

KINGSCOURT / MCGRAW-HILL

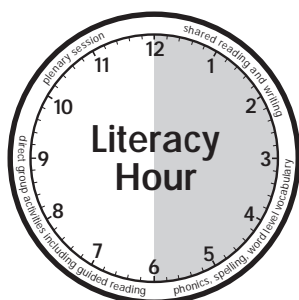
LITERACY HOUR LESSON PLANS

Shared Reading and Writing
Text, Sentence and Word Level Work

YEAR 3



POETRY: Big Book & Small Books



£4.95

Fliers and Leapers (Year 3 Poetry) and the NLS

| Poems | | Key Skills and Strategies (specific NLS references are listed on each lesson plan) |
|--------------------|---|--|
| 1 Term 1 | Spring Is <i>Free verse</i> <i>a playful poem about the seasons, using some of the features of concrete poetry</i> | <ul style="list-style-type: none"> • discussing and composing poems that are based on observation and the senses • reading poems and discussing the choice of words and phrases • exploring the impact of layout • reviewing sentence structure |
| 2 Term 1 | The Rain Has Silver Sandals <i>Rhyming nature poem</i> <i>a poem about the seasons that uses rhyme, metaphor and personification</i> | <ul style="list-style-type: none"> • reading poems and discussing the choice of words and phrases that create impact and highlight the role of observation and the senses • inferring meaning of unknown words from context • writing simple scripts based on reading • reviewing the purpose and organisation of a dictionary |
| 3 Term 1 | Windy Nights <i>Classic rhyming nature poem</i> <i>a poem displaying Robert Louis Stevenson's delight in Nature's wilder side</i> | <ul style="list-style-type: none"> • generating ideas relevant to a topic by brainstorming and word association • reading poems and discussing the choice of words and phrases that create impact • composing descriptive poems and/or other descriptive texts • using verb tenses with increasing accuracy |
| 4 Term 1 | Rhyme <i>First-person rhyming poem</i> <i>a poem with strong rhymes and language play that conveys the excitement of a storm</i> | <ul style="list-style-type: none"> • expressing views about a poem and identifying specific words and phrases to support this viewpoint • reading poems and expressing views about the choice of specific words and phrases • writing scripts based on reading and oral work |
| 5 Term 1 | Wind-Wolves <i>Classic rhyming poem</i> <i>William D. Sargent's poem, written in more "old-fashioned" language than most poems in the collection, provides a wonderful example of the way in which a metaphor can extend through an entire poem.</i> | <ul style="list-style-type: none"> • identifying specific text features and poetic techniques that create impact • generating ideas relevant to a topic by brainstorming and word association • generating synonyms • writing descriptive poetry and/or other descriptive texts |
| 6 Term 1 | The Mirror <i>Observational nature poem</i> <i>A. A. Milne's poem evokes the perfect peace of a perfect moment in nature.</i> | <ul style="list-style-type: none"> • reading poems and discussing words and phrases that convey key ideas and create powerful images • inferring meaning of unknown words from the context • exploring point of view • using verb tenses with increasing accuracy |
| 7 Term 1 | Something Told the Wild Geese <i>Lyrical nature poem</i> <i>Rachel Field beautifully captures a time of change in the cycle of the seasons in this poem about the migration of geese.</i> | <ul style="list-style-type: none"> • expressing views about a poem and identifying specific words and phrases to support this viewpoint • reading poems and discussing the choice of words and phrases that describe and create impact • generating and writing about ideas relevant to a particular topic |
| 8 Term 2 | Silver Knife <i>Traditional poem from another culture</i> <i>a traditional Chinese song about the seasons</i> | <ul style="list-style-type: none"> • exploring poetry from other cultures • discussing free verse • writing a myth, fable or traditional tale • writing portraits of characters • investigating the function of adjectives • investigating words with silent letters |

| Poems | | Key Skills and Strategies |
|---------------------|---|--|
| 9 Term 2 | <p>Sew a Coat <i>and</i> Haiku <i>Poems from other cultures</i></p> <p>Sew a Coat is a song from another culture and another time; this folk song is perfectly complemented by the imagery in the "Haiku" by Basho, one of the most famous haiku writers.</p> | <ul style="list-style-type: none"> • exploring poetry from other cultures • comparing and writing various poetic forms • choosing and preparing poems for performance • identifying and discussing recurring characters • investigating the styles and voices of traditional language • writing instructions |
| 10 Term 2 | <p>Antonio <i>Nonsense narrative poem</i></p> <p>a playful narrative poem, based on an old music-hall song from the early 20th century, providing an example of humour created through extravagant word play</p> | <ul style="list-style-type: none"> • preparing poems for choral reading and performance • investigating patterns of rhythm and rhyme • exploring forms of nonsense verse; writing nonsense verse • understanding the need for grammatical agreement in speech and writing |
| 11 Term 3 | <p>Have You Ever Seen? <i>Nonsense verse</i></p> <p>an excellent example of word play, exploring metaphor and the multiple meanings of words</p> | <ul style="list-style-type: none"> • exploring patterns of sound, including rhyme and rhythm • exploring types of humour, such as word play • using speech marks and other dialogue punctuation • investigating common expressions or idioms • exploring homonyms |
| 12 Term 3 | <p>Vowel Riddle <i>and</i> Two Word Poem <i>Riddle and word play</i></p> <p>Vowel Riddle is a simple and delightful riddle from one of the masters of English literature, Jonathan Swift; Two Word Poem, written by a seven-year-old girl, is an ideal model for children's writing.</p> | <ul style="list-style-type: none"> • comparing poems linked by theme and style • comparing types of humour • writing poems or other texts based on poems read • ensuring grammatical agreement in writing • identifying short words within longer words and practising other spelling strategies |
| 13 Term 3 | <p>When It Comes to Bugs <i>Humorous shape poem</i></p> <p>a poem with a powerful sense of fun, reinforced by inventive uses of typography and ideal for encouraging expressive reading</p> | <ul style="list-style-type: none"> • reading and writing poetry that uses sound to create impact and strengthen meaning • exploring types of humour, such as word play • constructing shape poems • ensuring grammatical agreement of pronouns and verbs |
| 14 Term 3 | <p>Bananananananana, The Ptarmigan <i>and</i> Limericks <i>Word play and limericks</i></p> <p>These four poems show a variety of ways of playing with English; the limericks are by Edward Lear, who wrote scores of limericks for children in the 19th century.</p> | <ul style="list-style-type: none"> • investigating and writing humorous verse using word play • composing limericks • comparing types of humour • collecting synonyms • using the apostrophe to spell contracted forms |
| 15 Term 3 | <p>Sing Me a Song of Teapots and Trumpets <i>Nonsense poem</i></p> <p>a witty and good-natured nonsense poem, growing out of the transposition of syllables, along with freewheeling rhyme and alliteration</p> | <ul style="list-style-type: none"> • preparing and reciting poetry that plays with language • exploring types of humour • using dictionaries • recognising and spelling prefixes |

YEAR TERM

3 1

Bobbi Katz's poem will please the children with its playfulness and its use of some of the features of concrete poetry. The poem is ideal for generating discussion of the seasons and how they provide a wealth of material to draw upon for the writing of poetry.

NLS REFERENCES

- W6 using independent spelling strategies
 S11 writing complete sentences
 T6 reading poems and discussing the choice of words and phrases
 T7 commenting on the impact of layout
 T13 inventing poems

Independent Work

Children could:

- re-read the poem in the small book
- think of names for the seasons that would suggest aspects of the season; for example, if we *spring* in Spring, Winter might be called *Shiver* or *Huddle*; Summer could be *Sweaty*
- write a poem (with or without rhyme) or descriptions for the other seasons, including some special features of layout or design. For example, a text for summer could have the word *sunshine* written in gold; a text for winter could have *shiver* written using shaky, "shivering" lines.
- imagine themselves as "Season's Tickets" sellers and compose a text designed to attract "customers"; for example, "*Treat yourselves to spring, ladies and gentlemen! For the next three months only, here's your big chance to forget winter and come out to see the daffodils and feel the sunshine ...*"
- work in pairs to write and then role-play a conversation between two of the seasons, with each season claiming to be the better one. The children could perform them; the rest of the class could try to guess which seasons are being depicted.

