



EVERYONE SANG

A POEM for EVERY FEELING

collected by
WILLIAM SIEGHART

illustrated by
EMILY SUTTON

TEACHERS' NOTES



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These notes have been written by the teachers at the CLPE to provide schools with ideas to develop comprehension and cross-curricular activities around this text. They build on our work supporting teachers to use quality texts throughout the reading curriculum. They encourage a deep reading of and reflection on the text, which may happen over a series of reading sessions, rather than in just one sitting. We hope you find them useful.

This gift-book contains over a hundred poems, chosen by creator of the bestselling The Poetry Pharmacy, William Sieghart, and illustrated by picture-book star Emily Sutton. Divided into four curated sections, including Poems to Make You Smile, Poems to Move You, Poems to Give You Hope and Poems to Calm and Connect You, the poems originate from a diverse range of sources, from Maya Angelou to A.A. Milne, Lemn Sissay, Jackie Kay, Carol Ann Duffy, Joseph Coelho, Kae Tempest, W.B. Yeats, Christina Rossetti and Emily Dickinson, among many others. Combining traditional favourites with recent gems, here are poems to delight, inspire, entertain, intrigue, console and uplift readers of all ages.

Poetry, rhyme and song play a vital role in the development of children's language and literacy. Poetry gives children a valuable opportunity to play with words and language. These notes will explore different aspects that contribute to the development of language and vocabulary development, reading skills and building ideas and imagination for writing and will encourage children to read and write for purpose and pleasure, drawing on key poems from the collection. Discover further ways to develop a poetry-friendly school and classroom by downloading CLPE's 'What We Know Works' booklet: <https://clpe.org.uk/research/poetry-primary-schools-what-we-know-works>.

These notes have been written with children in Key Stage 2 in mind, but the poems can be enjoyed by and be a stimulus for inspiring writers of any age. You may choose to explore different sections of the notes across the school year, coming back to the collection with a different focus over a longer period of time and keeping a regular focus on poetry, rather than undertaking it as one block of learning.

Using poetry as a means of exploring, understanding and expressing emotion:

- Begin by introducing children to the cover and title of this collection. Ask them to consider how the cover design, the illustrations and the text influence their expectations for the book. *What has the illustrator, Emily Sutton, included on the cover? What is your eye drawn to? What does that make you think of? How does it make you feel?* In discussion with the class, draw and note down the range of expectations the children might have for this collection of poetry. Children might draw out the abundance of flowers, buds and blossom depicted in the illustration alongside pollinating bees and other insects, which might connect with ideas of spring or summer, of light and life and hopefulness. Children might discuss which colours really stand out in Emily Sutton's illustration and any associations they might make with the vivid hues of yellow and green, for example. They might connect the singing referenced in the title with the open beak of the bird in the bottom-right corner. Some children might recognise the species of bird, or you might search on the internet for birds matching that physical description: very probably a thrush, a popular garden songbird. Children might also note how all of these features are used to frame not only the title but also the human figure sitting cross-legged under the tree. *What do you think she might be doing? How might she be feeling? In what way might this connect with the themes and content of this collection? How might we feel connection or empathy with this figure?*
- Draw out some of the emotions and feelings that children might have referenced in their discussion so far (e.g., hopeful, energised, joyful, lively, thoughtful, meditative, peaceful, calm, busy, etc.) and then discuss the subtitle of the collection: **'A Poem for Every Feeling'**. *What other emotions might the poems in this collection explore? What feelings do you associate with poetry? Do you choose to read poetry yourself? If so, when do you tend*



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to read poetry? And how does it make you feel? Consider whether they expect the collection to feature poems to read when you feel a particular way (poems to read when you are angry, sad, happy, etc.) or poems to feel that might inspire a particular emotional response.

