haiku.html>

<http://www.toyomasu.com/haiku/>

[http://edsitement.neh.gov/view\\_lesson\\_plan.asp?ID=250](http://edsitement.neh.gov/view_lesson_plan.asp?ID=250)

## Limericks - Targets Early and Middle Years

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Limericks are five-line poems that use rhyme and rhythm to enhance the content of what they are saying. They are usually humorous and have a 'twist' in the last line. Because limericks are usually funny, they often have made-up or slang words in them. There is a pattern to the poem's rhythm.

Lines one, two and five rhyme with each other and normally contain a three beat metre.

Lines three and four rhyme with each other and normally contain a two beat meter.

Lines three and four are usually shorter than the other lines.

### Example 1

A cheerful old bear at the zoo  
Could always find something to do.  
When it bored him, you know,  
To walk to and fro  
He reversed – and walked fro and to.  
(Anon)



### Example 2

A sea-serpent saw a big tanker  
Bit a hole in her side and then sank her.  
It swallowed the crew  
In a minute or two,  
And then picked its teeth with the anchor.  
(Anon)



These opening lines may be useful starters for writing limericks ...

- There lived an old hermit in Moil
- While eating my lunch on the sand
- There was an old camel at Finke
- The doctor who looked at my toe

For more Information about limericks go to

<http://members.optushome.com.au/kazoom/poetry/limerick.html>

<http://www.limericks.org/pentatette/reply.html>

## Narrative and Lyric Poetry - Targets Early and Middle Years

**Narrative poetry** is often about people or events that concern the community as a whole - 'public' poetry, and the poet's personal feelings are not necessarily directly expressed.

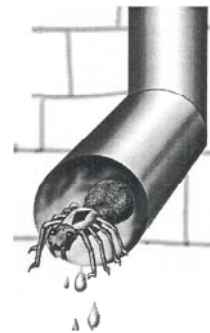
Narrative poems can be short or very long. They can rhyme or not rhyme, although they often do rhyme.

Even in narrative poetry, however, the poet's attitude to her or his subject can be perceived through the choice of words and form. For example, the stereotyped subjects of *limericks* are usually intended to be laughed at or to be regarded as awful warnings, eg the young lady from Riga, who was foolish enough to go for a ride on a tiger. Traditional *ballads* deal generally with tragic subjects, use plain language and often direct speech, and often have a tone of regret or melancholy, which is often underlined by the use of a refrain.

Narrative poems tell stories which have

- an orientation (who, what, where)
- a complication (problem)
- a resolution (how the problem is solved).

eg Eency weency spider went up the water spout  
(*orientation – who, what, where*)  
Down came the rain and washed the spider out  
(*complication or problem*)  
Out came the sunshine, dried up all the rain  
And eency weency spider climbed up the spout again.  
(*resolution, how the problem is solved*)



*Waltzing Matilda* is another example of narrative poetry, telling a story with an orientation, complication, crisis and resolution.

*Orientation:*

Once a jolly swagman camped by a billabong  
Under the shade of a coolibah tree  
And he sang as he watched and waited till his billy boiled  
You'll come a Waltzing Matilda with me.

*Complication:* the swagman stole a sheep that came to drink at the waterhole.

*Crisis:* three troopers (police officers) caught him and would have arrested him.

*Resolution:* he committed suicide by jumping in the billabong.

Read these poems/nursery rhymes and draw a line under the problem in each poem.  
Talk about what happened before and after the problem. Say other rhymes.

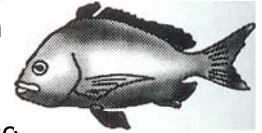
### Hickory Dickory Dock

Hickory Dickory Dock  
The mouse ran up the clock  
The clock struck one  
The mouse ran down  
Hickory Dickory Dock.



### One, Two, Three Four Five

One, two, three four five  
Once I caught a fish alive  
Six, seven, eight nine ten  
Then I let it go again.  
Why did I let it go?  
Because it bit my finger so  
Which finger did it bite?  
This little finger on the right.



### Humpty Dumpty

Humpty Dumpty sat on a wall  
Humpty Dumpty had a great fall  
All the king's horses and all the king's men  
Couldn't put Humpty together again.

### Jack and Jill

Jack and Jill went up the hill  
To fetch a pail of water  
Jack fell down and broke his crown  
And Jill came tumbling after.

### Rock a Bye Baby

Rock a bye baby on the tree top  
When the wind blows the cradle will rock  
When the bough breaks the cradle will fall  
And down will fall baby and cradle and all.

### Little Boy Blue

Little Boy Blue come blow up your horn  
The sheep's in the meadow, the cow's in  
the corn  
But where's the little boy who looks after  
the sheep  
He's under the haystack fast asleep.



### Little Jack Homer

Little Jack Horner sat in a corner  
Eating his Christmas pie  
He put in his thumb  
And pulled out a plum  
And said 'What a good boy am I!'

### There Was An Old Woman

There was an old woman who lived in a  
shoe  
She had so many children she didn't know  
what to do  
She gave them some broth without any  
bread  
And whipped them all soundly and sent  
them to bed.

### Old Mother Hubbard

Old Mother Hubbard  
Went to the cupboard  
To get her poor doggie a bone.  
But when she got there  
The cupboard was bare  
So the poor doggie had none.





Longer narrative poems can be read. For example:

### **Waltzing Matilda**

by A. B. (Banjo) Patterson

Once a jolly swagman camped by a billabong  
Under the shade of a coolibah tree  
And he sang as he watched and waited till his billy boiled  
'Who'll come a-waltzing Matilda with me?'

Down came a jumbuck to drink at the billabong  
Up jumped the swagman and grabbed him with glee  
And he sang as he shoved that jumbuck in his tuckerbag  
'You'll come a-waltzing Matilda with me.'

Up rode the squatter mounted on his thoroughbred  
Down came the troopers, one, two, three  
'Whose' that jolly jumbuck you've got in you tuckerbag?  
You'll come a-waltzing Matilda with me!'

Up jumped the swagman and sprang into the billabong  
'You'll never catch me alive!' said he  
And his ghost may be heard as you pass by the billabong  
'You'll come a-waltzing Matilda with me!'

#### Word meanings

swagman	a man who carries a swag, ie a bed roll
billabong	a waterhole that dries up in the dry season
billy	a tin-like container for boiling water
Waltzing	wandering, moving about ( <i>as used in this song</i> )
Matilda	bed roll ( <i>as used in this song</i> , female travelling friend)
Jumbuck	sheep
shoved	pushed
squatter	landowner, settler
thoroughbred	good horse bred from purest or best horses, unmixed breed
troopers	policemen on horses

## Possible teaching/learning ideas

- Read *Film Star*, by Ian Serraillier, to the class. Use lots of expression and vary the speed of your voice. As a class read the poem out loud. Discuss the words, rhythm and rhyme of the poem. They should be able to put some expression into their reading.
- Talk to learners about the author having a story to tell and how he has done this by carefully selecting the words he has used. Explain that the poem is a narrative and has an orientation, a complication and a resolution. Ask learners to identify the different stages in the poem. Record this on the board, as it will be helpful for when learners retell the story.
- Ball game: learners sit in a circle. The teacher holds the ball and starts the story by giving the first sentence. Roll the ball to a learner. That learner tells the next part of the story (one sentence). Roll the ball to a learner. That learner tells the next part of the story (one sentence). The ball is rolled to another learner who tells the next part of the story and so on. Try to give each learner at least one turn at telling the next part of the story.
- Explain to learners that this poem is a narrative and is written in stanzas. A stanza is a group of lines, like a paragraph in a story. This narrative has four, five line stanzas with a refrain. Learners number each stanza.
- As a class read the poem out loud.

### **Film Star**

He was a rich pin-up boy - Mercedes, plane, etc.  
His smile, like the winter sun, was bright,  
But didn't warm you. One side of his face  
Was handsome - the side that caught the light  
In front of the cameras.

*And all the girls adored him.*

His days were a whirlwind of wonders: he fell off  
Mountains, jumped out of the sky, fought  
With twenty at a time, went down with his ship  
Smiling - it was all the bravest sport -  
In front of the cameras.

