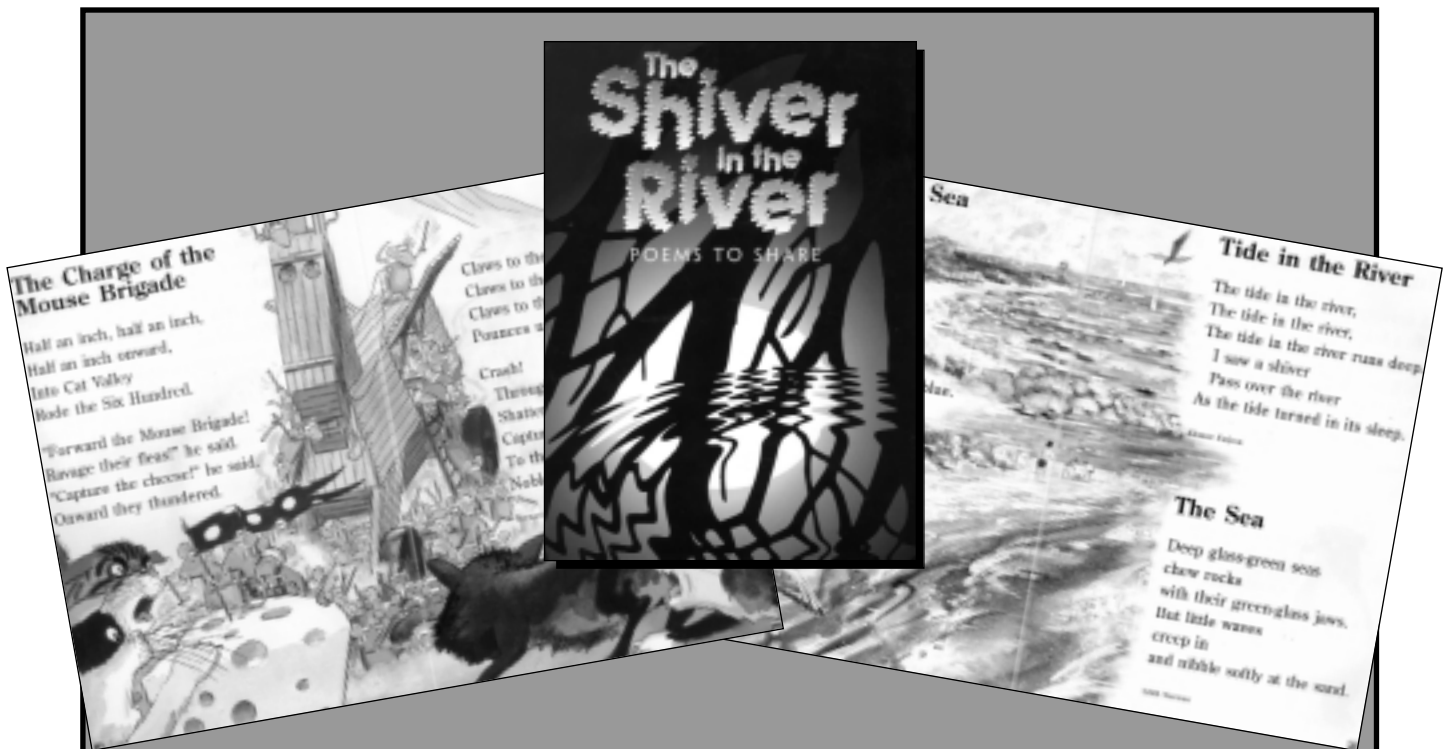


KINGSCOURT / MCGRAW-HILL

LITERACY HOUR LESSON PLANS

Shared Reading and Writing
Text, Sentence and Word Level Work

YEAR 6



POETRY: Big Book & Small Books



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Shiver in the River (Year 6 Poetry) and the NLS

