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Welcome to Poet in the Past

The focus for this resource is writing poems about historic buildings with pupils from P3 to S4.

This teaching resource is based on the 2006 poetry competition, the third and last in our series of highly successful poetry and architecture Scottish schools' competitions, and offers an enduring set of ideas to support teachers working in interdisciplinary ways.

As with Poet in the House 2004 and Poet in Public 2005, the objective is for young people to exercise their observational and language skills by focusing on the built environment and expressing their findings and feelings in poetry.

To support the writing process in all its stages, this resource pack offers a wide range of materials that provide both practical help and, hopefully, inspiration for you all.

We’d like to acknowledge the support of the Scottish Arts Council Lottery Fund, and of our original partner, the Royal Incorporation of Architects in Scotland, as well as the sponsorship and support of four leading Scottish heritage organisations:

Historic Scotland; the Edinburgh World Heritage Trust; the Royal Commission on the Ancient and Historic Monuments of Scotland, and the Architectural Heritage Society of Scotland.

Any of the enclosed materials may be photocopied for classroom use, excepting the images on the poster, although many of those are freely available from our sponsor organisations. Image credits and contact details are contained in the pack.

Your pack includes:

- Warm-up activities
- Four new poems:
  - ‘Queen Mary’s Bath-House’ by Valerie Gillies (P3-5)
  - ‘Scalloway Castle, Shetland’ by Christine De Luca (P6-S1)
  - ‘Spiral/Spire/Aspire’ by Ken Cockburn (P7-S4)
  - ‘Changehouse’ by Roddy Gorman (S2-S4)
- Three assignment/investigative worksheets at differentiated levels P3-S4
- Memory Map worksheet (P6+) in conjunction with the poster-reverse image
- Building Poems – some suggestions and ideas
- Double-sided poster
- Key to poster
**Introductory Notes**

This resource encourages pupils from P3 to S4 to consider historic buildings, not only those that are formally protected and designated heritage properties and sites, but our wider architectural heritage. Consider the old school building renovated to incorporate the new, or torn down to be replaced. Consider the places and spaces, domestic and public, already incorporated into our individual and collective experience and memory.

**Poet in the Past** aims to

- encourage pupils’ awareness of their historic built environment as it relates to the past and the present, through observation and direct personal encounter
- encourage an active, emotional, reflective and creative response through poetry

We haven’t set (in stone) a definition of ‘historic’ as pupils’ perceptions will vary according to their age, experience, awareness and understanding of their built environment. In a very real sense, as soon as a foundation stone is laid or the ribbon cut on a new building, it becomes part of our architectural and cultural heritage, although we would encourage you to focus pupils’ attention on pre-1970s architecture.

Pupils may write from memory, experience, observation/study and imagination. All of these approaches are encouraged and combined in the activities suggested in this pack.

**Poet in the Past and Curriculum for Excellence**

The activities in this pack provide an interdisciplinary connection between social studies and language. Through their investigation and observation of historic buildings pupils can develop their “understanding of the history, heritage and culture of Scotland, and an appreciation of … local and national heritage within the world,” and through the development of their own poems, using knowledge to interpret evidence, they have the opportunity to contribute to some elements of the outcomes set out in People, past events and societies.

Reading the enclosed poems, and any others about the built environment, gives a focus for analysis and discussion (EN 1, 2, 3 & 4-19a) and developing their poems provides an important opportunity for pupils to gather, organize and use information (LIT 1, 2, 3 & 4-25a & 26a), and to create new texts to convey their response to the building they have studied (LIT 1, 2, 3 & 4 - 28a; ENG 1, 2, 3 & 4 – 30a & 31a), setting their writing experience in a real and relevant context.
Warm-up Activities

QUESTIONS FOR CLASS, GROUP OR PAIR DISCUSSION

What is an ‘historic’ building? (Take this opportunity to agree a working definition.) Brainstorm historic buildings in your own community; the oldest building or site. Is your home a historic building? What’s your favourite historic building, and why? Does it fulfil the same purpose as when it was built? In what ways can they tell us about the times in which they were built: about political climate, priorities and needs, social attitudes, technological advances, belief systems, people, and their everyday lives? Are historic buildings important? Why do we, or should we, value, protect and preserve old buildings? Which buildings in your community would you protect, and why? How might you renovate and use a disused or ruined local building?

