

# ORGANISING AND RUNNING A POETRY WORKSHOP IN SCHOOLS



Presenter:  
Maria Xystra

# OUTLINE

- **Why** organise a Poetry Workshop?
- How to **organise** a Poetry Workshop
- **Material** prepared
- **PPT** used in a Poetry Workshop
- How to **run** a Poetry Workshop
- **Work produced**
- **Feedback** received



# WHY ORGANISE A POETRY WORKSHOP?

## A Poetry Workshop could:

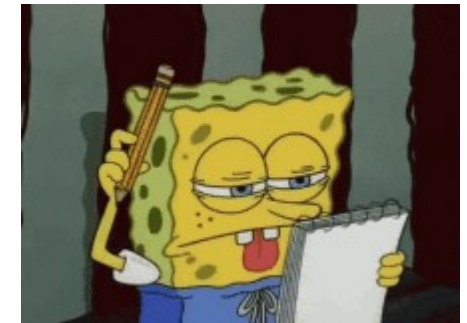
- Be an **alternative way** of approaching the language.
- Improve **language skills** (reading comprehension, writing skills, vocabulary, etc.)
- **Engage students, trigger emotions**, make learning *more meaningful*.



# WHY ORGANISE A POETRY WORKSHOP?

## A Poetry Workshop could:

- Develop students' **power of imagination**
- Enhance **creativity**
- Boost **creative writing**, encourage **creative thinking** (language, structure and imagery)



⇒ Encourage **critical thinking** (interpreting themes, meanings)

- Promote **emotional intelligence**

the ability to understand, use, and manage your own emotions in positive ways to relieve stress, communicate effectively, empathise with others, overcome challenges and defuse conflict



- Promote **cultural awareness** (fostering empathy and understanding)

# WHY ORGANISE A POETRY WORKSHOP?

## A Poetry Workshop could:

- **Build connections** between Ss - T, Ss - language, Ss - literature
- Create **interdisciplinary connections** – integrated learning
- Boost students' **confidence**
- Develop **love for reading and writing** in English  
(therapeutic with processing emotions and reducing stress)

⇒ **Nurture lifelong skills**



LOVE OF READING



# HOW TO ORGANISE A POETRY WORKSHOP

- **Who?** – target audience
- **What?** – content
  - \* What to show – what to include
  - \* What to print and give to Ss
  - \* What will be the end product
- **When?** – World Poetry Day, 21<sup>st</sup> March
  - \* How long for? 2-period session
- **Where?**
  - Media room?   \* Language room?   \* Presentation Hall?



⇒ Once these are decided, create an **announcement** and **participants' list**

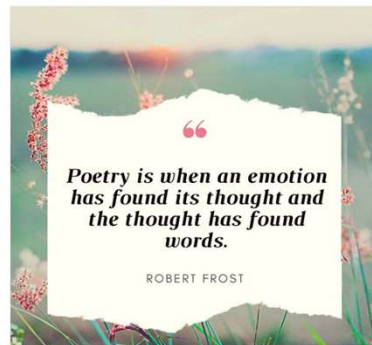
# **ANNOUNCEMENT FOR A POETRY WORKSHOP**

## **Poetry Workshop**

A greatly educational and creative workshop will be running in our school on **Tuesday, 19/03/2024** (periods 3-4).

Students will learn about English Poetry & English Poets and will have the opportunity to work together on a project.

If you wish to participate in the workshop, please express your interest to your English teacher, by Wednesday, 28/02/2024.



# **PARTICIPANTS' LIST FOR A POETRY WORKSHOP**

## **POETRY WORKSHOP**

<b>PARTICIPANTS' NAME</b>	<b>CLASS</b>	<b>LESSON/TEACHER</b>	
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# **PPT USED IN A POETRY WORKSHOP**