*And all the girls adored him.*

But was the smile his own? Yes, but never  
The danger. That burning driver in the prairie race  
Was another man. Where was the rich pin-up boy then?  
Reading his newspaper in a safer place -  
Behind the cameras.

*And all the girls adored him.*

Weeks later, on his way to the studio, he  
crashed  
His Mercedes, cut his face (the handsome side). O cruel blow!  
Fifteen days he lay on his back, a little boy  
Frightened of the dark, crying for mother. He wouldn't go  
In front of the cameras.

*And all the girls forgot him.*

Ian Serraillier (Sadler, Hayllar, Powell 1997 *Enjoy the Earth Gently* pp 59 - 60)

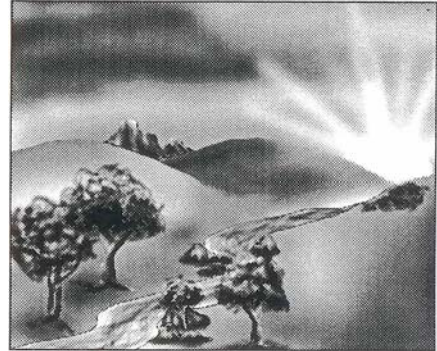
## Lyric poetry

Poems that are not narrative poems are lyric poems. Lyric poetry tends to be more concerned with one person's private experience being shared with others. They express ideas, feelings and experiences (without a problem happening), for example:

### My Country

by Dorothea Mackellar

I love a sunburnt country  
A land of sweeping plains  
Of ragged mountain ranges  
Of droughts and flooding rains.  
I love her far horizons,  
I love her jewel-sea  
Her beauty and her terror –  
The wide brown land for me.



### Possible teaching/learning ideas:

Learners

- say/read Little Miss Muffet. Identify the problem. Read again, leaving off the ending. Explore different endings and then write their own endings (rhyming or not). Learners read their versions of Little Miss Muffet with changed endings.

#### Little Miss Muffet

Little Miss Muffet sat on her tuffet  
Eating her curds and whey  
Along came a spider  
Who sat down beside her.

eg     So Miss Muffet tipped food over it  
(or)    So Miss Muffet killed it  
(or)    And bit Miss Muffet on the leg  
(or)    So Miss Muffet chased it away



- choose a nursery rhyme they know. Write two or three different endings. Then choose the ending they like best and re-write/publish the nursery rhyme with a 'new' ending.

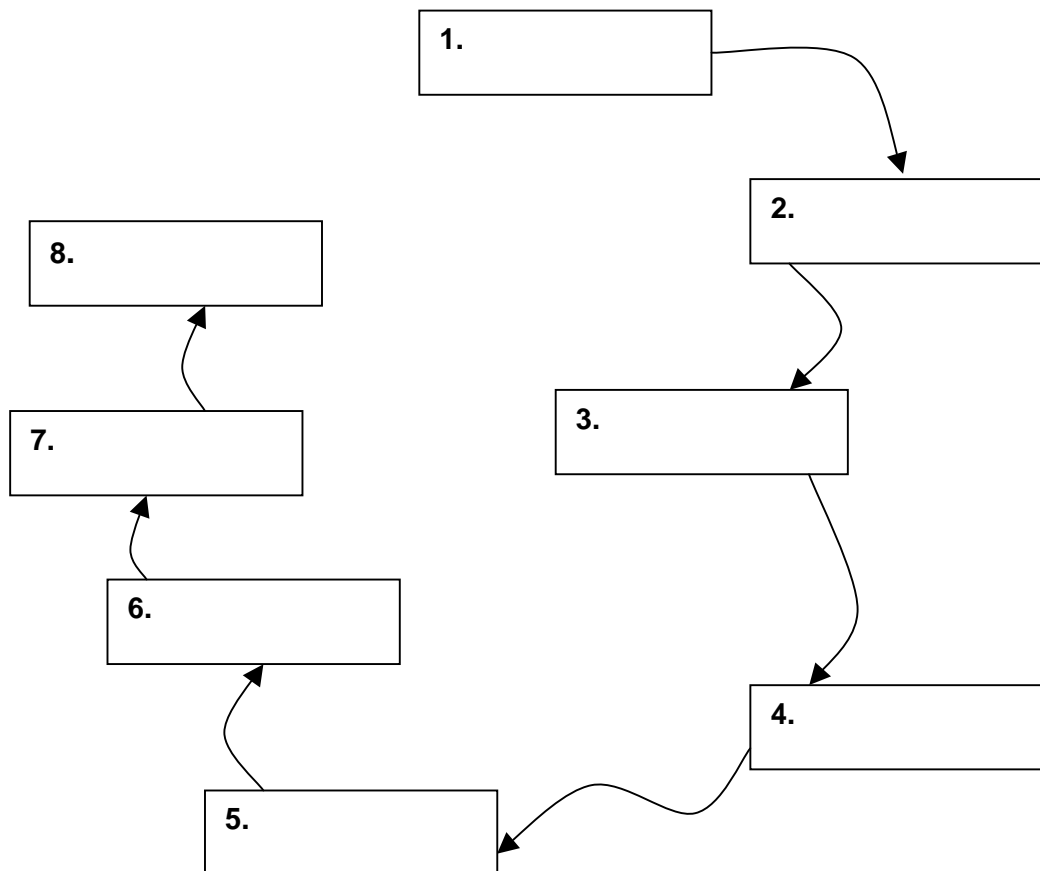
eg     There was an old woman who lived in a shoe  
She had so many children she didn't know what to do  
So she gave them some broth without any bread  
*And sent them to visit their relatives.*

- read poem to an audience.

## Story Map

### Possible teaching/learning ideas

- As a class read a poem from Roald Dahl's *Disgusting Nursery Rhymes*.
- Discuss the storyline
  - have copies of the poem printed - cut the sentences out, read them and place them in the correct order
  - glue the strips in the correct sequence and then illustrate each sentence to complete the story map
  - share their work with the rest of the class
  - display the story maps.
- An alternative to individual work could be small groups or one large group where small groups are responsible for each sentence.
- Read the poem out loud. Do this in small groups by taking turns with each stanza.
- Make a story map.
  1. Get a big piece of paper (A3 size).
  2. Cut out the sentences from the selected poem.
  3. Glue the sentences in the correct order as below.
  4. Draw arrows to link the sentences in the correct order.
  5. Draw pictures to go with each sentence.



## Song to Prose

Poems are usually more complex and verbally sophisticated than song lyrics. However, the lyrics of popular music can provide an awareness of language and a rich sense of rhythm. Using songs that the learners associate with may show that poetry is not something that is removed from their everyday lives and personal interests (Tunica, 19950).

*Waltzing Matilda* is a narrative, a ballad that has been set to music.

- Read/sing the song or listen to a recorded version.

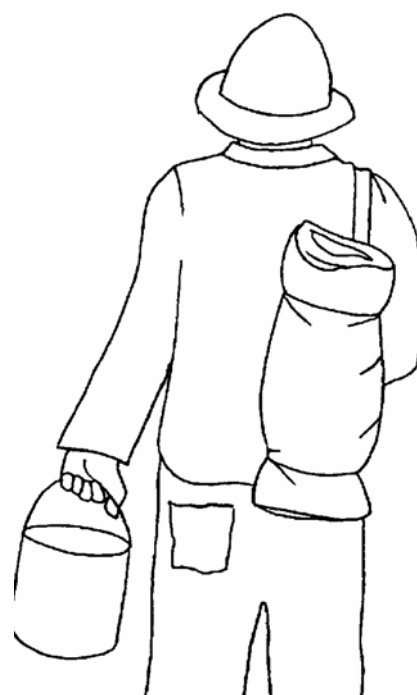
### Waltzing Matilda words by Banjo Patterson

1. Once a jolly swagman camped by a billabong,  
Under the shade of a coolabah tree,  
And he sang as he watched and waited till his billy boiled,  
You'll come a-waltzing Matilda with me'.

