



A Literary Leaf for Poems from a Green and Blue Planet by Sabrina Mahfouz Year 4



Literary Leaves - a book-based Comprehension resource Creating Critical Readers through Whole Books

- Vocabulary explicitly taught
- Non-fiction and poetry links made
- For use in guided or whole-class reading

National Curriculum comprehension coverage

Pupils should be taught to understand what they read by:

- **listening to and discussing a wide range of fiction, poetry, plays, non-fiction and reference books or textbooks**
- **reading books that are structured in different ways and reading for a range of purposes**
- **using dictionaries to check the meaning of words that they have read**
- increasing their familiarity with a wide range of books, including fairy stories, myths and legends, and retelling some of these orally
- identifying themes and conventions in a wide range of books
- **preparing poems and play scripts to read aloud and to perform, showing understanding through intonation, tone, volume and action**
- **discussing words and phrases that capture the reader's interest and imagination**
- **recognising some different forms of poetry [for example, free verse, narrative poetry]**

Understand what they read, in books they can read independently, by:

- **checking that the text makes sense to them, discussing their understanding and explaining the meaning of words in context**
- asking questions to improve their understanding of a text
- **drawing inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence**
- **predicting what might happen from details stated and implied**
- **identifying main ideas drawn from more than one paragraph and summarising these**
- **identifying how language, structure, and presentation contribute to meaning**

Retrieve and record information from non-fiction

participate in discussion about both books that are read to them and those they can read for themselves, taking turns and listening to what others say

Content domain coverage

	2a	2b	2c	2d	2e	2f	2g	2h
Sessions	Give/explain the meaning of words in context	Retrieve and record information /identify key details from fiction and non-fiction	Summarise main ideas from more than one paragraph	Make inferences from the text/explain and justify inferences with evidence from the text	Predict what might happen from details stated and implied	Identify /explain how information / narrative content is related and contributes to meaning as whole	Identify/ explain how meaning is enhanced through choice of words and phrases	Make comparisons within the text
1					✓	✓		
2			✓					✓
3			✓				✓	
4						✓	✓	
5						✓	✓	
6	✓	✓						
7				✓			✓	
8								✓
9		✓		✓			✓	
10					✓		✓	
11		✓	✓					
12		✓		✓				
13	✓					✓		
14		✓	✓					
15				✓				✓



Book summary

This is a beautiful collection of poems which takes you on a journey around our wonderful green and blue planet, from mountaintops to ocean floors. Organised into themes linked to different elements, poems are gathered under the headings 'Sun shines', 'Wind blows', 'Water flows', 'Earth spins', 'Fire leaps', 'Life grows', 'Ice chills' and 'Moon rises'. The collection includes both classics and newer creations in a range of forms from proverbs and haikus, free-verse to sonnets and rap to the Romantics.

For this Literary Leaf, we have chosen to use a selection of poems based on the theme of water / the sea to tie in with the Writing Root for Shackleton's Journey.

Approach to use for whole class reading

Take a group who are less fluent for reading to support decoding but work through the same passage as the whole class. If books are purchased individually, children work independently. If books are purchased for pairs, then pair together most children in mixed ability pairs to work on questions and read together.

Approach to use for guided reading

Each session can work in isolation and could form part of a carousel using one session at a time for pre-reading on one day, focussed reading with teacher the following day and then finally as a follow-up task on day 3.

Vocabulary development

Where relevant, sessions will begin with a short list of words to define before reading. This is an important part of each session as children will be encountering new and/or subject-specific vocabulary throughout the book which will be crucial to their understanding. Defining words could be as simple as matching words to definitions written on post-it notes but will be an essential step not to skip.

Recording responses to text

The children need a book to record responses in, ideally a workbook which is marked for understanding of text (rather than writing) This can be called a Reading Response book or a Reading Journal, though many schools use this term for the book the children take home to record thoughts about their home reader. For the purposes of this 'Literary Leaf, we have referred to these as Reading Response books.

Session notes

Session 1- Talking titles (2e/f)

Words to define before reading: anthology, composed, published, compiling, centuries

Show the front cover with most of the titled blocked out so only the word 'poems' and the illustrations are remaining. *What do you predict these poems might be about? What do you think they will have in common? What themes do you think they might explore?* Spend time unpicking the individual illustrations and what children notice about them.

Explain that this is an anthology of poems – meaning a collection of poems by different authors. Reveal the title – Poems from a Green and Blue planet - and read the introduction by the editor, unpicking the words to define as you read. Explore the contents page (without looking at the titles in depth) and discuss how the poems are organised under headings, displaying these colour coded headings on the board (see resources). *What do you notice about the headings? What is the same about all of them? What is different?* Discuss the use of pairs of nouns and verbs.

In groups or pairs, get children to explore some of the poetry titles (see resources) and predict which heading they might fall under by matching them to the relevant title. Alternatively, these could be cut out for children to organise under the appropriate headings.

Encourage children to justify their decisions, e.g. *I predict that Emily Hurricane would come under the section 'Wind blows' because a hurricane is a storm formed by very strong wind.*

Are there any titles which could belong to more than one heading / group? Or are there any which are more difficult to place? Why? Use this as an opportunity to explore new language and unpick background knowledge surrounding the vocabulary in the titles.



Session 2 - Picking out proverbs (2c/h)

Words to define before reading: proverb, anonymous, absence, society, fleeces, heavenly, mar

Display the word 'proverb' and look up the dictionary definition: *a well-known phrase or sentence that gives advice or says something that is generally true*. Explain that unlike the other poems in this anthology, the proverbs do not have a listed author – this is called being 'anonymous' – although sometimes they are linked to a particular country or culture. *Why might they be anonymous?*

Display some examples of well-known proverbs for context, e.g. *All that glitters is not gold / Don't count your chickens before they've hatched / Every cloud has a silver lining*.