Poems		Key Skills and Strategies (specific NLS references are listed on each lesson plan)
1 Term 1	<p>The Witches' Spell <i>Shakespeare classic</i> <i>a chant with wonderful rhythm and imagery, from Shakespeare's Macbeth</i></p>	<ul style="list-style-type: none"> • articulating personal responses to literature; identifying why and how a text affects the reader • discussing mood and pace • preparing dramatic performances • writing in the style of a given poem • practising independent spelling strategies; exploring spelling patterns
2 Term 1	<p>Wind Song <i>Free verse</i> <i>a gentle and reflective poem by Lilian Moore, featuring onomatopoeia and personification</i></p>	<ul style="list-style-type: none"> • contributing constructively to shared discussion about literature • responding to and building on the views of others • writing own poems • preparing a script • securing knowledge and understanding of more sophisticated punctuation
3 Term 1	<p>Four-Foot <i>Rhyming "mood" poem</i> <i>a warm-hearted poem by Rudyard Kipling, ideal for comparing and contrasting with other animal poems in the collection</i></p>	<ul style="list-style-type: none"> • becoming familiar with work of established authors • articulating personal responses; identifying why and how a text affects the reader • investigating, and writing from, different points of view • securing knowledge and understanding of more sophisticated punctuation
4 Term 1	<p>The Sandpiper <i>Rhyming nature poem</i> <i>a delightful and simple poem using metaphorical language and contrast; ideal for comparing with other poems about nature included in the collection</i></p>	<ul style="list-style-type: none"> • identifying the impact of specific language features • experimenting with active verbs and personification • manipulating perspective by adapting a poem to express a different point of view • investigating connective words and phrases • using word roots, prefixes and suffixes as a support for spelling
5 Term 1	<p>Inside <i>Rhymed poem from an animal's point of view</i> <i>an animal poem written in the first-person by Eleanor Farjeon, capturing a well-loved pet's feelings of perfect contentment</i></p>	<ul style="list-style-type: none"> • investigating viewpoint and narration • identifying specific language features and their impact • using a poem as a model for writing • writing a script • revising different word classes (parts of speech)
6 Term 1	<p>The Tide Rises <i>Rhyming descriptive poem</i> <i>a well-known poem by Henry Wadsworth Longfellow, providing an excellent example of how a poem can evoke a strong mood</i></p>	<ul style="list-style-type: none"> • identifying how and why a text affects the reader • investigating viewpoint; writing from different points of view, considering the likely impact on the reader • using different connecting devices • understanding how words have changed over time and how some words have fallen out of use
7 Term 2	<p>The Flattered Flying Fish <i>Humorous conversational poem</i> <i>an ironic, humorous poem with a moral, in the format of a conversation</i></p>	<ul style="list-style-type: none"> • interpreting and discussing meanings that are implied or multi-layered • discussing language features used for humorous effects; exploring irony • revising work on complex sentences, including direct and indirect speech • writing a script; presenting a role-play
8 Term 2	<p>To Beat Bad Temper <i>Contemporary rhyming poem (monologue)</i> <i>a poem about a child learning the strengths and possible weaknesses of his or her own personality; featuring strong rhythm and rhyme and a sustained metaphor</i></p>	<ul style="list-style-type: none"> • analysing how messages, moods, feelings and attitudes are conveyed • recognising how poets manipulate words, including the use of metaphor • using different genres as models for writing • scripting and role-playing conversations based on the poem

Poems		Skills in Focus
9 Term 2	Who Are You? <i>Classic rhythmic rhyming dialogue</i> <i>an ideal poem for encouraging expressive reading and dramatic performance, with its use of rhyme and rhythm within a dialogue</i>	<ul style="list-style-type: none"> • discussing implied or multi-layered meanings • analysing how messages, moods, feelings and attitudes are conveyed • using different genres as models for writing • preparing role-plays and performances • extending work on word origins and derivations
10 Term 2	The Charge of the Mouse Brigade <i>Humorous parody</i> <i>a delightful poem that uses three stanzas of Tennyson's The Charge of the Light Brigade as a model</i>	<ul style="list-style-type: none"> • investigating humorous verse • identifying the impact of specific language features • recognising how poets manipulate words for their sound and meaning • investigating words with common prefixes
11 Term 2	Cat! and Dog <i>Kenning and acrostic haiku</i> <i>Cat! is an excerpt from a longer poem by Eleanor Farjeon and Dog is an acrostic haiku; both poems provide excellent models for children's own writing.</i>	<ul style="list-style-type: none"> • increasing familiarity with significant poets • commenting critically on the overall impact of a poem, showing how language and themes have been developed; comparing/contrasting two poems • writing own texts modelled on poems read • extending work on word origins and derivations
12 Term 2	Sunstruck <i>Contemporary free verse</i> <i>a beautiful example of free verse that encourages the children to explore the power of imagination</i>	<ul style="list-style-type: none"> • analysing how moods, feelings and attitudes are conveyed, including comparison of literal/figurative language • identifying distinctive features of free verse • investigating use of active and passive verbs • writing for specific audiences and purposes
13 Term 3	The Loaves <i>Contemporary verse in rhyming couplets</i> <i>a poem crafted skilfully around an extended metaphor, ideal for inspiring children's own imaginative writing and use of figurative language</i>	<ul style="list-style-type: none"> • commenting critically on the overall impact of a poem, showing how language and themes have been developed • writing poems linked by theme or form • conducting detailed language investigations, including a focus on metaphor
14 Term 3	Motor Cars and Time and the City <i>Observational poems; rhymed and free verse</i> <i>poems that are related in their subjects, and in the basis of their central metaphors</i>	<ul style="list-style-type: none"> • looking at connections and contrasts in poems • commenting critically on the overall impact of a poem and features of language and theme • discussing how linked poems relate to one another by themes, format or language • writing from differing points of view; evaluating the likely impact on a reader
15 Term 3	Until I Saw the Sea <i>Rhyming descriptive poem</i> <i>a poem that children will want to compare with the other Lilian Moore poem in this collection (Wind Song); both poems display her ability to breathe life into the natural world</i>	<ul style="list-style-type: none"> • comparing and contrasting works of a single writer • commenting critically on the overall impact of a poem, showing how language and themes have been developed • articulating responses to a poet's style • writing own texts modelled on familiar poems • exploring active and passive verbs
16 Term 3	Tide in the River and The Sea <i>Nature poems linked by theme</i> <i>two simple yet evocative poems inspired by the sea, ideal for comparing and contrasting</i>	<ul style="list-style-type: none"> • comparing/contrasting works of different writers • describing the style of an individual poet • discussing how linked poems relate to one another by themes, format or language • writing own texts modelled on familiar poems, including use of personification • revising the language conventions and grammatical features of explanatory texts
17 Term 3	Just for a Laugh... and Bird <i>Limericks and free verse</i> <i>The limericks and the poem Bird provide an excellent opportunity for children to compare very different ways of approaching the subject of animals.</i>	<ul style="list-style-type: none"> • discussing how linked poems relate to one another by themes, format or language • writing poems linked by theme or form • commenting critically on the overall impact of a poem and features of language and theme • practising and extending vocabulary through word games • writing limericks and other texts based on the poems

