



## **SPOKEN WORD POETRY KEY STAGE 3 LESSON PLAN**

### **KS3 Key concepts - Learning Objectives**

- 1.1c Demonstrating a secure understanding of the conventions of written language, including grammar, spelling and punctuation
- 1.2b Using inventive approaches to making meaning, taking risks, playing with language and using it to create new effects
- 1.4c Exploring others' ideas and developing their own
- 2.3c Generate and harness new ideas and develop them in their writing
- 2.3f Use imaginative vocabulary and varied linguistic and literary techniques to achieve particular effects
- 2.3q Use planning, drafting, editing, proof-reading and self-evaluation to shape and craft their writing for maximum effect
- 2.3v Signal sentence structure by effective use of the full range of punctuation marks to clarify meaning
- 4.3a Develop independence in writing
- 4.3e Evaluate and respond constructively to their own and other's writing
- 4.3i Write for contexts and purposes beyond the classroom

### **Preparation Work**

You'll need to download the free videos and help sheet from our website [www.poetryrivals.com](http://www.poetryrivals.com). The videos show Mark Grist and Mixy, who together perform as the 'Dead Poets'. The examples of their work are to help inspire your pupils. You can either prepare one enlarged copy of the help sheet (free download) for the class to refer to, or provide a copy for each pupil. You'll also need to decide which mini poetry technique workshops (on the reverse of this lesson plan) to include in the lesson. We suggest two, but you can include as many as you like.

### **Introduction**

Explain to your class that they will be writing a poem for the Poetry Rivals competition, which could see them performing their poem as a spoken word artist. Show a video.

### **Main Teaching Activity**

Ask your class if they have any questions before moving on to the techniques needed for spoken word poetry. Remind your class that spoken word poetry needs personal involvement and perhaps suggest a couple of ideas. Now you need to work through one of the mini workshops provided on the reverse of this lesson plan. Make notes on the board.

Next, watch the 2 short additional videos, which also show professional spoken word poets, Mark Grist and Mixy, performing their poems. Ask your pupils if they have any questions or suggestions and make notes on the board before moving on to another mini workshop. Now ask your pupils to write their own poems, which can be performed in a future lesson.

### **Plenary**

This is a 5-10 minute activity. Once pupils have written their own poem ask them to work in pairs. They are to read their poem to their partner. Their partner is to provide feedback; something they like about the poem and a suggestion on how it could be improved.

### **Differentiation**

- For less able pupils discuss and agree their poem's subject and also select the poetry techniques to be included. If necessary, suggest less able pupils work in pairs, or a small group, to create their poem.
- To challenge more able pupils who have a flair for language, poetry writing and technical ability suggest a poetic form they have to use. Alternatively, suggest they write their poem in character.

### **Notes**

This is a one-hour activity. Alternatively, introductory work can be done in class (20-30 minutes) and the poem can be written as homework. This lesson plan can stand alone as a poetry writing activity, or you can choose to develop the poems into spoken word performances in a future lesson(s). The Spoken Word Mini Workshops, which feature key techniques needed for a spoken word performance, have been written by spoken word poet and teacher, Mark Grist, [www.markgrist.com](http://www.markgrist.com). Spoken word performances are an excellent way of bringing pupils' poetry to life, to encourage positive participation and to help pupils develop confidence in themselves as well as their work.



# POETRY RIVALS 2010

## SPOKEN WORD MINI POETRY WORKSHOPS

### Onomatopoeia Workshop

Hand out A4 paper to every student in the class. They should divide the paper up into 8 squares. They will then have thirty seconds to draw/write what could make the following sounds:

Splash	Ping
Drip	Bang
Rip	Croak
Crack	Splash

Now ask pupils to try writing their own ideas of onomatopoeia. Why might a writer include onomatopoeia in their writing?

### Repetition Workshop

Come up with a list of word/phrases suggested by the class. They must include one of these words in their piece at least 6 times. They aren't allowed to place these words/phrases at the beginning of any of the lines.

Suggested words/phrases

Why  
Freedom  
Laughing  
That was the best day ever  
I can't find the door  
I'm in trouble again  
The best

### Lists workshop

Game – students to write as many reasons as possible for the following topics:

Annoying things about brothers/  
sisters

The worst pets ever

The most disgusting ingredients for a soup you can think of

Why not try writing a poem with the same first 2, 3 or 4 words?

I am ...

Or

I love it when ...

E.g.:

I am a brother

I am a listener

I am a collector of secrets

I am a messer of bedrooms.

### Rhyme Workshop

Start off with the phrase on the board 'I'd rather be silver than gold'

And see if anyone can come up with lines that rhyme with it –

'I'd rather have hair than be bald'

'I'd rather be young than be old'

'I'd rather be hot than cold'

'I'd rather be bought than sold'

Also, put one of these words on the board, see who can find the most rhymes:

Rose

Wall

Warm

Danger

What kinds of rhymes did pupils come up with? Are there differences in rhymes? Do some words rhyme more cleanly than others? Which do the students prefer and why?

### Rhythm Workshop

Rhythm in writing is like the beat in music. Rhythm is when certain words are produced more forcefully than others, and may be held for longer duration. The repetition of a pattern is what produces a 'rhythmic effect'. The word rhythm comes from the Greek meaning of 'measured motion'.

Get the students to count the number of syllables in their names. Then count the number of syllables in the following line, which you write on the board: 'My horse, my horse, will not eat grass.'

Get the students to highlight the longer sounding syllables and then the shorter sounding syllables in a different colour.

Di dum, di dum, di dum, di dum is a good way of summing this up.

Pupils should then try to write their own lines that match this rhythm. They have one minute to see who can write the most!

Examples include:

'My cheese smells bad because it's hot' and

'I do not like to write in rhyme.'

For their poem, why don't they try to play with the rhythm? Use only longer beats or shorter beats? Create their own beat and write their lines to this?

Workshops by Mark Grist.



Dead Poets are available for school workshops  
and events - visit [www.deadpoetry.co.uk](http://www.deadpoetry.co.uk)