Discuss the meanings of these proverbs and work as a class to unpick the messages and lessons they are trying to teach e.g. *Every cloud has a silver lining means no matter how difficult a situation might be, you can always find a positive*.

Read the Greek proverb on page 285.

What is this proverb trying to teach us? Explain to children that the collection of poems in this anthology is based around the importance of cherishing and looking after our planet for future generations. In pairs, allow children to discuss the proverb and what lesson they think it is teaching us about why we should look after our planet. *Who do we need to take care of our planet for? Is this just about taking care of the planet or can it link to other areas of life too?*

In the anthology are a selection of weather proverbs. Generally, these are constructed on the concept of conditions e.g. *if... then...* Select some of these to read and share with the children (examples can be found on pages 12, 13, 70, 257, 333, 384 and 385). Discuss their meanings. In groups or as a class, compare the proverbs by ordering them along different scales (e.g. good weather versus bad weather; clear meaning versus obscure meaning, hopeful versus warning).

Model how to translate each proverb into a mini weather forecast. Then ask children to continue in pairs to create their own weather forecasts.

Proverb	Weather forecast translation
<i>If woolly fleeces deck the heavenly way Be sure no rain will mar a summer's day.</i>	If you see clouds in the sky in Summer, there will be no rain tomorrow.
<i>Clear moon. Frost soon.</i>	If you can see the moon clearly in the sky, you can be sure a frosty day will be on the way.

Session 3 - Capture the caption (2c/g)

Words to define before reading: Sulu, condensed, pressure, darts, reaction, harpoon, surges, stanza

Display and read the first two stanzas of the poem *With One Breath (Just One Breath!)* by Simon Mole on page 97.

Discuss with children, *who might Sulbin be? What do you think he is looking for?*

Share with the children that this poem was inspired by an episode of Human Planet in which a Southeast Asian Bajau fisherman, Sulbin, free-dives 20 metres underwater to catch fish. Elicit from children what they already know about fishing. *What words do you think of when you think of fishing? What might somebody use to go fishing?* Some images could be helpful here. *What could 'free-dive' mean?* Discuss as a class to enhance background knowledge and understanding to support children to visualise the narrative of the poem.

For geographical context, show children where the Sulu Sea is located, perhaps using Google Earth. Watch the Human Planet episode the poem was inspired by (a video of this can be found online by searching for 'Human Planet seabed hunting'). Use a verb grammar splat to collect verbs to describe Sulbin's movements in the clip, e.g. *dive, push, swim, step, walk, tread, stretch...*

Read the rest of the poem to the end, perhaps with the video playing in the background.

Give children copies of the poem and ask them to respond to the following questions in Reading Response books:

- 1) Look at the title of the poem. What does the word 'just' tell us about what the poet thinks of Sulbin?
- 2) The poet tells us Sulbin is 20 metres underwater. **Find and copy two** words or phrases which support this.
- 3) The poet describes Sulbin's reaction time as 'sharper than a shark's tooth'. What is the poet telling us about Sulbin?
- 4) Why has the poet described the fish as 'shining bright like a trophy'?



Capture the Caption:

Rewatch the video and pause every so often to discuss which stanza matches each part of the video. Display the poem for discussion. With a partner, can the children create captions to summarise the events represented by the different stanzas?

Stanza 2 – Sulbin searches for food wearing only swimming trunks and goggles.

Session 4 - The Spoken Word – performance poetry (2f/g)

Words to define before reading: perform, spoken word, stanza, layout, volume, emphasis, tempo

The poet Simon Mole runs lots of YouTube workshops for children on performing and creating poetry and has a YouTube channel with poetry tutorial videos. *What do we mean by 'perform'?* Discuss how poems are often designed to be performed out loud. *How is performing different to reading?* Simon Mole is described as 'spoken word artist' – discuss the meaning of this and how this differs to a poet.

Explain that in poetry, words and phrases are often organised on the page differently to add extra meaning or hints as to how they should be read.

Display the poem *With One Breath (Just One Breath!)* by Simon Mole again.

Can we identify where words or phrases are organised in an interesting way on the page? Refer to the use of extended spacing, repeated letters within words, capital letters, and alignment across the page. *How do you think they are supposed to be read aloud?* Children could highlight these in pairs or groups. Discuss their findings.

Watch a video of Simon Mole performing '*With One Breath (Just One Breath!)*', which can be found on his Youtube channel. *Did our predictions about the layout of certain words and phrases match with Simon's performance?*

Model how to annotate the poem with guidance for performance referring to volume, emphasis and tempo using Simon Mole's performance to guide you. This could be done with a code and a key if preferred e.g. arrows for increasing volume, long line for a pause etc.

Arrange children into groups and assign each group one stanza from the poem. Enlarge copies of the poem for children to annotate with their own performance notes or codes. Give time for each group to practise and then perform their stanza to create a class performance. This could be filmed with the video footage from the Human Planet episode in the background.

Session 5 - Personification pairs (2f/g)

Words to define before reading: splinter, wrinkle, nor, shore

Read '*Until I Saw the Sea*' on page 115.

Share a selection of nouns and verbs on the board (see resources). *What do you notice about these verbs?* Explain that they describe typically human characteristics and that when we attach a human trait to a non-human object we call it personification. This is a technique commonly used in poetry.