- Read aloud Remi Graves's poem 'It Is Everywhere' (page 30) to the children, sharing the text and Emily Sutton's illustration. Talk to the children about their response to poem, using appropriate questions to frame your discussions. *What did you like about the poem? What did it make you think about? How did it make you feel? What might have made you feel that way?* The children might reference the pace, rhythm or layout of the poem, or they might refer to particular words or phrases or to any personal connections they make to descriptions within the text.
- Read the poem again and discuss the phrases listed in the poem. *What kinds of things does the poem focus on? Can you see any connections between them? How could they be categorised? How does the poet seem to feel about these things? How and why do you think she responds to these things in particular?* Allow the children to think broadly about the way things could be categorised, like nature, elements, actions, instructions.
- Come back to the poem again, re-reading it and discussing how the poet has selected and shaped the language and how that might influence us as readers when responding to the poem. *Why do you think she structures the poem as a sequence of two-word sentences? How does that affect the way you hear and read the poem? How does that pattern of two expand (two words per sentence, two sentences per line, two lines per stanza...) and what might it suggest? Can you find other examples of pairs in the poem — two ideas that go together? What is the impact when the poet breaks the pattern in the 8th verse? What does the repetition of 'ask' in the 7th verse suggest about the importance of the question that follows?* The poem is called 'It Is Everywhere': *what do you think the 'it' in the title might be? What might the poet be looking for, and where might she find it? Do you think the poem has a particular message or idea that it represents?* Think about the verbs used throughout the poem (**'grow, feel, dream, hug, laugh, give, lend'**): *how do these connect with the theme of the poem? What is the impact of starting so many of the phrases with a verb?*
- Watch and discuss the short video of Remi Graves performing her own poem at <https://www.youtube.com/watch?v=Yjkt0ucveGk>. *Did this make you view the poem differently? Did anything surprise you? Did it change the way you felt about the poem? In what way? Did it allow different phrases or ideas to stand out to you?*
- Having read, seen and discussed one of the poems from the anthology, return to children's expectations for the book. *Have your expectations for the book changed? If so, in what way?*
- Finish the session by reading William Sieghart's introduction to the collection. He suggests that he wanted to select poems by thinking first about the feelings a poem expresses, poetry that helps us see **'how much we all have in common.'** *How does 'It Is Everywhere' reflect that intention?* He also describes poems that might affect the way the reader feels. *Do you have poems that have stayed with you in the way that Sieghart describes? Do you have poems that you read that can get you out of a bad mood or calm you down? Do you have any favourite poets or poems?*
- Invite children to bring in poems that they want to share with the class or that they might choose to add to a collection like this one.



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Poems to Inspire You

- Read aloud William Sieghart's introduction to the first section of the book — **'Poems to Inspire You'**. He describes his intention that the poems in this section might be a **'flash of inspiration'**. Work with the children to reach a common understanding of the word **'inspiration'**. *What does it mean to feel inspired? What is your inspiration and how would you describe it to someone else? What inspires you to want to achieve something, to discover something, to go out and do something? Does a particular person inspire you? Are you inspired by something that you've seen or heard? Do things that others are doing inspire you?* Children might work in groups to create a word web around the word **'inspiration'**. They could include the origin of the word; and other words which share the same root (e.g., adjective: inspiring; verb: to inspire; past tense, etc.). They could also include examples of its use. *Where have they heard the word before?* Perhaps the school has 'inspirational' posters or quotes that children or teachers refer to. Discuss what other emotions they might connect with 'feeling inspired'. For example, when they feel inspired, they might also feel motivated, encouraged, enthused, interested, passionate, driven, etc.
- Discuss examples of what the class find inspiring. These could include: seeing others excel, perhaps in sporting or artistic events; being inspired to act because of seeing an injustice done — or hearing other speak passionately against an injustice; witnessing or experiencing an act of kindness, or forgiveness; witnessing a natural phenomenon; hearing others speak passionately about things that interest them (perhaps they've had speakers visit the school who've inspired in this way); discovering and learning new things; hearing about others who have overcome the odds, who have succeeded despite impediments or obstacles, etc.
- Share the double-page spread for Maya Angelou's poem 'Life Doesn't Frighten Me'. Read the title and give the children time to take in and observe Emily Sutton's illustrations. *Have any of you heard of this poem? What do you think this poem will be about? What makes you think this? Discuss the title. What might be considered frightening? Are we all frightened of the same things or different things? Can we see anything in the illustrations that might be considered frightening? Reflect on the title of the poem: is **'life'** frightening? Why could someone find life frightening? What could the consequences be of being frightened in that way?*
- Read the poem aloud to the children and allow time for them to share their initial responses. *What did you like or dislike? What did it make you think about? How did it make you feel? What words, phrases or lines were particularly memorable for you? Why was this?*
- In small groups, ask the children to discuss together the different things that the poet describes in each verse before she repeats the poem's refrain. *How might they be grouped? Which would they consider as potentially most frightening or least frightening? Are there some that they would describe as 'real' fears or others that they would consider 'imaginary' fears? Consider some of Maya Angelou's choices in structuring the poem: what is the impact of repeating the refrain? How does the strong rhythm and rhyme structure affect our response to the poem? What does it make us think of? Does it change our views of the speaker of the poem? Did you imagine the speaker of the poem as an adult or a child? What makes you think that?*