HOMEWORK
Ask pupils to find out and report back some of parents’ and grandparents’ memories of their homes and other buildings in the community - or ones that are long gone. Or, on their journeys to school, mentally note all the ‘historic’ buildings.

VISUALISATION
Ask pupils to close their eyes for a few minutes and visualise a journey to school, or into town, focusing on all the historic buildings they encounter. Side-coach with questions to aid concentration if necessary. Review in discussion afterwards.

Pupils decide on a historic building to describe, and after some preparation time, describe it aloud (or read from notes), without giving away its identity, for the others to guess. Encourage simile, metaphor and sensory detail in description of buildings and their features and qualities; this sets up pupils for writing, lending itself particularly well to creating riddle poems.

OUR POEMS
Read the poems aloud in class. Discuss how effective they are and what pupils like about them. (Of course, they may be used as models for pupils’ own poems, so include in discussion technical aspects such as form, structure, conventions and how these are created.)

OUR POSTER
SIDE 1: shows a selection of images to explore and inspire. (An image-key is included in this pack.) The selection conveys a wide range of historic buildings and specific architectural detail evoking period, atmosphere, social context, emotional texture, and the narrative/imaginative possibilities of different building types. Each image potentially poses interesting questions, so prepare some in advance, encouraging pupils to ask their own, suggesting what kind of poem the image and question might inspire. For example, the Paxton Hall servants’ staircase image suggests we consider what it might it have been like to be a 14-year-old tweenie-maid, spiralling at least twice-daily, bottom to top with heavy buckets of hot water, and top to bottom with full chamber pots.

SIDE 2: shows a cutaway image of an Edinburgh New Town Georgian house. A self-explanatory poetry worksheet, Memory Map for a Poem, for P6+ is contained in this pack. This exercise can be used as an alternative to the more traditional worksheets enclosed, or as an ideal follow-up exercise to extend recall (of a visit) and encourage creative thinking.

FIELD TRIPS OR VISITS
Visiting a site or building seems by far the most inspiring approach. (See the text boxes on our poster for details of how our sponsor organisations can support visits/talks about historic buildings in your area.)

Take along our worksheets, additional paper/jotters, pencils, art materials, cameras. Have a small budget for postcards, brochures and guides. Prepare questions to ask guides and other people who work in the building. Post-visit, create a class montage of collected materials, responses, feelings to inspire writing.
Building Poems – some suggestions and ideas

Pupils can write their Poet in the Past poems in any style, although you might like to consider and discuss some of the ideas below. You could also look again at our poems; they offer forms which can be used as models or inspiration: a skipping rhyme; a concrete poem; a monologue.

Encourage pupils to extend their vocabulary of words used to describe features of buildings: general architectural terms and terms specific to particular building types. Extend this by considering the specific registers and dialects of speech identified with different roles connected to a given building e.g. status or rank (as in Scalloway Castle). Encourage pupils also to use their own Scots dialect and rhythms wherever appropriate.

A word about rhyme (particularly end-rhyming). It’s not compulsory - or even, necessarily, desirable. The originality, immediacy and spirit of children’s poetry often founders when they feel compelled to ‘find a rhyme’ at the expense of the original energy, drive or meaning of their idea. It can be appropriate and enhancing, so keep an open mind. Rhythm is the real key; encourage pupils to enjoy and create rhythms; try reading their lines aloud; look for internal rhymes, rhythms and sound patterns.

RIDDLES

Write lines describing buildings in unusual ways to create riddles to their identities. Encourage lots of metaphor and simile to really perplex readers. Ask pupils to think of the shapes and materials of construction; the functions of buildings; past and present activity within; the buildings’ ‘personalities’ and relationships with neighbouring buildings; the sensory qualities of buildings from the point of view of people in the past, present - or of other tiny ‘users’: woodworm, mice...

TIME OR TIME-LINE POEMS

Write a two-stanza poem describing the building, or some aspect of the life of the building or its inhabitants, in the past (stanza 1) and in the present (stanza 2). Or a longer piece - each stanza representing a different period in the building’s history. Poems need not be descriptive in a straightforward sense: who, for example might convey the description? An occupant? The building itself? One of its features? This will colour word-choice, tone, rhythm – everything! (For further poem ideas concerning ‘history’ and ‘time’, see our poster and ‘Memory Map for a Poem’ worksheet.)

