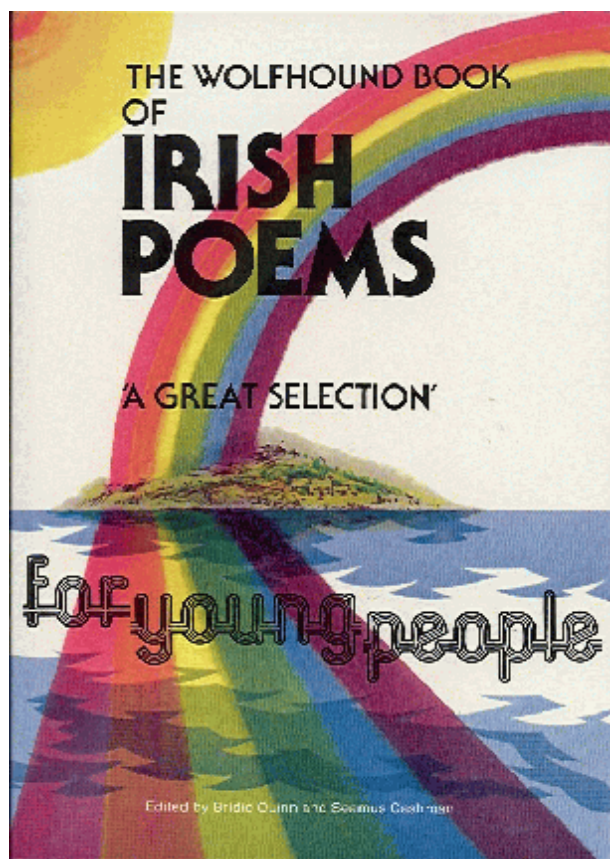


Encounters and responses

L214 Irish poetry for Year 5

by

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Responses to 'The painting' by Oscar Wilde



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Introduction

This Study Unit is part of a series called 'Encounters and Response'. The series focuses on encounters with Irish literature during the *Literacy Hour*, how the texts were used to meet the NTS Range and meet some of the objectives for Year 5. It includes the various responses made by the children in terms of shared or guided writing, and independent work either written or art and craft work. Examples of planning and Literacy Hour tasks are provided.

The materials are being developed and tested in a Year 5 group of 17 pupils, including four girls. Approximately two thirds of the pupils are deemed to be below average and the class is very 'young'.

The Work began in the Autumn Term of 1998 with a trial run of the 'Island Of Ireland' activity booklet provided by the Warrington Project. The 'Island of Ireland' work covered English, Geography, History and RE. The children thoroughly enjoyed the work, particularly rewarding was the response to the 'Monks Poems ('Salmon in the Pool') and the work provided an excellent background to the Irish literature of Term 2

The Term 2 work focused on Myths and Legends (6 weeks) and narrative and classic poetry (5 weeks).

The myths and legends work began with oral tales from Britain and Ireland. This was followed by a week of Irish legends and folktales. Texts included Una Leavy's *Irish Fairy Tales and Legends* and Fitzpatrick's *The Sleeping Giant*. Included in the British and European myths and legends week was McCaughrean's *St. George and the Dragon*.

This Study Unit on Irish poetry it meets the National Literacy Strategy Range for Year 5, Term 1 (concrete poetry); Term 2 (classic poetry), particularly the objectives for Year 5, Term 1: T6, T7, S 1, S4, S6; and Term 2: T6, T7, TIO, S5, S8, WI 1, W12.

The unit draws heavily on *The Wolfhound Book of Irish Poems*. It was used in guided and independent work during the poetry weeks. Martin Waddell's *The Smuggler's of Mourne* used in guided reading and Barbara Dalgano's 'Strange Playground' (Belfast University Teacher's Centre) was used for performance poetry.

The response work has been very satisfying, underlining the value of using Irish children's literature to help deliver the National Literacy Strategy.

The Irish material was of a superb quality and was well received by the children. It has helped to develop their awareness of story structure, character portrayal, literary language, knowledge of authors and poets and, hopefully, enriched them in a truly memorable way.

In addition, the Irish material helped to re-inforce and enlarge upon the common links have been sought, above and beyond those provided by the Framework Range, to emphasise the similarities experienced by children and their families across divisions and boundaries of all types whilst still acknowledging cultural differences. These differences were often expressed through art and craft work. In the case of Ireland, these took the form of jewellery boxes, Celtic pattern work, Celtic shields and some swans.

Part 1

Encounters - texts

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Encounters - texts

Most of the poems used were taken from *The Wolfhound Book of Irish Poems*, edited by Bridie Quinn and Seamus Cashman, Dublin 1975, ISBN 0863270026.

