

‘Love the Words’: Bibliography  
and Appendices

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Llenyddiaeth  
Cymru  
Literature  
Wales

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### **In the course of investigating this paper, interviews were conducted with:**

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### **Further Reading Online**

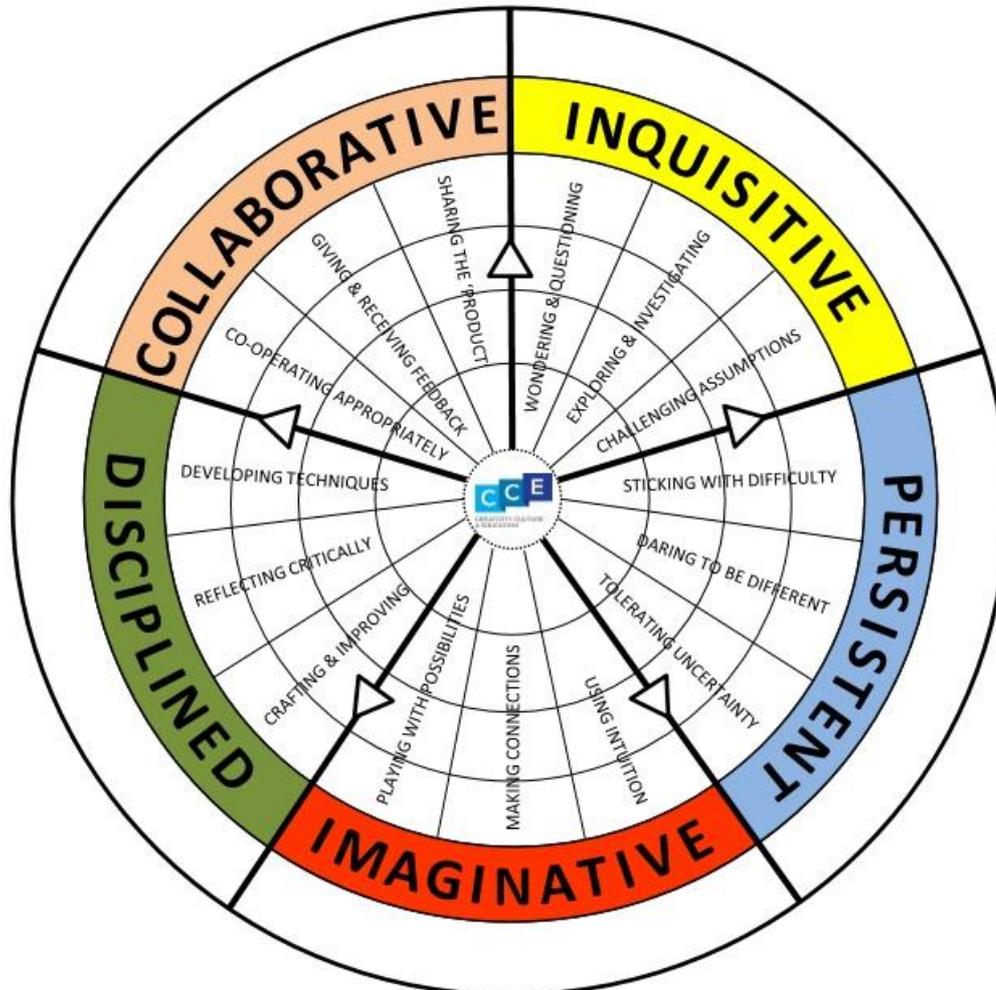
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## Appendix 1: The Arts Council England Creativity Wheel

### THE CREATIVE HABITS OF MIND WHEEL



#### HOW TO USE THE CREATIVITY WHEEL

You can do this exercise over a period of time – perhaps looking at one of the *5 Habits of Mind*.

Shade the segment of the circle that best represents your current ability in each *Sub-Habits of Mind*. The levels of ability grow in strength outwards from the centre of the wheel.

For example, as far as being *imaginative* is concerned, you may feel like your ability to use your *intuition* is just **beginning** whereas you are more **confident** in your ability in *playing with possibilities*. Be honest, reflect carefully and try to think of specific examples of evidence for each sub-habit before you identify your level of ability. Use the blank outer ring of the Creativity Wheel to write down your examples of evidence.

**Appendix 2: Core knowledge/concepts and associated skills and competencies, in progression:**

Aged 5, I:

- Enjoy reading
- Choose my own texts for further reading
- Use clues such as headings, pictures, charts to guide reading
- Recognise emotions such as humour or pathos

Aged 8, I:

- Visualise what I am reading
- Continue the story in my head
- Become engaged and 'escape' into the text
- Am moved by words to cry, laugh, feel sadness or happiness

Aged 11, I:

- Retain what I read so that I can re-tell or teach others
- Pick out information relevant for my needs
- Discuss what I read with commitment and enthusiasm
- Connect the information to my own experience

Aged 14, I:

- Use prior knowledge of texts, or theme, to access information
- Argue with and are sceptical about what texts say
- Make inferences and read between the lines
- Recognise the writer's efforts to persuade me

Aged 16, I:

- Have internal dialogue with myself and/or the author
- Carry significant phrases or lines with me
- Use a range of scanning, skimming and close reading depending, on focus or purpose
- Use information read for another task

### Appendix 3: Examples of how teaching Literature contributes to literacy

It should be noted that reading has the dynamic potential to teach literacy skills. Some typical examples are listed below:

Activity	Skill
1. Pasting words from a Stephen Knight poem from <i>Sardines and other poems</i> (2004) out of context around the room and getting pupils to line-mark them.	Concentration on word choice, syntax and sentence construction
2. Cloze procedure on a poem such as ‘Serpent’ by Zoe Brigley, from <i>The Secret</i> (2007)	Finding lexical sets, patterning. Inference skills developed.
3. Passages taken out of texts, such as <i>Ash on a young man’s sleeve</i> by Dannie Abse, and cut up for classes to sequence	Looking for signpost words, using inference.
4. Class asked to draw a visual representation while listening to a reading of a Dylan Thomas poem and have to answer questions from own drawing and memory.	Listening skills, note-taking, focus on text.
5. Taking out all colours from a poem such as Oscar Wilde’s ‘Symphony in yellow’ and asking class to choose own colour band. Comparing meaning. Go on to write own colour symphony.	Looking at nuances of words and lexical sets.
6. Read, play or watch Cole Porter’s ‘You’re the top’. Discuss metaphor and class come up with a class poem of insult or praise.	Nature of metaphor, rhythm or rhyme.
7. Look at the cover of a book and write down three or four things you	Reading pictures, visual clues, prediction and inference.

<p>would expect to happen or find out when reading the first chapter.</p>	
<p>8. Take the lyrics of ‘Boy in the photograph’ by the Stereophonics and write in fifty words only what you think is the background and purpose of the song.</p>	<p>Writing succinctly, reading sub-text, intention .</p>
<p>9. Having been given the first few frames of a graphic novel suggest how it could continue.</p>	<p>Reading, inference, prediction, understanding of conventions, character, motivation, voice.</p>
<p>10. Set up the class as a Harkness table, read a poem on drug addiction by Aneurin Karadog and discuss the impact of the poem and the issues it raises,</p>	<p>Critical thinking, discussion, adding to points raised, giving reasons, emotional responses to words and situations.</p>

**Appendix 4: Starting points for discussing “I can” statements – for end of Key Stage 2**

Possible statement beginning I can....	How achieved
<ul style="list-style-type: none"> <li>• <b>Understand the organisation of a book and its different parts</b></li> <li>• <b>Work with a professional writer to learn techniques and how to use them</b></li> <li>• <b>Cite Welsh writers read</b></li> <li>• <b>Use writing to explore texts</b></li> <li>• <b>Start to appreciate writers’ techniques</b></li> <li>• <b>Understand the voice may not be the writer’s</b></li> <li>• <b>Read in animated silence</b></li> <li>• <b>Give time to thinking about texts</b></li> </ul>	<p>By looking at books, designing their own covers, perhaps of stories they have written, using the conventions of a book. Being asked to label, or find sections of a book.</p>
<ul style="list-style-type: none"> <li>• <b>Choose books independently and read for pleasure</b></li> </ul>	<p>In order to do this effectively, libraries, book boxes, book clubs, presents of books etc. need to be made available.</p>
<ul style="list-style-type: none"> <li>• <b>Talk about books with other pupils and teachers</b></li> </ul>	<p>The buzz of reading is often about talking about a book. Opportunities to read from, recommend and, discuss books in the classroom needs to be written in to SoW.</p>
<ul style="list-style-type: none"> <li>• <b>Work with a professional writer to learn techniques and how to use them</b></li> <li>• <b>Cite Welsh writers read</b></li> </ul>	<p>There are many opportunities to work with, and to hear writers read and speak. We are a small country and it is possible for pupils to learn about local writers and those on the National stage.</p>
<ul style="list-style-type: none"> <li>• <b>Have access to a range of texts</b></li> </ul>	<p>Our children deserve to have access to the wider world through a range of texts, including where appropriate graphic novels, film scripts or computer games.</p>

<ul style="list-style-type: none"> <li>• <b>Understand narrative</b></li> <li>• <b>Understand how dialogue reveals plot and character</b></li> </ul>	<p>Through write-ons, predictions and sequencing, narrative can easily be explored. For example pictures from a graphic novel can be mixed up and then discussed as a sequence.</p> <p>Creating characters is fun using real articles from books, becoming literary detectives and looking for clues in the way characters speak, how they look, and the language they use.</p>
<ul style="list-style-type: none"> <li>• <b>Read aloud fluently</b></li> <li>• <b>Recite a poem by heart</b></li> <li>• <b>Perform poetry or monologue</b></li> </ul>	<p>Reading aloud on sight is a sophisticated skill and first of all young readers should rehearse. 'By heart' is a significant phrase as learning words we have found that speak to us is an act of love.</p> <p>Using the voice to interpret a piece of reading helps understanding of how texts work.</p>
<ul style="list-style-type: none"> <li>• <b>Discuss ideas raised by a text</b></li> <li>• <b>Be playful with texts</b></li> <li>• <b>Begin to use the language of Literary criticism</b></li> </ul>	<p>Literature offers opportunities to discuss issues. A poem can just be a stimulus to discussion on occasions.</p> <p>Use interactive texts to illustrate narrative choices.</p> <p>Playfulness is part of the joy of reading – how would you have finished it? What would you have done? Could we change all the adjectives.</p> <p>Words such as rhyme, plot, character, metaphor are useful when talking about texts.</p>
<ul style="list-style-type: none"> <li>• <b>Use writing to explore texts</b></li> <li>• <b>Start to appreciate writers' techniques</b></li> </ul>	<p>Writing as a character, putting a text into another genre e.g. poem to story, film to</p>

