



Activity: Sound map poetry

Time needed: 20 – 45 (depending on number of participants, age range – this one works well with children, and how long you want to be outside!)

Resources:

- A5 plain postcards (or a piece of A4 paper or card cut in half),
- pens, pencils, felt tips, coloured pencils
- Somewhere outside (you could even do this on a bus if you wanted to)!

Time (mins)	Section	Methods of delivery	Participant activity	Resources
5	Introduction	Welcome, introduce self if not already done so, explain the activity (going to listen to sounds around us for a few minutes, map where we heard the sound, write and draw the sound), hand out the cards and make sure pens are available nearby.	Listen, ask questions if unsure	Poetry cards, pens and other writing materials
2	Listening	Listen to the noises (facilitator sets an alarm for 2 minutes).	Listen.	N/A
8	Sound map	Remind the participants to draw and write down the sounds	Drawing the sounds that they heard	Poetry cards, pens and other writing materials
10	Showing the map	Explain what the participants are going to do.	Share maps with each other	N/A
5 - 10	Sound poetry	Explain that on the back of the card they can take one, or more of the things they heard and free write what it reminded them of in short lines.	Write short poems	Poetry cards, pens and other writing material
5 - 10	Reading poetry	Explain the activity and remind participants to listen!	Read poems and listen to others	Individual poetry cards
5	Evaluation	Creative evaluation unless you're running another activity.	Participate in evaluation.	Post its, flip-chart



Activity: Wild stories - magic ingredients

Time needed: 1 – 1 ½ Hours (depending upon number of participants)

Resources:

- a short story / folk tale that you've memorised (some great ones from: Oxford's Story Museum – <http://www.storymuseum.org.uk/1001stories>; zipang's “tales from Ancient Iraq” - <http://www.zipang.org.uk>; see also The Society for Storytelling – <http://www.sfs.org.uk/aboutsfs>; and don't forget you can get some wonderful folk stories from books such as *Arabian Nights* and Grimms' Fairytales too!)
- An empty bag – preferably recycled with a drawstring
- Something to stimulate the senses – smell (rose oil on cotton wool), sound (if you can, a conch shell or two stones that can be tapped together), touch (feathers, twigs), visual (the colours of natural resources).
- If possible a quiet spot surrounded by trees – very hard to find at a festival! (And hopefully nice weather.)



Time (mins)	Section	Methods of delivery	Participant activity	Resources
Prior to session	Set up	Ensure all resources are in place	N/A	Everything ready to go
5	Introduction	<p>Welcome the participants. Explain:</p> <ul style="list-style-type: none"> • Who you are and what you do. • What we'll all be doing • Explain the rules with the participants (listen when others are speaking, stay together, watch out for nettles, wasps, dog poo!). • Hand out and explain the “magic ingredients” bags, tell them that they can add to it with the proviso that it's not moving! 	<p>Listen to instructions. Ask questions if need be.</p> <p>Contribute to ground rules</p>	Bags
15 - 20	Groups' Wild Story	<p>Explain the game:</p> <ul style="list-style-type: none"> • Going to tell the group a story while on a trail • Start your story - use interactive techniques and sounds to get the participants involved. If it's fizzling out facilitate some: “does it end there? Does the wizard/evil queen/horrible step-father win?” “Oh no it/they doesn't/don't!” moments! 	Participate in story	N/A
20 – 30	Creating a wild story: the magic ingredients	<p>Explain what the groups are going to do:</p> <ul style="list-style-type: none"> • Encourage or split into groups/family groups. Emphasise cooperation and differentiate (if there's a tiny child, they could play with the resources to help). • Explain that they're going to create a 5 minute story, they can recreate the story just told, re-tell a family favourite (the frog prince, Cinderella etc.) or make up a new one. Tell them to use the materials to help them remember the parts of the story. And tell them to practise and perfect it. 	Participate in group work, ask questions if they don't understand.	Bag of ingredients for each group (texture, colour, smell, look)
15 – 30	Tell us a wild story...	<p>Explain that:</p> <ul style="list-style-type: none"> • Encourage the need to listen • Groups to tell story – or as much as they've got and others could help out to finish it 	Participate in telling stories, listening to others and encouraging everyone.	Any resources the groups chose to use.
10 - 15	Finale!	<p>Explain:</p> <ul style="list-style-type: none"> • Creative evaluation 	Participate in evaluation	Evaluation sheet & post-its



Activity: Seasonal Poetry

Time needed: 40 mins – 1 ¾hrs (depending on number of participants, age range, how long you want to spend on each poem!)