It is a very useful resource book for the Upper Key Stage 2 classroom.

Used with a Year 5 class, it

meets the National Literacy Strategy Range for

Term 1 (concrete poetry

Term 2 (classic poetry),

particularly objectives

Term 1: T6, T7, S 1, S4, S6; and

Term 2: T6, T7, T10, S5, S8, WI 1, W12.

It also meets the Strategy's requirements for Year 6,

Term 1 (classic poetry) and

Term 3, (comparison of work by significant poets and their different treatment of the same themes).

The *Wolfhound Book of Irish Poems* is most suited to Shared or Guided Reading times but can work well in Independent Groups with taped support and simplified tasks.

1. The painting by Oscar Wilde

Under the rose-tree's dancing shade
 There stands a little ivory girl,
 Pulling the leaves of pink and pearl
With pale green nails of polished jade.

The red leaves fall upon the mould,
 The white leaves flutter, one by one,
 Down to a blue bowl where the sun,
Like a great dragon, writhes in gold.

The white leaves float upon the air,
 The red leaves flutter idly down,
 Some fall upon her yellow gown,
And some upon her raven hair.

She takes an amber lute and sings,
 And as she sings a silver crane
 Begins his scarlet neck to strain,
And flap his burnished metal wings.

With pale green nails of polished jade
 Pulling the leaves of pink and pearl,
 There stands a little ivory girl
Under the rose-tree's dancing shade.

(The Wolfhound Book of Irish Poems, No. 134)

Treatment

The poem was compared to the response made by W. H. Auden to the painting 'The Death of Icarus' - considered a few weeks earlier. It was also linked to other Oscar Wilde stories (*The Happy Prince* and *The Selfish Giant*), meeting the need to address significant authors

2. Children of Lir by Katherine Tynan

Out upon the sand-dunes thrive the coarse long grasses,
Hérons standing knee-deep in the brackish pool,
Overhead the sunset fire and flame amasses,
And the moon to eastward rises pale and cool:
Rose and green around her, silver-grey and pearly,
Chequered with the black rooks flying home to bed;
For, to wake at daybreak, birds must couch them early,
And the day's a long one since the dawn was red.

On the chilly lakelet, in that pleasant gloaming,
See the sad swans sailing: they shall have no rest:
Never a voice to greet them save the bittern's booming
Where the ghostly sallows sway against the West.
'Sister,' saith the grey swan, 'Sister, I am weary,
Turning to the white swan wet, despairing eyes;
'O,' she saith, 'my young one. O,' she saith, 'my dearie,'
Casts her wings about him with a storm of cries.

Woe for Lir's sweet children! whom their vile stepmother
Glamoured with her witch-spells for a thousand years;
Died their father raving, on his throne another,
Blind before the end came from the burning tears.
Long the swans have wandered over lake and river.
Gone is all the glory of the race of Lir,
Gone and long forgotten like a dream of fever;
But the swans remember the sweet days that were.

(The Wolfhound Book of Irish Poems, No. 132)

Treatment

This example of a narrative poem was used to provide a further literary dimension to the various story versions of the children of Lir encountered some weeks earlier when the class looked at Irish myths and legends. The children loved the poem, especially since it referred back to the earlier story.

3. The village schoolmaster by Oliver Goldsmith

Beside yon straggling fence that skirts the way,
With blossom'd furze unprofitably gay,
There, in his noisy mansion, skilled to rule,
The village master taught his little school.
A man severe he was, and stern to view;
I knew him well, and every truant knew:
Well had the boding tremblers learned to trace
The day's disasters in his morning face;
Full well they laughed with counterfeited glee
At all his jokes, for many a joke had he;
Full well the busy whisper circling round
Conveyed the dismal tidings when he frowned.
Yet he was kind, or, if severe in aught,
The love he bore to learning was in fault;
The village all declared how much he knew:
'Twas certain he could write, and cypher too;
Lands he could measure, terms and tides presage,
And e'en the story ran that he could gauge:
In arguing, too, the parson owned his skill;
For e'en though vanquished, he could argue still;
While words of learned length and thundering sound
Amazed the gazing rustics ranged around;
And still they gazed, and still the wonder grew,
That one small head could carry all he knew.

But past is all his fame. The very spot
Where many a time he triumphed, is forgot.

(The Wolfhound Book of Irish Poems, No. 37)

Treatment

The village schoolmaster was a lovely character, and the poem was looked at both for the character and for the poet's viewpoint, reflecting, perhaps, an unhappy period in his schooling.