On whiteboards, ask children to match up pairs of nouns and verbs to create personification pairs, emphasising that there is no right or wrong answer. Collect examples onto a flipchart and discuss the different effects created by different pairings. *Do any verbs need their endings changed to match the plural nouns?*

Wind roars
Waves roar

Read the poem aloud again, modelling appropriate voice, intonation and volume.

Can children spot any of the personification pairs we created in the poem? Discuss the effect of the personification choices within the poem. Display a range of images of different aspects of the sea on the board (see resources) and discuss which image would be appropriate for each stanza and why. For example:

The image of the tide touching the beach matches with 'the sea breathes in and out' because it shows the slow movement of the tide going in and out.

Depending on children's background knowledge of the beach / sea, this may need more focused teaching. Video imagery could be helpful if this is the case.

Additional whole class activity:

Using the personification pairs from earlier in the session, combine different options and add in new pairs to create a class poem. You could start the poem in the style of *Until I Saw the Sea* with the line '*Until I saw the sea, I did not know that... ____ could ____*'. You could also perform this in a chorus where each child gradually joins in with a personification pair on repeat to create a whole class performance.

If children do not have sufficient background knowledge of the beach or sea, the poem could focus on personification pairs using a more familiar setting e.g. *Until I saw the park...*



Session 6 – Emily Hurricane (2a/b)

Words to define before reading: herd, blemished, tar, debris, elated

Share the line 'Wouldn't you like to swim in the sky?' Ask children to share their thoughts. *What does it make them think of? Is it an inviting thought or not? Would they like to swim in the sky? Who might be asking?*

Read the poem Emily Hurricane on page 46 aloud to the class. Children could join in for the repeated chorus of 'Wouldn't you like to swim in the sky?'

Clarify – *Who was asking? What impression do you get of her? What effect does giving the hurricane the name 'Miss Emily' have on the reader?*

Tell children that today they are going to answer retrieval questions and questions relating to vocabulary. Play a round of quick-fire questions where children find and then put their finger on the answer. Use the following questions:

*What did the kitten eat?
What was she doing with the rooftops?
What colour was her hair?
Where is she howling?
Which word shows how the beaches were feeling?*

Remind the children of the need for short answers today. Then ask them to answer the following in Reading Response books:

- 1) Which word shows how the trees were moving?
- 2) What was she doing with the rooftops?
- 3) Look at the description of Emily Hurricane in stanza 3 and draw a picture of what you think she looks like.
- 4) What was she doing outside the window?
- 5) What would be a good synonym for 'howling'?
- 6) What is Emily trying to do to the beaches?
- 7) Suggest a suitable synonym for 'herd'.
- 8) Find **one** word that shows how the beach was feeling about running away.

Session 7 – The Bashful Earthquake (2d/g)

Words to define before reading: bashful, rash, fled, mortified, tread

Share the following words: *rumbled, grumbled, bumped, tumbled.*

What do children notice about the words? Is there an odd one out? What impression do they give? How do they differ to the impression we got of Emily Hurricane?

Read aloud the poem The Bashful Earthquake on page 205.

Provide children with a copy of the poem and ask them to identify other groups of rhyming words. *What are they? What do they tell us about the earthquake? What effect do the rhyming words have? How do they make you think of an earthquake?* Model recording some of the children's thoughts, e.g.

The words make me think about the rhythm of an earthquake and how things fall down. Some of the words are onomatopoeic like crash, smash and bump which makes me think about how noisy an earthquake must be.

Following discussion, children answer the following questions. Teachers may wish for children to work in pairs to encourage discussion before recording answers.

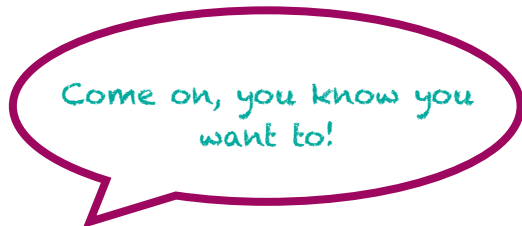
- 1) Which words show you the earthquake built up slowly?
- 2) Why does the poet use exclamation marks for five of the lines in a row?
- 3) Why does the poet use the words 'crash' and 'smash'?
- 4) Who is the earthquake talking when they ask questions?
- 5) How is the earthquake feeling about what they have done? How do you know?
- 6) Why did the earthquake flee?



Session 8 - Comparing characters (2g/h)

Read both poems *Emily Hurricane* and *The Bashful Earthquake* aloud once more.

Tell children that we are going to be looking at both poems – *Emily Hurricane* and *The Bashful Earthquake* - today and comparing them. Show the following speech bubbles and ask children who is most likely to have said each one – *the hurricane or the earthquake? How do you know?*



Discuss differences between the characters of the hurricane and the earthquake. *How are they different to each other? What are their attitudes towards what they have done? If you could give the hurricane poem a title similar to *The Bashful Earthquake*, what would it be - *The _____ Hurricane*?*

In pairs, provide children with a **Venn diagram** and list of words and phrases from both poems (see resources). Ask them to sort the words and phrases into whether they think they relate to the hurricane, the earthquake or both. Children could also add any of their own adjectives or phrases that come to mind to describe either character.

Then ask children to use their Venn diagrams to write comparisons between the two characters. Provide sentence starters for this, such as:

The hurricane... but the earthquake...

The earthquake... whereas the hurricane...

Both characters...

_____ is different to _____ because...

The character of _____ seems _____, but...

Ask children to find other evidence of Emily's playfulness. If they have a copy of the poem, they could highlight further examples, e.g.:

kind of wild; a crackling laugh; singing to me; run away with her etc.