#### Chorus

Waltzing Matilda, waltzing Matilda,  
'You'll come a-waltzing Matilda with me',  
*(repeat last 2 lines of verse)*

2. Down came a jumbuck to drink at the billabong,  
Up jumped the swagman and grabbed him with glee,  
And he sang as he shoved that jumbuck in his tuckerbag,  
'You'll come a-waltzing Matilda with me'. (Chorus)
3. Up rode the squatter, mounted on his thoroughbred,  
Down came the troopers, one, two, three,  
Whose that jolly jumbuck you've got in your tuckerbag?  
You'll come a-waltzing Matilda with me'. (Chorus)
4. Up jumped the swagman and sprang into the billabong,  
'You'll never catch me alive', said he.  
And his ghost may be heard as you pass by the billabong,  
'You'll come a-waltzing Matilda with me'. (Chorus)



The Swagman

Look for

- repeated words and phrases.
- the chorus.
- four stanzas or verses.
- rhyming words.
- the rhythm in each line.

- Talk about the story of *Waltzing Matilda*. Learners
  - write the outline of the story using a guide as below.
  - write the story in prose. (That is, the ordinary form of spoken or written language).
  - read the story and compare the prose story with the song. The song 'concentrates' the language. Highlight that concentrated use of language is a feature of songs and poetry.

Title

---

Characters

---

Setting

---

Orientation

In the beginning, who was doing what, when and where?

---

Complication

What was the problem?

---

Resolution

How did the story end?

---

Moral (theme)

What was the message of the story?

---

Rhyming couplets are two line poems with lines ending in the same sound.  
 Revise what learners already know about rhyming words.

One two  
 Buckle my shoe.

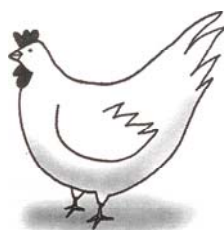
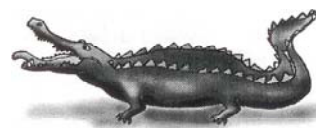
Three four  
 Knock on the door.

Five six  
 Pick up sticks.

Seven eight  
 Lay them straight.

Nine ten  
 A big fat hen.

Never smile  
 At a crocodile



The words that finish the line may not look the same but the ending sounds are the same.

kangaroo	didgeridoo	cockatoo	jabiru	you	to
emu	two	chew	blue	grew	too

### Possible teaching/learning ideas

- Model writing a rhyming couplet.

#### Learners

- choose a word eg cat.
- think of a first line ending with this word eg This is a cat.  
 (or) Did you see the cat?  
 (or) I saw a ginger cat.  
 (or) Here is a wild cat.
- think of as many words as they can that rhyme with this word.

mat	hat	rat	bat
fat	pat	flat	vat

- think of a second line ending with one of these words.

sitting on a mat	(or) she is very fat
(or) wearing a hat	(or) he's waiting for a pat
(or) holding a bat	(or) she's chasing a big rat

- choose a first and second line to make an interesting rhyming couplet.  
 This is a funny cat  
 It's wearing a straw hat.

- write a 'cat' rhyming couplet. Read the poem to others. Listen to the poems of others.
- Joint negotiate composing rhyming couplets for a 'fly'.  
This as a little fly  
Sitting on a meat pie.

- Make charts of rhyming words. Find other rhyming couplets to read and display.

**Jack Be Nimble**  
Jack be nimble Jack be quick  
Jack jumped over the candlestick.

**The Caterpillar**  
Fuzzy wuzzy creepy crawly caterpillar funny  
You will be butterfly when the days are sunny.

- compose a rhyming couplet about an animal, trying to get the same number of beats in each line eg

Catch a fish  
In a dish

Don't get ants  
Inside your pants

In the dark  
You can't see sharks

Magpie geese are nice to eat  
Not so nice are their feet

There's a fly  
On your eye

I saw an owl  
Sitting on a towel

Jake the snake  
Was in the lake

This is a horse  
He's big, of course

Other possible animals to write about are goanna, honey ant, crocodile, eagle, parrot, lizard, fly, butterfly, grasshopper, grub, donkey, camel, bush turkey, emu, jabiru, kookaburra, crab and shark.

- compose a rhyming couplet about likes and dislikes.

I like \_\_\_\_\_

I don't like \_\_\_\_\_

I like sweets  
I don't like meat

I like trees  
I don't like bees

I like dogs  
I don't like frogs

I like the sun  
I don't like to run

Two-line rhymes are not narratives as they don't have an orientation, complication, crisis and resolution. However, they are beginning points to composing poems or songs that use rhyme.



## Shape Poems (or Concrete Poetry) – Targets Early to Middle Years

A concrete poem looks like whatever it describes. Visual imagery is used. Some things to write about could be:

- a bicycle
  - a pretzel
  - a spider's web
  - fireworks
  - grass
  - a kite
  - spaghetti
  - a suspension bridge
- Words are put on the page in such a way that readers can use their imagination to make up different stories about
    - what went over
    - what went under

**over**

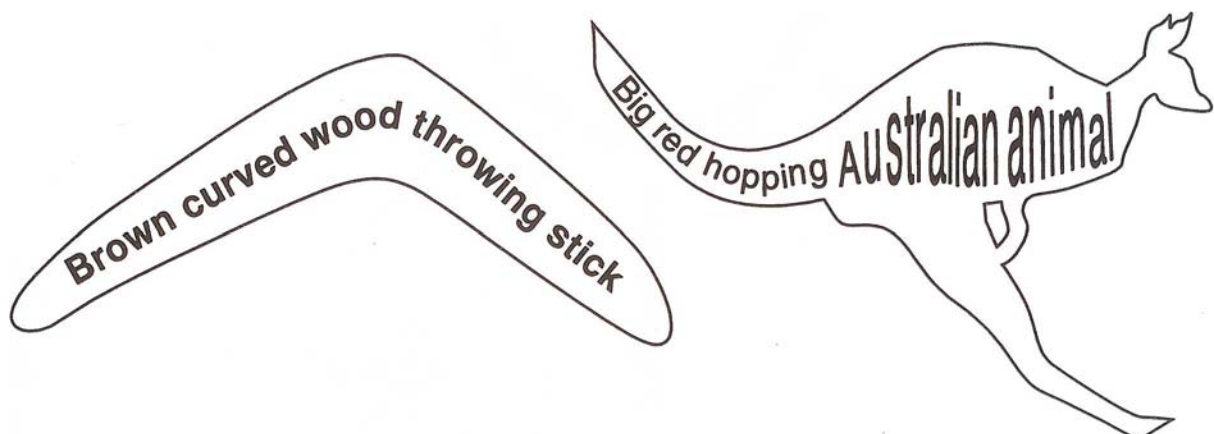
**under**

- A word is arranged in the shape of the topic eg window, fish.

W I N D O W W I N D O W  
I N D O W I N D O W I N D O W  
W I N D O W W I N D O W

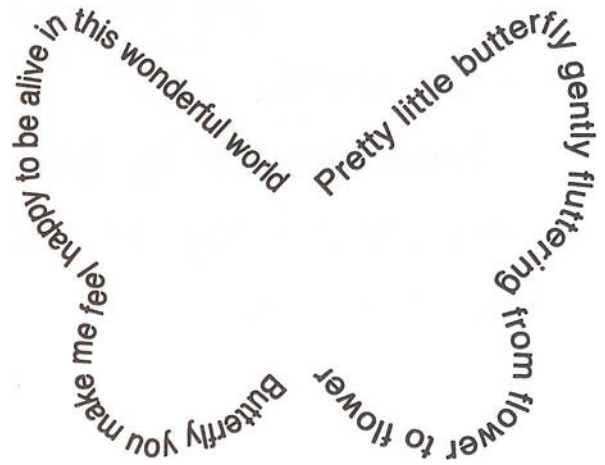


- Words are written inside the shape of a topic eg boomerang, kangaroo. These words may be about size, colour, action (-ing word), shape and include a similar naming word.