4. Joe's no saint by J. D. Sheridan

Joe's no saint,
And I ought to know
For I work at the bench alongside Joe.
He loses his temper just like another
- Days he'd bite the nose off his mother,
And when I call for a pint of plain
Joe's not slow with 'The same again.'
He gives an odd bob to the poor and needy
But you wouldn't call him gospel-greed
- You know what I mean?
So if there's enquiries after he's dead
I won't swear to no haloes around his head,
For I never seen none. When all's said and done
I don't suppose they give haloes out
To fellows who like their bottle of stout.

All the same, though,
I'm glad that I work alongside Joe.
For in the morning time I lie on
Long after Guinness's whistle is gone
And scarcely have time for a cup of tea
- As for prayers,
Well between you and me
The prayers I say is no great load -
A Hail Mary, maybe, on Conyngham Road
- You know how it is?
The horn blows on the stroke of eight
And them that's not in time is late;
You mightn't get a bus for ages,
But if you clock late they dock your wages.

Joe, though,
He's never late at all,
Though he lives at the far end of Upper Whitehall:
And I happen to know
(For the wife's cousin lives in the very same row)
That he sets his alarm for half-past six,
Shaves, and goes through the whole bag of tricks
Just like a Sunday,
Gets seven Mass in Gaeltacht Park
And catches the half-seven bus in the dark.

(The Wolfhound Book of Irish Poems, No. 120)

Treatment

Looked at for the character and the poet's viewpoint, this poem a particular favourite with the children who enjoyed the picture in words of Joe, especially the everyday feeling and the repetition.

In ways, too, he's not as well off as me,
For he can't go back home for a cup of tea -
Just slips a flask in his overcoat pocket
And swallows it down while he fills in his docket.
I do see him munching his bread and cheese
When I'm getting into my dungarees.

There isn't a thing about him then
To mark him off from the rest of men
- At least, there's nothing that I can see.
But there must be something that's hid from me
For it's not every eight-o'clock-man can say
That he goes to the altar every day.

Maybe now you know
Why I'm glad I work alongside Joe.
For though I'm a Confraternity man
And struggle along the best I can
I haven't much time for chapel or praying,
And some of the prayers that Joe does be saying
Those dark mornings must come my way.
For if Joe there prays enough for three
Who has more right to a tilly than me?

When my time comes and they lay me out
I won't have much praying to boast about:
I don't do much harm, but I don't do much good,
And my beads have an easier time than they should,

So when Saint Peter rattles his keys
And says 'What's your record, if you please?'
I'll answer 'When I was down below
I worked at a bench alongside Joe.'

Joe is no saint with a haloed ring,
But I often think he's the next best thing,
And the bus that he catches at half-past seven
Is bound for O'Connell Bridge ... and Heaven
- You know what I mean?

5. Years later by Richard Murphy

Whose is that hulk on the shingle
The boatwright's son repairs
Though she has not been fishing
For thirty-four years
Since she rode the disaster?
The oars were turned into rafters
For a roof stripped by a gale.
Moss has grown on her keel.

Where are the red-haired women
Chattering along the piers
Who gutted millions of mackerel
And baited the spillet hooks
With mussels and lug-worms?
All the hurtful hours
Thinking the boats were coming
They hold against those years.

Where are the barefoot children
With brown toes in the ashes
Who went to the well for water,
Picked winkles on the beach
And gathered sea-rods in winter?
The lime is green on the stone
Which they once kept white-washed.
In summer nettles return.

(The Wolfhound Book of Irish Poems, No. 95)

Treatment

This poem proved a little hard but enabled the children to explore the nature of poetry. Comparisons were made with Tomlinson's 'The Flither Pickers' and Morpurgo's 'The Wreck of the Zanzibar'/'Why the Whales Came' used in Term 1. (It was this poem that caused one child to remark in the Plenary Session, 'I've discovered that the more you read a poem the better it gets.')

Where are the dances in houses
With porter and cakes in the room,
The reddled faces of fiddlers
Sawing out jigs and reels,
The flickering eyes of neighbours?
The thatch which was neatly bordered
By a fringe of sea-stones Has now caved in.

Why does she stand at the curtains
Combing her seal-grey hair
And uttering bitter opinions
On land-work and sea-fear,
Drownings and famines?
When will her son say,
'Forget about the disaster
We're mounting nets today!'

6. The smugglers of Mourne by Martin Waddell

Tom Murphy was young
when his father was hung.
Poor Tom! Poor Tom!
They took Tom and tied him
and his him away
in a stone cell
at Ballaghbeg Quay
for he was the son of the
smuggler.