Shared Reading and Writing

- Before displaying *Spring Is*, discuss the title with the children. Ask them what they expect the poem to be about, and invite them to suggest sentences beginning with *Spring is...*
- Display the poem and read it aloud to the children. Then re-read it together and invite discussion. Tell the children that *sneakers* is an American word for *trainers*. Ask the children why they think the poem is set out in a special way on the page (to "imitate" the action of sneakers running down stairs and eggs jumping off a plate). You could demonstrate the idea of words *acting out*, or taking the shape of the thing they are describing by writing the word *tall* on the board in tall letters, and the word *small* beside it in small letters. Then ask the children how the word *round* could be written so that it *acts out* roundness. Repeat for *crooked* and *divide*. Scribe the children's suggestions on the board.
- Discuss with the children what happens in springtime. Then ask them what particular words or phrases spring brings to mind; for example, *new leaves, blossoms, growth, rain, chicks hatching, new beginnings*. Scribe their suggestions on the board. Now ask them whether any similar ideas are suggested in the poem, encouraging them to use words from the poem; for example, *daffodils, sunshine*.
- Ask the children if they can think of other meanings of the word *spring* (to leap; running water coming up from the ground; a coil that bounces back into shape). Discuss the way in which these meanings could relate to the season of spring. You might like to ask the children what Americans call autumn (*fall*) and then discuss how this relates to the season (leaves falling from trees).
- As a shared writing activity, you could ask the children to compose sentences that describe the seasons. Begin each sentence with *Summer is...* or *Winter is...* or *Autumn is...*; for example, *Summer is sand on your feet. Winter is open fires that crackle*. Scribe their sentences, encouraging the children to guide you with spelling and punctuation. Read the sentences together.

Word and Sentence Level Work

- Draw the children's attention to the word *sputters* in the second line of the poem. Ask them to make the sound that *sputters* describes. Discuss the idea that *sputters* is a word that imitates a sound. (You may wish to introduce the term *onomatopoeia* to the children.) Explain that most words don't sound like their meaning; for example, *spring* does not sound like any of its meanings. Ask the children if they can suggest other words that imitate a sound (such as *whack, hum, buzz*). Scribe the children's suggestions on the board or chart paper, together with sentences in which each word could be used.
- Now draw the children's attention to the word *sneakers*. Ask them why they think these shoes might be called *sneakers*. Then ask them if they can think of others items of apparel that have a name that explains some aspect of their appearance or what they do or how they are worn. For example, *slip-on shoes, neck-tie, lace-up shoes, leg warmers and shorts*. Scribe the children's suggestions.

YEAR TERM

3 1

The Rain Has Silver Sandals is excellent for comparing and contrasting with *Spring Is*. Both poems are playful and both are about seasons. However, this poem introduces some new ideas for discussion, such as the use of rhyme and metaphor, and the way in which rain is personified.

NLS REFERENCES

- W8 investigating how the spellings of verbs alter when -ing is added
- W14 inferring the meaning of unknown words from the context
- W15 securing understanding of the purpose and organisation of the dictionary
- S2 taking account of grammar and punctuation
- T6 reading poems and discussing the choice of words and phrases that describe and create impact
- T14 writing simple scripts based on reading

Independent Work

Children could:

- re-read the poem in the small book
- list all the garments and footwear in the wardrobes of Spring, Autumn, Winter and Summer; for example, Spring might have a long dress of bright green, decorated with tiny flowers, and a bright blue dress of very light material
- make a collage of pictures from magazines showing different sorts of footwear, and then number the pictures and write a "key" with a description of each type of footwear; encourage them to include information about which season(s) the footwear would suit
- work in pairs to write and role-play an interview with the rain, asking her what she likes to do in the different seasons.

Shared Reading and Writing

- Talk with the children about their experiences of rain. Discussion could include the contrast between a summer sun shower and bitter winter rain, and could also extend to "variations" of rain, such as hailstones and snow.
- Display *The Rain Has Silver Sandals* and read the poem to the children. Invite their spontaneous comments and questions. Remind them that in poetry, features of nature are often given a human appearance or human qualities. Ask them what features of the poem make rain seem like a person; for example, the idea of rain wearing shoes; the verbs *dancing* and *frolicking*, and the pronouns *her* and *she*.
- Ask the children if they know the meaning of *frolicking*, *tassels* and *hobnails*. Invite them to tell you what they think these words mean, and then provide them with clarification if necessary.
- Re-read the poem with the children. Discuss Rain's changing footwear with the children. Ask questions, such as *Why do you think the poet has chosen silver sandals for Rain to wear in spring? Why has she chosen hobnail boots for winter?* Encourage the children to relate each type of footwear to some feature of the matching season; for example, hobnail boots of ice might make us think of hailstones. You could also discuss how the phrase *moccasins of snow*, with its repeated /s/ sound, might make us think of the softness of snow.
- As a shared writing activity, work with the children to compose sentences about the sun in different seasons, using personification. For example, *In winter, the sun has to fight with the clouds for a share of the sky.*

Word and Sentence Level Work

- Ask the children if they can explain why the word *summer's* in the fourth line has an apostrophe. Ask them who is doing the *frolicking* – the rain, or summer? Introduce the idea of *possession* or of one thing belonging to another. Write and discuss examples, such as *Winter's cold days*; *Spring's warm weather*. Remind the children that when words are used like this (in place of *The cold days of winter*, *The warm weather of Spring*) we are saying that winter owns the day, or that the warm weather belongs to spring. Ask the children to suggest how an apostrophe of possession could be used to show that rain is the owner of the silver sandals (*Rain's silver sandals*).
- Write the word *frolic* on the board. Ask the children what letter has been added to *frolic* to make *frolicking* (apart from *ing*). Write the words *panic* and *picnic* on the board. Acting as scribe, ask the children to spell *picnicking* and *panicking*. Discuss the reason for the addition of the letter *k* (to avoid confusion with "soft c" words that drop the *e* after *c* when *ing* is added, such as *tracing* or *policing*).
- Draw the children's attention to the word *moccasins* in the poem. Remind them that English has adopted words from many other languages. Ask them if they can guess where *moccasins* comes from (American Indian; Algonquian). You could also tell them that *tassel* and *boot* come from the French language, and *frolic* from Dutch.

YEAR TERM

3 1

Windy Nights is one of the many poems that Robert Louis Stevenson (1850–1894) wrote with a young readership in mind. It displays his delight in evoking mysteries in the tumult of nature. Some of the children will recognise Stevenson's name as that of the author of *Treasure Island* and *Kidnapped*. (See also *From a Railway Carriage*, in the Year 5 collection of this series.)

NLS REFERENCES

- W6 building from other words with similar patterns and meanings
 S3 collecting and classifying verbs from reading and own knowledge
 S4 using verb tenses with increasing accuracy in speaking and writing
 T6 reading poems and discussing the choice of words and phrases that describe and create impact
 T9 generating ideas relevant to a topic by brainstorming and word association

Independent Work

Children could:

- re-read the poem in the small book
- list other words to describe the motion of animals (including horses). For example, horses *gallop*, *canter*, *trot*; a snake *slithers*; an elephant *lumbers*, or *charges*.
- list sounds we might imagine in the wind and in storms; for example, a light wind might *whisper* or *sigh*; thunder might sound like someone beating on huge drums, or like explosions
- write a diary entry for the man who galloped through the windy night; this could explain where he was going, what he saw and heard, and so on
- write a poem or descriptive text about a storm.