- Words about a topic are written in its outline eg

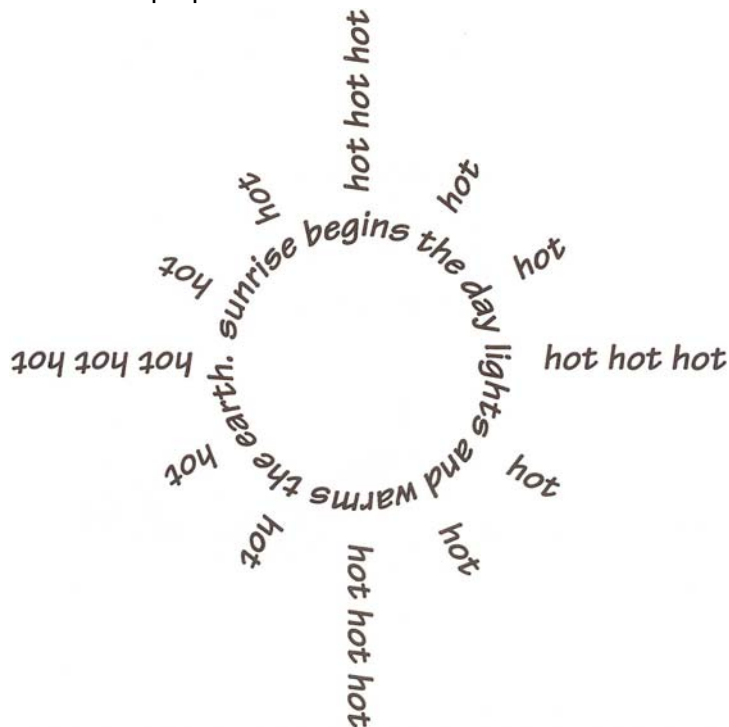
Bounce the big blue rubber bouncing ball.



Pretty little butterfly gently fluttering from flower to flower.

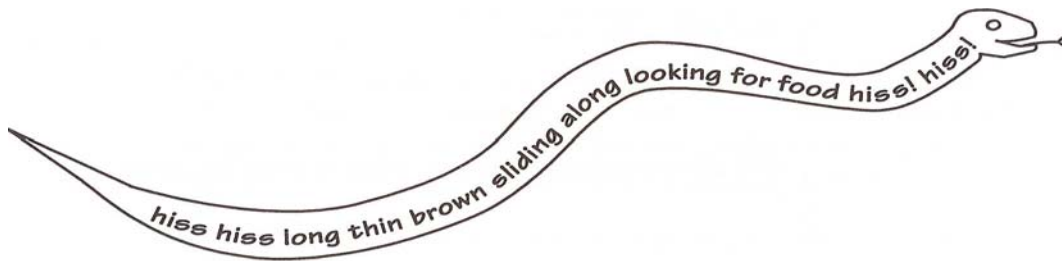
**Possible teaching/learning ideas:**

- Choose a topic with a simple shape eg sun.
- List words and phrases to describe the topic
  - hot
  - sunrise
  - sunset
  - very bright
  - begins the day
  - ends the day
  - lights the earth
  - warms the earth
  - helps plants grow
- Choose some of the words and arrange them to make a musical sound
  - sunrise, begins the day, lights and warms the earth.
- Draw shape lightly in pencil. Write words following the shape of the topic.
- Learners write a 'sun' shape poem of their own.



## Learners

- make a shape poem of their own choice. Then cut around the poem and glue to coloured paper. These can be displayed or made into a class book of shape poems.
- show, talk about and read their poems to others. This will indicate how well the learner has understood the idea of using shape to help give the message of a poem.
- write names for other shape poems such as the ones below.
- reflect about what they've learned eg how poems are shaped differently from ordinary talk and writing: how shape poetry lends itself to creativity and imagination.



## Tongue Twisters - Targets Early to Middle Years

These are a way of using English where most words in a sentence start with the same sound (alliteration.)

**S** She sells sea shells by the sea shore.  
**B** Big blue balloons burst – bang! bang! bang!  
**C** Creepy crawly caterpillars crawl carefully.  
**D** Dust storms darken desert skies.

The statement can be a bit ridiculous eg

**M** Many mice munch much mince.  
**S** Seven silly sailors sailing on shabby ships.  
**F** Fifty frenzied frogs flying freely.

### Possible teaching/learning ideas

- Choose a starting sound for words eg **B**
  - What describing words (adjectives) start with the sound?
    - *big beautiful bright brave boring brainy bumpy*
  - What naming words (nouns) start with this sound?
    - *bus ball boy bilby bullock bulldozer brother billabong bank*
  - What doing words (verbs) start with this sound?
    - *bounce bubble bend buy battle bowl bump*
  - What words to say what, how, when, where or why start with this sound?
    - *by the billabong - behind the bus - on bumpy bush tracks*
- B** Big buses bounce on bumpy bush tracks. (Say the tongue twister quickly many times).



Learners plan and write a tongue twister with their group eg **Letter t**

- what describing words starting with this sound?
  - *eg tired tough ten tight tender tall tasty two three twenty*
- what naming words starting with this sound?
  - *teacher turkey thing tiger telephone tanks tractor turtle truck*
- what doing words starting with this sound?
  - *talk tell take touch tame tease throw turn*
- what, how, when, where or why words starting with this sound
  - *to the tree, or on a tennis trip*
- using different digraphs such as Sw, Sp, Sh, Spr, Tw and Pr will make the tongue twist to express itself.
- using different short vowel sounds with the digraphs makes the lines interesting. Tongue twisters can be several lines long eg

Peter Piper picked a peck of pickled peppers,  
 A peck of pickled peppers Peter Piper picked.  
 If Peter Piper picked a peck of pickled peppers,  
 Where's the peck of pickled peppers  
 Peter Piper picked?



Line 1 describing word (adjective)  
 Line 2 naming word (noun)  
 Line 3 doing word (verb)  
 Line 4 what, how, when, where or why

Two tired  
 turtles  
 touch  
 toes

### Poems with a Twist

The poem consists of four or five lines and each line describes a different characteristic of an object (eg person, animal, inanimate thing). The final line of the poem negates the other statements by taking one obvious characteristic of the object and expressing it in a 'no' form!

For example:

#### *Classroom*

New computers  
 Internet access  
 Educational software  
 Enthusiastic teacher...

No learners!



#### *Sailor*

Clear sky  
 Gentle breeze  
 Plenty of time  
 Expansive ocean...

No yacht!



#### *Fishing*

Going fishing  
 Got the bait  
 Got the tackle  
 Fantastic casts

No fish!



#### *Holidays*

Bags packed  
 We're off to the shack  
 Fill the boot  
 Toot, toot, toot

Flat tyre!



## National Songs - Targets Early and Middle Years

National songs are special songs for countries. The meaning in these songs is highly concentrated. The songs are intended to help people feel united and proud.

### Possible teaching/learning ideas

- Ask learners to silently read the words of a national song of Australia, *Advance Australia Fair* and/or *We are One*. As a class say the words of the song out loud. Explain that many people feel proud when they sing these words. Ask learners how they feel.
- Talk about the meanings of the words and phrases. Talk about the concentrated use of language and the skill of the writer in getting so much meaning into one song.

### Advance Australia Fair

1. Australians all let us *rejoice*, \_\_\_\_\_ *be happy, glad*  
 For we are young and *free*; \_\_\_\_\_ *young country and not slaves*  
 We've *golden soil and wealth for toil*, \_\_\_\_\_ *fertile land and money for working*  
 Our home is *girt* by sea. \_\_\_\_\_ *an island surrounded by sea*  
 Our *land abounds in nature's gifts*, \_\_\_\_\_ *has lots of special land, plants and minerals*  
*Of beauty rich and rare*; \_\_\_\_\_  
*In history's page, let every stage*, \_\_\_\_\_ *throughout the life of this country let it go on*  
*Advance Australia Fair* \_\_\_\_\_ *advancing and prospering*

#### Chorus

In *joyful strains* then let us sing, \_\_\_\_\_ *with happy, joyful music*  
 Advance Australia fair.