YEAR TERM

6 1

The Witches' Spell is the first of three verses taken from Shakespeare's play, *Macbeth*. The grisly ingredients will appeal to the children and the chant itself is irresistible, with its wonderful rhymes building a mood of "powerful trouble". You may wish to point out that most so-called witches were entirely harmless women practising forms of folk medicine. The witches in *The Witches' Spell* are, of course, an exception. They want to see Macbeth come to harm.

NLS REFERENCES

- W2 using known spellings as a basis for spelling other words
- W3 using independent spelling strategies
- S1 revising the conventions of standard English
- T3 articulating personal responses to literature, identifying why and how a text affects the reader

Independent Work

Children could:

- re-read the poem in the small book
- write an innovation on the poem, setting out the ingredients for a wonderful favourite meal or dessert. The refrain could be along the lines of, *Mix and stir before you eat./This will be a scrumptious treat.* For the other part of the poem, children could list their ingredients, such as *scoops of ice-cream, sauce of chocolate.* Ask them to try to keep the structure and rhythm of *The Witches' Spell*.
- work in groups to prepare dramatic performances of the poem, with props, sound effects and actions
- work in groups of four to create a role-play, with three children as the witches and the fourth acting as a counsellor who is trying to help them give up their nasty ways.

Shared Reading and Writing

- Before displaying *The Witches' Spell*, tell the children that the oldest poems and rhymes in English and other languages were intended as ritual chants and as prayers – sometimes even as spells. Tell them that the poem they will be reading is a fictitious spell, written by William Shakespeare.
- Display *The Witches' Spell* and read it aloud to the children. Discuss any words or terms in the poem that are unfamiliar to them. Then ask the children if they think this spell is designed to produce happiness or disaster. Ask them to refer to words or phrases from the poem to support their opinions.
- Re-read the poem with the children. Ask the children how they think the poem should *sound* – what mood?, what pace?, and so on. In the follow-up discussion, ask the children to comment on the effectiveness of the language (for example, whether the words *sound* as if they could create mischief), and to describe the common feature of the ingredients in the "hell-broth". You could suggest the word *vile* and then invite the children to rearrange the letters to make another, very appropriate word for the witches' spell.
- As a shared writing activity, work with the children to compose a recipe based on the spell. Scribe for the children as they agree on the text. For example, under the heading *Utensils* you might write: *Large, solid pot or cauldron and stout wooden spoon.* Then, under *Ingredients*, the list might read: *one eye of newt, one sting of blind-worm,* and so on. Continue to *Method*, or *What to do*. As you write, encourage the children to guide you with spelling and layout. Read the completed recipe together and agree on a suitable heading.

Word and Sentence Level Work

- Ask the children how phrases in the poem that show possession could be written using apostrophes of possession; for example, *Wool of bat...* would become *Bat's wool...* Then ask the children where they would place the apostrophe in *adder's, blind-worm's, lizard's* and *owlet's* if there were more than one of each creature (after, rather than before the final s). Also ask which other words would change. (They would add "s" to the nouns following each name; for example, *lizards' legs*.) Scribe the children's suggestions on the board, always discussing the reason for the placement of the apostrophe. Invite them to suggest other examples of singular and plural forms, with and without apostrophes; for example, *hoof of horse/a horse's hoof; hooves of horses/horses' hooves.*
- Children could use examples from the poem to explore words with two vowels together; for example, "oi" in *boil*, "au" in *cauldron*, "ou" in *double*, "oe" in *toe*. For each letter pattern, they could list words that have the same vowel sound as the word in the poem; for example, *cause* and *maul* to go with *cauldron*. If possible, children can also find words in which the same letters represent *different* sounds; for example, "ou" in *double* and *trouble* compared to "ou" in *you* or *about*; "oe" in *toe* and *goes* compared to "oe" in *does*.

YEAR TERM

6 1

Wind Song is a gentle, reflective poem with appealing rhymes. The poem provides an opportunity for the children to become further acquainted with onomatopoeia and personification. It also could be a starting point for exploring more poems by Lilian Moore, a prolific and well-loved American poet.