QUESTION AND ANSWER POEMS

Each line of the poem is a question about the building, asked by the writer, or by someone who worked, or lived, or visited. Or by the building itself. Or by one architectural feature, or a series of different ones. Offer pupils six question words (who, what, when, where, why, how) and ask them to write a line beginning with each. Extend the piece by incorporating answers to create a series of two-line question-and-responses. Pupils could write questions, then circulate them so that others can write responses.

CONCRETE POEMS

Just as Ken Cockburn’s ‘Spiral/Spire/Aspire’ dramatises its meaning by the way it looks on the page, mirroring a physical journey and sensations, try creating a building poem that is something to look at as well as read. This might result in lines shaped to reflect the entire construction (as in Edwin Morgan’s ‘Construction for I K Brunel’), or may suggest an individual feature, or may mimic the route of a walk through the building in a more subtly concrete way.

Suggest architectural shapes and features which may inspire and which lend themselves well: stairs, towers, mazes, random archaeological remains, windows, tiles, patterns.
MONOLOGUE AND DIALOGUE POEMS

(See Christine de Luca’s ‘Scalloway Castle’.) Monologue poems can be voiced by animal, vegetable or mineral! By the building (or by a feature such as gargoyle, spire, window); a character, real or imagined from the past or present. Or you could address the building directly: writing/speaking to it as ‘you’. Tell it what you love and hate about it, about the effect it has on you, about how it conceals and reveals things to you. Praise it, harangue it, interrogate it, elicit its secrets, expose its past crimes …... don’t let it off the hook!

Dialogue poems might consist of imagined exchanges, arguments, conversations between people, or parts of a building, or between two buildings: Edinburgh Castle speaks to your nearest castle? A tenement to a high-rise block? The Ring of Brodgar to Stonehenge?

FOUND POEMS

Ken Cockburn incorporates some ‘found’ lines into ‘Spiral/Spire/Aspire’, culled from graffiti (poignant) and a sign (banal) posted in the tower. These ‘found’ words startle and move us, bringing human presence into this heavenly structure. Such simple, ordinary, daily language can lead us into bigger themes. ‘Found poetry’ is writing that was not intended as poetry by its original maker, but is made into poetry by its finder. Material can be sourced widely: lists, graffiti, written notes, letters, news articles, labels, captions, scraps of conversation and other seemingly insignificant uses of language. The skill is in the finding – spotting uses of language that unintentionally create poetic effect or strong emotional response in the reader. Other creative tasks with found poetry include decisions about amount, arrangement and line-breaks. It’s best to encourage pupils to frame their found material within a greater poem, setting it in the context of the building in which it was found. Consider: names carved on an old school desk; words overheard, display captioning, memorials, noticeboards, signage, and so on.

List poems

Are often seemingly simple (but in fact carefully chosen and crafted) lists of words and phrases: names, multi-sensory words, descriptions, images, architectural features and terms, memories, - all combining to create a strong impression of, in this case, an historic building. The list could take the form of a concrete inventory of materials, shapes or key features of the building. An inventory of sensations experienced through time, real and imagined, an imagined record of events and activities in the process of the construction of the building.

Chants

Made to read aloud, chants are poems in which some key words, phrases or lines are repeated over and over. Repetition and strong rhythms could have a powerful impact when used to convey the shape, size, scale, construction or colourful history of a building. What ghostly rhythms, sounds, words, phrases or sensory patterns have the walls, the stones absorbed throughout the centuries? – the deafening grind and clack of machines; whispers of responses and prayers in a chapel; the chant of times tables punctuated by the swish of a cane; the regular pulse of a lighthouse light; the crackling of a fire in an ancient hearth; machine-gun fire; the strains of lullabies?

Ballads

Write a poem that tells an exciting story (historically accurate or entirely imagined) about a building. Many old ballads tell tragic and strange stories about family/clan relationships, or recount tales of dramatic human events or supernatural happenings. Traditional ballads are written in four-line stanzas: lines 1 and 3 have four beats; lines 2 and 4 rhyme, and have three beats. Perhaps write collaboratively – each group attempting a different part of the poem.
Queen Mary’s Bath-House is a little two-storeyed building, once a summer-house in the garden of Holyrood Palace. The ‘Queen Mary’ of its name is Mary Queen of Scots (1542-1567). Nobody really knows what it was used for. Some people say it has a spring flowing out of the floor; others say there is a golden dagger hidden in the roof. It will always be a mystery house.