Session 9 - Beachcomber (2b/d)

Words to define before reading: beachcomber, spar, timber, bob, kirkyard, sodden, wrecked, elders

This poem is by a Scottish poet named George Mackay Brown, who wrote poetry about life on the remote Scottish island of Orkney. Show children where Orkney is on a map (perhaps using Google Earth). Explain that beachcombing is an activity where people 'comb', or search, the beach for objects of interest, use or value. Bearing that in mind, who is a beachcomber?

Read the poem *Beachcomber* on page 130.

Ask children, *What do you notice about the way the poem is structured? Is there a particular order to it?* Draw attention to the chronology of the poem through the days of the week. Explain that as a beachcomber, it would be wise to create records of the things you find: this is what we will be doing.



Model beginning to create a logbook of the week's discoveries from Monday – Saturday.

Day	Findings
Monday	a boot – rust and salt leather
Tuesday	a spar of timber worth thirty bob
Wednesday	
Thursday	
Friday	
Saturday	

Ask children to work in pairs to complete their logbooks of the beachcomber's findings. Pay particular attention to Thursday – what was different about Thursday? Did he pick up anything he may not have wanted?

What do we think happened on Sunday? Discuss the line 'for fear of my elders'. What does this suggest? Where else might he have had to go on Sunday? How was his idea of heaven different to the elders? Model an answer, which might look something like:

The poet's idea of heaven was different to his elders as all he dreamed of was finding a treasure chest on the beach, whereas they...

In Reading Response books, children to use evidence from the poem to write an extended answer the question:

What do you think the poet's view of the sea is?

Provide sentence openers to those who may need them:

The poet thinks...

To them, the sea is...

Without the sea...

Session 10 - Nonsense nets (2e/g)

Words to define before reading: crockery-jar, gong, Stilton cheese

Show children the first verse of the poem *The Jumblies* on page 153 with the mode of transport blanked out.

The Jumblies
Edward Lear

They went to sea in a _____, they did,
In a _____ they went to sea:
In spite of all their friends could say,
On a winter's morn, on a stormy day,
In a _____ they went to sea!

Ask children what they think the missing word could be. Allow children to discuss their ideas and make predictions based on contextual clues such as the title of the poem and the poet (if they are familiar with them). Collect children's suggestions and order them from 'least likely' to 'most likely', posing questions such as, where are they travelling? What would their transport need to do? Which would be the safest? Which would be the most dangerous?



Following discussion, ask children to record their own predictions, which may look something like:

I predict that the Jumblies travelled by sailing boat, as this would be strong and sturdy enough to travel across the sea. I think the least likely is the sieve as it is full of holes and so wouldn't float. It would also be a very tight squeeze!

You could also bring in a real sieve and hide it under some material or in a box to add to the suspense. After discussions, reveal the surprise!

Explain that this poem is one of the oldest in the collection, written by Edward Lear and is over 150 years old. His most famous poem is The Owl and the Pussycat (children may be familiar with this or may have explored the poem through our Writing Root in Year 2). These poems were originally published in a book called 'Nonsense Songs'. What does the word 'nonsense' mean? Explain that reading this poem together will make them see why it was originally published within this collection!

Share copies of the poem and read it aloud, encouraging children to join in with the repeating chorus.

Provide children with some post-it notes and give them the role of 'Nonsense Spotters'. Re-read the first few verses and get children to record words and phrases they hear that could be utter nonsense! Remind children that this could be made up words, or real things with nonsense elements or uses. e.g. *sailing in a sieve, wrapped their feet in a pinky paper; Terrible Zone; monkeys with lollipop paws...*

Provide children with a table like below and ask them to complete with the words and phrases they have identified. Model one example initially.

Nonsense word or phrase	Why is it nonsense?	What other nonsense phrase could have been used instead?
sailing in a sieve	They tried to cross the ocean in a boat filled with holes	White water rafting on a sponge

If you have time, either encourage children to choose their favourite verse and practise reciting it in pairs or groups (perhaps with some nonsense changes!) OR attempt to exchange some of the nonsense language into their own alternatives, e.g. *Oh Jumbaloo! How happy we are, when we live in a sock and a racing car!*

Session 11 - Jumbled summaries (2b/c)

Show a copy of the poem **The Jumblies** again and draw attention to how the verses are organised and numbered with roman numerals. Explain that this poem tells a story and this is called a narrative poem, and that the numbered verses are a little bit like chapters. (At this point, it may be useful to share a children's illustrated version of the poem to aid visualisation and understanding.)

If possible, use a selection of images from an illustrated version or screenshots from a video version of the poem. As you read the poem again, through shared discussion, identify which image matches each verse – children could hold up the right image at the right time, or match them up on the IWB.

Share out **Jumbled Summaries** (see resources) into groups. What do we mean by 'summarise'? Model unpicking verse 1 and how to match it to one of the example summaries in the resources. Can children match up which verses the summaries link to? These could be stuck into Reading Response books and numbered or alternatively they could stick the summaries next to the relevant verse. For more challenge, give children cut out copies of the verses in a random order so that once they have matched the summaries, they also need to sequence the whole poem. Some children could also write their own summaries if appropriate onto post-it notes.

Session 12 - The Jumblies' shopping list (2b/d)

Words to define before reading: in spite, morn, riband, tobacco-pipe, mast, voyage, crockery, rash, gong

Re-read The Jumblies as a class. Children could choose one of the Karaoke Poets prompts (see resources) as a guide for how to perform it.

In the fifth stanza the Jumblies bought some very unusual items for their trip – despite sailing in a sieve! Can you identify what was in their shopping bag? Ask children to put their finger on one item the friends bought. Tell children that they have just used their retrieval skills to identify the item.



