

KEY STAGE	AGE
KS1	5-7
KS2	7-11 ✓
KS3	11-14
KS4	14-16
KS5	16-18

AT A GLANCE

- SIMILE & METAPHOR
- IMAGERY
- CONCEIT POEMS
- SOUND
- GROUP POEMS

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POETRYCLASS: FRESH IDEAS FOR POETRY LEARNING FROM THE POETRY SOCIETY

A CONCEIT POEM

BY PAT LEIGHTON

This is really an experience in working with metaphor, but one that extends through the poem. It can be useful to develop writing and get children thinking more deeply about images, especially if they tend toward simple rhyme most of the time.

Working collaboratively

The activity can be done individually or collectively. When I'm working with a group, I use a flipchart and a variety of coloured pens to jot down lines, and put in bits of redrafting later. We tend to talk over lines, read them out loud, vote on best words, etc, for quite a while before a line is jotted down.

Introducing the concept

Introduce the activity by reading the poem *Hedgehog* on the accompanying sheet with the children. Talk over the idea of a conceit poem as writing about one thing entirely in terms of another.

Collect some examples

Discuss another few examples, e.g. the moon as a football being kicked around the sky, a trolley of supermarket shopping as a pirate's treasure hoard, town pigeons as business people, a hailstorm as a storm of bullets, leaves as dancers, etc, and collect some ideas from the children.

Start with structure

Now ask them to decide individually (or vote if they're in a group) on the image they want to work on. Direct them to the accompanying activity sheet, which introduces a structure on which to build each stanza of the poem. You could remind the children of the *Hedgehog* poem as a model for this structure.

1. What is it? What does it look like?
2. Where is it?
3. How is it behaving?
4. Which senses is it using?
5. What will it do as an end for your poem?



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LEARNING OBJECTIVES

- Y5 TO WRITE METAPHORS FROM ORIGINAL IDEAS OR FROM SIMILES**
 - Y6 TO RECOGNISE HOW POETS MANIPULATE WORDS – FOR THEIR QUALITY OF SOUND, E.G. RHYTHM, RHYME, ASSONANCE – FOR THEIR CONNOTATIONS – FOR MULTIPLE LAYERS OF MEANING, E.G. THROUGH FIGURATIVE LANGUAGE OR AMBIGUITY**
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HEDGEHOG..

like a giant conker case,
hard, brown and spiky,
its nose a straight, wet stalk.

It lies in the churchyard's long grass
among crispy leaves, all burgundy
yellow and gold.
The leaves rustle.

It inches its way
slowly – slowly – slowly
rolling its prickly shell
out into the open.

It finds a patch of warm sun,
turns onto its back,
opens its spikes
to sunbathe its belly
its soft, silky insides
in the afternoon heat.

A fat slug slides by.
The conker flips
right side up,
cracks open its shell
and devours it whole.

PAT LEIGHTON

A CONCEIT POEM

1 When you create a conceit poem, you write about one thing entirely in terms of something else, such as the moon as a football.

Choose an image to build your conceit poem around. Write your answers to the questions in the boxes below to form the basis of each stanza of your poem.

<p>1. WHAT IS IT? WHAT DOES IT LOOK LIKE?</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p>	<p>2. WHERE IS IT?</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p>	<p>3. HOW IS IT BEHAVING?</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p>
	<p>4. WHICH SENSES IS IT USING?</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p>	<p>5. WHAT WILL IT DO AS AN END FOR YOUR POEM?</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p>

2 Use your ideas to write a conceit poem.

POET'S TIP
Remember, whatever you write has to fit the image you've chosen, so keep an eye on this as you develop your ideas.

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