2. Beneath our *radiant Southern Cross*, \_\_\_\_\_ *shining stars in the Southern hemisphere*  
*We'll toil with hearts and hands*; \_\_\_\_\_  
*To make this Commonwealth of ours*, \_\_\_\_\_ *we'll work hard to make our country famous*  
*Renowned of all the lands.* \_\_\_\_\_  
 For those *who've come across the seas*, \_\_\_\_\_ *we have lots of land to share with people*  
*We've boundless plains to share*; \_\_\_\_\_ *who have come to live in Australia*  
*With courage let us all combine*, \_\_\_\_\_ *without fear we will work together to make*  
*To Advance Australia Fair.* \_\_\_\_\_ *Australia a great country*

#### Chorus

Available from: <http://www.australiaday.gov.au/section.asp?SID=48>

The following websites provide words and music to a number of Australian songs.

<http://www.australiaday.gov.au/default.asp>

<http://www.australiaday.gov.au/subsection.asp?sbID=79>

<http://www.australiaday.gov.au/subsection.asp?sbID=30>

## I am / We are - Australian



I came from the dreamtime from the dusty red soil plains  
I am the ancient heart, the keeper of the flame  
I stood upon the rocky shore  
I watched the tall ships come  
For forty thousand years I'd been the first Australian.

I came upon the prison ship bowed down by iron chains  
I cleared the land, endured the lash and waited for the rains  
I'm a settler  
I'm a farmer's wife on a dry and barren run  
A convict then a free man I became Australian.

I'm the daughter of a digger who sought the mother lode  
The girl became a woman on the long and dusty road  
I'm a child of the depression  
I saw the good times come  
I'm a bushy, I'm a battler  
I am Australian

[chorus]

We are one, but we are many  
And from all the lands on earth we come  
We share a dream and sing with one voice:  
I am, you are, we are Australian  
I am, you are, we are Australian.

I'm a teller of stories  
I'm a singer of songs  
I am Albert Namatjira  
I paint the ghostly gums  
I am Clancy on his horse  
I'm Ned Kelly on the run  
I'm the one who waltzed Matilda  
I am Australian.

I'm the hot wind from the desert  
I'm the black soil of the plains  
I'm the mountains and the valleys  
I'm the drought and flooding rains  
I am the rock, I am the sky  
The rivers when they run  
The spirit of this great land  
I am Australian.

[chorus]

We are one, but we are many  
And from all the lands on earth we come  
We share a dream and sing with one voice:  
I am, you are, we are Australian  
I am, you are, we are Australian.

Available from: [http://www.australiaday.gov.au/pdf/i\\_am\\_we\\_are\\_australian.pdf](http://www.australiaday.gov.au/pdf/i_am_we_are_australian.pdf)



Innovate means to change; bring in something new.

### Possible teaching/learning ideas

- Say the words of the song *The Twelve Days of Christmas*. Talk about the ideas in the song, ie a friend sending a gift to his girl friend on each of the 12 days before Christmas. Tell learners that this is an English song and it makes pictures in people's minds of things from England. (Find England on a map).
- Note that the gifts, two to five, have an adjective before a noun, eg three French hens. But the gifts, six to twelve, have a noun followed by a matching action, eg six geese a-laying. This pattern could be used when learners innovate on the song.
- There are Australian versions of this song. In the Australian version writers have tried to create Australian images in people's minds. The purpose is to help Australian people relate to the song.
- Learners can
  - innovate on the original song to create their own images in people's minds. Jointly negotiate gifts for the twelve days. Try using alliteration, eg one oversized octopus/one ochre orchid, two tiny tadpoles/turtles, three thorny thistles/three thirsty termites. Different words could be used for the first line eg On the first day of Christmas my uncle/aunt/grandma sent/gave to me.
  - illustrate the poem and sing it using the words they composed.

### The Twelve Days of Christmas

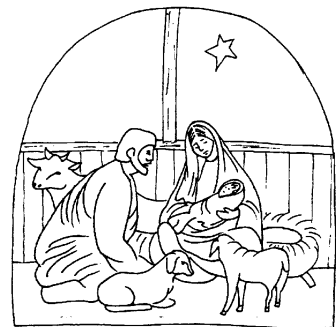
On the first day of Christmas my true love sent to me,  
A partridge in a pear tree.

On the second day of Christmas my true love sent to me,  
Two turtle doves,  
And a partridge in a pear tree.

On the third day of Christmas my true love sent to me,  
Three French hens,  
Two turtle doves,  
And a partridge in a pear tree.

On the fourth day of Christmas my true love sent to me,  
Four calling birds,  
Three French hens,  
Two turtle doves,  
And a partridge in a pear tree.

On the fifth day of Christmas my true love sent to me,  
Five gold .....rings, four *etc*  
Six geese a-laying, (Five *etc*)  
Seven swans a-swimming, (Six *etc*)  
Eight maids a-milking, (Seven *etc*)  
Nine ladies dancing, (Eight *etc*)  
Ten lords a-leaping, (Nine *etc*)  
Eleven pipers playing, (Ten *etc*)  
Twelve drummers drumming, (Eleven *etc*)





- Learners innovate on the song 'The Twelve Days of Christmas' by changing the English images to Australian images. Below are some examples.

## Christmas Gifts Ideas

A lizard up a gum tree

Two tiny turtles

Three thirsty termites

Four flying foxes

Five green frogs

Six dogs a-barking

Seven snakes a-hissing

Eight emus running

Nine horses neighing

Ten roos a-hopping

Eleven eagles flying

Twelve termites crawling



Other examples of poetry that you can innovate on include:

*Deep, Dark, Strange and Nasty Secrets in the Staffroom* – Paul Cookson.

Disco Night – Wes Magee

(Available in *Enjoy the Earth Gently*, Sadler, Hayllar, Powell 1997.)

## Deep, Dark, Strange and Nasty Secrets in the Staffroom

There are deep, dark, strange and nasty secrets in the staffroom when the teachers escape at break from the confines of the classroom. What's behind, what do we find behind the staffroom door? What lurks inside, what secrets hide behind the staffroom door?

There are a thousand cups unfinished all covered in green mould. Coffee stains and rings remain where they have overflowed. Piles of files and unmarked books and last term's lost reports, the P.E. teacher's sweaty vest and Lycra cycling shorts.



Inside the fridge half finished milk is lumpy and it's glowing. The cartons are all starting to mutate and they are growing. The crockery mountain in the sink is coated in green lime and the room that time forgot is left to rot in gunge and slime.

Beware the beings from this place, the ones who always say 'No, one leaves this room until this mess is cleared away!' But if you said the same to them one thing is very clear to get the staffroom spick and span would take them all a year . . . or two. . . or three. . . or four

There are deep, dark, strange and nasty. . . etc.

Paul Cookson

(Sadler, Hayllar, Powell 1997)



There are last week's lunch left-overs, yoghurt pots and crusts, banana skins and cola tins all covered in chalk dust. Examination papers from nineteen sixty-eight and the *Times Ed* job section that's ten years out of date.

The ashtray's overflowed and it's seeping out the door. The wind has blown a million sheets of paper on the floor. There's paper planes and brown tea stains from last night's staff meeting. This place is a downright disgrace not fit for a pig to eat in.



## Poetic - Literary Terminology

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**Allegory:** a work which can be read, understood and interpreted on more than one level. It is usually a story in verse or prose with a double meaning – it has a primary or surface meaning and a secondary or under-the-surface meaning.

**Allusion:** an indirect or passing reference to something outside the text itself eg a commonly known character, object, event, artistic work, idea or place, the nature and relevance of which is not explained by the writer but relies on the reader's familiarity with what is mentioned. Used by the poet to create a picture of something or someone in our minds.

**Connotation:** the implications of a word beyond its literal meaning. A particular word used to create a strong feeling or association eg describing someone as destitute has a more powerful emotive affect than describing them as poor.

**Couplet:** two successive lines which rhyme – one of the main verse units of Western literature and is a very, very old form.

**Closed couplet:** two metrical lines (almost always rhyming) whose sense and grammatical structure conclude at the end of the second line.