<ul style="list-style-type: none"> <li>• <b>Understand the voice may not be the writer's</b></li> </ul>	<p>poem, as well as writing emotional or critical appraisals is useful.</p> <p>Underlining the words in a passage which create sadness or suspense and talking about them can herald the realization that writers are makers.</p> <p>Understanding that a writer is a chameleon is sophisticated but frees young writers to take on different identities.</p>
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### Appendix 5: Charter of Literature

The Rights of Young Welsh Readers
<p>Every child in Wales has the right to expect –</p> <ul style="list-style-type: none"> <li>• enthusiasm and a sense of joy from their teachers of reading</li> <li>• encouragement, support and celebration of reading success</li> <li>• access to writing from Wales which reflects their community and heritage</li> <li>• opportunities to meet and hear contemporary writers</li> <li>• access to a widest range of texts which can stimulate, interest and educate their minds</li> <li>• the reading and writing of poetry at the heart of their curriculum</li> <li>• access to texts through libraries, internet, classroom provision and teacher recommendation</li> <li>• advice on what to read next and recommendations from teachers, peers, parents, members of communities</li> <li>• access to challenging texts through the support and help of teachers</li> <li>• learn about writer's techniques so as to have a deeper appreciation and a greater range of choices when writing themselves</li> <li>• opportunities to speak about books, discuss opinions and share insights with others</li> <li>• have time to meditate and think deeply, sometimes in silence about texts</li> </ul>

- the experience of learning texts by heart and making them their own
- a sense of their own history, identity, community and nation through the texts presented by their teachers

## Appendix 6: Literature Teacher Responsibilities

### Responsibilities of Teachers of Literature in Wales

Literature teachers should:

- share their joy, pleasure and enthusiasm for reading in the way they introduce texts, and talk about their own reading
- have knowledge about childrens' literature so that they can recommend and choose books suitable for a class
- read Literature of Wales
- provide access to writing from Wales which reflects pupils' community and heritage
- create opportunities to meet and hear contemporary writers
- place poetry at the heart of the curriculum
- celebrate success and create a safe environment for risk-taking with words, reading and performance
- look for ways to provide a wide variety of texts for private and class study
- provide quiet, sometimes silence, for meditating about texts
- use a range of strategies to help pupils access challenging texts
- give opportunities for talking about books
- provide a range of poems for pupils to choose and encourage learning by heart
- develop a toolbox of critical approaches to reading texts in order to give pupils a meaningful critical vocabulary
- create a classroom where texts matter

**Appendix 7: A personal list illustrating poetry that can be used successfully with classes**

Poetry for younger children	Poetry books that appeal to teenagers	Anthologies of use to teachers
<p>1. <i>Welsh and proud of it</i> (Gomer)</p> <p>2. <i>A wee bit of trouble</i> by Mike Church (Seren)</p> <p>3. <i>Wps</i> by Dewi Morris (Seren)</p> <p>4. <i>Teigr yn y gegin</i> by Hywel Griffiths (Seren)</p> <p>5. <i>The Animal Wall</i> by Gillian Clarke (Pont)</p> <p>6. <i>Another Country, haiku from Wales</i> by Nigel Jenkins (Gomer)</p> <p>7. <i>The Poet's House</i> ed. Jude Brigley (Pont)</p>	<p>1. <i>My family and other superheroes</i> by Jonathan Edwards (Seren)</p> <p>2. <i>Brood</i> by Rhian Edwards (Seren)</p> <p>3. Gillian Clarke poems</p> <p>4. Sheenagh Pugh poems</p> <p>5. Dannie Abse poems</p> <p>6. Dylan Thomas poems</p> <p>6. <i>So many moving parts</i> by Tiffany Atkinson (Bloodaxe)</p> <p>7. Owen Sheers poems</p> <p>8. Menna Elfyn poems</p> <p>9. Alun Lewis poems</p> <p>10. <i>Boy Running</i> by Paul Henry (Seren)</p>	<p>1. <i>The Adulterer's Tongue</i> (Carcenet)</p> <p>2. <i>The Bloodaxe Book of Modern Welsh Poetry – in translation</i> (Bloodaxe)</p> <p>3. <i>Seren Selections</i> – Seren</p> <p>4. <i>Poetry Wales Forty Years</i> (Seren)</p> <p>5. <i>Burning the Bracken, the first fifteen years of Seren</i> (Seren)</p> <p>6. <i>The Poetry of Pembrokeshire</i> (Seren)</p>