Nancy Bell,
she loved Tom well
and she came by the rocks
with a key for all locks
and she opened the door
and Tom got away

This is a useful picture book for Year 5, Term 2, Guided Reading session. The author uses a historical setting for a narrative poem almost in the ballad style. (The book does not say if it is a traditional tale or not.)

The smugglers of Mourne could be used for inferential comprehension work on characters - Text objective 8 and also for Text objectives 9 and 10; comparative purposes with 'The Highwayman' and 'Dick Turpin'. The book could also be used in the context of Year 5, Term 3 for choral and performance poetry. It could further provide a useful reference point or comparison in Year 6, Term 1, if the works of R. L. Stevenson are considered.

Longman, London 1994, ISBN 0582121957

24 pages

Treatment

The smugglers of Mourne was used to great effect as guided reading as an example of performance and narrative poetry

7. Salmon in a pool - Anonymous Irish monk's verse

I am salmon in a pool
a lake on the plain
a hill in the ditches
a work of art
I am the wind on the sea
I am a wave in the storm
I am a sea sound
and a seven horned stag
I am a hawk on a cliff
a drop of dew in the sun
a fair flower.

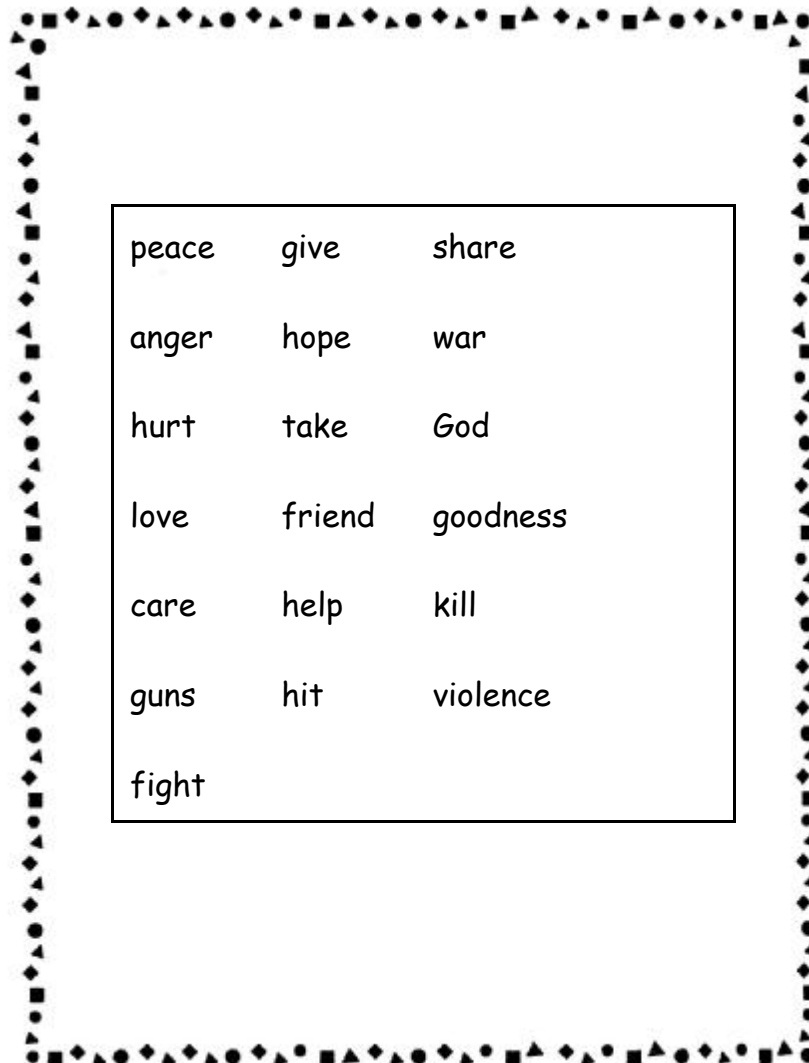
(From the Warrington Project, *Island of Ireland Activity Booklet*)

Treatment

This format was especially suited to the class and provided a model for the children's own poems.

8. Peace

Children in the Republic of Ireland and Northern Ireland want to live in peace. Either draw a picture or write a poem called friendship and peace. Use some of the words and designs to help you.