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- Reread the verse near the end:

***I've got a magic charm
That I keep up my sleeve
I can walk the ocean floor
And never have to breathe***

- *Do you think the speaker means this literally or metaphorically? What makes you think that? What might her 'magic charm' be? What real world equivalent might be comparable to 'walking the ocean floor'? If children don't have much experience of discussing figurative language, spend some time exploring the difference between these two possibilities.*
- Reread the poem or listen to a recording of Maya Angelou reading it herself (e.g., <https://www.youtube.com/watch?v=89dLNzEhlz4>). *Do you think the person in the poem is frightened of life or not; perhaps you think she is sometimes frightened and sometimes not? Why do you think she repeats 'not at all' at the end of the poem? Perhaps the phrase is a mantra of some sort, or perhaps she feels she needs to appear unafraid? Consider some of the ways in which the poem might fit with this section of the book. Why might this be a poem that inspires? How might it motivate or advise a reader?*
- Ask the children to work in groups to **prepare a performance of the poem**. You might need to give the children sufficient time to learn the poem within their group — perhaps the whole poem, or perhaps just a section of it. With a younger or less experienced class, you might divide the poem so that collectively the class performs the whole thing by giving different children different lines or even individual words to perform, rather than make this a choral performance. When children are rehearsing and learning their lines, encourage them to think about how they can use their voices, their facial expressions and body language or gestures to bring out the different emotions and feelings in the poem. *How can you vary and modulate the tone, speed, volume and rhythm of the poem to best engage and communicate the meaning to a listener?*
- After they have had sufficient rehearsal time, give the groups time to perform — perhaps filming readings of the poem to share with parents or other classes; perhaps rehearsing and refining the poem for a class or school assembly. *Having performed the poem, have you noticed anything else about its language or structure?*
- Read a selection of other poems from this section of the book. For example, 'The Door' (page 13), 'The Can-Can' (page 22), 'The Catch' (page 36), 'Talent' (page 37), 'Take Time' (page 46), 'Every Day' (page 50). For each poem, read it aloud two or three times and give the children time to share their personal responses, their likes or dislikes, any words or phrases that they found effective or would like to discuss further and the ways in which each might connect to the idea of being inspired or finding inspiration.
- Finish the session by asking children if they have a favourite poem from this section of the book, and why that poem affected them. Then, ask them to consider what they might write about themselves; for example, they could write about a hobby or passion that they hold dear and which really inspires or motivates them (as Simon Armitage writes about cricket in 'The Catch'), capturing how they feel (as in 'The Can-Can'); words of advice or mantras that motivate them when they are scared or nervous or ready to give in (as in 'Life Doesn't



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Frighten Me’); encouraging or advising someone to take a risk (like in ‘The Door’); or they might want to write about a person who inspires them., or motivates them to achieve something.

- Give each child a little writer’s notebook to jot down ideas, words and phrases that they might use to begin to draft poems inspired by the poems read in this section or by the discussions held across the class. Later, you might provide additional time for children to experiment with those jottings, selecting ideas and testing out lines, phrases and verses, sharing drafts with peers for response, and maybe later working them up into finished poems.