I like to think of the games played in the garden and the time when the queen went running in out of the rain. So the poem has bouncy-ball rhymes. Try bouncing the rhythm for yourself with a ball in the playground. Valerie Gillies, September 2005.

**Queen Mary’s Bath-House**

Pom-pom  
On the green,  
A wee den  
For Scotland’s queen.

A fat turret,  
Old oak peg,  
A tall chimney  
Like a leg.

Crown and castle,  
Pot-belly hut,  
Cloutie dumpling  
Boiling up.

Her changing-room  
For tennis games  
Long ago,  
Just the same.

A spy-house  
For looking down  
On her garden  
Beyond the town.

Pom-pom  
Pompalary,  
Play-house  
For Queen Mary.

Valerie Gillies
I still have no sense of pride in the lovely castle at Scalloway, near my home in Shetland. Probably this is because, from an early age, I was aware of the harshness of the owner, Earl Patrick Stewart. By imposing Scots law and quashing the local Udal (Norse) law he impoverished the local Shetlanders at that time (c.1600). The story of Earl Patrick demanding eggs from local people to make the mortar is part of oral tradition.

I decided to have two voices in the poem, the Earl (in English) and the stonemason (in Shetlandic) and to weave them together, bringing out their contrasting viewpoints and feelings. I felt a strong rhythm and light rhyme would give the poem shape and energy. Alliteration perhaps adds to the sound quality. I also tried to create a word picture of the castle. Christine De Luca, August 2005.

**Scalloway Castle**

**Earl Patrick and his mason**

I’ll build a castle here in Scalloway.  
The finest in my Earldom it shall be:  
Renaissance style, a Scots château.  
That’ll keep these peasants on their knees!

Wha gied dis trooker poo’er owre wis,  
wi oarders ta bigg his muckle hadd  
an hae wis wirk ta him fur naethin?  
Nae winder aabody in Scallowa is mad!

Four storeys it will rise, with a Great Hall,  
and chambers for ladies and their lords.  
Turrets and slit-holes will decorate it  
and, round the top, tapered towers galore.

He tievs da very eggs oot o da mooths  
o bairns ta mix dis maedit mortar.  
We höv an quarry fur his fancy haa,  
varg lik slaves, bear ill-vicket tricks.

My castle will put Scalloway on the map,  
raise its name as Patrick’s capital.  
Throughout the islands, power and justice  
will be by-words for my blazoned battlements.

Naethin ’ll mak wis prood o dy carbuncle.  
Da waas ’ll mulder, ivery storey,  
an Earl Patrick, muckit moniment  
dat du is, du ’ll nivver grace wir history.

**Christine De Luca**
The poem isn’t based on a visit to a single church, but to several. The words in italics are all ‘found’ - I didn’t make them up. I wanted to lay the verses out in an unusual way to reflect the movement up and down the stairs, and around the viewing platform. It’s a slog climbing all those stairs, but usually worth it when you get there. I assumed the three words I’ve used in the title all had the same source, but each has a different root or etymology (a good dictionary will tell you what they are).

Ken Cockburn, August 2005.

the spiral staircase up (another leads down) is just wide enough for one we read the inked scraped chiselled writing on the wall Mollie Jennings TF 1942 God bless Eire the light strengthens as we reach the viewing platform but here on high we’re less concerned with heaven than with our God’s-eye-view of earth look, there are the landmarks: car-park, river, hills, the faraway sea

— joined on the quarter-hour by sudden fleetening chorus

CHRIST
INTHE
HEARD
CAMEBE
SOUND
BEAR
THEBOTTOM
MEANING
AGENOW
YOU
SILENCE
whispers
E&A sign
stairs
the other steps of
G nhập hundred the two
we descend

POETRY & ARCHITECTURE RESOURCE

Spiral/Spire/Aspire

in single file we re-enter the soaring interior and crick our necks to view the painted ceiling whose height (and our less-than-perfect vision) make clear the distance between our grounded selves and its constructed heaven.