NLS REFERENCES

- W3 using independent spelling strategies
- S6 securing knowledge and understanding of more sophisticated punctuation marks
- T5 contributing constructively to shared discussion about literature, responding to and building on the views of others
- T9 preparing a script
- T10 writing own poems

Independent Work

Children could:

- re-read the poem in the small book
- script and role-play conversations between the wind and the various “quiet” things it visits
- re-write the poem, making it “concrete” in part by shaping the sound words in a suitable way; for example, *Some whissssperrrr, some CLANG!!!* The word *drum* could seem to be vibrating, and so on.
- write a poem composed largely of onomatopoeia; for example, *Chug chug chug/Clang, clang clang/Toot!/ Toot!/Whoo, whoo!/Whoosh!* You could suggest that they create and illustrate poem posters for younger children.
- write a poem about a windy day
- write an adaptation of the poem, from the point of view of the wind; for example, *I love to make the quiet things speak./Hear them whisper, clang and creak...*

Shared Reading and Writing

- Ask the children what they think of when you say *When the wind blows*. Some may suggest the lullaby *Rock-a-bye-baby...*, while others might comment on different movements, sounds, and feelings that could occur when the wind blows.
- Display *Wind Song* and read it aloud to the children. Mention that the term *ash can* refers to a metal rubbish bin. Read the poem a second time, with the children joining in. Ask them if the poem connects in any way with the ideas that they suggested in the opening discussion of the wind.
- Discuss with the children the idea of the wind “bringing things to life”. Encourage them to find specific words that are normally associated with human beings rather than with “things”, such as *speak* and *sigh*. Use the term *personification* as you talk with the children about the use of these words in the poem.
- Re-read the poem together as expressively as possible. One part of the class could read the quieter lines, and the other children the louder sections.
- Invite the children to suggest categories of sound, such as *loud, soft, sharp, slow, fast*. Scribe the suggestions on the board. Then invite the children to name words that would fit into each of the categories. For example, the *soft* category might include *rustle*; *loud* might include *bang!*; *sharp* might include *crack!*; *fast* might include *whoosh!*, and so on. Choose words from each category and invite the children to add an adverb to each and form sentences; for example, *The leaves gently rustled*. Scribe the suggested sentences on the board, encouraging the children to guide you with spelling as you write.

Word and Sentence Level Work

- Invite the children to name all the words in the poem that describe sound. Scribe their answers on the board. Include the term *onomatopoeic* in the associated discussion, reminding children that we use this term for a word that imitates a sound, as in *whack*. The children might like to know that *onomatopoeic* is derived from two Greek words which, when put together, mean *to make a name*. Ask the children which of the words on the board are onomatopoeic, such as *creak, swish, hum, whisper*. They may decide that some words are onomatopoeic only if said in a certain way; for example, *whisper* needs to be whispered to imitate the sound it describes.
- Draw the children’s attention to the dash at the end of the first line of the third stanza. Remind the children that dashes are often used in a similar way to parentheses, or brackets. A dash can also be used informally, to create tension, indicate a long pause, and so on. Ask the children what task they think the dash in the poem has, and how effective they think it is; for example, emphasising the suddenness with which the wind stops. Then discuss other punctuation used in the poem, and its role in helping to create either a quieter, slower effect, or a more active effect, almost like gusts of wind.

YEAR TERM

6 1

Four-Feet is a warm-hearted poem about the bereavement we are all capable of feeling when a beloved pet (in this case a dog) is no longer with us. It is one of many poems that Rudyard Kipling (1865–1936) wrote about animals. You may wish to read other Kipling poems and stories with the children; for example, Kingscourt's *The Cat That Walked by Himself*.

NLS REFERENCES

- S1 revising the conventions of standard English
- S6 securing knowledge and understanding of more sophisticated punctuation marks
- T3 articulating personal responses; identifying why and how a text affects the reader
- T4 becoming familiar with the work of established authors

Independent Work

Children could:

- re-read the poem in the small book
- imagine and write down the thoughts of Four-Feet trotting behind. You might suggest to the children that they can give thoughts to Four-Feet that would surprise his owner. For example, perhaps Four-Feet doesn't always want to go for a walk. Perhaps he doesn't want to disappoint his owner. Perhaps Four-Feet said something else when his owner thought the message was "I'm coming with you!"
- write about the habits of their own pets, or a pet they've heard of, or the qualities they would like in a pet. Possible formats could include poetry, a journal entry, a wanted poster for the perfect pet, a diary entry written from the point of view of the pet, and so on.
- write a letter from the speaker in the poem to a friend, describing why Four-Feet was such a special companion.

Shared Reading and Writing

- Before showing the poem, read it to the children and then re-read it. Then ask them who they think Four-Feet might be, using evidence from the poem to support their opinions. After this discussion, display the poem and read it aloud, with the children joining in.
- Allow time for discussion of how the speaker in the poem seems to feel. Ask the children to describe the mood of the poem, quoting from the poem to support their descriptions. Ask the children what they would say to a person who thought the poem was *mushy* , and how they would support their answers.
- Draw the children's attention to the phrases *wherever my road inclined* (whenever I felt like taking a walk) and *by some other round* (going by a different path, not along familiar ways). Ask them what they think these two phrases mean in the poem. Ask them to suggest other (non-rhyming) phrases that would mean the same thing.
- Invite the children to describe the character of Four-Feet. You might like to write some unlikely descriptions on the board, such as *Four-Feet was mean and vicious* , to invite contradiction. Ask the children to put their descriptions into sentences for you to scribe on the board or on chart paper. Ask the children to guide you with spelling, punctuation, and careful word choice as you write. Read the sentences together.