# Poetry Workshop



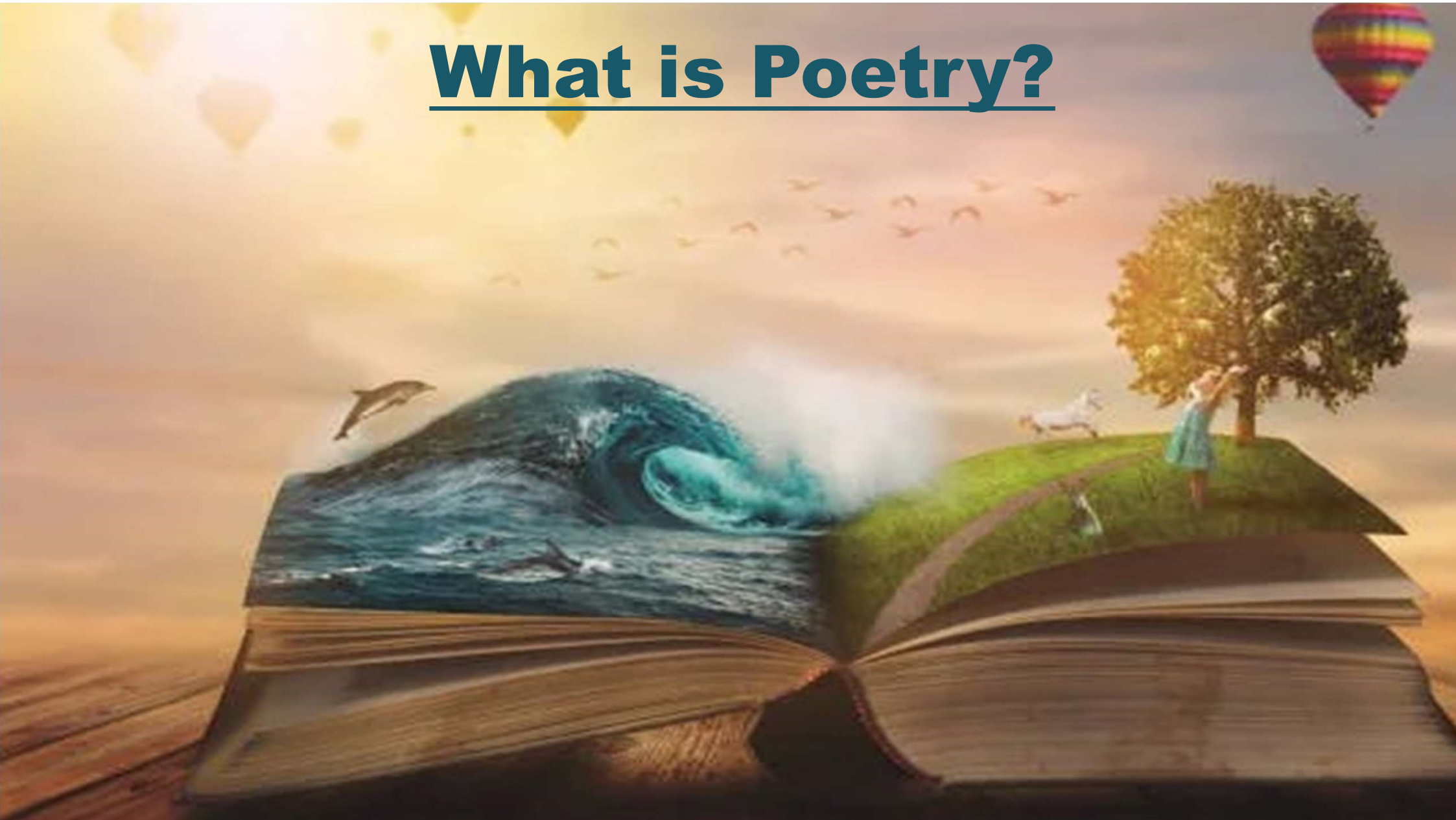
**March 2024**

**TEACHER: Maria Xystra**

**ΓΥΜΝΑΣΙΟ**

**ΑΓΙΑΣ ΦΥΛΑΞΕΩΣ**

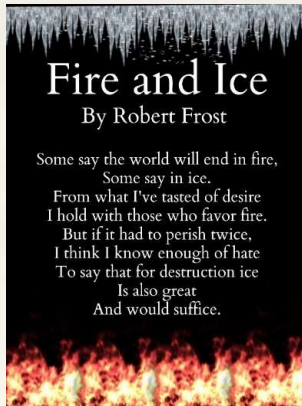
# What is Poetry?