Now choose one item and hold a discussion about why the Jumblies might have bought that item. Model completing one row of the table with an item, a common-sense justification for buying it and also a nonsense reason. Write in role and 'think like a Jumblie' for the final column.

Item	Why might they need it?	What would the Jumblies say?
a useful cart	To travel on land when they arrive where they are going	"We need it to trundle across the waves when there is a storm, of course!"

Children continue to complete their own table using the teacher model and discussion as a guide.

If children finish, they can answer the following questions in Reading Response books:

- 1) Why was the mode of transport the Jumblies took unusual?
- 2) What time of day did they set sail? What was the weather like?
- 3) When everyone worried about the Jumblies' safety, they said, "We don't care a button! We don't care a fig!" What do you think they meant?
- 4) What did the Jumblies look like?
- 5) What did they use to make a mast for their boat?
- 6) Why did their friends think the journey was a bad idea?

Additional whole class activity:

Discuss how the Jumblies' friends changed their minds about the journey when the Jumblies returned. *How do we know?* Model unpicking the relevant evidence from the final verse and model writing a response to this question using 'at first' and 'but then' to show the shift in attitude e.g. *At first, their friends were worried the journey was dangerous and thought they would all drown, but then when they returned they realised what a great adventure they'd had.* The children could then create their own responses in their Reading Response books to the question, *How did their friends change their minds about the Jumblies' journey?*

Session 13 - A Sea Song (2a/f)

Words to define before reading: bay, crest, dawn, dew-crowned, tarrying, keel, haste, weary (these will likely be covered in the Vocabulary Venn part of this session).

Look at the title of the poem we are going to explore today: A Sea Song. *How are poems similar to songs?* Discuss how they sometimes both use rhythm, rhyme and repetition.

Read the poem 'A Sea Song' on page 122.

Discuss the use of rhyme throughout the poem. Explore the first verse and look at the final word of each line. Using two colours, model how to highlight and colour code the rhyming words at the end of each line to help you identify the rhyming pattern e.g.

A dash of **spray**,
A weed-browned **way**, -
My ship's in the **bay**,
In the glad blue **bay**, -
The wind's from the **west**
And the waves have a **crest**,
But my bird's in the **nest**
And my ship's in the **bay**!

In pairs, give children a copy of the poem and ask them to continue this model of text marking to identify the rhyming in the rest of the poem. *Can they identify any rhyming patterns?* For example, the 4/3/1 structure and repetition of the same word in lines 3, 4 and 8.

Read the poem aloud again and explain that this time, you are on the lookout for unfamiliar words. Bearing in mind that familiar and unfamiliar words will be different for different children, begin modelling how to sort some of the vocabulary into a **Vocabulary Venn** (see resources). Alternatively, you could use PE hoops to sort the vocabulary, discussing as you go. Words in the middle section will be words the children are familiar with but are unsure of the meaning of.



For vocabulary in the middle section of the Venn, allocate the words to different pairs to look up in a dictionary to find the definition and see if it fits the context of the poem. Model the use of dictionary and how to look up the root form of some words, paying particular attention to words or phrases which will not appear in the dictionary in their entirety (e.g. dew-crowned). Support children to unpick these. Use children's dictionary work to re-read the poem for meaning.

Additional whole class activity:

This is a great poem for further exploration into performance and the use of rhythm. An additional session could be used here to explore the counting of syllables in each line and how to create a rhythm through counting and clapping a beat (or perhaps a metronome!) to perform the poem to. **Karaoke Poets** could be used for suggestions of performance styles.

Session 14 - The Farewell Glacier (2b/c)

NB: If you are using the Writing Root for Shackleton's Journey alongside this Literary Leaf, this poem links particularly well.

Words to define before reading: farewell, glacier, Severn, resolved to, Svalbard, inaccessibility, Inuit, telegraphed

Show the title of the poem as shown in the book and draw children's attention to the fact that it has the word 'From' in italics before the poem name. Explain to the children that this means the poem is part of a much larger collection of poems under the same title. The poet, Nick Drake, went on an expedition (a bit like Shackleton!) to the Arctic in 2010 with others to see the effects of climate change on the area. *What do we mean by climate change? What do you think they might have seen? How does this link to the title?* Explain that the Farewell Glacier poems are about past explorers, the animals and land of the Arctic, and what it might be like in the future.

This particular poem is about a British Explorer named Wally Herbert who was the first man to have ever been confirmed to have walked to the North Pole from Alaska to Svalbard. You could show the children this on a map for context or find a documentary extract of his achievement.

Share and read the poem on page 325 aloud, up to 'We were forgotten'.

Explain that we are going to be investigators to create fact files about Wally Herbert so that people know about his amazing achievement, and we will use the poem to help us.

After unpicking the words to define before reading, ask children to work in pairs or groups to create **fact-files** about Wally Herbert by using the poem to answer the following questions:

*What did Wally Herbert walk across as a boy?
Why did he do this?
Why did his Inuit friends leave a map?
How far was the journey?
When did the journey start?
Who went on the journey?
What happened in July?
What did Wally Herbert compare trying to stand on the North Pole to? Why?
What happened shortly after the expedition?*

Session 15 - Exploring emotions (2d/h)

Words to define before reading: replicated, climate change

Re-read the poem *The Farewell Glacier* up to 'circling overhead'.


How do you think Wally Herbert and his friends would have felt at this point? Share the emotions vocabulary cards for children to discuss and sort into the Zones of Relevance (see resources) as a class or in groups. The emotions children think are most relevant should be placed closest to the middle of the target with less relevant emotions towards the outer rings.