(From the Warrington Project, *Island of Ireland Activity Booklet*)

Part 2

Encounters - tasks

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1. Worksheets

GUIDED WORK : Reading and written response work to an Irish poem

Year 5 Term 2 T4 T6 T10

Date: _____ Name: _____

Title: _____

By: _____

Publisher: _____

| | | YES | NO | COMMENT |
|--------------------------|------------------|---------------------------|----|------------------------------------|
| Type | narrative poem | | | |
| | ballad | | | |
| | sonnet | | | |
| | elegy | | | |
| | rap | | | |
| Content | person/people | | | |
| | place | | | |
| | animal | | | |
| | other | | | |
| Style/Tone | humourous | | | |
| | descriptive | | | |
| | responsive | | | |
| | other | | | |
| Structure/Form | rhyme | | | <i>Write the pattern</i> |
| | | | | |
| | rhythm | | | <i>Write the pattern</i> |
| | | | | |
| Language features | alliteration | | | <i>Give examples over the page</i> |
| | onomatopoeia | | | |
| | personification | | | |
| | rhyming compound | | | |
| | simile | | | |
| | metaphor | | | |
| | repetition | | | |
| Age range | | | | |
| Purpose | | Entertains | | Gives you a break |
| | | Helps you understand life | | Does them all |

Language features : examples page
(Mark your quotations: ' ')

| | |
|-------------------------|--|
| Alliteration | |
| | |
| | |
| | |
| Onomatopoeia | |
| | |
| | |
| | |
| Personification | |
| | |
| | |
| | |
| Rhyming compound | |
| | |
| | |
| | |
| Simile | |
| | |
| | |
| | |
| Metaphor | |
| | |
| | |
| | |
| Repetition | |
| | |
| | |
| | |

SHARED WRITING : Response work to Irish poetry : children's composition

Date: _____ Name: _____

Title: _____

By: _____

Publisher: _____

This poem was about

This poem had

In the poem I found some

It is suitable for children aged

The purpose of the poem is to

| Likes | Dislikes | Puzzles | Patterns |
|--------------|-----------------|----------------|-----------------|
| | | | |

2. Guided reading - task board headings

Guided Reading

Poetry Investigations

1. 'Joe's No Saint' by J. D. Sheridan, in The Wolfhound Book of Irish Poems (No. 120)

Objectives:

T4: to read a range of narrative poetry

T6: to understand terms which describe different kinds of poems

T8: to investigate the narrative viewpoint

T10: to understand the difference between literal and figurative language

Guided Reading

Poetry Investigations

1. 'Years Later' by R Murphy, in The Wolfhound Book of Irish Poems (No. 95)

Objectives:

T4: to read a range of narrative poetry

T6: to understand terms which describe different kinds of poems

T10: to understand the difference between literal and figurative language

Guided Reading

Poetry Investigations

1. *The Smugglers of Mourne* by Martin Waddell, published by Longman

Objectives:

T4: to read a range of narrative poetry

T5: to perform poetry in a variety of ways

T10: to understand the terms which describe different kinds of poems.

3. Independent group work - task board headings

Independent Group (Task 3)

Listening Station

(The equipment will be set up for you. One appointed person will be in charge of the dials. Please do not adjust the volume once it is at a comfortable setting as this may damage your ears.)

1. 'The Painting' by Oscar Wilde: tape and poem.
(No. 134 in the *Wolfhound Book of Irish Poems*)
2. Play the tape several times to help you understand the poem.
3. Draw a picture of the person described in the poem.
4. Label your drawing with words from the poem.

Independent Group (Task 3)

Listening Station

(The equipment will be set up for you. One appointed person will be in charge of the dials. Please do not adjust the volume once it is at a comfortable setting as this may damage your ears.)

1. 'Children of Lir': tape and poem.
(No. 132 in the *Wolfhound Book of Irish Poems*)
2. Play the tape several times to help you understand the poem.
3. Highlight any words you do not understand. Write them in your 'Log'.
Do a dictionary check.
4. Complete a Response Sheet.

Independent Group (Task 3)

Listening Station

(The equipment will be set up for you. One appointed person will be in charge of the dials. Please do not adjust the volume once it is at a comfortable setting as this may damage your ears.)

1. 'The Village Schoolmaster' by Oliver Goldsmith: tape and poem.
(No. 37 in the *Wolfhound Book of Irish Poems*)
2. Complete a Response Sheet.