Ken Cockburn
I wrote this poem when the tollbooth on the bridge linking the Isle of Skye, where I live, with the mainland of Scotland, was demolished. The poem includes elements of the Gaelic language and history. Most of my work is in Gaelic - Scottish and Irish - but I wrote this from the perspective of an outsider and day-tripper, which is what I am, I suppose. Rody Gorman, September 2005.

**Changehouse**

The tollbooth is like a changehouse crossing the Atlantic. 
Passing by today it was more like
All that was left of a white house
That night when all the gales came to the island.
The roof is like an upturned coracle
In Canna where Alexander MacDonald would lie
Writing encomiums and panegyrics in Gaelic
For the Laird with a great big stone on his chest.

The timber slats are like the remains of a coble
Dashed against the shore in the Sound of Sleat.
Enough! The Scottish Executive
Decided to pull it down and remove the whole charge
But some of us wouldn’t mind paying if you could see
A white house on the approach to the island
As Alexander MacDonald drifts out beyond
Eilean Ban composing the Birlinn of Clanranald.

Rody Gorman
1. My historic building is ................................................................. It was built in .........................

2. I like it because .................................................................................................................................

3. What happens in this building today? ............................................................................................... 

4. Write something people did here in the past .....................................................................................

LOOK!

5. Is the building....
   - high?  - narrow?  - curved?   - near other buildings?

6. Is it made from...

7. Does it look...
   - old?   - important?  - welcoming?  - plain and simple?
   - old and new? - unimportant? - unwelcoming? - fancy or decorated?

8. I know the building is OLD because ...........................................................

9. Stand in a spot you like and look
   - up what do you see? ......................................................................................................................
   - down what do you see? ...................................................................................................................
   - behind you what do you see? ....................................................................................................... 

10. In the space below, draw 3 interesting shapes you can see in the building.
    Write beside each shape what it is. For example  window panes
11. Colour the circles below to show what colours you see in the building. Write below the colours what these things are.

LISTEN!
12. Write something you can hear in the building …………………………………………………...........

TOUCH!
13. Clean hands, please! Run your hand gently along different surfaces in the building. How do they feel? Inside each shape, write how different surfaces feel, for example

sandstone feels smooth but gritty

IMAGINE!
14. Your building can talk!
What does it say? What have the windows seen?
What do the stones remember, from long ago?
Talk about this with a partner.

Then, in the speech bubbles below, write some things the stones might say or tell you.
Make sure you have your jotter or some extra paper before you start

1. My historic building is ………………………………………………………………. It was built in …………………

2. I chose it because …………………………………………………………………………………..

3. What happens in this building today? …………………………………………………………………………………..

4. I know the building is OLD because…………………………………………………………..

5. Are there new parts to the building? What are they?…………………………………………...........

6. (a) Write down three key words to describe the exterior (outside) of the building

(b) Write down three key words to describe the interior (inside) of the building

7. What happened here in the past? Underline words that describe what happened here, then add some of your own.

art buying business births communicating cooking cruelty discussion debate defending disagreement dancing eating education entertainment exhibition fighting learning making meetings manufacturing music nursing parties playing punishing researching seeing selling showing sitting socialising singing sports talking thinking waiting walking welcoming wedding writing worshipping

8. Write down three words someone in the past might have used to describe the building when it was first built.

9. Are there special words for different parts of this building? Try to find out four words and write them down.
10. **In the present**

   Use all your senses. In your jotter, draw 5 circles, each with 4 spokes. In the circles, write these titles – ‘colours’ ‘shapes’ ‘patterns’ ‘textures’ ‘sounds’. At the ends of the spokes, write 4 colours you can see, 4 shapes, and so on...

11. **In the past**

   Use your imagination. Draw 4 circles, each with 4 spokes. In the circles, write these titles – ‘sounds’ ‘smells’ ‘movements’ ‘words overheard’ At the ends of the spokes, write 4 sounds you might have heard, 4 smells and so on...

12. **With clean hands, run your fingers gently over different surfaces in the building. Write down how they feel and what they feel like.**

   …………………………………….. feels …………………………………….. like ……………………………………..
   …………………………………….. feels …………………………………….. like ……………………………………..
   …………………………………….. feels …………………………………….. like ……………………………………..