Word and Sentence Level Work

- Draw the children's attention to the dashes in the poem, and ask what their task might be. Discuss with the children whether parentheses, or brackets, would be as effective in the poem as dashes. Ask questions, such as *How would they change the feeling or rhythm? Would they seem too formal? What about commas instead?* Children might suggest that the dashes convey something more personal than a pause, as if sadness is making the speaker halt in his speech a little.
- Remind the children that a sentence can contain groups of words that add to the meaning but are not vital; for example, *Four Feet* , a very loyal pet, *followed his master everywhere* . Write the following unpunctuated sentences on the board or on chart paper, one sentence at a time. Invite the children to discuss the most effective way of punctuating each one, considering commas, dashes, or parentheses. *Rudyard Kipling a man who loved animals wrote many books of poetry. Kipling 'Rudie' to his friends wrote a whole novel "Thy Servant a Dog" told from the point of view of his pet Scotch terrier. For a number of years Kipling lived in India and many of his stories but by no means all of them draw on his experiences there. In 1907 Rudyard Kipling world famous by this time and a great favourite of the Royal Family was awarded the Nobel Prize for Literature.*
- Ask the children to find specific words in the poem (personal pronouns) which show us that the speaker is Four-Feet's owner (*I, my*). Discuss how the overall point of view would be changed if these pronouns were changed to *He, his* , and so on.

YEAR TERM

6 1

The poem *The Sandpiper* has an appealing simplicity of style and conveys a feeling of delight. The poem is ideal for generating discussion of metaphorical language and the use of contrast.

NLS REFERENCES

- W5 using word roots, prefixes and suffixes as a support for spelling
- W6 investigating meanings and spellings of connectives
- S1 revising the conventions of standard English
- S4 investigating connecting words and phrases
- T3 articulating personal responses to literature, identifying why and how a text affects the reader
- T6 manipulating narrative perspective by producing a modern retelling
- T10 writing own poems experimenting with active verbs and personification

Independent Work

Children could:

- re-read the poem in the small book
- think of, and write a poem about, other animals that take on a mighty task, like the sandpiper. An example might be ants, capable of carrying many times their own weight and building huge nests.
- research sandpipers, providing details of their habitat, habits and appearance. The research could extend to other noisy birds, such as gulls.
- write in their own words what the poem is about (without using metaphors at all)
- look through anthologies for other poems that present very positive images of birds or other creatures. They could present these poems to the class, together with some factual information about the creatures described.

Shared Reading and Writing

- Display *The Sandpiper* and explain that a sandpiper is a small wading bird that runs along the sand. Invite the children to comment on the illustration and to suggest what *this* sandpiper might be doing or “thinking”.
- Read the poem to the children. Then re-read it together. Ask the children how their initial ideas about the bird compare with what the poem is saying.
- Ask the children what contrast is being used in this poem (*the smallness of the bird and the might of the ocean*). Ask them to quote lines from the poem that emphasise the bird’s smallness and vulnerability; for example, *brittle, toothpick legs*. Children could also discuss the contrast between the bird’s outward smallness and its bold manner.
- Read the phrases *lace of thunder* (perhaps the “lacy” layer of foam that briefly remains on the sand as a wave withdraws) and *toothpick legs* and ask the children what they mean. Discuss how we know that they are metaphors, not literal descriptions.
- Discuss with the children the point of view of the speaker in the poem. They might suggest that the speaker could be someone on the beach, observing the bird and delighting in its bold behaviour. As a shared writing activity, you could then work with the children to compose a brief monologue from the bird’s point of view. You could suggest a starter, such as *Listen, Ocean, you don't frighten me!*... Scribe for the children as they agree on each sentence, encouraging them to guide you with spelling and punctuation. Read the new text together.

Word and Sentence Level Work

- Challenge the children to find the lines in the poem where connectives or other words have been left out: *edge of (the) tide;* (*Then he*) *races through...* Ask them why the poet may have dropped some words and discuss how the rhythm of the poem would be changed if words were added. This could lead to a discussion of the way the short “snappy” lines match the rapid movements of the bird.
- Draw the children’s attention to the word *outshout*. Explain that there are words in English that have been made into new words (usually verbs) by adding *out* as a prefix. Ask them what function “out” means in this context (to exceed or do better). Now ask them to think of other verbs with an *out* prefix (such as *outrun, outplay, outsmart*). Then ask the children to put these words into phrases or sentences for you to scribe. Ask them to think of other words (usually *not* verbs) in which an *out* prefix is added for a different meaning (such as *outside, outboard*, and so on).
- Review the rhyming pattern of the poem with the children. Write *ocean* and *notion* on the board and discuss the different spelling patterns. Repeat for *wonder* and *thunder*. In each case, invite children to suggest more words to keep the rhyme going (*potion, commotion; under, blunder*, and so on). You could list those on the board or on chart paper, keeping words with the same spelling pattern together.