# What is Poetry?

- **Poetry is a type of literature or artistic writing which aims at stimulating reader's imagination or feelings.**
- **The person who writes poetry is called a 'poet'.**
- **The purpose of poets is to:**
  - ✓ **Express emotions and feelings**
  - ✓ **Explore complex ideas and problems of the society**
  - ✓ **Communicate their experiences**
  - ✓ **Express their opinion about something**

# Poetry Vs Prose



## POETRY



- It is written in lines and stanzas
- Artistic language to express thoughts and feelings
- It can include rhyme and rhythm

**Question 2**  
(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

The passage below is the opening of *Scraps on the Suwannee* (1988), a novel written by Zora Neale Hurston. Read the passage carefully. Then write a well-organized essay in which you analyze the literary techniques Hurston uses to describe Sawley and to characterize the people who live there.

Sawley, the town, is in west Florida, on the famous Suwannee River. It is flanked on the south by the curving course of the river which Stephen Foster\* made famous without ever having looked upon its waters, running swift and deep through the primitive forests, and redolent by the chemicals leached out of drinking roots. On the north, the town is flanked by cultivated fields planted to corn, cane, potatoes, tobacco and small patches of cotton.

However, few of these fields were intensively cultivated. For the most part they were scratchy plantings, the people being mostly occupied in the production of turpentine and lumber. The life of Sawley streamed out from the sawmill and the "appentine" mill. Then too, there was ignorance and poverty, and the ever-present hookworm. The farms and the scanty flowers in front yards and in tin cans and buckets looked like the people. Trees and plants always look like the people they live with, somehow.

This was in the first decade of the new century, when the automobile was known as the horseless carriage, and had not exerted its tremendous influence on the roads of the nation. There was then no U.S. 90, the legendary Old Spanish Trail, stretching straight broad concrete from Jacksonville on the Atlantic to San Diego on the Pacific. There was the sandy pike, deeply rutted by wagon wheels over which the folks of Sawley hauled their tobacco to market at Live Oak, or fresh-killed hogmeat, corn and peanuts to Madison or Monticello on the west. Few ever dreamed of venturing any farther east nor west.

Few were concerned with the past. They had heard that the stubbornly resisting Indians had been there where they now lived, but they were dead and gone. Ocoola, Miccosukee, Billy Bow-Loge were nothing more than names that had even lost their bitter flavor. The conspiring Spaniards had done their murdering, robbing, and raping and had long ago withdrawn from the Florida. Few knew and nobody cared that the Hidalgoes under De Soto had moved westward along this very route. The people thought no more of them than they did the magnolias and bay and other ornamental trees which grew so plentifully in the swamps along the river, nor the fame of the stream. They knew that there were plenty of black bass, locally known as trout, in the Suwannee, and beam and perch and catfish. There were soft-shell turtles that made a mighty nice dish when stewed down to a low gravy, or the "chicken meat" of those same turtles fried crisp and brown. Fresh water turtles were a mighty fine article of food anyway you looked at it. It was commonly said that a turtle had every kind of meat on him. The white "chicken meat," the dark "bee" and the in-between "pork." You could stew, boil and fry, and none of it cost you a cent. All you needed was a strip of white sate-meat on the hook, and you had you some turtle meat.

\*American songwriter (1826-1864) whose song "Old Folks at Home" begins "Way down upon the Suwannee River"

## PROSE



- It is written in sentences and paragraphs
- Normal language patterns
- It doesn't use rhyme and rhythm

# Poetry Toolbox



<https://www.youtube.com/watch?v=KuRmTY4UJwQ>



Create a fun pattern that makes it easy to remember.



Write in shorter lines to slow the reader down.



Tell the reader that something is something else.



Tell the reader that something is 'like' or 'as' something else.



Give human qualities to something that isn't human.



Give them help to form a picture in their mind.



Start some words in a line using the same sound or letter.

Repeat a word or phrase.



Use words with similar sounding final syllables.



Use words that mimic the sound of the noun or verb they describe.