Independent Group (Task 4)

Word processing and use of the spell-checker

1. If you did not complete last week's poetry task, find your disc and finish.
2. If you did finish find another favourite poem.
3. Type the rest of the poem into the computer copying the format and punctuation.
4. Type your name at the bottom and also where the poem came from. Use the Source Guideline sheet to help you.
(i) Save and (ii) edit your work using the word processing check sheet.
5. For homework, in your Draft Book, compose a paragraph to say why you chose this particular poem. Use your response sheet to help you if have have completed one.
(This will be typed up at a later date)

Independent Group (Task 4)

Word processing and use of the spell-checker

The Year 5 Anthology of Favourite Poems

1. Find a copy of your favourite poem.
2. Using a word processing programme, type the title and the name of the poet.
3. Type the rest of the poem into the computer copying the format and punctuation.
(i) Save and (ii) edit your work using the word processing check sheet.
4. For homework, in your Draft Book, compose a commentary to say why you chose this particular poem. Use a response sheet to help you if have have completed one.
(This will be typed up at a later date)

Part 3

Responses - examples of children's work

Responses 6

Shared writing

Children's composition - poems

National Literacy Strategy : Year 5 Term 1

Using the Structure of Poems to Write own Words and Ideas

1. You need a copy of the poem 'Salmon in a Pool'*, from the Warrington Project's *Island of Ireland Activity Book*.
2. Using a word processing programme, write your own 'Winter' poem using the structure, form and style of 'Salmon'.

* I am salmon in a pool
a lake on the plain
a hill in the ditches
a work of art
I am the wind on the sea
I am a wave in the storm
I am a sea sound
and a seven horned stag
I am a hawk on a cliff
a drop of dew in the sun
a fair flower

| | |
|--|---|
| <p style="text-align: center;">Winter</p> <p>I am the wind in the sky. I am the icicle hanging from the roof tops. I am the frost on the hedge. I am the snow that falls from the sky. I am dried ice on the leaves. I am the stiffness in your toes and fingers. I am the snow on the ground. I am the carol singer in the street. I am baubles shining. I am the Christmas tree twinkling in the window.</p> <p>24 November 1998 Chloe Connor</p> | <p style="text-align: center;">Winter</p> <p>I am the dullness in the sky, I am the snow on the rooftops, I am the coldness in the snow, I am the frost on the ground, I am the sludge on the road, I am the ice in the puddle, I am the robin in the tree, I am Santa in the sleigh, I am the Christmas tree in the house, I am the decorations on the tree, I am the turkey on the table, I am Jesus being born.</p> <p>26 November 1998 Sean Hilton</p> |
| <p style="text-align: center;">Winter</p> <p>I am the snowman on the path. I am the icicle hanging from the roof top. I am the frost on the hedges. I am the snow on the ground. I am the wind in the air. I am the Christmas tree sparkling. I am the baubles shining. I am the carols floating in the air. I am the carol singer in the street.</p> <p>25 November 1998 Samantha Heaps</p> | <p style="text-align: center;">Winter</p> <p>I am the snow on the hill. I am the snowman on the path. I am the icicle on the roof tops. I am the wind in the sky. I am the frost on the ground. I am the cloud in the air. I am the rime on the car. I am the stiffness in your fingers. I am the mist on the cold winters air.</p> <p>27 November 1998 Zowie Johnson</p> |
| <p style="text-align: center;">Winter</p> <p>I am the ice on the path, I am the frost in the air, I am the snowman on the grass,, I am the rain in the air, I am the snowball on the floor, I am the snow on the roof., I am the Christmas tree in the window, I am the pudding on the table, I am the star on the tree.</p> <p>24 November 1998 Wilson Lee</p> | <p style="text-align: center;">Winter</p> <p>I am the cold in the house, I am the snow on the ground, I am the sleet on the road, I am the ice on the water, I am the frost on the grass, I am the black cloud in the sky, I am the draught under the door, I am the fog in the air, I am the mist on the moor, I am the icicle on the gutter.</p> <p>27 November 1998 Iain Lenton</p> |
| <p style="text-align: center;">Winter</p> <p>I am the snow on the floor. I am the frost in the cold town. I am the icicle on the roof tops. I am the bareness in the sky. I am the glow behind the trees.</p> <p style="text-align: center;">25 November 1998 Scott Liptrot</p> | |