YEAR TERM

6 1

Inside invites comparison with other poems in the collection that have animals as the subject, particularly *Four-Feet*. Its subject is the perfect understanding that can evolve between an owner and a beloved pet. The first-person (or first-animal) presentation also invites comparison with other first-person poems that come later in the collection, such as *To Beat Bad Temper, Cat!* and *Sunstruck*. Eleanor Farjeon is famous and widely loved for her poetry, much of it dealing with themes that invite comparison with *Inside*.

NLS REFERENCES

- W3 using independent spelling strategies
- S1 revising different word classes, and the conventions of standard English
- T2 investigating viewpoint and narration
- T9 preparing a short section of story as a script

Independent Work

Children could:

- re-read the poem in the small book
- write about their own experiences of love and contentment with animals, or of an experience they could imagine enjoying with a pet
- write about the scene in the poem as if it were being filmed and they were directing it. What would they be telling the actor who is reading? How would they get the dog to behave in the required way? Would there be an animal trainer on the set? The text might run like this: *Okay, reach down and tug Rufus's ear when I give the signal, but remember, keep reading...*
- write about a relationship of human and dog in which the dog is in charge and the human is the pet. What might the human think about the dog? Would the human be as loyal and devoted?

Shared Reading and Writing

- Before displaying *Inside*, read it aloud to the children. Then ask the children why they think the poem is called *Inside*, and who is speaking in the poem. As a way of inviting discussion, you might offer some incorrect suggestions; for example, that the speaker is a human, or a canary. As the children point out that your suggestions are wrong, ask them to refer to details of the poem to support their opinions. Now display the poem, and read it with the children. Use the term *point of view* as children confirm that the “speaker” in the poem is the dog.
- Ask the children what qualities are especially admired in dogs. If the terms *loyalty* and *devotion* are not mentioned, introduce them and ask if the dog in the poem exhibits such qualities. Also ask how well the poet has succeeded in making us think of *love* and *togetherness* and how she has managed this, without ever using those words. (For example, the line *He knows, and I know.*)
- As a shared writing activity, work with the children to compose a brief third-person narrative about the events and characters of the poem. A starter could be, *Dinner was finished once more and it was time for the best part of the night – for Rufus at least. He followed his owner...* Scribe for the children as they agree on each sentence, and ask them to guide you with spelling and punctuation. Read the new text together.

Word and Sentence Level Work

- Draw children’s attention to the word *bellyful* and remind them that when *full* is added to a word, the second “l” is nearly always dropped. Ask the children to suggest other words for parts of the body that end in “ful” to make a new noun (such as *handful, mouthful*). Scribe their suggestions on the board.
- Ask the children if they can find an incomplete adverb in the poem (*clock ticks slow*, rather than *slowly*). Now ask them to find an example of a complete adverb (*presently*). Remind the children that poets have licence to do novel things to language, but that in formal writing the adverb would be *slowly*. Challenge them to apply adverbs to some of the other verbs in the poem, such as *doze* (*doze contentedly*), *reads*, *tug*. Scribe their suggestions on the board.
- Remind the children that not all adverbs end in *ly*. Explain that the task of adverbs is not only to describe the type of action, but also to indicate the place, direction and time of actions. Challenge them to find an adverb of time in the poem (*never*, in *he never heeds*). Ask them to suggest sentences in which other adverbs of time, such as *now, then, before* and *always* could be used.
- Draw the children’s attention to the preposition *upon* in the final line. Remind the children that *upon* and *on* mean the same thing, and ask why they think the poet has chosen *upon*. Suggest to the children that a poet may choose a word simply for the sound, or (as in this case) to create an extra syllable and avoid repeating *on* from the previous line. Ask the children if they can see two other places in the poem where the poet has arranged words for the sake of effect, sound, or rhyme (*clock ticks slow; his eyes on book*).

YEAR TERM

6 1

The Tide Rises (Henry Wadsworth Longfellow, 1807–1882) is an excellent example of how poetry can evoke a strong “mood”. Every word has been chosen to create an atmosphere of solemn wonder. The everlastingness of the sea is made to seem both mysterious and beautiful.

NLS REFERENCES

- W7 understanding how words have changed over time and how some words have fallen out of use
- S5 using different connecting devices in sentence structure (including more sophisticated punctuation)
- T2 taking account of viewpoint
- T3 identifying how and why a text affects the reader

Independent Work

Children could:

- re-read the poem in the small book
- write a “mood” story or poem; suggest that the mood does not have to be serious or sad, but could be a mood of excitement, or danger, or happiness
- look in anthologies for other poems about the sea; children could present these poems to the class and compare and contrast them with *The Tide Rises*.
- write a third verse for the poem that conflicts with the mood of the first two verses; for example, the children could write of children playing with beach-balls and eating ice-creams, or of surfers running down to catch a wave.