Shared Reading and Writing

- Display *Windy Nights* and read it aloud to the children, emphasising the “galloping” metre of the poem. Now ask the children to join in as you read the poem aloud a second time.
- Ask the children if they think the man “galloping about” in the poem is a real man, or whether there is another explanation. Suggest that they look for some evidence to solve the mystery. Ask questions, such as *Does the man gallop about on calm, summer nights? In what sort of weather does he gallop about? What might a galloping sound and a windy night have in common?* You could ask the children if they have heard strange sounds in the wind, or imagined amazing things happening outside on a wild and windy night.
- Provide an opportunity for children to perform *Windy Nights* as a group, with half the group beating out the galloping sound and the other half reading the poem aloud according to the beat. The children who are beating out the sound could speed up or slow down at any time, with the children who are reading speeding up or slowing down to match them.
- Draw the children's attention to the phrase *the trees are crying aloud*. As a shared writing activity, work with the children to describe how other things might react when blown by the wind. Encourage them to use words that normally describe *people's* actions or feelings; for example, *paper scampering*, *leaves chasing one another*, *sheets flapping excitedly*. Scribe the children's suggestions on the board.

Word and Sentence Level Work

- Draw the children's attention to the use of the word *gallop* in the last line of the first stanza, and its use in the second stanza. Suggest to them that this word is a verb in the first stanza and a noun in the second. Discuss these two tasks of *gallop* with the children, perhaps reminding them that it is quite common in English for one word to act as a noun and as a verb. The word *star* from the first stanza is a good example: a *star* can be a noun (a celestial object, as in the poem) or a person featured in a film or play (film star), and we can also say that a film *stars* (verb) a certain actor. Ask the children if they can think of any more examples, such as *dance*, *walk*, *sail*, *cook*, and so on.
- Write the following sentence on the board, then ask the children if they can see something wrong with it: *A man goes riding by yesterday*. Ask them how we could fix the sentence, still using the verb to *ride*. (*A man rode by yesterday*. *A man went riding by yesterday*.) Scribe the following sentences and verbs on the board and ask the children how we would change the verb if we were talking about the past: (*gallop*) *The man ____ past my house on his horse*; (*crying*) *The trees ____ aloud*; (*comes*) *The man ____ back again on his horse*.
- Draw the children's attention to the word *highway* in the poem. Remind them that there are a number of words in English that end in *way* or *ways*. Ask them to suggest other words ending in *way* or *ways* (for example, *sideways*, *always*, *away*, *halfway*, *roadway*, *runway*). Scribe these suggestions on the board, together with sentences in which each word could be used.

YEAR TERM

3 1

Rhyme vividly conveys the excitement of a storm – when experienced by someone who is safe and snug at home. The children will enjoy the strong rhymes and language play. Encourage them to compare this poem with Stevenson's *Windy Nights*, which conveys a sense of mystery rather than delight.

NLS REFERENCES

- W14 inferring the meaning of unknown words from the context
- S2 taking account of the grammar and punctuation
- S4 using verb tenses with increasing accuracy in speaking and writing
- T6 reading poems and discussing the choice of words that describe and create impact
- T8 expressing views about a poem and identifying specific words and phrases to support this viewpoint
- T14 writing simple scripts based on reading and oral work

Independent Work

Children could:

- re-read the poem in the small book
- work in pairs or small groups to plan a performance of the poem. For example, some children might be in a house, listening, while others make the gradually intensifying sound effects of an approaching storm.
- work individually or in pairs to write an eyewitness account of an approaching storm; this could be read dramatically for the class
- pretend to be the storm and write a recount of one night's events; you could suggest that they make the storm a very boastful character.

Shared Reading and Writing

- Ask the children if they like thunderstorms. Invite those who do to say what it is they like about storms, and those who don't, what they dislike.
- Display *Rhyme* and read it aloud to the children. Ask them to find the rhyming words for *thunder*. List these as the children suggest them. Now ask the children if they know, or can guess at the meaning of *dunder*, *blunder*, *plunder* and *wonder*. (For *dunder* children might be able to think of a word such as *dunderhead*, which is associated with foolishness or stupidity.) Ask the children to find another word in the first stanza that has a short /u/ sound (*stumbling*).
- Read the poem a second time, with the children joining in. Now ask the children if they think the words *dunder*, *blunder*, *plunder* and *wonder* have been used in the poem only for the sake of rhyme, or also because they tell us something about the thunderstorm and/or the way the speaker in the poem feels about the storm. For example, they might suggest that the words used in the first stanza make the storm seem big and clumsy.
- Ask the children to tell you about the thunderstorms they have experienced. As a shared writing activity, you could ask them to suggest sentences about storms that begin with *I like to see...* or *I like to hear...* or even *I like to feel...*; for example, *I like to feel warm and safe by the fire while a storm is raging outside*. Scribe several sentences, encouraging the children to guide you with spelling and punctuation. Read the sentences together and invite children to suggest any revisions that might make the language more interesting.

Word and Sentence Level Work

- Draw the children's attention to the verb *shake* in the second stanza of the poem. Ask the children how *shake* would change if we were talking about the past (*shook*). Then challenge the children to think of another common word, a verb, that makes the same change from present to past (*take/took*) and one that doesn't (*bake/baked*, *make/made*, *rake/raked*). Discuss some other unusual past-tense words, for example, how the verb *hear* changes into *heard*. Point out the word *see* in the first line and ask what word it becomes in the past tense (*saw*).
- Write *thunder storm* on the board, and help the children to see that *thunder*, an adjective, tells us something about the storm. They could suggest other adjective–noun combinations about any aspect of the weather, such as *hot sun*, *rainy day*, *wild wind*. Remind the children that poets have more freedom to play with grammar, and discuss an example such as *blunder storm*, where a doing word, or verb has been put in front of the noun to create a special effect.
- Point out to the children that in this poem, and in many other poems, each new line starts with a capital letter, even when there is no full stop at the end of the preceding line. Ask the children what would change if they wrote the words of the poem in standard sentence form.

YEAR TERM

3 1

William D. Sargent's *Wind-Wolves* provides an example of the way in which a metaphor can extend through an entire poem. The children will recognise similarities with Stevenson's *Windy Nights*. The language of the poem is less modern than in most poems in this collection, and provides an opportunity for reminding the children of the way in which the English language is always changing.

NLS REFERENCES

- W6 spelling using phonemes and visual skills
 W17 generating synonyms
 S2 taking account of grammar and punctuation
 T6 reading poems and discussing the choice of words that describe and create impact
 T9 generating ideas relevant to a topic by brainstorming and word association

Independent Work

Children could:

- re-read the poem in the small book
- work in small groups to plan a performance of the poem; for example, they might decide that some children could take the part of the wind-wolves; others could take the part of the cloud-deer, and a chorus of children could read the poem aloud
- list other sounds of animals that we might imagine we hear in the wind. For example, a soft wind might sound like a cat purring; a buffeting wind might sound like an elephant trumpeting.
- make a list of collective nouns (nouns that name a group, such as a *pack* of wolves, a *flock* of sheep, a *team*, a *crowd*, and so on). They could sort them into words for groups of animals and other collective nouns.