Poems to Make You Smile

- Begin this session by reading and discussing William Sieghart’s introduction to the section. *Do you agree that ‘there’s nothing like a good chuckle’ or that laughter can make ‘the world seem like a warmer, safer place’?* Revisit the section where he describes the way in which laughter *‘brings us together’, ‘entertains us’, or ‘helps us forget our worries’.* *Does that remind you of any moments from your own lives — with friends, with family, at home, or at school?*
- Ask children to share any funny poems that they know and like. *What poems have you heard or read that make you smile or laugh? What poets do you know that write funny poems?* Invite children to bring in poems to share with the class, or add some collections by individual poets or anthologies to the class library for children to read independently. Amongst many others, books appropriate for the age group which include poetry with word play and humour to explore together could include:
 - ***Bananas in my Ears***, Michael Rosen, illustrated by Quentin Blake (Walker)
 - ***Jelly Boots, Smelly Boots***, Michael Rosen, illustrated by David Tazzyman (Bloomsbury)
 - ***Things You Find in a Poet’s Beard***, A.F. Harrold, illustrated by Chris Riddell (Burning Eye Books)
 - ***The Book of Not Entirely Useful Advice***, A.F. Harrold, illustrated by Mini Grey (Bloomsbury)
 - ***Moon Juice***, Kate Wakeling, illustrated by Elina Brasliņa (The Emma Press)
 - ***Dancing in the Rain***, John Lyons (Peepal Tree Press)
 - ***The Rainmaker Danced***, John Agard, illustrated by Satoshi Kitamura (Hodder)
 - ***The Dragon with a Big Nose***, Kathy Henderson (Frances Lincoln)
 - ***Bright Bursts of Colours***, Matt Goodfellow, illustrated by Aleksei Bitskoff (Bloomsbury)
 - ***Michael Rosen’s Big Book of Bad Things***, Michael Rosen, illustrated by Joe Berger (Puffin)
 - ***A Kid in my Class***, Rachel Rooney, illustrated by Chris Riddell (Otter-Barry Books)
 - ***Poetry Pie***, Roger McGough (Puffin)
 - ***Werewolf Club Rules***, Joseph Coelho, illustrated by John O’Leary (Frances Lincoln)
 - ***Everybody Got a Gift***, Grace Nichols (A & C Black)



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- Allocate each group of children between four and six poems from this section of the anthology to read and discuss. You might choose to give each group the same poems or you could share a wider selection across the class.
- Ask them to work together to read through each of the poems. As you have done in the sessions so far, encourage them to read the poems more than once, perhaps with different children volunteering to read them aloud for the group so that they can hear the words as well as see them on the page.
- After they have had sufficient time to read each of the poems, ask them to work together to select one of the poems that they would like to explore further and share with the rest of the class. It might be the poem they found the funniest, the most interesting, the most enjoyable to read, etc.
- After they have made their selection, give them some simple prompts to guide their discussion of the poem. You might give them a simple grid or information organiser upon which they can capture their discussion. They might discuss: *why did you select this poem? What do you like about it? How did it make you feel? Did the poem remind you of anything in your own life? Did it remind you of other poems or other stories? Did you already know this poem or this poet? Where from?* They might also consider the way in which Emily Sutton has illustrated the poem and whether that influenced their response — *what aspect of the poem do you think the illustrator was responding to when they decided what to draw?*
- After their initial response, encourage the children to explore more deeply, **text-marking and annotating** their copies of the poem, exploring the use of language. You can use this as an opportunity to introduce children to the names of specific forms or devices, considering what makes their chosen poem ‘poetic’. You might introduce this by way of what Michael Rosen calls ‘secret strings’ (*What is Poetry?* Walker). He talks about the importance of discovering how the poet might have used assonance, alliteration, imagery, rhythm and sound. If children are unfamiliar with some of these terms, you can use one of the poems already enjoyed from the collections to model and discuss that specific feature. *Can you identify any of these features in your chosen poem? If so, what impact does it have on the finished poem — on its sound, its look, the humour, its meaning, on how it makes you feel?*
- Next, give time for the children to work up their chosen poem for **performance**. *How many voices would work best in communicating this poem? How will you pace the performance? How will you use your voice(s) to help share a clear picture of this moment? Will you use any movement or action? Will you emphasise the rhythm in the words?* Encourage them to think about what was effective in the whole class performance in the previous session. Give time for the pupils to build up their poems, **text-marking** with performance notes and ideas, practising, editing and polishing to a finished performance.
- Give time for the pupils to watch, reflect on and evaluate each other’s performances. *What impact did the individual performances have on you as a listener? What did each interpretation add to your understanding of the collection as a whole?*
- Finish the session by reading and discussing another poem from this section of the anthology: ‘Farmer’s Poem’ by Beryl the Feral (page 87). Consider some of the ways in which she plays with language and spelling for effect. Provide children with the time to share their response to the poem as they have in previous sessions: what it made them think about, how it made them feel, what they liked or disliked in the poem, any images