**Rhyming couplet:** two consecutive similar lines which have end rhyming and express one clear thought.

**End-stopped line:** verse where the sense and metre coincide in a pause at the end of a line. The end of a verse line coincides with the completion of a sentence, clause or other independent unit of syntax. End-stopping is the opposite to enjambment and gives verse lines an appearance of self contained sense.

**Enjambment:** the running over of the sense and grammatical structure from one verse line to the next without a punctuated pause (a run-on line). The completion of a phrase, clause or sentence is held over to the following line(s) so that the ending is not emphasized as in an end-stopped line. It helps a line flow and look more natural.

**Form and structure:** type of poem, line and stanza length, punctuation, capitalization.

**Hyperbole:** a deliberate exaggeration for dramatic effect eg It took ages for the bus to arrive or Pharaoh: "Habib, I've told you a thousand times, don't exaggerate". Habib: "A thousand pardons Pharaoh".

**Idiom:** a phrase, often distinctive to a group or nation. An accepted expression in a language, whose meaning is different from the literal eg to catch his eye, pull your socks up.

**Irony:** the actual meaning is different to the implied meaning. Used to create a deliberate effect. Eg "Does it matter – losing your sight? There's such splendid work for the blind".

**Jargon:** a language used by a group of people eg Bobby Dazzler.

**Juxtaposition:** placing two ideas next to each other. Is most effective when ideas contrast.

**Loose sentence:** putting the subject of the sentence at the beginning 'An old tramp came along the road, shuffling slowly and dressed in rags.'

**Length of line:** a ten-syllable, or longer, line gives a lot of flexibility, but it can have a 'slower' effect than a shorter line. A long line can slow down the pace of the poem. Short lines can suggest fast movement.

**Metonymy:** using the name of an object of something associated with it eg 'The kettle is boiling' instead of 'The water is boiling'.

**Metre:** a poetic measure of the rhythmic pattern of strong and weak beats in lines of verse. The beats or pulses are caused by stressed and unstressed syllables. Beats can be identified by clapping, clicking fingers, drumming, strumming or tapping.

**Oxymoron:** a figure of speech that combines two usually contradictory terms in a compressed paradox, as in the words 'bittersweet' or the phrase 'living death' or, two words that are the opposite of each other, eg "Parting is such sweet sorrow". (Romeo and Juliet).

**Paradox:** a statement that, although it seems to contradict itself, actually conveys a truth eg "One must be cruel to be kind".

**Periodic sentence:** putting the subject of the sentence at the end 'Along the road, shuffling slowly and dressed in rags came an old tramp.'

**Poetic diction:** Used to describe special selections from the language to include in poetry (Thomas Gray: 'the language of the age is never the language of poetry'); poetic diction, despite efforts to bring prose and poetry together, is still regarded as being more rarefied and 'flowery'.

**Poetic techniques:** these are imagery (eg similes, metaphors, personification allusions, connotation), sound (eg alliteration, assonance, onomatopoeia, rhyme, rhythm) and form (eg sonnet, ballad, lyric, ode, haiku, free verse). The poet uses them to make us feel and think as they do about the subject of the poem.

**Rhetorical question:** a question to which no answer is expected because it is assumed that the answer is self-evident, 'What more can I say?'

**Refrain:** A line or group of lines that is repeated throughout a poem, usually after every stanza.

**Rhyme:** the main phonemic pattern of recent English poetry in which the vowel and closing consonant sounds of a stressed syllable are repeated. One syllable: house/mouse; two syllable: cooking/looking; three syllable: bicycle/tricycle. One syllable rhyme has traditionally been called masculine rhyme and two syllable feminine rhyme.

**Half rhyme:** sometimes known as slant, sprung or near rhyme, and less commonly eye rhyme (a term covering a broader phenomenon), is consonance (close correspondence of sounds) on the final consonants of the words involved. It is widely used in Irish, Welsh, and Icelandic verse eg *ill* and *shell* and *dropped* and *wept*.

**Mid rhyme or internal rhyme:** the rhyme occurs half-way through a single line of poetry eg 'Ah wretch! said they, the bird to slay' (Coleridge)

and  
'Like a breath of winter chillness came the hush of eerie stillness'.

Another form of internal rhyme is when two consecutive lines have words that rhyme in the middle and two different words rhyming on lines end eg

'Last man in when playing cricket – never made the football team;  
without score he lost his wicket, lost his cap and self-esteem'.

(Ellis Campbell: <http://www.bushpoetry.com.au/> accessed 3 February 2006)

**Rhythm:** Rhythm refers to

- the pattern of regular or irregular pulses caused by strong and weak beats
- the pattern of recurring stressed and unstressed syllables in lines of verse.

Traditional forms of poetry have a regular rhythm pattern. This flow, beat, pulse and/or regular recurrence of stress can be identified by clicking fingers, clapping or drumming. Rhythm contributes to the pace of a poem or song. Traditionally each line of poetry has a regular rhythm pattern. Rhythm happens because lines have 'metre'.

**Rhythm patterns:** traditionally each line of poetry has a regular rhythm pattern - its metrical foot - which is a pattern of stressed and unstressed syllables, and a regular number of feet in the line. If the pattern is repeated:

once ..... it is called a monometer  
twice ..... it is called a dimeter  
three times ..... it is called a trimeter  
four times ..... it is called a tetrameter  
five times ..... it is called a pentameter

These are the common rhythms:

- a light (unstressed) beat followed by a heavy (stressed) beat: called iambic

x / x / x / x /  
eg 'He clasps the crag with crooked hands...'

- a heavy beat followed by a light beat: called trochaic

/ x / x / x /  
eg 'Tiger, tiger! burning bright...'

- a heavy beat followed by two soft beats: called dactylic

/ x x / x x / x x /  
eg 'Turning and turning in the widening gyre...'

The rhythm of the following line is referred to as iambic pentameter because the light beat followed by the heavy beat is repeated five times in one line.

x / x / x / x / x /  
'My mistress eyes are nothing like the sun'

(Nelson Senior English p 156)

- spondaic: two heavy beats
- anapaestic: two light beats followed by one heavy beat eg seventeen and to the moon
- amphibraic: two unstressed beats followed by one stressed beat followed by one unstressed beat.

**Satire:** makes fun of human folly to exaggerate the humour eg country towns.

**Scansion:** the process of analysing poetry to determine the metre and number of feet per line.

**Stanzas:** a stanza is a group of lines of verse, typical of poems and songs. It is like a paragraph or verse – separated from others by a space. There are commonly four or more lines in a stanza. Each stanza in a poem traditionally has the same rhyme, rhythm and length pattern as the other stanzas in the same poem. They can, however, have any combination of long and short lines and any rhyme and rhythm the poet chooses. There are some traditional stanza patterns available, however, like the traditional ballad stanza, whose pattern is

U \_ U \_ U \_ U \_  
 U \_ U \_ U \_  
 U \_ U \_ U \_ U \_  
 U \_ U \_

(U indicates an unstressed syllable, and \_ a stressed one.)

Stanzas can be classified according to the number of lines they contain:

- two lines - couplet
- three lines - tercet
- four lines -quatrain
- six lines - sestet
- seven lines - septet
- eight lines - octet

**Tone:** refers to the way the piece sounds - the poet’s attitude toward the poem’s subject or audience; how the poet feels about the subject.

**Verse:** refers to the lines of a poem or song that belong together. It is a rhythmic arrangement of words, a metrical line eg birds of a feather flock together.

**Blank Verse:** unrhymed but uses rhythm (eg Enter without so much as knocking). Closest to the rhythms of everyday speech.

**Continuous verse:** continuous verse traditionally has all its lines of equal length - metrically speaking - and can be rhymed or unrhymed. The most common ‘continuous verse’ line is the ten-syllable ‘iambic pentameter’, which is used for long narratives. When this is unrhymed it is called ‘blank verse’. Most of Shakespeare’s plays are written in this form.

**Word choice:** deliberate and careful selection of words by the poet to elicit certain responses from the writer’s audience.

**Zeugma:** using one adjective or verb with two different nouns ‘The burglar ran off with alacrity and the silver spoons.’