Continue reading up to 'We were forgotten'.

How would their feelings have changed at this point? Ask children to re-assign the emotions vocabulary for after the moon landings.

Ask children to complete a thought bubble for Wally Herbert after the moon landings had happened, reflecting on his feelings on the expedition. They could use the emotions cards from the **Zone of Relevance** to support them.





I was elated when we finally reached the North Pole after months of trekking across harsh terrains and ice. But a few weeks later, after they walked on the Moon, no-one was interested in our expedition anymore. I felt sorry for the whole team. They were so frustrated and disappointed that our achievement was going unnoticed. Did no-one realise what we had done?

Re-read the poem but this time to the very end including the last 5 lines.

What is different about the last 5 lines of the poem? Discuss the use of present tense here and how it compares to the rest of the poem being in the past tense. What do you think the poet means with these words? What is he telling us about the world? Children could complete a second thought bubble for the poet with his feelings about what is happening to the world. This could also provide a further opportunity to explore the effects of climate change, perhaps in Science or Geography lessons.

Additional learning opportunities

- Only a small selection of the poems in this collection have been explored through this Literary Leaf. Have the book on display in the classroom for children to explore in their own time, read additional poems at the end of the day and encourage them to perform them in different ways. The resource **Karaoke Poets** can be a useful tool to support this – you could cut these up into cards and place them into an envelope for children to select a performance cue at random.
- Use some of the Talking Titles from Session 1 as prompts to explore further. w



Talking titles

Sun Shines

Wind Blows

Water Flows

Earth Spins

Fire Leaps

Life Grows

Ice Chills

Moon Rises

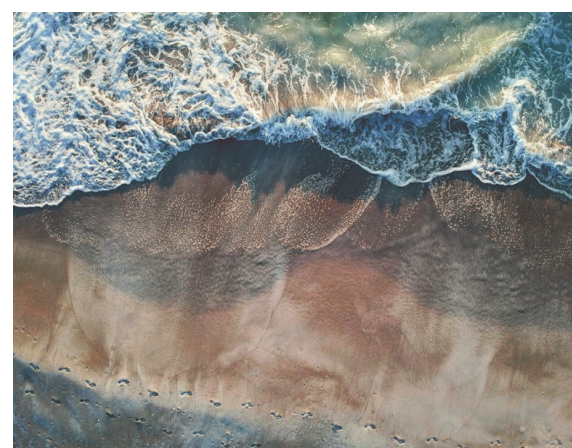
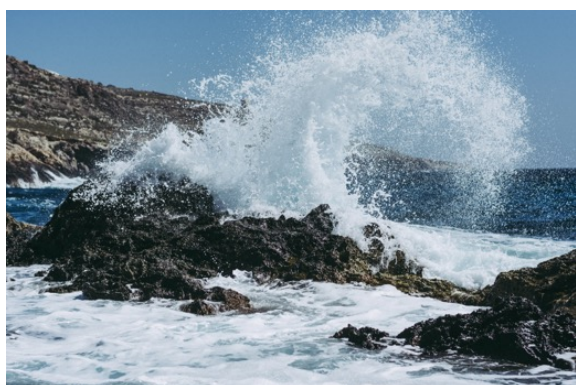
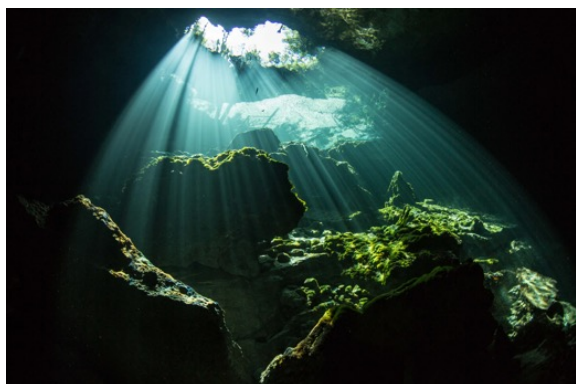
The Sun Rising
Community Rain Song
I Wandered Lonely as a Cloud
Dancing Disk in the Sky
Emily Hurricane
Tsunami
The Shadow of a Tree
Dis Breeze
Flame Life
Dover Beach
A Green Land Full of Rivers
This Ray
Frost at Midnight
If I Were a Rose
Fire and Ice
Bright Spark
The Storm
The Seedling
The Starlight Night
The Bashful Earthquake
The Spinning Earth