Shared Reading and Writing

- Display *Wind-Wolves*. Discuss the title and invite children's comments on the illustration. Ask them what they expect the poem to be about, and whether they think the wind-wolves are real wolves.
- Read the poem to the children, and invite comments, questions and comparisons with the children's initial predictions.
- Allow time for discussion of unfamiliar or interesting vocabulary. For example, explain that *Pegasus Square* refers to a constellation of stars. Other terms to include in this discussion could be *mere* (lake, or pond), and *tongue* used as a verb (to bark or bay loudly).
- Re-read the poem together. In the follow-up discussion, ask children to identify particular words that tell us the wolves are not real (*ghostly* and *phantom*). Also discuss the poet's choice of *wolves* for the wind and *deer* for the clouds, developing the idea that wind *chases* clouds just as wolves might chase deer. The children could also discuss other characteristics of wolves that can be related to *wild*; for example, *howling*.
- As a shared writing activity, work with the children to compose a prose description "borrowing" words and ideas from the poem. For example, this might begin: *Last night I saw clouds racing through the sky. The wind was howling, and the clouds looked like frightened deer being chased by hungry wolves.*

Word and Sentence Level Work

- Ask the children if they can find the word *will* in the poem (in *they'll*, *we'll*). Remind the children that it is very common for an apostrophe to join words in this way – the apostrophe shows that we have dropped a letter, or letters. Challenge the children to think of other examples of words being joined in this way. Encourage them to vary their suggestions, so that the full range of abbreviations is covered (for example, *let's*, *we've*, *we'd*, *would've*, *don't*, and so on). Once the list of examples is complete, invite the children to put each into a sentence. Scribe the sentences on the board.
- Choose examples of alliteration from the poem; for example, *wind-wolves*, *flanks of the flying deer*, *hunting howl*. Encourage the children to think of other examples, using words from the poem as a starting point; for example, *desperate deer*, *wicked wolves*, *fleeing with fear*. Use the term *alliteration* in the discussion.
- Ask the children to find the pair of rhyming words in the poem that do not match in spelling (*clear*, *deer*). Challenge them to suggest other /ear/ words. List these on the board grouped by spelling pattern; for example, *clear*, *hear*, *fear*, *disappear...*; *deer*, *sheer*; *here*, *sphere*, and so on.
- Find and list words in the poem that are homophones (that is, words that sound exactly like other words but have different spelling and meaning; for example, *hear*, *deer*, *plain*, *wail*, and so on). Ask them to write the homophones for each example, such as *hear/here*, and to write a brief sentence using each word.

YEAR TERM

3 1

Many children will be familiar with the stories and poems of A. A. Milne (1882–1956); for example his Winnie the Pooh and Christopher Robin stories and poems. *The Mirror* evokes the perfect peace of a perfect moment in nature. The meaning of the title will occur to the children as they read the poem.

NLS REFERENCES

- W2 identifying phonemes in speech and writing
- W14 inferring the meaning of unknown words from the context
- S2 taking account of grammar and punctuation
- S4 using verb tenses with increasing accuracy
- T6 reading poems and discussing the choice of words and phrases that describe and create impact

Independent Work

Children could:

- re-read the poem in the small book
- look in other poetry collections for poems by A. A. Milne and select one to read to the class
- write one line or more from the poem as “mirror writing”; that is, working backwards from right to left, so that the writing appears normal only when read in a mirror
- write about the scene from the swan’s point of view
- imagine that the weather changes (the wind might begin to blow more and more strongly, the sky might become filled with clouds, and so on) and write about what happens at the lake.

Shared Reading and Writing

- Display the poem and read it to the children, emphasising the gentleness of the rhythm. Ask the children why they think the poem is called *The Mirror* and which two lines describe the mirror effect. (*And there I saw a white swan make/ Another white swan in the lake.*) Read the poem a second time with the children joining in.
- Allow time for discussion of interesting vocabulary or phrasing. For example, draw the children’s attention to the words *Is fallen* in the second line and ask them what word we would use now in place of *is* (*has*). Also discuss the meaning of *caress*, and of *swoon* in the second line (to faint, to be filled with peaceful contentment); you could point out that this word has some similarities with the sound of the word *swan*. Discuss how these features of the poem help to create a peaceful feeling. Read the poem together once more.
- Discuss the rhyming pattern of the poem, helping the children to identify rhyming couplets; that is, successive lines that rhyme. Ask the children which two lines do not follow this pattern (lines 5 and 10, which rhyme, but are not together in a couplet).
- Work with the children to compose a brief prose description of the scene described in the poem, perhaps borrowing some of the poet’s language and imagery. You could suggest a starter such as *It was a quiet golden afternoon, with not even a gentle breeze to stir the leaves...* Scribe the new text on chart paper, encouraging the children to guide you with spelling and punctuation. Read the new text together.

Word and Sentence Level Work

- Draw the children’s attention to the words *quiet skies* in the third line of the poem. Ask them what sounds the letters “ie” represent in *quiet* and in *skies*. Ask them if they can think of a word with “ie” that rhymes with *quiet* (*diet*). Then ask them to think of two or more words with “ie” that rhyme with *skies*; for example, *dies*, *flies*, *pies*. They could also suggest rhyming words for *skies* that do not have the same spelling pattern, such as *surprise*, *realise*, *buys*.
- Use words from the poem as a starting point for a game in which the letters of a word are used to make a new word. For example, the children could shift one letter in *quiet* to make *quite*, in *caress* to make *scares*, in *there* to make *three*, and in *lake* to make *leak*, and they could take out one letter from *skies* to make *skis*, from *breast* to make *beast*, from *stoop* to make *stop*, and from *down* to make *own*.
- Ask the children if they can see a difference in tense between the first five lines and the second (a change from present tense to past tense). Ask children what words in the first five lines would need to change to form the past tense.
- Draw the children’s attention to the word *wind’s* in the second last line. Ask them if they can explain why this word has an apostrophe. Remind them of the idea of *possession* or of one thing belonging to another. Write *The swans reflection* and *The afternoons golden glow* on the board and ask the children to suggest how an apostrophe of possession can be used.

YEAR TERM

3 1

In *Something Told the Wild Geese*, Rachel Field beautifully captures a time of change in the cycle of the seasons. Nature seems to communicate with the wild geese in mysterious ways, telling them that winter is close and that they must begin their annual migration. Children could compare this poem with other poems in the collection that deal with nature and/or living creatures.

NLS REFERENCES

- W6 spelling by analogy with other known words
- S2 taking account of grammar and punctuation
- T6 reading poems and discussing the choice of words and phrases that describe and create impact
- T8 expressing views about a poem and identifying specific words and phrases to support these viewpoints
- T9 generating ideas relevant to a topic by brainstorming and word association

Independent Work

Children could:

- re-read the poem in the small book
- pretend to be one of the geese, and write about the coming of migration-time from the birds' point of view. Encourage them to use language and ideas from the poem to help make the piece vivid; for example, *The land is still green and gold, but I know that the time of frost and snow is near. Beneath my warm feathers, I feel my body stiffen as I think of winter...*
- imagine and write what "something" would say to the wild geese when it was time to return
- research and prepare a report on bird migration; they could take turns to present their findings to the class.

Shared Reading and Writing

- Before reading *Something Told the Wild Geese*, ask the children what indications we get when a season is beginning to change (for example, the days get longer, or shorter; leaves change colour; flowers start to appear, and so on). Discuss with the children the responses of various animals to the coming of winter; for example, hibernation and migration. Tell children the title of the poem and that wild geese are migratory birds.
- Display the poem and read it to the children. After discussing children's spontaneous comments and questions, ask them to find the poem's "winter" words (*snow, frost, ice, winter*). Also discuss what season it is in the poem (autumn) and ask the children to find lines and words in the poem that describe autumn. Then ask them what parts of the poem tell us that the birds already know that winter will soon arrive, and that they will be in danger if they do not go.
- Ask the children how many times the word *something* is used in the poem (four times). Ask them what they think this *something* might be. Remind them that we often use the expression *something tells me* to mean a hint, a hunch, or an intuition. We also use the word when we want to refer to *something* but don't know exactly what it is. Discuss the idea of instinct; that is, how the birds have an inbuilt sense that migration time has arrived. Explain that no one knows exactly how birds' migratory instincts work.
- Discuss the use of direct speech. Then as a shared writing activity, you could work with the children to develop a more detailed warning that "something" might give to the birds; for example, this might begin: *"Beware, beware, the time of frost and snow is near. Quickly, quickly, prepare for your long flight to a place in the sun..."* Scribe for the children on chart paper, encouraging them to guide you with spelling and punctuation.