Responses 7

Shared writing

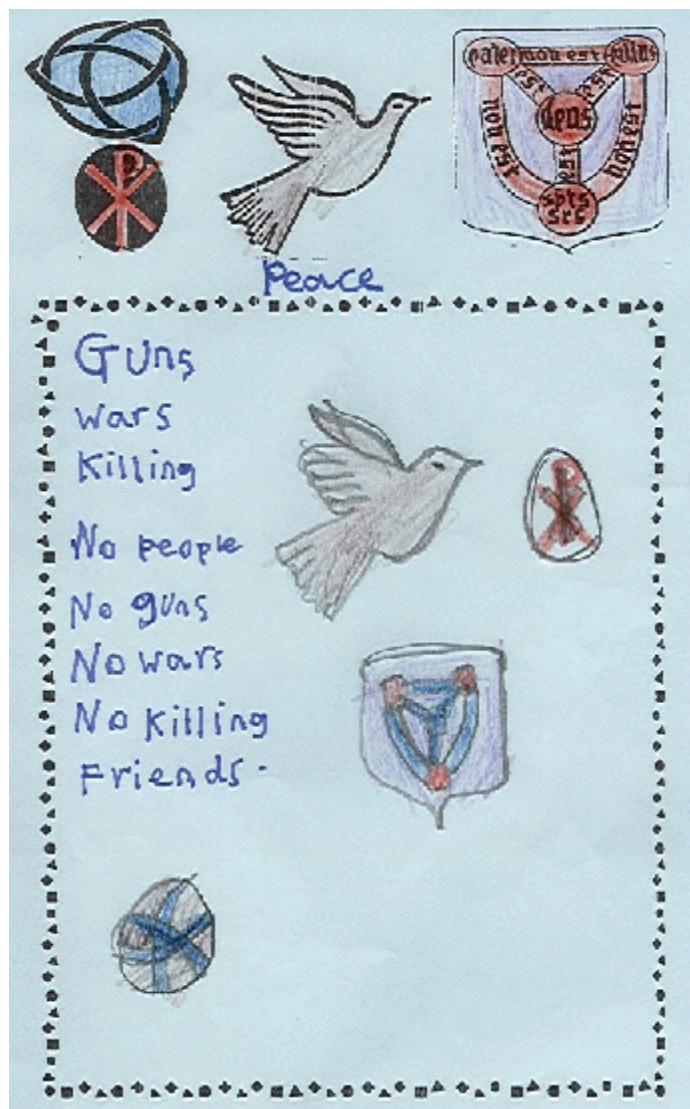
Children's composition - poems

National Literacy Strategy : Year 5 Term 1

Using Poems to Write own Words and Ideas

1. You need a copy of the worksheet 'Peace'* , from the Warrington Project's *Island of Ireland Activity Book*.
2. Using a word processing programme, write a message or poem of peace and friendship.

* Children in the Republic of Ireland and Northern Ireland want to live in peace.



| | |
|--|--|
| <p>Peace and friendship is what you really want.</p> <p>No wars, bombs or guns.</p> <p>No killing, no fighting.</p> <p>We want Peace Peace.</p> <p>We want peace and friendship.</p> <p>23 November 1998 Katy Pritchard</p> | <p>No more wars, No more battles.</p> <p>Lots of friendship, Lots of agreement.</p> <p>No more killings, No more guns.</p> <p>Lets have some Peace in the world</p> <p>19 November 1998 Sean Hilton</p> |
| <p>No wars, No killing, No guns, No battles, But friendship and peace.</p> <p>17 November 1998 Mathew Hunter</p> | <p>Peace and friendship, peace and friendship We love peace and friendship. I wish we had it all day long. No fights. No bombs. No killing.</p> <p>17 November 1998 Paul Carney</p> |
| <p>No wars, No battles.</p> <p>Let's all have peace.</p> <p>No guns, No killing.</p> <p>Let's all be silent and calm. Let's have peace, perfect peace.</p> <p>No wars, No battles, No fights.</p> <p>Let's all be silent and calm. Let's have peace, perfect peace.</p> <p>No guns, No bombs.</p> <p>Let's all live in friendship.</p> <p>18 November 1998 Chloe Connor</p> | |
| <p>No wars, No guns, No bombs, Just silence.</p> | <p>No fights, No battles, No killing, Just silence.</p> <p>Lets all have peace, And friendliness, No guns, No wars, Just perfect peace.</p> <p>9 December 1998 Jamie Connolly</p> |

Responses 8

A collection of favourite Irish poems

by

Year 5

Each child chose a poem from *The Wolfhound Book of Irish Poems for Young People* and explained why he or she chose that particular poem.

The poems and explanations were collected together in one volume, which was dedicated to one of the class who left for the United States in the course of the school year.

Fifteen poems were chosen:

| | | | |
|------------------|-------------------------|---------------------|------------------------|
| Above | <i>F.R. Higgins</i> | The Blackbird | |
| Beech Tree | <i>Patrick Kavanagh</i> | by Belfast Lough | <i>Frank O'Connor</i> |
| Boy Bathing | <i>Denis Devlin</i> | The Children of Lir | <i>Katherine Tynan</i> |
| Boys | <i>Winifred M Letts</i> | The Painting | <i>Oscar Wilde</i> |
| I Wish I Wish | <i>Joseph Campbell</i> | The Scarecrow | <i>H.L. Doak</i> |
| Joe's No Saint | <i>John D. Sheridan</i> | The Snare | <i>James Stephens</i> |
| Kathleen Tyrrell | <i>Elizabeth Fiske</i> | The Water Vole | <i>D.J. O'Sullivan</i> |
| Les Silhouettes | <i>Oscar Wilde</i> | Years Later | <i>Richard Murphy</i> |

The collection, complete with poems and explanations, is available separately.