**rhythm**

**Try, Try Again (by T. H. Palmer)**

'Tis a lesson you should heed,  
If at first you don't succeed,  
    Try, try again;  
Then your courage should appear,  
For if you will persevere,  
You will conquer, never fear  
    Try, try again;

Once or twice, though you should fail,  
If you would at last prevail,  
    Try, try again;  
If we strive, 'tis no disgrace  
Though we do not win the race;  
What should you do in the case?  
    Try, try again

If you find your task is hard,  
Time will bring you your reward,  
    Try, try again  
All that other folks can do,  
Why, with patience, should not you?  
Only keep this rule in view:  
    Try, try again.



rhythm

Try, Try Again (by T. H. Palmer)

'Tis a lesson you should heed,  
If at first you don't succeed,

rhyme

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repetition

rhythm

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personification

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metaphor

Try, try again

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Time will bring you your reward,

personification

Try, try again

All that other folks can do,  
Why, with patience, should not you?

imagery

Only keep this rule in view:

Try, try again.

repetition

alliteration

## That House (by Claire Angelides)

That house buried in citrus  
lilies and jasmine  
that house has become one with my soul  
one with my dreams  
That house buried in citrus  
lilies and jasmine  
has become one with my soul  
my dreams

Every corner is a song  
Every step a longing.  
That house has a soul  
that house has a soul,  
it weeps endlessly and bitterly at night  
That house in Ammochostos  
is my house.

**Task 1:**  
Analyse the poem based  
on the poetic devices we  
learnt – make notes.

rhythm

## That House (by Claire Angelides)

That house buried in citrus  
lilies and jasmine

personification

repetition

that house has become one with my soul  
one with my dreams

That house buried in citrus  
lilies and jasmine

imagery

has become one with my soul  
my dreams

repetition

Every corner is a song  
Every step a longing.

metaphor

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that house has a soul,

it weeps endlessly and bitterly at night

That house in Ammochostos  
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Task 1:  
Analyse the poem based  
on the poetic devices we  
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# NOW IT'S YOUR TURN!

## Task 2

- **As a group, write a poem on one of the topics below:**
  - Planet Earth / The Environment
  - Refugees / Occupied areas
- **Your poem needs to:**
  - be at least 6 lines long
  - include at least 4 poetic devices

*\* Your work will be displayed for the rest of the school to see, so you can turn this into a poster and accompany it with a drawing or a picture.*



# HOW TO RUN A POETRY WORKSHOP

## BEFORE THE WORKSHOP

- Make a lesson plan (procedure – steps)
- Prepare room/resources/check equipment
- Practise presentation



# 'LESSON PLAN' FOR A POETRY WORKSHOP

## POETRY WORKSHOP

### Aims of the workshop:

- Students become familiar with Poetry in English & English Poets
- Students become familiar with poetic devices
- Students learn to analyse a poem
- Students produce a creative outcome to display their learning

\* Students might need to bring their own device (laptop/tablet).

### PLAN:

TASK	MATERIAL	TIME NEEDED	NOTES
<b>Mini-discussion</b> - What's poetry? - What's the difference between poetry and prose?	PPT presentation Projector	10 mins	
<b>Introduction to Poetic Devices</b> - What features can we find in poems?	PPT presentation Projector Handout	10-15 mins	
<b>Poem analysis</b>	PPT presentation Projector	15-20 mins	
<b>Think – Pair – Share</b> In groups, students choose a poem to work on (material provided by teachers): <ul style="list-style-type: none"><li>• Ss discuss the poem &amp; take roles</li><li>• S1 does research on the poet</li><li>• S2-3 analyse the poem</li><li>• S4 starts creating the outcome (PPT/Poster/own poem)</li><li>• Ss share their outcome</li></ul>	Handouts  Device (Ss bring/use their own device to search for information and create the outcome)  Internet	30-35 mins	
<b>Exit ticket</b> Reflection points on the workshop: - What did I learn? - What did I like most? - What part of the workshop did I enjoy? - Any suggestions for improvement?	Handout	5 mins	

# HOW TO RUN A POETRY WORKSHOP

## BEFORE THE WORKSHOP

- Make a lesson plan (procedure – steps)
- Prepare room/resources/check equipment
- Practise presentation



## DURING THE WORKSHOP

- Trigger Ss' interest
- Involve all participants
- Offer aid and support to Ss throughout the workshop



## AFTER THE WORKSHOP

- Ask for feedback
- Follow up (poems/projects on display, brief article for school magazine)

# WORK PRODUCED

## Mountains Cried

Once they came  
We lost the game  
They came from the clocks  
And we threw them rocks  
The invasion is here.