Word and Sentence Level Work

- Discuss the function of the words *though* and *but* in the poem (to link sections of a sentence that contain contrasting ideas). Ask the children to provide other examples of these words in use; for example, *I am sick but I will soon be better. Though Jenny is my twin sister, we don't look at all alike.* Scribe their suggestions on the board. (You could also introduce other similar words, such as *yet, however, despite*, and so on.) Discuss where these connectives can be used in sentences; for example, *However* begins a sentence while *though* can go at the beginning or in the middle, as in *Though it was a cold day, I decided to go for a walk./ I decided to go for a walk, though it was a cold day.*
- Use the example of *berries* to begin a discussion of singular and plural forms of nouns. Ask the children what the singular of this word is, and how it is spelt, and invite them to suggest other singular nouns ending in *y* that change to *ies* in this way (for example, *daisy, pony*). Scribe their suggestions on the board. Remind the children that *ies* is also used when we change some verbs that end in *y*. Ask them if they can find two verbs in the poem ending in *y* that could change to *ies* (*cry/cries; fly/flies*).

YEAR TERM

3 2

As a Chinese traditional song, *Silver Knife* invites children to explore the way in which verse can reflect the interests and experiences of a particular group of people; in this case, rural working people. Being about the seasons, it has thematic links with several other poems in the collection.

NLS REFERENCES

- W6 using independent spelling strategies
- W10 investigating words with silent letters
- S2 investigating the function of adjectives
- T8 writing portraits of characters
- T9 writing a myth, fable or traditional tale

Independent Work

Children could:

- re-read the poem in the small book
- make up a story explaining in fictional terms how an earthquake, a rainbow, or lightning occurs
- think of other ways to describe the moon; for example, a full moon could be a *disco moon* or a *football moon*; a crescent moon might be a *custard bowl moon*
- pretend to be the Moon King, and write about his kingdom, and what he sees as he looks down at the Earth
- imagine and write about characters to represent summer, autumn and winter. (For example, if spring is a young child, then winter could be an old man with a big white beard and a fluffy warm coat.) Encourage the children to describe each season-character's appearance, personality and typical behaviour; for example winter might have a tendency to be grumpy.

Shared Reading and Writing

- Before displaying *Silver Knife*, remind the children that poetry is composed everywhere, and has been for thousands of years. Point out that many poems from other languages have been translated into English, allowing us to glimpse other places and times and at the same time consider aspects of poetry that are universal.
- Display *Silver Knife* and read it aloud to the children. Then read it a second time, with the children joining in. Explain that the poem is a song from China. Show the children the location of China on a map of the world.
- Ask the children how the title of the poem might relate to the moon; for example, they might suggest that it would be appropriate for a King (the Moon King) to have a knife made of a precious metal, and they could also consider how a crescent moon could resemble a silver knife. Another possible idea to discuss is that the Moon King might use the knife to cut seeds from the pepper tree.
- Remind children that the world of poetry is like the world of fiction: reality can be stretched by the writer. Ask questions such as *What might happen if hot pepper seeds fell into the sea? How might the pepper seeds help spring to arrive?* Encourage the children to use their imaginations to think of various possibilities, remembering that there is no right or wrong answer. For example, perhaps the seeds are so hot that they warm the water; the warm waters put an end to Winter; and Spring, like a young child, sings its song of new life to the land. Or perhaps the "fiery Southern Sea" makes the pepper seeds germinate, and washes them ashore where new trees may grow.

Word and Sentence Level Work

- Discuss the phrase *silver bright* in the second line. Ask the children if the word order seems unusual to them, and why. (An adjective usually comes before a noun.) Explain that it was once common to place adjectives after nouns (*The fireside bright; The evening calm*) but that English, like other languages, changes over time. Now ask the children if they can see any examples of other unusual or "old-fashioned" ways of using words in the poem; for example, *Where grows the giant Pepper tree*, and *When the pepper seeds to sea have gone*. Ask them for an alternative way of phrasing each example.
- Ask the children what they notice about the word *knife* (silent *k*). Invite them to suggest other words that contain a silent *k* (for example, *knee, kneel, knickers, knight, knit, knob, knock*). Scribe the words on the board as the children spell them. Now ask them what "pattern" they can find (a silent initial *k* is always followed by *n*). As a follow-up, point to *bright* and *night* in the second and fourth lines of the poem, and ask the children whether we can think of *gh* in these words as *silent*. Why/why not? Write the words on the board as *brit, nit* to emphasise the idea that *silent* letters have no influence on the way we would pronounce the words if they were left out.

YEAR TERM

3 2

Sew a Coat, like *Silver Knife*, is from the folk culture of another people from another time. The imagery in the “Haiku” by Basho (1644–94) complements the folk song. However, point out that the Basho poem in being translated from Japanese has lost a true haiku syllable structure. (This discrepancy is the basis of the suggested shared writing activity.) You could also tell the children that Basho, one of the most famous haiku writers, said that haiku should “capture a vision into the nature of the world”.

NLS REFERENCES

- W6 spelling using phonemes and visual skills
 W9 investigating rules for changing the spelling of nouns when *s* is added
 S9 experimenting with deleting words
 T1 investigating the styles and voices of traditional language
 T3 identifying and discussing recurring characters
 T4 choosing and preparing poems for performance
 T16 writing instructions

Independent Work

Children could:

- re-read the poem in the small book
- look in anthologies to find songs and poems from other cultures; encourage them to present the examples they find to the class, together with a little information about the cultures
- write instructions titled *How to Make a Coat for Your Love*, based on details from *Sew a Coat*; for example, *First, take a length of sun for cloth*. Suggest that they make use of sequence words such as *next, now, finally*.
- draw and label an outfit created entirely from materials found in nature (from leaves and flowers to clouds)
- write haiku, serious or comic; for example, *A golden fried egg/ Swimming in tomato sauce/ A summer sunset*.

Shared Reading and Writing

- As with *Silver Knife*, remind the children that poetry is written all over the world. Read *Sew a Coat* to the children. Then read it together. Tell the children that folk songs have their roots in the experience of people who lived on the land, often with little money and few possessions. Ask them what suggestions of this they can find in the poem (the idea of piecing together an item of clothing, using whatever can be found, or the idea of not being able to afford a gift and needing to imagine one instead). Ask them how they can tell if the person is fantasising rather than placing an order for a real coat. Discuss what the person chooses for the imagined coat, and why; for example, clouds suit the idea of soft padding.
- Suggest to the children that there is something interesting about where the verbs are in the poem. (Verbs begin all lines but the last.) Help them to identify the pattern by saying that the last line breaks it.
- Read the Basho poem to the children. (See margin note about the haiku form.) Ask them what connections they can find between this poem and *Sew a Coat* (clothing, the moon). Also invite them to find *differences* between the moon in this poem and the moon in *Silver Knife*. (The gender of the moon, and the image of the crescent moon – a silver knife is now a yellow petticoat.)
- Point out that the Basho poem had the usual 5–7–5 syllable format in Japanese, but has lost this in translation. As a shared writing activity, children could suggest a new version for you to scribe, adding or deleting words to create a true haiku pattern. (This means dropping a one-syllable word from the first line and adding two syllables to the last line.)