Shared Reading and Writing

- Before reading *The Tide Rises*, remind the children of the power of words to create images that build a mood. Then tell them that the poem they will be reading today is a *mood* poem, and that each image is designed to deepen the mood further.
- Display *The Tide Rises* and read it to the children. Then read it together. Invite the children to suggest words that describe the mood of the poem. Suggest to the children that a poem’s mood will tend to make us read it in a certain way. This could be demonstrated by reading the poem in a rapid, jovial way and then asking the children whether or not your reading suits the poem. Re-read the poem together, in a style the class agrees is suitable. One group could read the verses and another the italicised lines.
- Discuss the role of the sea in the poem, asking questions such as *Is there a suggestion of strength in the sea? What might the poet be suggesting to us when he has the footprints wiped away by the sea?* Discuss the italicised lines at the end of each verse, and the possible reason for their repetition. (You could introduce terms such as *eternal* and *everlasting* to the discussion.) Also discuss the repetition in the line, *But the sea, the sea in the darkness calls*, and the use of *darkness, darkens* and *twilight* to help build the mood.
- As a shared writing activity, work with the children to compose a non-rhyming re-telling of the events described in the poem. They could adopt the point of view of the traveller. For example, if they imagine him as a sailor, they might begin: *It felt good to be ashore again, with only a short walk between me and my home...*

Word and Sentence Level Work

- Draw the children’s attention to the word *hastens* in the poem. Ask them if they would regard this word as belonging more to the time of the poem (1849), or more to our own time. Ask them what word we might be more likely to use today (*hurries*). Ask them, also, if they can think of any other “old-fashioned” words. You might like to suggest some yourself, such as *betimes, oft, hither* and *thither*. Scribe the suggestions on the board, using each in a sentence and discussing its meaning. Then ask the children what words they might use to sound more up-to-date.
- Ask the children what task the semi-colons in the poem perform, and whether or not the semi-colons could be replaced by another punctuation mark. (In each case, a full stop could be substituted.) You may wish to remind the children that a semi-colon indicates a pause that is stronger than that indicated by a comma and can be used to divide phrases and clauses, particularly in a list. Ask the children if they can see other places in the poem where the poet could have used semi-colons if he’d wished. (*The tide rises; the tide falls; the twilight darkens...*) Write the following passage on the board and ask the children to guide you in punctuating it using one semi-colon (after ... *the sea*). *Longfellow’s poem is about the sea it emphasises the never-ending cycle of the tide rising and falling.*

YEAR TERM

6 2

The Flattered Flying Fish is a poem with a moral, in the tradition of humorous folk-tales that are intended to educate us as they delight us (for example, *The Hare and the Tortoise*).

The direct speech in the poem appears completely natural, and can be used as an example of the way in which the conventions of prose are also available to the poet. The concept of irony can also be introduced to children using this poem.

NLS REFERENCES

- W3 using independent spelling strategies
- S3 revising work on complex sentences, including the appropriate use of punctuation
- T3 recognising how poets manipulate words for their sound and their meaning
- T4 investigating humorous verse
- T6 reading, interpreting and discussing poems in which meanings are implied or multi-layered

Independent Work

Children could:

- re-read the poem in the small book.
- script a conversation between two animals, in which one tries to use flattery to trick the other
- rewrite the story of the shark and the flying fish as a tale for small children, beginning with, "Once upon a time ..." and adapting the language in the poem to suit younger readers
- look through Aesop's Fables for examples of crafty animals tricking innocent animals. The children could write a brief report on the points of similarity in a fable and the poem.
- write a diary entry for the shark describing his evening with the flying fish.

Shared Reading and Writing

- Before reading *The Flattered Flying Fish*, talk with the children about any stories they might know that have a "moral". You could use the example of *The Lion and the Mouse* (a proud lion rescued by a tiny mouse), which teaches humility and shows that each creature has its special abilities.
- Tell the children that *The Flattered Flying Fish* has a moral to it, although the poem itself is humorous. Display the poem and read it aloud to the children. Re-read the poem together.
- Ask the children to suggest why the poet might have chosen a shark and a flying fish to be the characters. Scribe their suggestions on the board. Discuss with the children the meaning of *guile* (cunning, deceit), and why this word is appropriate for the poem. Also discuss other interesting words that help to build the characters, such as *luminous* and *vain*.
- Discuss the moral of the poem, and then ask the children to put it into one statement. An example might be: *Don't be taken in by flattery, or, In charm there is harm*. Scribe their suggestions on the board.
- Re-read the poem with the children, this time having different groups read the speech of the shark and the flying fish. You could read the linking narration.
- Provide a working definition of "irony" for the children, along the lines of, *When your meaning is intentionally the opposite of what your words seem to say*. Then ask the children what the shark *really* means when he says, ironically, *Let me order a nice little dinner for two!* (For example, *Come over to my place so that I can eat YOU for dinner*.) As a shared writing activity, work with the children to compose a short text in which the shark says what is really on his mind as he talks to the flying fish. Scribe for the children on the board or on chart paper as they agree on each sentence. Encourage them to guide you with spelling and punctuation.