## References and Useful Resources: Texts and Websites

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- Davies, Eileen & Rice, Jean, 1992. ***Poetry Writing***, Kangaroo Creek Gang Pty Ltd. ISBN 1 875631 14 3
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- Odell, Alison, 1990. ***Wiggle Your Words, Exploring Poetry With Children***, Addison-Wesley Publishing Co Inc. ISBN 0 201 25121 3
- Odgers, Sally, 2000. ***Picture a Poem: Poetry Writing Made Easy and Fun***, Blake Education, Glebe, NSW. ISBN 1865092061
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Pyott, Lesley, 1987. **Poetry in many forms**. Longman Cheshire, Melbourne. ISBN 0 582 65939 6

Sadler, R. Hayllar, T. & Powell, C., 1981. **Enjoying Poetry**, Macmillan Education Australia P/L, Melbourne, Australia.

Sadler, R. Hayllar, T. & Powell, C., 1988. **Enjoying More Poetry**, Macmillan Education Australia P/L, Melbourne, Australia.

Sadler, R. Hayllar, T. & Powell, C., 1992. **Poets & Poetry**, Macmillan Education Australia P/L, Melbourne, Australia.

Sadler, R., Hayllar, T. & Powell, C., 1997. **The Untamed Five. Poetry for Secondary Students**, Macmillan Education Australia Pty Ltd, Melbourne, Australia.

Sadler, R., Hayllar, T. & Powell, C., 1997. **Enjoy the Earth Gently**, Macmillan Education Australia Pty Ltd, Melbourne, Vic.

Sadler, R. & Hayllar, T. 1998. **English Experience. Exploring Language and Texts 1**, Macmillan Education Australia Pty Ltd, South Yarra.

**Targeting Text: Narrative, Poetry and Drama (Upper Level)** 1999. Blake Education, Glebe, NSW.

**Targeting Text: photocopiable units based on English text types**, 1999. Lower Primary, Middle Primary and Upper Primary editions available, Blake Education, Glebe, NSW.

Thistleton-Martin, J., 1998. **Poetry in the Classroom**, Pen 115, Primary English Teaching Association, Marrickville, NSW.

Tunica, Mandy, 1995. **For the Love of Poetry**, Primary English Teaching Association, Newtown, NSW. ISBN 1 875 622 152 (T – 10)

Tunica, Mandy, 2005. **A passion for poetry**, Primary English Teaching Association, Newtown, NSW.

Wilson, Lorraine, 1994. **Write Me a Poem: Reading, writing and performing poetry**, Eleanor Curtain, Armadale, Vic.



## Elaborations on some of the texts

Baines R. (ed.), 2000. ***Between the Lines: Passages to Comprehension***, Oxford University Press, Melbourne.

Between the Lines includes chapters about prose pieces, drama scripts, newspaper and magazine articles as well as poetry. It provides comprehension questions, imaginative extension activities and topics / questions for group discussion. One chapter provides individual poems for analysis, while a second provides 'Poetry Groupings', giving two or three poems by different poets on a particular topic allowing for comparison. This text is aimed at Band 4 learners (Years 7 and 8) and the content of poems is appropriate for this age group. If intended for use with younger students, consideration should be given to the appropriateness of topics presented. This book is good resource for use with older students who sometimes appreciate the relevance of the topics to their experiences.

Jones E., 2003. ***Classworks Literacy***, Blake Education, NSW. ISBN 1-920826-19-X

Classworks Literacy is a set of seven books (levelled) for use in primary classrooms. Book 6 contains thirteen units of work; two of these are poetry units. One unit provides two different poems and activities to compare and analyse them, the other focuses on the performance of poetry. The selection of poems is good and this book can be useful for this alone. It also includes basic assessment masters, including student self assessment.

McKenzie, J. (ed), 1995. ***Lines to Time. A Senior Poetry Anthology***, Rigby Heinemann, Port Melbourne, Vic.

In this text the poems are presented chronologically, according to the year of each author's birth, starting with Geoffrey Chaucer (1340? – 1400) and finishing with Kevin Hart (b1954). This enables the study of poetry in its historical context. At the back of the book there are lists of poems associated by themes and ideas, some poetic forms and pairs of poems for close study.

Orndoff E., 1990. ***Poetry Patterns***, Evan-Moor Corp, Monterey, CA.

Poetry Patterns provides sample poems (written by children) using particular patterns. The patterns are explained in simple language. Each poem or pattern fits on one or two pages and is easily transferred to an overhead or card. This is a great teacher resource for modelling and scaffolding for children writing their own poems. It can be used in an ongoing way to provide a variety of forms of poetry or to select an example of one style of poetry eg. Haiku. Learners who have used one or two of the modelled poems become familiar with this process and begin to adapt them independently. Suitable for Band 2, 3 and emerging Band 4 students. Could also be a good resource for teachers of Band 1 students.

Sadler, R., Hayllar, T. & Powell, C., 1997. ***Enjoy the Earth Gently***, Macmillan Education Australia Pty Ltd, Melbourne, Vic.

This is an anthology of pomes aimed to connect with young people. Each chapter has an activity section called *Fun with poetry* including ideas for discussion and writing activities. There is a chapter presenting famous paintings with the poems. Other chapters include humorous, fantasy, environmental, relationship and Aboriginal poetry and poems from both Australia and overseas.

Sadler R. and Hayler T., 2001. **English Experience: Exploring Language and Texts 1**, MacMillan Education, South Yarra.

English Experience includes chapters about narrative, myths, legends, fables, factual texts, short stories, fantasy, parts of language and poetry. It is a colourful book with many illustrations but is also easily photocopied. It includes numerous examples of the structure of different poems including ballads, free verse, song lyrics (Waltzing Matilda), sonnets, limericks, acrostic poems, cinquains, shape poems, letter poems and the Dylan Thomas Portrait. A simple explanation of each form of poetry is provided, with an example and questions to prompt exploration. There are a few opportunities for students to write their own, but this text is more valuable as a source of examples. Also includes a page about similes and a good explanation and short activity about sound words.

**Targeting Text: Narrative, Poetry and Drama (Upper Level)** 1999. Blake Education, Glebe, NSW.

Targeting Text is written as photocopiable units of work with session ideas and black line masters. Each unit includes assessment checklists. Could be used as complete units or to adapt individual sessions.

**Targeting Text: photocopiable units based on English text types**, 1999. Lower Primary, Middle Primary and Upper Primary editions available, Blake Education, Glebe, NSW.

Tunica M., 1995. **For the love of poetry**, Primary English Teaching Association, NSW.

For the love of poetry is an excellent teacher resource. It provides ideas for including poetry in the classroom environment, suggested teaching strategies and activities (some of which apply to early childhood and others that are more appropriate for high school). This is an excellent source of information for teachers on types of poetry and terminology.

## Some websites for Poetry

[www.education.tas.gov.au/english/poetry.htm](http://www.education.tas.gov.au/english/poetry.htm) (lists of poetry resources, glossary)

[www.poetryteachers.com/index.html](http://www.poetryteachers.com/index.html) (poems, poetry theatre forms)

[www.kristinegeorge.com/](http://www.kristinegeorge.com/) (listen to poems being read)

[www.cultureandrecreation.gov.au/articles/poetry/](http://www.cultureandrecreation.gov.au/articles/poetry/) (Australian poets, poetry, some interactive)

<http://falcon.jmu.edu/%7eramseyil/poechild.htm> (forms)

<http://falcon.jmu.edu/~ramseyil/poemiddle.htm> (poems)

[www.gigglepoetry.com](http://www.gigglepoetry.com) (fun eg rhymes, limericks)

[www.loriswebs.com/youngpoets/](http://www.loriswebs.com/youngpoets/) (original poetry written by 5 – 18 year olds)

<http://www.trinity.wa.edu.au/plduffyrc/subjects/english/aust/austpoet.htm> (Australian poets and poetry)

<http://english.unitecnology.ac.nz/resources/units/poetry/home.html> (forms, including rap)

<http://www.edna.edu.au/edna/search?qt=poetry&sr=edna> (interactive – write poetry)