Word and Sentence Level Work

- Ask children what sound is in both *sew* and *coat* (long /o/). Discuss the different combinations of letters that represent the sound. Challenge the children to suggest and spell six short words that rhyme with *sew* but do not use “ew”, and three that rhyme with *coat* but do not use “oa”; for example, *blow, grow; go, so; hoe, toe: note, vote, wrote*. List the words. As a follow-up, ask children to find and describe all the spelling patterns for the long /o/ sound that appear in these words.
- Write on the board the sentence: *I need a cloth to wipe the table*. Ask, *How would the sentence change if I needed more than one cloth?* (“cloth” would become “cloths”, and “a” could be replaced with “some”.) Now write *clothes* on the board and ask the children what it means and how it relates to the word *cloth*. Then erase the “s” from *clothes* and ask if this word (*clothe*) is the singular of *clothes*, or whether it has a different meaning. Ask the children to put *clothe* into a sentence. Guide them to see that *clothe* is a verb, while *clothes* can be both a noun and a verb. Write *She clothes herself in velvet* and ask if *clothes* is a noun or a verb. Then ask the children to suggest a sentence using *clothes* as a noun.

YEAR TERM

3 2

Laura E. Richard's playful poem *Antonio* is based on an old comical song, *Antonio the Ice-cream Man*, that was popular in the English Music Hall early in the 20th century. It provides another example of word play, although of a different sort than that found in *Have You Ever Seen*, *Vowel Riddle* and *Two Word Poem*. This form of word play might be termed word-joking.

NLS REFERENCES

- W6 spelling using phonemes and visual skills
 W18 inferring the meaning of unknown words from the context
 S11 understanding the need for grammatical agreement in speech and writing
 T4 choosing and preparing poems for performance

Independent Work

Children could:

- re-read the poem in the small book
- write a story about Antonio's experiences; this could be in first-person, from Antonio's point of view, or told by a narrator
- list phrases that match the pattern of *sitting and knitting*, such as *standing and sanding*, *hopping and flopping*, *lying and dying*; they could then write a nonsense poem of their own using these phrases
- find and list words in the poem that are homophones (that is, words that sound exactly like other words but have different spelling and meaning); for example, *to*, *buy*, *would*, and so on. Ask them to write the homophones for each example, such as *to/two/too*, and to write a brief sentence using each word.

Shared Reading and Writing

- Display the poem and read it to the children. Then read it again, encouraging the children to read with you. Allow time for spontaneous comments and/or questions. Invite the children to provide a brief summing up of the story the poem tells.
- Before looking at nonsense words, discuss any "real" words from the poem that may be unfamiliar to the children; for example, *woo*, *bowery*, *singular* and *singular fish*, *bleak*, *dismal*. Encourage the children to make educated guesses at meanings, based on the context and picture clues. As they are used in the poem, the above words could be defined as follows: *wooing* – trying to make someone like you enough to become your girlfriend or boyfriend; *bowery* – shaded by trees; *singular* – one of a kind; *singular fish* – a very odd person; *bleak* – dull and unappealing; *dismal* – without hope.
- Refer to the rhyme of *Antonio* with *alonio* in the first and second lines. Talk with the children about the use of *-onio* nonsense words and the rhyming pattern that this helps to create (*-onio* endings mean that lines 1, 2 and 5 in each stanza rhyme, with a different rhyming couplet making up lines 3 and 4). Children may notice that this rhyming pattern makes each stanza like a limerick.
- Invite the children to try a choral reading of the poem. Some children could read Antonio's direct speech, others could read Miss Lissamy Lou's part, and a third group could be the narrator.
- Work with the children to compose a letter to Antonio, encouraging him to return from the Antarctic. Scribe for the children as they agree on each sentence, discussing spelling, punctuation and the layout of a letter as you write.

Word and Sentence Level Work

- Ask the children to find and say all the nonsense words that rhyme with *Antonio*. List them on the board. Then ask them what real word goes with each nonsense word. Write these words. Then, for each one, discuss ways in which the word's ending could be changed to make other real words; for example, *pony/ponies*, *moan/moaned/ moans/moaning*. Help the children to find the two words that can't be changed: *own* (as it is used in the poem) and *alone*.
- Challenge the children to suggest words that rhyme with *lone* and match it in spelling; then with *own* and *moan* (for example, *phone*, *stone*; *blown*, *flown*; *groan*). Then write the words *done* and *gone* on the board and ask the children if either of these words rhyme with *lone*. Challenge the children to think of two words that match *done* in rhyme and spelling (*one*, *none*) and one word that matches *gone* in rhyme and spelling (*shone*).
- Point out to the children that there are repeated sounds occurring all through the poem, which help to carry the rhythm along. Refer to the words *living alonio* as an example, pointing out the repeated /l/ sound. Then ask the children to find and comment on other examples, such as /f/ in *found the fair maid*.

YEAR TERM

3 3

Have You Ever Seen? is an excellent example of a poem featuring word play, and could be compared with *Antonio*, *Vowel Riddle*, and *Two Word Poem*. In this case the word play grows out of the fact that many words in English are used in more than one way. Children will enjoy exploring the idea of multiple meanings and the humour of trying to take some metaphorical terms literally; for example, imagining that the *teeth* of a rake are the teeth of a living creature.

NLS REFERENCES

- W6 using independent spelling strategies
 W14 exploring homonyms and the way meaning can be distinguished by context
 W16 investigating common expressions
 S4 using speech marks and other dialogue punctuation
 T6 exploring types of humour, such as word play
 T7 reading aloud poetry to recognise patterns of sound

Independent Work

Children could:

- re-read the poem in the small book
- write literal definitions of the metaphorical terms in the poem; for example, *the eye of the needle: a small hole at the blunt end of a needle, through which thread can be pushed*
- look through magazines and newspapers for examples of words used metaphorically; for example, *Rock music star mauled by fans* or *End of the road for injured soccer player*
- write brief conversations involving objects named in the poem; for example, "Hello Mountain," said the clock. "How's your foot today?"/ "It's very itchy," Mountain replied. "Please use your hands to give it a good scratch."

Shared Reading and Writing

- Before displaying and reading *Have You Ever Seen?*, ask the children: *What has legs but does not have knees or thighs?* (They could suggest a chair or a table.) Another useful riddle would be: *What has a lip but cannot speak?* (A jug.) Discuss the idea that many words, such as *legs* and *lip*, have a number of meanings, depending on whether they relate to a person or to an object. Ask the children to listen for words like this as you read them the poem.
- Display *Have You Ever Seen?* and read it aloud. Ask the children what words with multiple meanings the poet has played with (*bed*, *head*, *foot*, and so on). Explain that *hose* also means stockings. Invite the children to explain what some of the terms mean; for example, *What is the bed of a river? ...the foot of a mountain? How are these different to a bed we sleep in? ...a person's foot?* Provide support as necessary.
- Read the poem together. Invite the children to describe how the illustration helps to show some of the double meanings; for example, the suspicious looking character in the garden *plot* looks like someone who might plan a deep and dark *plot* (in the sense of a cunning plan).
- Invite the children to suggest questions modelled on those in the poem, using other words with double meanings. You might like to suggest some words or phrases, such as *mouse*, *coat of paint*, *spine*, the *boot* or *bonnet* of a car. Scribe the children's questions on the board or on chart paper; for example, *Does a computer mouse eat cheese? Can you button up a coat of paint?* Encourage the children to guide you with spelling and punctuation as you write. After reading the questions together, invite the children to say why some of the words might have been chosen to describe the objects; for example, a coat of paint, like the coat we wear, is an outer covering.

Word and Sentence Level Work

- Invite the children to turn questions from the poem into statements. Write these on the board. For example, *Have you ever seen a sheet on a river bed?* could become *You'll never see a sheet on a river bed.* *Has the foot of a mountain any toes?* could become, *The foot of a mountain has no toes.* Discuss differences in word order between questions and statements. Then invite the children to imagine that the objects themselves are providing the information in direct speech, as in, "My foot has no toes," said the mountain. Scribe and discuss a number of examples, asking children to describe how direct speech differs from the questions and statements.
- Use the following words from the poem to begin a discussion of homophones: *see*, *hair*, *seen*, *right*. Ask the children to think of words that have the same sound but not the same spelling and meaning (*sea*, *hare*, *scene*, *write*). Write the pairs of homophones on the board. Discuss spelling and meaning and ask children to suggest sentences using the words.