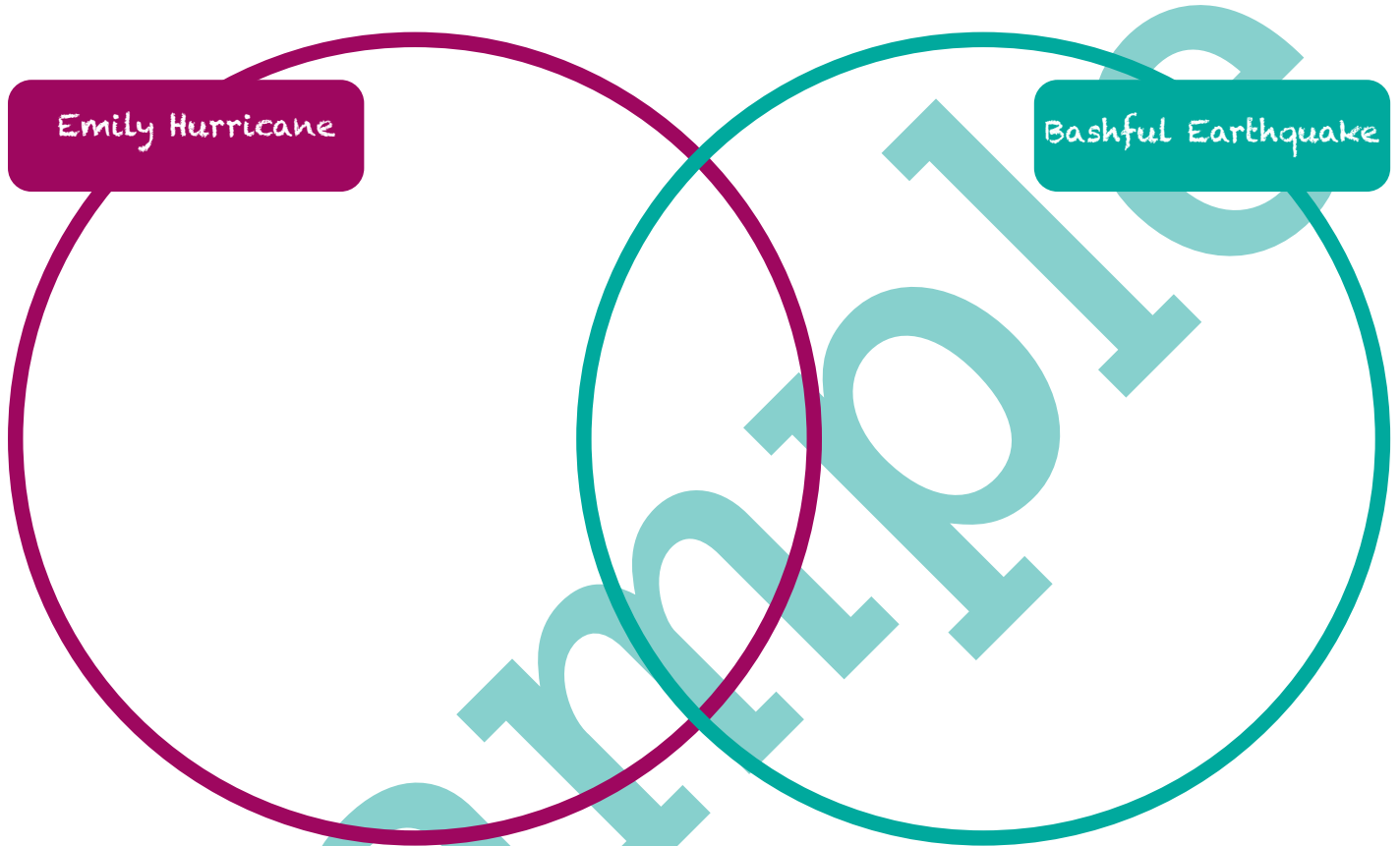
Personification pairs

sea	wind	sings	breathes
sand	rocks	stretches	splinters
sun	water	roars	dances
waves	cliff	wrinkles	whispers

Sea images



Venn diagram



rumbled
kind of wild
cried
bumped
singing to me
beauty blemished
whizzing by
mortified
ranting and raving
howling
to a better place
groaned
not looking
whistled



Beachcomber's logbook

Day	Findings
Monday	
Tuesday	
Wednesday	
Thursday	
Friday	
Saturday	



Jumbled summaries

They sailed to a new land full of trees and bought lots of different items.

The sea water began to come into the sieve and they wrapped themselves up to keep dry. They sheltered in a crockery jar.

The Jumblies set off on a journey across the sea in a sieve, but all their friends thought it was dangerous and foolish.

It turned dark and they sailed near to mountains. They began to sing in the moonlight.

Their sieve had a green sail and a mast made of a pipe. Their friends were worried they were sailing too fast and it was too far.

Many years later they returned and everyone celebrated their safe arrival. They all wanted to go on the same adventure as the Jumblies.