they formed in their mind, any personal connections they have made with the poem or questions it raised. *Why do you think William Sieghart might have included the poem in this section of the book?*

- Discuss **word play** as one of the poetic devices that poets can use, particularly in comic verse, to affect the reader. Word play might include the incorporation of invented words or nonsense words, or it might include deliberately playing with meaning by including homophones (words which share the same sound but actually have different meanings). In this poem, the poet describes the potatoes' eyes as if they could open and close them; and the ears of corn as if they could hear. *What words do they know that have more than one meaning?*
- You might share other poems which feature word play like this, such as 'The Tents' by Michael Rosen (from *Michael Rosen's Big Book of Bad Things*), 'A Special Badger' by Matt Goodfellow (from *Bright Bursts of Colour*) or 'The Duelling Duo' by Joseph Coelho (from *Overheard in a Tower Block*). You might also read numerous traditional folk rhymes and riddles which use homophones (or near homophones) for effect; such as 'Foolish Questions' adapted by William Cole — many such rhymes were collected in *Walking the Bridge of Your Nose*, edited by Michael Rosen, sadly out of print at present.
- They might also consider other ways in which Beryl the Feral experiments with language and spelling in 'Farmer's Poem', such as the phonetic spelling strategy that the poet has used in transcribing the text. Children might draw on their understanding of familiar grapheme-phoneme correspondences when making decisions as to the most likely way in which the poet might have intended a word to be pronounced. They might also use analogy with known spellings to draw those conclusions.
- Following this session, children might return to their writer's notebooks to jot down any ideas they have for poems of their own, perhaps ones which play with language or subvert the readers' expectations for humorous effect.

Poems to Move You

- Begin this session by listening to Grace Nichols perform her poem 'My Gran Visits England' at <https://clpe.org.uk/videos/video/grace-nichols-my-gran-visits-england> (included by William Sieghart in this 3rd section of the book on page 106).
- Talk to the children about their response to the poem, using appropriate questions to frame your discussions. *What did you like about the poem? What did it make you think about? How did it make you feel? What did it remind you of? Do you have any questions you would like to ask?*
- Move on to reading further poems from this section of the book centred around family and friends, such as: 'The Do Kind' by Janet Wong (page 101); 'Andre' by Gwendolyn Brooks (page 105); 'Crab-apples' by Imtiaz Dharker (page 114); 'One' by James Berry (page 125); 'Granny Is' by Valerie Bloom (in the previous section on page 88). After each poem, give children the opportunity to share their own response to the poem. *What words and phrases in each poem tell you what the person is like? Is it clear how the poet feels about the subject of the poem? Why do you think they chose to write about these people in their lives?*
- After reading, encourage the children to think of someone special in their own lives; it might be a family member, an adult that they know from school or home, or a friend. Allow the children to really visualise the person, through either drawing them or by asking them to bring in a photograph of the person. *What is most*



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memorable to you about this person? What words and phrases would you use to describe them? Can you think of anything they've said or done? What are they like or what do they remind you of? How do you feel when you're with this person? What do you tend to do together? Model this by thinking about and describing someone who is special to you. As they reflect, encourage them to jot ideas down in their writer's notebook.