YEAR TERM

3 3

Vowel Riddle is a simple riddle from one of the masters of English literature. Jonathan Swift (1667–1745) delighted in the sort of word play exhibited in this rhyme. The only unusual vocabulary is *jet*; tell the children that this refers to a black stone used in jewellery, rather than to an aeroplane. *Two Word Poem*, written by a seven-year-old girl, is likely to remind children of word games they have played and is an ideal model for children's writing.

NLS REFERENCES

- W6 spelling using phonemes and visual skills
 W8 identifying short words within longer words
 S3 ensuring grammatical agreement in writing
 T6 comparing types of humour
 T7 reading aloud poetry to recognise patterns of sound

Independent Work

Children could:

- re-read the poem in the small book
- choose a page in a book and count the number of times each vowel occurs, then the number of times each consonant occurs; once several children have done this, they could compare their findings and see if these show which vowels and which consonants are most commonly/least commonly used
- make a list of as many multi-vowel words as possible, each with a minimum of three vowels; they could score one another's work, giving one point for each three-vowel word, two points for each four-vowel word, and three points for each five-vowel word
- play a variation of the game above, this time listing words that contain as many different vowels as possible; for example, *nuisance*, *question*, *undercoating*.

Shared Reading and Writing

- Cover the title of *Vowel Riddle* before displaying the page in the Big Book. Ask the children to think of the poem as a riddle or guessing game. (You might like to give them a hint by saying that it is about some particular letters of the alphabet.)
- Read the poem to the children. Ask them how many "little creatures" (letters of the alphabet) are in the answer to the riddle and how they can tell. (There are five, shown by the word *fifth*.) Display and read the title. Ask the children to say the vowels in order, and to describe how Jonathon Swift follows the a-e-i-o-u pattern in his "clues". Also ask them to suggest what the clue for "u" (*It can never fly from "you"*) might mean: would we pronounce *you* in the same way if the "u" flew off and left us with *yo*? Children could suggest words that rhyme with *you* and contain a "u" (*blue*, *true*) and say whether the "u" is essential to the pronunciation of these words.
- Read *Two Word Poem* with the children. Discuss all the examples of word play with the children, and ask them how most of these relate to the title. (They show that within many words we can find two smaller words: *toad/stool*, *rain/bow*, and so on.) Ask the children which example does not follow the pattern (*sand/wich*, because *wich* isn't a word).
- Write the following words on the board: *eggplant*, *handsome*, *cupboard*. As a shared writing activity, work with the children to compose sentences using these words, modelled on *Two Word Poem*. For example: *I planted an egg in my garden. It was an eggplant. / In my hand I have some pictures of my dad. He is very handsome. / Put your cup on that board. It's a cupboard.* Scribe for the children on the board or on chart paper. For another shared writing activity, this time based on *Vowel Riddle*, you could scribe a series of clues for one vowel that is often used with another vowel; for example, for an "o" riddle, children might suggest: *In "boat", my partner is "a"/I go with "i" in "boil", and so on.*

Word and Sentence Level Work

- The children could make "new" words by adding a vowel to certain words in the two poems, and removing a vowel from other words. For example, if the vowel *o* is removed from *voice*, the word *vice* will remain. If *e* is added to *us*, *use* will appear. Other words from the poems that can be altered in this way include: *pursue* (*purse*), *cloud* (*clod*), *rain* (*ran*), *may* (*my*), *set* (*seat*), *put* (*pout*). List and discuss examples as children find them.
- Discuss double vowels with the children. You could start by writing *aardvark* on the board and pointing out that a double "a" is very unusual; mention that double "i" and "u" (*skiing/vacuum*) are also rare. Ask the children to suggest words for double "e" and double "o". As you list and discuss examples, group the words according to the sound represented by the double letters; for example, *too*, *hoot*, *boot*, *moo/book*, *foot*; *feel*, *heel/see*, *tree*, *feet*, *been*.

YEAR TERM

3 3

Like *Spring Is* on page 2 of the collection, this poem shows how layout and typography can be used to enhance the meaning of language. These visual features encourage expressive reading as well as helping to convey the poem's great sense of fun.

NLS REFERENCES

- W6 spelling using phonemes and visual skills
 S2 identifying pronouns and understanding their function
 S3 ensuring the grammatical agreement of pronouns and verbs
 T6 exploring types of humour such as word play
 T15 writing poetry that uses sound to create effects

Independent Work

Children could:

- re-read the poem in the small book
- make up descriptive names for other sorts of animals; for example, lions might be *roarers*, crocodiles might be *chompers*, bees could be *buzzers*. Encourage the children to use the names they create as the starting point for a poem or story of their own.
- compose shape poems for various insects using only one word or letter; for example, bees might be represented as a cloud of letter *Bs*; a long trail of the letters that make up the word ants would become a shape poem titled, *Ants*
- write a report on ways in which different kinds of animals move around; they might use categories such as *in the air*, *on the ground*, *in the water*, *in the trees*.

Shared Reading and Writing

- If children have read *Spring Is* (page 2), review it with them briefly; ask them to recall the way the words were arranged to suggest the action of running downstairs. Then display *When It Comes to Bugs*. Read the title and ensure children know that *bugs* is used, especially in America, as another term for *insects*. Ask them what looks interesting or unusual about this text (which plays with typography within individual words to “act out” their meaning).
- Read the poem aloud and then re-read it together. Discuss with the children how each insect word on page 18 “acts out” its meaning; for example, in *jumpers* the letters of the word jump up and down. Then ask children about *wonder* and *thinks* on page 19: why is it more difficult to make these words “act out” what they mean? Then ask children why the speaker’s mother believes that *finders can’t be keepers*, and why the word *keepers* has been shown in a special way. Children might suggest that the letters are flying or running away, like captured insects escaping or being set free.
- Ask children what language patterns they can find in the poem; for example, all the rhyming words rhyme with *creepers*, and every noun in the poem ends in “er”, or “ers” for the plural.
- Invite the children to suggest other “-ers” nouns that could be written in a way that “acts out” their meaning; for example, *climbers*, *shakers*, *wrigglers*, *runners*, and so on. Work with them to discuss possible styles for writing each word; then act as scribe to try out the suggestions. For example, *climbers* might be written with the letters climbing up the page.

Word and Sentence Level Work

- Work with the children to change the name of each bug back to the verb from which its name derives; for example, *crawlers/crawl*. Then ask them what they notice about *hoppers* when it reverts to a verb (it drops one *p*) and *fliers* (the letter *y* replaces the letter *i*). Invite them to think of other words that change from verb to noun in these ways; for example, *nippers/nip*, *runners/run*, *robbers/rob*; *criers/cry*, *driers/dry*. List and discuss children’s suggestions.
- Provide an example of one of the nouns used with the past tense form of the matching verb; for example, *The crawler crawled*. Work with the children to create similar sentences for each kind of bug and discuss regular and irregular verb forms, such as *The creeper _____*. Remind the children that the past tense of leap can be both *leaped* and *leapt*, but the past tense of *creep* can only be *crept* and the past tense of *fly* can only be *flew*.
- Draw children’s attention to the pronouns *I* and *my* in the poem. Ask them what would change if there was a child’s name instead of “I”. (*My* would become *his* or *her*, or we would use the name with an apostrophe of possession, such as *Eliza’s*.) Now ask the children what possessive pronoun would be used for *we* (*our*), and for *they* (*their*). Also discuss the pronoun *it* and the plural form *its*, reminding the children that this does not have an apostrophe.