What follows are the reasons the children gave for choosing a particular poem.

| | |
|---|--|
| <p>Above F.R. Higgins</p> <p>I chose this poem because it has a nice tune. I also like how it is said. It has animal names in this poem and that sounds lovely. I like the way it is set out on the page.</p> <p style="text-align: right;"><i>Samantha Heaps</i></p> | <p>The Blackbird by Belfast Lough Frank O'Connor</p> <p>I chose this poem because I like the way it's set out. Also I like it when it said 'What gold beak shot it far away?' I like as well the words 'leafy throne.'</p> <p style="text-align: right;"><i>Robert Johnson</i></p> |
| <p>Beech Tree Patrick Kavanagh</p> <p>I like this poem because it is nice to read and it is good to listen to. I like how it has been written. I like the rhythm.</p> <p style="text-align: right;"><i>Katy Pritchard</i></p> | <p>The Children of Lir Katherine Tynan</p> <p>I chose this poem because I like the rhyming compound because it sounds good 'wake at daybreak.' I like the text because it teaches you some new words and I like the way all the odd numbered lines always rhyme.</p> <p style="text-align: right;"><i>Iain Lenton</i></p> |
| <p>Boy Bathing Denis Devlin</p> <p>I like this poem because it is a very good poem. It is fun to read. I like the words that have been used like 'gold glass of sunshine' to write this beautiful poem and I think many people will have lots of fun reading this poem.</p> <p style="text-align: right;"><i>Michael Holland</i></p> | <p>The Painting Oscar Wilde</p> <p>I chose this poem because I thought it was good. The poem made me think of a picture, for example: 'There stands a little ivory girl.' It makes me think of a little ivory girl.</p> <p style="text-align: right;"><i>Wilson Lee</i></p> |
| <p>Boys Winifred M. Letts</p> <p>I chose this poem because I liked reading the poem. I thought it was funny 'God laughing'. I liked the word 'divilment'.</p> <p style="text-align: right;"><i>Shaun Price</i></p> | <p>The Scarecrow H.L. Doak</p> <p>Missing</p> |
| <p>I Wish I Wish Joseph Campbell</p> <p>I chose this poem because Joseph Campbell is a good writer. I like the poem and how it is spread out. I thought the words made nice pictures of the bee and the lake and the swan.</p> <p style="text-align: right;"><i>Thomas Leyland</i></p> | <p>The Snare James Stephens</p> <p>I like this poem because of the way the author has used the last line of each verse to begin the next verse. I chose it because I feel sorry for the rabbit. This is a favourite poem because Mr Dunbar came all the way from Ireland to read it to us.</p> <p style="text-align: right;"><i>Scott Liptrot</i></p> |
| <p>Joe's No Saint John D. Sheridan</p> <p>I picked this poem because I'm the sort of person who likes long poems. I picked it because the man who was talking about Joe was very good. I picked this poem because it is a very good poem and very exciting. I liked Joe's character and I thought the workmate wrote a very funny poem. My favourite bits are '- Days he'd bite the nose off his mother.' Also it's more than exciting, it's full of joy.</p> <p style="text-align: right;"><i>Mathew Hunter</i></p> | <p>The Water Vole D.J. O'Sullivan</p> <p>I like this poem because I like the setting out and the sounds the spellings make. I like the way he makes pictures in your head.</p> <p style="text-align: right;"><i>Zowie Johnson</i></p> |
| <p>Kathleen Tyrrell Elizabeth Fiske</p> <p>I choose this poem because it's Irish and I like Irish poems. First I thought about choosing this poem. I picked it because I thought it was good.</p> <p style="text-align: right;"><i>Chloe Connor</i></p> | <p>Years Later Richard Murphy</p> <p>I chose this poem because of the alliteration 'millions of mackerel', because it sounds good and I couldn't find a poem that I liked as much. The text is good as well. It reminded me of some stories that we had read before.</p> <p style="text-align: right;"><i>Paul Simpson</i></p> |
| <p>Les Silhouettes Oscar Wilde</p> <p>I chose this poem because I like the rhythm and the rhyme. I like the pale sand and the picture the poem makes.</p> <p style="text-align: right;"><i>Kristopher Perrin</i></p> | |