- When the children have thought about their special person, give them time, space and appropriate resources to compose their own poem. Model this first by sharing and talking through the process of writing a poem about your own special person. Encourage children to take the time to try out ideas, to change their mind, to borrow structures from other poems they've enjoyed (in the way that Grace Nichols describes in the video they watched at the start of this session). Encourage them to read aloud their own work — to themselves or to a friend — and to **reshape and redraft** as necessary. When they are finished, provide them with time and resources to publish their work (perhaps handwritten, perhaps word-processed) giving them the chance to think about where they want to break lines or verses, and talking through choices for this.
- Having completed their poems, children could consider how they might use illustration to represent the way in which they think and feel about that person. Look back at the illustrative choices and style used by Emily Sutton. *What do they show you? What feelings do they give you about the person?* Give the children access to cartridge paper, sketching pencils (2B–4B are ideal), coloured pencils and watercolour paints and brushes, first modelling techniques in an illustration for your own special person and then allowing the children to create their own images.
- When the poems and illustrations are complete, these could be combined and published in a hand-made anthology (a plain page hardback bound A3 notebook is ideal for this or you might create a hand-bound anthology), and displayed in a prominent space to revisit and share with a wider audience. Photocopies of the poems and illustrations could be made and shared with the special person themselves.

Poems to Calm and Comfort You

- Read aloud and discuss William Sieghart's introduction to the fourth and final section of the book: **'Poems to Calm and Comfort You'** (page 129). *Have they ever felt the way that Sieghart describes in the first paragraph — like 'being caught in a storm', like 'everything is happening all at once'? How does that feel? What makes you feel that way? What words might you use to describe that feeling?* Sieghart uses different similes to try to share how that feels to him: *what might you compare those feelings to?*
- Discuss how William Sieghart copes when he feels overwhelmed in the way he describes here — do the children have their own practices or ideas for what might bring them to that **'quiet place'** of calm that he describes? *Has a poem, a song or a story ever helped you to find stillness or calm or feel you were somewhere safe?*
- Read aloud 'A Little Prayer' by Pat Mora (page 134) without sharing Emily Sutton's illustration at this point. As before, allow time for children to share their responses to the poem. *What did you like about the poem? How did it make you feel? What did it make you think about? What did it remind you of?*
- Read it a second time, but this time, as you read, ask children to close their eyes. Afterward, talk about what they could see in their mind's eye as you read. You might give them paper and art materials so that they can draw what they are picturing before talking about it. If so, you might read the poem aloud two or three more times as they draw.



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- Give them time to share their **visualisation** with a partner, comparing what they were picturing in their mind's eye to their neighbour. Discuss with the class where they think their visualisation came from: *was it influenced by particular word or phrases within the poem?*
- Hand out copies of the poem for children to re-read independently and allow them to look at the use of language and patterns in the poem, drawing out any effective or emotive words or phrases. Children might have followed the poet's instructions and thought of their own place that they like, a sight that they like and a memory that makes them smile. Alternatively, they might have been influenced in their visualisation by the examples given by the poet: the sea, a hilltop, flowers, trees, a hawk. They might have made connections to the same friends or family members that they wrote about and discussed in the previous session.
- Give time for the children to learn the poem as a group. As in the previous session, you might wish to give different children different lines to perform individually or in smaller groups, rather than make this a choral performance. When they have their lines, think about how they can use their voices and their facial expressions to draw out the different ideas communicated within the poem. You might work together, for example, to think about how to incorporate the refrain about breathing in and out — might the breath itself provide a pulse or rhythm to the poetry performance? *How might the different examples of place, sight and memory be communicated effectively to a listener? Are there phrases within the poem that might be repeated? How might the pace and tone of the poem be affected by the poet's use of dashes to demarcate certain lines or phrases? How might the direct speech be performed?*
- Later, in small groups, ask children to draw on their discussions and their visualisation to jot down ideas that might make potential subjects for other lines or verses in this poem. Ask them to reflect on the kinds of things the poet has chosen; a place, a sight, a memory. *What do you think about or where would you go that makes you feel calm or makes you smile? Can we count our own blessings? What makes us feel thankful?* The children might have further examples of places, sights or memories to add to the poem, or they might want to suggest verses that draw on smells, sounds or tastes that provide that feeling of calm and for which they are thankful. They might want to incorporate ideas from the previous session's writing about important people whom they consider a blessing.
- After discussing their ideas, children can work individually to draft lines for a **group poem** writing each line out on to separate strips of paper or card.
- Next, once they have completed two or three lines, they can share what they have composed with the group and then work together to discuss the most effective order for their list. They can also make small tweaks to each line, if necessary, to support the flow and rhythm of the poem.
- Encourage them to keep reading their poem aloud so that they can hear how it sounds as well as how it looks. They may also need to decide as a group whether their poems needs an additional line or verse to introduce the list or to conclude their poem; perhaps drawing on the lines in the original poem that connects each verse — **'Slowly, breathe in and out, in and out'** — and the last line that draws the poem together — **'A little prayer for our blessings feels right.'** They may wish to refine the title.