13. **Choose a part or area of the building that interests you. Stand in it for a while. Close your eyes for a moment. Open them. Look. Feel. Then write...**

   The part of the building I have chosen is ……………………………………………………………………………
   It makes me feel ………………………………………………………………………………………………………
   because ……………………………………………………………………………………………………………

14. **You are a person visiting or living or working in this building in the past. Write answers to these questions on a separate sheet or in your jotter. You might find ideas for a poem. Write down:**

   **What year is it? Who are you? How old are you?**

   • some things that you do in this building
   • some sounds you hear in the night
   • some things that make you feel good about this building

   • something you saw happen in this building
   • some things people have said to you in here
   • some things that make you feel bad, or unsettled or uncomfortable here

   • some everyday sounds you hear
   • some smells or tastes you experience here
Make sure you have a sheet of paper or a jotter for extra note-taking before you start

1. My historic building is ....................................................... Built in.............................

2. I chose it because ................................................................

3. Today, the function or purpose of the building is ..............................................................

4. What happened here in the past? Write down as many verbs as you can to describe the range of activities that went on e.g. learning, entertaining, punishing, arguing, bathing, fighting

5. What is it built from? Write down the names of as many of the materials as you can:

6. Write 2 key adjectives to describe the exterior 1 ..................................................... 2 ........................................

7. Does the exterior suggest what the purpose of the building is? In what ways? .............................................................

8. Write 2 key adjectives to describe the interior 1 ..................................................... 2 ........................................

9. Write down four pieces of evidence that confirm that this building is old
   (i) (ii)
   (iii) (iv)

10. Write down 4 things you observe or hear as evidence that you’re in the present day. For example, has the building been renovated, changed or added to, to meet modern needs?
    (i) (ii)
    (iii) (iv)
11 How does the building make you feel? Underline words below that describe your feelings and add two of your own.

peaceful  excited  relaxed  insignificant  important  giggly
nervous  tense  curious  uncomfortable  out of place  inspired
restless  overawed  intimidated  thoughtful  stimulated  fascinated
anonymous  privileged  afraid  ........................................  ........................................

12 Now choose one word from above and write your reasons. What creates that feeling? Is it something in you, or external? Something in the present or the past? Or both?
The ........................................ makes me feel ..............................................................

because..........................................................................................................................

Write your answers and ideas for the next questions on a separate sheet of paper or jotter

13 Find a spot in the building you like. Observe and absorb the atmosphere. Use all 5 senses. How much sensory information can you gather?

Write down these headings and compile lists. Take your time. Do little sketches and drawings too if you like.

colours  shapes & patterns  sources of light/shade  reflections
symmetry  sounds  movements  textures
smells  tastes

14 Choose a texture you noted, and make a simile or connection: The ........................................

feels like ........................................  It reminds me of ........................................

15 Choose three colours you noted and make up special names for them that reflect or describe their qualities e.g. oatmeal white, pomegranate red, spun silver, bumblebee yellow

16 Imagine that over the years the stones, like sponges, have absorbed the rhythms and words of the lives, work and people who were here. Sit and listen quietly. What might these rhythms be? e.g. the repeated strains of a lullaby; the rhythmic clack of machines; times tables being chanted; whispered prayers and responses? Write down some ideas.

17 “A place is a space claimed by feelings.”

Think for a while about what that might mean. What feelings have claimed this building? Choose a room or space or area of the building to stand quietly in. Relax. Breathe in and out slowly. Close your eyes. Breathe in and out again. Open your eyes. Look slowly to the left and right, up and down. Do it again and again. What feelings have been experienced and felt here? By who? And why? Now write down some ideas.
Here’s a way of gathering thoughts and ideas for a poem.

**Look and Read**
Look at the ‘cutaway’ plan of an Edinburgh Georgian house on our poster. All around it are notes describing little strands of the house’s life story: things that might have happened within its walls over the centuries: memories, events, moments, sounds, colours, textures, feelings...

**Draw**
On a sheet of paper, or in your jotter, stick or draw a picture, plan, sketch or photograph of your chosen historic building. Don’t spend too much time on this. It doesn’t matter if you don’t think your drawing’s very good; your ideas and thoughts are what count most of all. (Instead of a drawing, you could simply close your eyes and draw a line on the paper, tracing the route of the journey you take walking through the building.)