We rushed to flee  
When there was a need  
We scattered like ants  
When we had only one pair of pants.  
Bullets were coming while we were running.

The mountains cried  
And we were on the other side.

Γιώργος Κωνσταντίνου Β'6  
Δημήτρης Παρασκευά Β'6  
Αμέλια Φαλάδου Β'3  
Σοφία Ιωάννου Β'3

## Uprooted

I was uprooted from my land  
I cried for help,  
I cried for help,  
then a flood came in,  
and dried my hope of going back.

I cried for help,  
again and again and again  
I was so badly hurt,  
but nobody heard.

I was like a bird that has fallen from its nest,  
I was alone,  
I was scared  
but nobody helped.

Μαρίνα Νικοδήμου Κοτσαγκιόζη Β'5  
Μαρίτινα Δημητρίου Γ'3

# WORK PRODUCED

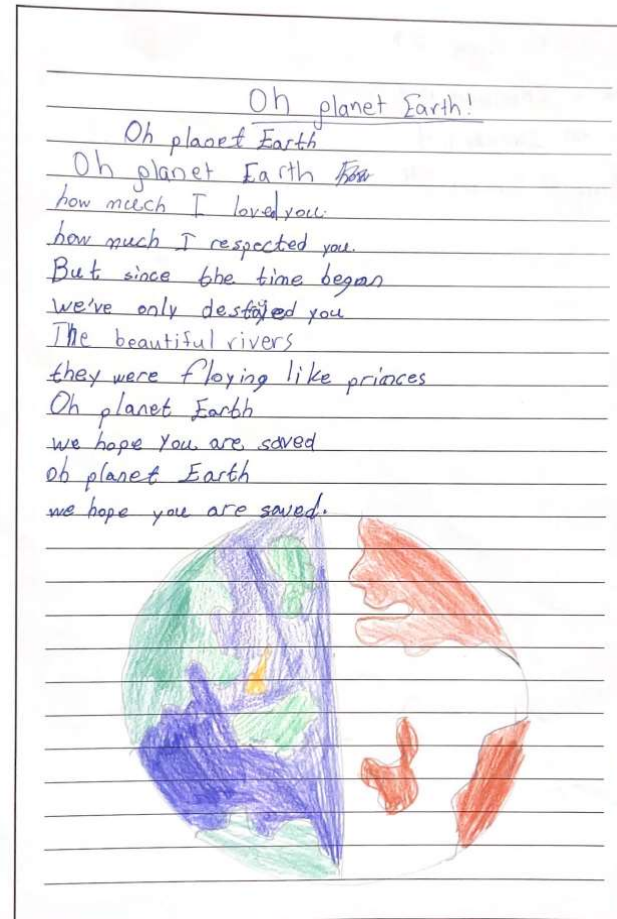
## Planet Earth

Earth is like a person,  
Earth is like you.  
You don't want people to hurt you,  
But so does the earth want too.

Yes, you have feelings,  
But so does the Earth.

Protect earth like a loved one,  
Someone you would die for.

Ιλάιρα Μωραϊτη Β'4  
Ραφαηλία Ιωαννίδου Β'4  
Ραφαήλ Κίμωνος Β'6  
Άδωνης Παναούτας Β'6



# **FEEDBACK RECEIVED**

- **From students**

- Originally for Class C students – genuine interest
- Class B students complaining
- Class A students complaining
- After workshop

- **From teachers**

**That's all!**

**Material to view**

**Any questions?**

**Thank you!**





# References

- Girolimon, M. (Apr 9, 2024) *Why Is Poetry Important? Celebrating National Poetry Month, Southern New Hampshire University*. Available at: <https://www.snhu.edu/about-us/newsroom/liberal-arts/why-is-poetry-important#:~:text=In%20addition%20to%20being%20a,otherwise%20describe%2C%E2%80%9D%20Wytovich%20said> (Accessed: 12 October 2024).
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- V, H. (2023) 'Unlocking the Power of Emotional Intelligence: Enhancing Personal and Professional Success', *LinkedIn*. Available at: <https://www.linkedin.com/pulse/unlocking-power-emotional-intelligence-enhancing-personal-harshith-v> (Accessed: 12 October 2024).