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- Provide an opportunity for the group to share their work; either creating a finished copy of the poem for display or rehearsing a performance of the poem to share with the class.
- Allow time after the session for children to continue to jot down any ideas they might have about potential poems in their writer's notebooks. They may also choose to continue to work up and refine ideas that they had started to develop in their collaborative work.

Revisiting the collection as a whole:

- Talk together about the collection as a whole. *Which poems did you like best and why? What did you learn about poetry from reading these poems? How did you feel about writing your own poems? Which of your own poems were you most proud of and why?*
- Ask the children if they know any other poems or poets. Make a list of these and create a permanent space in the classroom where children can read poetry and publish examples of their own poetry. This might include:
 - a book display of poetry collections, anthologies or individual printed poems;
 - a device upon which they can watch or listen to poetry performances on websites such as CLPE's Poetryline: <https://clpe.org.uk/poetry/videos> or The Children's Poetry Archive: <https://childrens.poetryarchive.org/>;
 - a display board on which children can display examples of their own poems;
 - individual poetry journals where children can write their own poems freely;
 - recording devices on which children can record their ideas for poems or orally compose poetry;
 - anthologies and examples of the children's own poetry writing.
- Make it part of the daily routine to read and share a poem. You may start this off as the enabling adult, but this might encourage the children to bring in and share their own examples. This can just be dropped into any moment, simply for enjoyment and for the children to just talk about freely if they wish. You could revisit and re-read poems from *Everyone Sang* as part of this initiative.

After reading, you could also:

- Have copies of the book available in the reading area for children to return to, share socially and borrow to share with parents and carers at home.
- Share favourite poems from the collection or children's own written poems with parents by sharing video performances of the children on the school website or class blog.
- Continue to support the children in composing their own poetry to express their thoughts, ideas and feelings, to describe experiences they have had and to entertain.
- Collect together examples of the children's writing to create a class anthology that could be displayed in the book corner with other published collections of poetry; or could be reproduced and sent home to be read more widely.



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Other collections of poetry for Key Stage 2:

- ***A First Book of Nature*** by Nicola Davies, illustrated by Mark Hearld (Walker)
- ***A First Book of the Sea*** by Nicola Davies, illustrated by Emily Sutton (Walker)
- ***A First Book of Animals*** by Nicola Davies, illustrated by Petr Horá ek (Walker)
- ***On the Move: Poems about Migration*** by Michael Rosen, illustrated by Quentin Blake (Walker)
- ***Caribbean Dozen: Poems from 13 Caribbean Poets***, edited by John Agard and Grace Nichols (Walker)
- ***Poems Aloud*** by Joseph Coelho, illustrated by Daniel Gray Barnett (Wide-Eyed Editions)
- ***Midnight Feasts*** by A.F. Harrold, illustrated by Katy Riddell (Bloomsbury)
- ***The Seed that Grew the Tree*** by Fiona Waters, illustrated by Frann Preston-Gannon (Nosy Crow)
- ***Tiger, Tiger, Burning Bright*** by Fiona Waters, illustrated by Britta Teckentrup (Nosy Crow)
- ***101 Poems for Children***, chosen by Carol Ann Duffy, illustrated by Emily Gravett (Macmillan)
- ***100 Best Poems for Children***, edited by Roger McGough, illustrated by Sheila Moxley (Puffin)
- ***Wonder: The Natural History Museum Poetry Book***, edited by Ana Sampson (Macmillan)



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