YEAR TERM

3 3

The four poems on pages 20 and 21 show a variety of ways of playing with English. *Banananananananana* and *The Ptarmigan* have fun with spelling, while the two limericks provide examples of one of the most common forms of comic poetry. The children might like to know that Edward Lear (1812–1888) wrote scores of limericks especially for children, like the one printed here.

NLS REFERENCES

- W2 identifying phonemes
 W6 spelling using phonemes and visual skills
 W11 using the apostrophe to spell contracted forms
 W13 collecting synonyms
 T6 comparing types of humour

Independent Work

Children could:

- re-read the poem in the small book
- use the word *Llama* in the same way that ptarmigan is used in the anonymous poem; for example, *Lloyd the Llama from Lima was llost in LLondon*
- work in pairs to hold mini spelling bees, taking it in turns to choose words from pages 20 and 21 for the other child to spell
- look though collections of poetry for other examples of limericks and/or nonsense poems; they could learn their favourites and later recite them for the class.

Shared Reading and Writing

- Display and read the title of the first poem. Ask the children how many more “B”s would be needed to make a “bunch” of three bananas (two). Read *Banananananananana* aloud, and then re-read it with the children. Ask them what feature of the spelling of *banana* the poet is emphasising (the repetition of a letter pattern). Ask them how many syllables are in *banana*. Then invite them to clap and count the syllables in the title (nine). Re-read the poem and the title together.
- Introduce *The Ptarmigan*, explaining to the children that the letter p is silent, and that a ptarmigan is a game-bird of the grouse family. Now read the poem aloud, treating each “fun” initial “p” as a silent letter. Ask the children to describe what the poet has done. Encourage them to explain why the words beginning with “th” have been left alone. (In words with the “th” digraph we don’t pronounce an initial “t”.)
- Introduce the two limericks, reminding the children that limericks “specialise” in humour and nonsense. Read the limericks to the children. Explain that the word *essayed* is an old-fashioned word meaning *attempted*. Then re-read the limericks with the children.
- Remind the children that limericks follow a standard format. Ask them to describe the patterns they can find; for example, the use of five lines, with lines 1, 2 and 5 rhyming and the shorter third and fourth lines rhyming. Discussion could also include the common opening words, *There was a...*, and typical numbers of syllables (usually eight syllables in lines 1, 2 and 5, and five syllables in lines 3 and 4, although Edward Lear sneaks in an extra syllable in line 3).
- Work with the children to compose alternative text for lines 3 and 4 of the second limerick. Line 4 could end with the word *milk* instead of *lemonade*. Discuss and scribe some possibilities, and help the children to refine their ideas so that they find the right rhythm as well as a rhyme. For example, *One day, dressed in silk, /she tried to drink milk...* Invite them to read the modified limerick.

Word and Sentence Level Work

- Ask the children if they can think of an example of words in which “p” represents the same sound as it does in *poles* but is followed by a consonant; for example, words beginning with the blends “pl” or “pr”, such as *plant* and *proud*. List and discuss suggestions. Then write the word *phantom* on the board and ask children what sound is represented by “ph”; encourage them to suggest other words in which “ph” represents the /f/ sound, such as *elephant*, *telephone*, *pharmacy*, *phrase*.
- Refer to the term *spelling bee* in *Banananananananana*. Remind the children that we have different names for different sorts of competitions. A spelling competition is a *bee*, but a darts competition is always a *tournament*. Ask the children what names are given to the following competitions and scribe their suggestions on the board: a football _____ (*match*); a cricket game between nations is a _____ (*test*); a fight between armies is a _____ (*battle*).

YEAR TERM

3 3

Sing Me a Song of Teapots and Trumpets is a witty and good-natured nonsense poem. The children might be familiar with the nonsense poems of Lewis Carroll, particularly those in *Alice in Wonderland* and *Alice Through the Looking-glass*. The nonsense in *Sing Me a Song of Teapots and Trumpets* grows out of the transposition of syllables, along with free-wheeling rhymes and alliteration that sometimes have the effect of a tongue-twister. They will enjoy attempting the same sort of *nonsensing* themselves.

NLS REFERENCES

- W2 identifying phonemes
 W6 spelling using phonemes and visual skills
 W9 recognising and spelling prefixes
 W15 using dictionaries
 T6 exploring types of humour
 T7 preparing and reciting poetry that plays with language

Independent Work

Children could:

- re-read the poem in the small book
- write definitions for the made-up words in the poem, such as *trumpots* and *teapets*
- write a light-hearted poem, story, or scripted conversation involving word mix-ups. For example, children might imagine interviewing the poet but finding that the answer to every question has words with swapped letters or syllables, as in *What are your favourite foods? Answer: I just love doughdogs and hot-nuts.*
- work in pairs or groups to try to read the poem as a round: as the first child to start reading reaches the second stanza, the next child begins the first stanza, and so on. As children read different stanzas at the same time, they will have fun trying to maintain a matching rhythm and avoid becoming tongue-tied.

Shared Reading and Writing

- Before displaying the poem, read the title to the children, emphasising the repeated /s/ and /t/ sounds. Lead a brief discussion about the repeated and similar sounds in *sing* and *song*, and in *teapots* and *trumpets*. Then ask the children to listen carefully for repeated sounds as you read them the poem.
- Display the poem and read it to the children. Re-read it together. Invite the children to point out particular lines and words that feature repeated sounds; not only at the beginning of words but *within* words. Discuss the repeated letters in the two lines that follow *trumpots* and *teapets* (*tippets* and *taps*, *trippers* and *trappers*). Ask them what letters have been repeated (“t” and “p”). Then ask them what letters and sounds are repeated in the second stanza (“s”, “sn” and “g”).
- Allow time for discussion of unfamiliar or interesting vocabulary. For example, *gryphon* (sometimes spelt *griffin*, a mythical creature with the head of an eagle and the body of a lion), *mummers* (masked actors) and *tippets* (a tippet is a type of fur or woollen scarf).
- Ask the children what else the poet has done to have fun with words. For example, they could describe the way letter strings and sounds have been swapped to make *trumpots* and *teapets* and *snookers* and *sneapers*. Work with the children to swap sounds and letters in other word combinations in the poem; for example, *zippers* and *snaps* would become *snippers* and *zaps*. Scribe the suggestions on the board.
- As a shared writing activity, work with the children to brainstorm a list of other pairs of words that have repeated sounds and letters, and then to use these to compose a short nonsense poem. For example, *Sing me a song of bottles and bristles, and boxes and foxes, baffles and snaffles, a fly with a bow-tie and beans in jeans, with pockets and sockets*. Scribe the poem on chart paper and read it together.

Word and Sentence Level Work

- Ask the children if they can find any silent letters in the poem; for example, “w” in *wrappers* and “k” in *knick-knacks*. Invite the children to suggest other words with silent letters, such as *knight*, *knife*, *debt*, *wrong*. Discuss spelling as you write each suggestion on the board.
- Refer to the “ea” vowel combination in *teapots*. Ask the children to find four other words in the poem in which “ea” represents the same sound as in *teapots*, and one word in which the same letters represent a different sound. (Same sound: *teapets*, *sneakers*, *sneapers*, *seagull*; different sound: *pears*.) List the words, grouping them by sound. Extend the activity by asking children to suggest additional words with “ea”, such as *hear*, *bead*, *head*, *feather*.
- Draw the children’s attention to the word *nonsense*. Remind them that *nonsense* has the opposite meaning to the word *sense*, and that *non* is one of a number of prefixes in English that mean “not” or “the opposite of” (*un-*, *dis-*, *mis-*, and so on). Point out that in some cases, a hyphen is used after *non-*, as in *non-stop*, *non-fiction*. Invite the children to suggest other words that have opposites formed by adding a prefix, such as *unhappy*, *misfortune*, *disappear*, and so on.