<http://www.bushpoetry.com.au/PoetsHome/PoetsVZ/WalkerKath/tabid/830/Default.aspx?PageContentMode=1> (Australian poets and poetry)

<http://www.australiaday.gov.au/subsection.asp?sbID=79> (Australian anthems and songs)

<http://www.australiaday.gov.au/subsection.asp?sbID=30> (Australian anthems and songs)

<http://www.toyomasu.com/haiku/> (haiku)

[http://edsitement.neh.gov/view\\_lesson\\_plan.asp?ID=250](http://edsitement.neh.gov/view_lesson_plan.asp?ID=250) (haiku)

[www.poetryarchive.org](http://www.poetryarchive.org) (hear recordings of poems being read – publish poems on line)

[www.poets.org](http://www.poets.org) (information about poets, poems)

[http://www.google.com.au/search?hl=en&lr=&cr=countryAU&defl=en&q=define:ballad&sa=X&oi=glossary\\_definition&ct=title](http://www.google.com.au/search?hl=en&lr=&cr=countryAU&defl=en&q=define:ballad&sa=X&oi=glossary_definition&ct=title) (ballads)

<http://members.optushome.com.au/kazoom/poetry/ballad.html> (forms)

[http://www.msrogers.com/English2/poetry/30\\_days\\_of\\_poetry.htm](http://www.msrogers.com/English2/poetry/30_days_of_poetry.htm) (forms)

<http://www.limericks.org/pentatette/reply.html> (limericks)

<http://www.askforkids.com/web?q=poetry> (hear poems being read – submit poems)

The following is an anthology of poetry books selected and used by Robyn Cavanaugh in 2005 when she was Librarian at The Essington School.

### Anthologies by Multiple Authors

Scott-Mitchell, C. & Griffith, K. (ed), 2002. **100 Australian Poems for Children**, Random House Australia, Griffith Milson's Point, NSW.

Haynes, Jim (compiling editor), 2002. **An Australian Treasury of Popular Verse**, ABC Books, Sydney.

Foster, John (compiled by), 2001. **A Century of Children's Poems**, London, Collins.

Berry, James (selected by), 1995. **Classic Poems to Read Aloud**, Kingfisher, London.

Bennett, Jill (compiled by), 2003. **Grandad's Tree: Poems About Families**, Barefoot Books.

Hollyer, Belinda (selected by), 2003. **Haven't you Grown? Poems about Families**, Kingfisher, London.

Roger McGough (ed), 1986. **The Kingfisher Book of Comic Verse**, Kingfisher, London.

Crossley-Holland, Kevin, 2004. **Once upon a poem: favourite poems that tell stories**, The Chicken House, Somerset.

Prelutsky, Jack (selected and introduced by), 1983. **The Random House book of poetry for children**, Random House, New York.

Fatchen, Max and Thiele, Colin, 1994. **Tea for Three**, Moondrake Australia, Carlton, Vic. (illus. Craig Smith)

Dugan, Michael (compiled by), 1990. **Ten Times Funny: 100 Hilarious Poems**, Houghton Mifflin, Ferntree Gully, Vic.

Flynn, M.M. & Groom, J. (selected by), 1968. **This Land: An anthology of Australian poetry for young people**, Pergamon Press, Rushcutters Bay, NSW.

Rosen, Michael (selected by), 2001. **The Walker book of classic poetry and poets**, Walker Books, London.

Rosen, Michael (selected by), 1995. **Walking the Bridge of Your Nose**, Kingfisher, New York.

### Anthologies by Single Authors

Ahlberg, Allan, 1991. **Heard it in the Playground**, London: Puffin.

Ayres, Pam, 1992. **The Works**, London, BBC Books.

Dahl, Roald, 1988. **Revolt Rhymes**, Puffin Books, London.

Dahl, Roald, 2001. **Dirty Beasts**, Puffin Books, London.

Fatchen, Max, 1990. **A Country Christmas**, Omnibus Books, Norwood, SA.

Fatchen, Max, 1987. **A Paddock of Poems**, Omnibus Books, Norwood, SA.

- Fleischman, Paul, 1988. ***Joyful noise: Poems for two voices***, Harper Row, New York.
- Herrick, Steven, 1998. ***Poetry to the Rescue***, Queensland University Press, St Lucia, Qld.
- Herrick, Steven, 2001. ***Love Poems and Leg Spinners***, Queensland University Press, St Lucia, Qld.
- Honey, Elizabeth, 1993. ***Honey Sandwich***, Angus and Robertson, St Leonards, NSW.
- Honey, Elizabeth, 1998. ***Mongrel Doggerel***, Angus and Robertson, St Leonards, NSW.
- Honey, Elizabeth, 2002. ***The Moon in the Man***, Angus and Robertson, St Leonards, NSW.
- Kroll, Jeri, 1995. ***Swamp Soup and Other Poems***, Lothian, Port Melbourne, Vic.
- McDoughall, Jill, 2000. ***Anna the Goanna and Other Poems***, Aboriginal Studies Press, Canberra, ACT.
- McNaughton, Colin, 2001. ***I'm Talking Big!*** Walker Books, London.
- McNaughton, Colin, 1987. ***There's an awful lot of weirdos in our neighbourhood: a book of rather silly verse and pictures***, Walker Books, London.
- McNaughton, Colin, 1990. ***Who's been sleeping in my porridge? a book of silly poems and pictures***, Walker Books, London.
- McNaughton, Colin, 1999. ***Wish you were here (and I wasn't): a book of poems and pictures for globetrotters***, Walker Books, London.
- Prelutsky, Jack, 1991. ***Something Big has Been Here***, Heinemann, London.
- Silverstein, Shel, 1996. ***Falling up: poems and drawings***, Harper and Row, New York.
- Silverstein, Shel, 1981. ***A Light in the Attic***, Harper and Row, New York.
- Silverstein, Shel, 1974. ***Where the Sidewalk Ends***, Harper and Row, New York.
- Svendsen, Mark Nestor, 1994. ***The bunyip and the night***, Queensland University Press, St Lucia, Qld.
- Thompson, Colin, 2003. ***There's Something Really Nasty on the Bottom of My Shoe***, Hodder Healine, Sydney, Australia.
- Viorst, Judith, 1987. ***If I were in charge of the world and other worries: poems for children and their parents***, Ashton Scholastic, Sydney.
- Vorst, Judith, 1996. ***Sad underwear and other complications: more poems for children and their parents***, Ashton Scholastic, Sydney.
- West, Colin, 2001. ***The Big Book of Nonsense: poems to make you laugh out loud***, Hutchinson, London.
- Wright, Judith, 1971. ***Five Senses***, Angus and Robertson, Sydney.

## Picture Books

Many picture books have rhyming texts. Some are built around existing poems.

Dennis, C. J., 1991. **Hist!**, Walter McVitty Books, Montville, Qld. (illus. by Peter Gouldthorpe)

Kendall, Henry, 1989. **The Last of His Tribe**, Collins, Sydney, NSW. (illus. Percy Trezise & Mary Haginikitas)

Lear, Edward, 1969. **The Owl and the Pussy Cat**, Collins, London. (illus. by Ian Beck)

Marsden, John, 1997. **Prayer for the Twenty-First Century**, Lothian Books, Port Melbourne.

Granfield, Linda, 1996. **In Flanders Fields: the story of the poem by John McCrae**, Stoddart Kids, Toronto, Ontario. (illus. by Janet Wilson)

Moore, Clement, 1998. **A Visit from Saint Nicholas**, Doubleday Canada, Toronto. (various editions with different illustrators)

Noyes, Alfred, 1981. **The Highwayman**, Oxford University Press, Oxford. (illus. by Kevin Crossley-Holland)

Paterson, A.B. (Banjo), 1976. **A Bush Christening**, Colliins, Sydney, NSW. (illus. by Quentin Hole)

Paterson, A.B. (Banjo), 1982. **Clancy of the Overflow**, Rigby, Adelaide, SA. (illus. by Kilmeny Niland)

Paterson, A.B. (Banjo), 1973. **Mulga Bill's Bicycle**, Collins, Sydney, NSW. (illus. by Kilmeny & Deborah Niland)

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