Resources:

- seasonal themed poems, or poems that feature seasonal aspects. Some good ones on Poetry Foundation – you can search on theme too: <http://www.poetryfoundation.org>
- Pens, paper
- If possible do this outside - well-wrapped up!
- Lines to use either as a handout or read out to participants:
 - **Summer:** “And for that minute a blackbird sang”
 - **Autumn:** “Until they think warm days will never cease”
 - **Winter:** “I’m dreaming on the white bear’s shoulder”
 - **Spring:** “those strange, sunset-red laments”

Method:

Time (mins)	Section	Methods of delivery	Participant activity	Resources
5	Introduction	Welcome, introduce self if not already done so, explain the activity (writing seasonal poems that respond to poems already written).	Listen, ask questions if unsure	N/A
10 - 15	Reading the poems	A participant reads one of the poems each.	Listen to four volunteers who read each of the poems.	Poems (see below)
15 - 1hr	Writing new poems	Read out the lines – they can either spur a poem straight from the line, or split it up and incorporate it into their poem. (15 minutes for each poem including 1 or 2 drafts)	Write poems using the lines – spend about 10 - 15 minutes on each poem.	Pens, paper, clipboard (if needed)
10 - 15	Reading new poems	Explain what the participants are going to do.	Read 1 or 2 individual poems (or a couple of lines that they're proud of if they don't want to read the whole thing)	N/A
5 - 10	Evaluation	Creative evaluation unless you're running another activity.	Participate in evaluation.	Post its, flip-chart



Autumn: *from 'To Autumn'* – John Keats

Season of mists and mellow fruitfulness!
Close bosom-friend of the maturing sun;
Conspiring with him how to load and bless
With fruit the vines that round the thatch-eaves run;
To bend with apples the mossed cottage-trees,
And fill all fruit with ripeness to the core;
To swell the gourd, and plump the hazel shells
With a sweet kernel; to set budding more,
And still more, later flowers for the bees,
Until they think warm days will never cease,
For Summer has o'erbrimmed their clammy cells.

...

Where are the songs of Spring? Ay, where are they?
Think not of them, thou hast thy music too, -
While barred clouds bloom the soft-dying day
And touch the stubble-plains with rosy hue;
Then in a wailful choir the small gnats mourn
Among the river shallows, borne aloft
Or sinking as the light wind lives or dies;
And full-grown lambs loud bleat from hilly bourn;
Hedge-crickets sing, and now with treble soft
The redbreast whistles from a garden-croft;
And gathering swallows twitter in the skies.

'To Autumn' by John Keats from

<http://www.poetryfoundation.org/learning/guide/240196#poem>

Winter: 'Polar' – Gillian Clarke

Snowlight and sunlight, the lake glacial.
Too bright to open my eyes
in the dazzle and doze
of a distant January afternoon.

It's long ago and the house naps in the plush silence
of a house asleep, like absence,
I'm dreaming on the white bear's shoulder,
paddling the slow hours, my fingers in his fur.

His eyes are glass, each hair a needle of light.
He's pegged by his claws to the floor like a shirt on the line.
He is a soul. He is what death is. He is transparency,
a loosening floe on the sea.

But I want him alive.
I want him fierce
with belly and breath and growl and beating heart,
I want him dangerous,

I want to follow him over the snows
between the immaculate earth and now,
between the silence and the shot that rang
over the ice at the top of the globe,

when the map of the earth was something we knew by heart,
and they had not shot the bear,
had not loosed the ice,
had not, had not...

'Polar' in Gillian Clarke, 2012, *Ice*, Manchester, Carcanet Press