**Think**
Close your eyes for a while and think….Imagine what kind of life the building and its occupants have had. How the building might have changed over the years. How people have changed it. You could do some reading and research to find out things that really did happen in the building - or you could just use your imagination.

**Make notes**
Now, make your ‘Memory Map’: scribble little notes of your ideas around your drawing or picture, just like the ‘Memory Map’ on the reverse of the poster. Think with your five senses - and your poet’s sense: colours, shapes, sounds, textures, movements, tastes, smells, voices, memories, feelings, emotions, things in the past, invisible now. Think in sense-pictures...and paint them with words.

**Now your poem!**
You could write your poem from the point of view of one, or some, or all of the past occupants of the building - all having a verse each. Think too about the people who worked there or visited. Maybe you could write a poem in the voice of a builder renovating the building, who finds interesting things. Or perhaps your poem could have the feel or look of a diary or letter.

Or your poem could take the reader on a tour of the building; each verse taking us into a different room and revealing something important. You could write in the voice of a tour guide - or a ghost from the past - or yourself. Each line could start, ‘I remember…. ’, or ‘Here is....’ or ‘Here, I saw/tasted/touched/heard....’

Or you could write as if you were the building itself. Maybe your windows are eyes, looking inward and outward, backward and forward in time? Maybe your stones can speak their secrets? Maybe you’re the fireplace: what have you heard? Maybe you could even have a conversation with another building? Use the best ideas from your ‘Memory Map’. You choose!
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Continued...KEY TO THE POSTER IMAGES

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10 Allan Johnston and his croft at Bunmhullin, Eriskay, Inverness-shire, 1971 © National Museums of Scotland/Licensed via www.scran.ac.uk
11 Skara Brae, Sandwick, Orkney circa 3,000 BC. Neolithic settlement comprising a network of semi-subterranean dwellings © Historic Scotland
12 Stanley Mills, Perth, c. 1700-1800. A complex of grade A listed water-powered cotton mills on the shores of the Tay © Historic Scotland
13 Maes Howe, Orkney, c. 2800 BC. The finest chambered tomb in north-west Europe. Broken into in the mid-12th century by Vikings who carved runes on the main chamber walls © Historic Scotland
14 The Italian Chapel, Orkney. Built in 1943 by Italian POWs from 2 Nissen huts placed end to end, decorated largely with materials salvaged from the sea. Chief creator, Domenico Chiocchetti (peace-time artist and church decorator) © RCAHMS
15 Ardoch Fort, Perth & Kinross, Roman, circa AD 80-90 and circa AD 140-163 © RCAHMS
16 Bootscrape, Edinburgh circa 1825. Note the legs shaped like animals' limbs © RCAHMS
17 Paxton House servants’ staircase, nr Berwick upon Tweed, Scottish Borders. 1750s © RCAHMS
18 Tarbatness Lighthouse, nr Portmahomack, Highland. Originally built 1830, rebuilt 1892 © RCAHMS
19 Tantallon Castle, East Lothian. Surrounded on three sides by 30m cliffs. Fourth side is a massive 14th-century curtain wall. Occupied till circa 1699 © RCAHMS
20 Tranent Co-op and staff, East Lothian, 1920s © RCAHMS
21 Poster for Portobello open-air swimming pool, 1930s. Designed to Olympic specifications, with 6,000 spectator capacity. Opened 1936, closed 1980, demolished 1989. Featured a restaurant, ballroom, observation balcony, underwater illumination and Scotland's first electric wave-making machine, producing 1m-high waves © RCAHMS
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23 Dragon detail, Royal Mile, Edinburgh World Heritage Site © EWHT
24 Houses, Cowgate, Edinburgh, 1867. In the 1600s rich merchants lived here but by Victorian times it was one of the poorest parts of the city © EWHT
25 Stained glass window, St Giles Cathedral, Edinburgh, 1495 © EWHT
26 Detail from Rothiemay's map of Edinburgh, 1647 - the map illustrates the towering 'lands' or tenements and narrow closes typical of Edinburgh's Old Town © EWHT
27 Boys' carved door sign, Preston Street Primary School, Edinburgh, 1897 © SPL
28 Barnardo's china charity collection box, 1950s © SPL
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