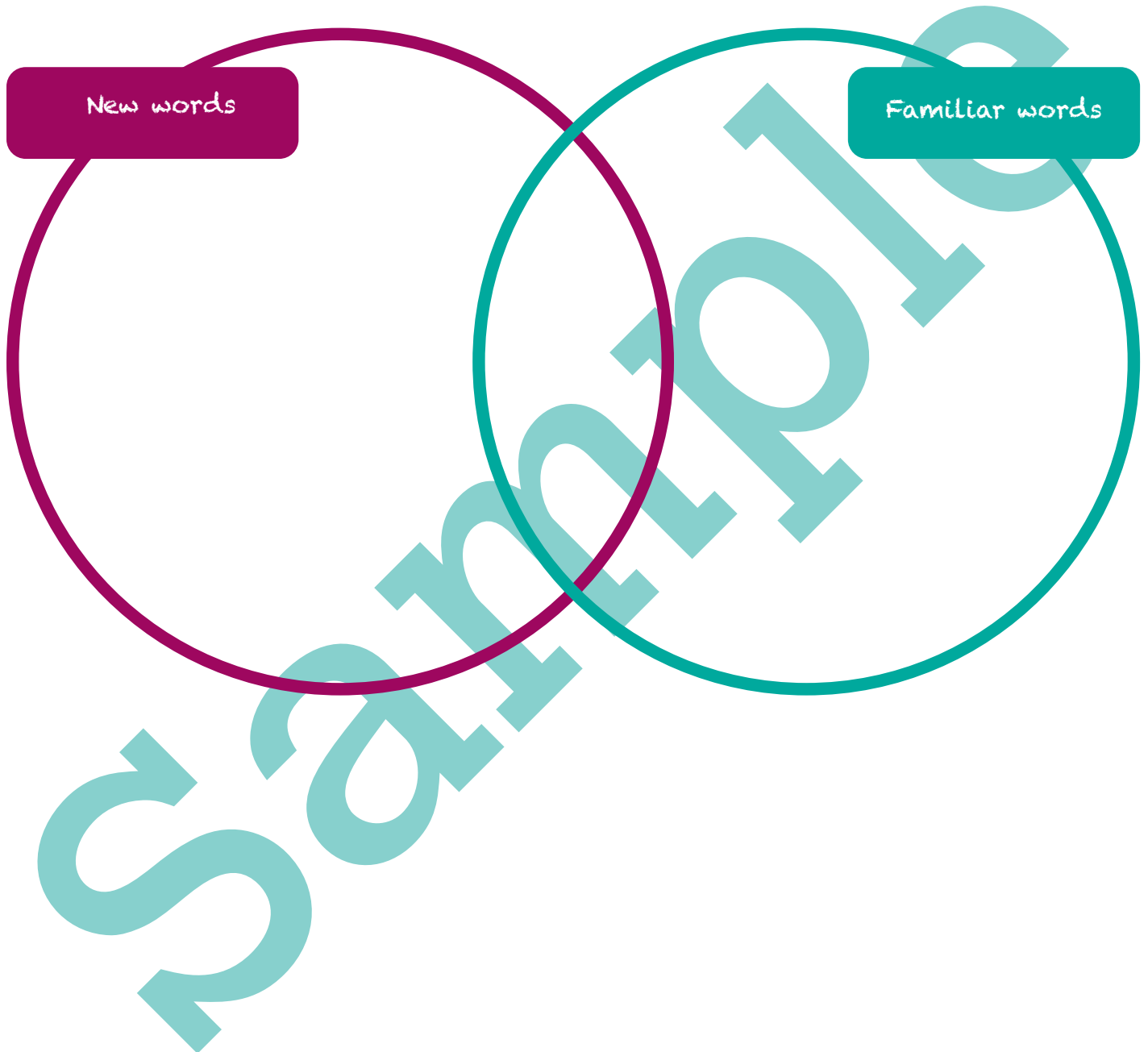


Karaoke poets

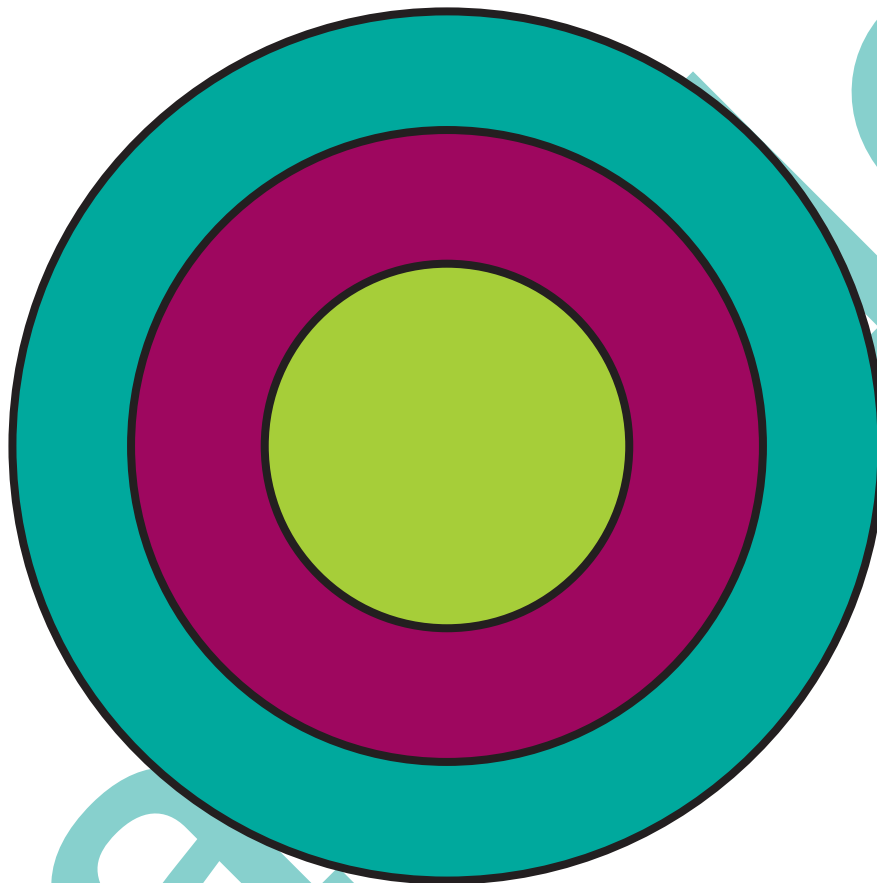
Read this poem by changing the volume of your voice.	Read this poem with a partner and take turns .	Read this poem with a small group and take turns .
Read this poem with a small group. One person says a line and the others repeat: call and response .	Read this poem in pairs or a group and think of actions for some lines/ stanzas.	Read this poem with some seascape music in the background
Choose one line (or more) from the poem that you can memorise and read out.	Read the poem alone or with others and find the beat of the poem by clapping along.	Read the poem with others. One child read the poem and others join in on the rhyming words only.
Read the poem with others. One child read the poem and others join in on any repeating words or lines only.	You Choose!	You Choose!



Vocabulary Venn



Zone of relevance



elated	frustrated	determined	disheartened
disappointed	jealous	overjoyed	proud
excited	calm	upset	angry
curious	peaceful	tense	miserable



Thought bubbles