Word and Sentence Level Work

- Acting as scribe, invite the children to put the first two verses of the poem into *indirect* speech, making all the necessary alterations to punctuation, tense, grammar and words. For example, *The shark asked the flying fish over the phone if she would like to have dinner with him. He said he would order a nice little dinner for two ...* Discuss the differences between direct and indirect speech, and when each style of text might be used.
- Discuss with the children pairs of rhyming words from the poem; *two/blue, guile/smile, vain/again*, and so on. Ask them to suggest other words in each case, to form larger groups of rhyming words; for example, *smile/while/tile ...; blue, too, new, stew ...; again, pain, rain, cane*. Talk with the children about different spelling patterns that represent the same sound, identifying those that are more common (such as *-ile*) and those that are unusual (such as *-uile*).

YEAR TERM

6 2

To Beat Bad Temper is ideal for this age group. Children will readily identify with the challenge of learning how to control a bad temper. They will also enjoy Cynthia Mitchell's use of strong rhythm and rhyme, and the vivid image of a "temper tiger".

NLS REFERENCES

- S3 revising work on complex sentence structure
- T3 recognising how poets manipulate words for their sound and their meaning
- T5 analysing how messages, moods, feelings and attitudes are conveyed in poetry
- T10 using different genres as models for writing

Independent Work

Children could:

- re-read the poem in the small book
- write a letter of advice to someone who is trying to learn how to control his or her bad temper
- script and role-play a conversation between themselves and their temper, in which they argue or reason with their temper's threats. For example: Temper: *I really, really want to slam that door.* Reply: *No, no, calm down. Slamming the door won't do any good at all...*
- work in groups to prepare and act out a conversation between the girl in the poem and her parents, set at a time when she knows that her temper is about to break out.

Shared Reading and Writing

- Display the poem. Read the title and invite discussion of the illustrations. Ask the children how they think these pictures might relate to the title, and what they think the poem will be about.
- Read the poem to the children. Then re-read it together. Ask the children what the speaker in the poem is telling us about herself.
- Ask the children if they know the meaning of the word *rail* as it is used in the poem. If necessary, refine the children's definition by explaining that *railing* about something is the same as complaining angrily. Now ask the children why they think the poet might have chosen this word, apart from the fact that it provides a rhyme. (It makes a descriptive "set" with *roar, rant* and *rage*.) Ask the children if they can find other examples of repeated sounds and/or words being used for emphasis, such as *roar and roar and roar, skip and skip and skip*, the repetition of *I hate..., I hate...*, and the repeated word-ending in *skipped* and *whipped*.
- Re-read the poem together, encouraging the children to read very expressively. Then ask the children if they can tell you the main metaphor in the poem (comparing temper to an angry tiger). Discuss the comparison, inviting the children to "match-up" features of the caged tiger with the features of the bad temper; for example, the roaring of the tiger/the roaring of the bad temper; the lashing of the tiger's tail/the lashing of the rope; the need to keep the tiger caged/the need to keep bad temper under control, and so on.
- Ask the children to re-read the last two lines and discuss what they mean. As a shared writing activity, you could work with the children to compose some statements or warnings that convey the same idea, but without using the "tiger" metaphor. For example, *A bad temper will only lead to trouble. Learn to control your temper before it controls you*, and so on. Scribe for the children on the board or on chart paper, asking them to guide you with spelling and punctuation.

Word and Sentence Level Work

- Draw the children's attention to the word *gnashed*. Ask them if they can think of other words that begin with a silent "g" (*gnarled, gnaw, gnome*, for example). Scribe the suggestions on the board or on chart paper. Also discuss and list words beginning with other silent initial letters; for example; *knife, know, write, wrong*. Leave the list on display so that children can add more examples over time. Children could also look for words that have a silent consonant within them, such as *debt* or *reign*.
- Remind the children that punctuation in poetry is often used less formally than in prose for the sake of rhythm or other expressive effects, such as emphasis. Ask the children how they might punctuate *To Beat Bad Temper* if they were writing the text just as a series of sentences. Suggest to the children that semi-colons might be helpful, and that they could drop a few connectives in favour of full stops. As the children make their suggestions, scribe the sentences on the board or on chart paper. Once this is done, ask the children which version they prefer.

YEAR TERM

6 2

Who Are You? invites the children to reflect on the individual abilities or qualities of different creatures. The rhymes and rhyming scheme, along with the use of dialogue, provide excellent support for expressive reading. Provide opportunities for children to dramatise the poem, and to develop other conversations, poems or scripts based on it.

NLS REFERENCES

- W3 using independent spelling strategies
- W5 extending work on word origins and derivations
- S3 revising work on complex sentences
- T5 analysing how messages, moods, feelings and attitudes are conveyed in poetry
- T6 reading, interpreting and discussing poems in which meanings are implied or multi-layered
- T10 using different genres as models for writing

Independent Work

Children could:

- re-read the poem in the small book
- work in pairs to write and present a conversation between an animal and a person
- write and/or role-play an interview with the bear, asking him about his interesting meeting with the cat
- write about favourite stories and/or TV shows or films that feature animals; ask them to describe the animal characters and explain whether they are shown as “real animals” or behave more like people.

Shared Reading and Writing

- Before reading *Who Are You?* ask the children if they think animals can communicate. Ask them to explain their answers and give examples if possible. Then ask them to imagine that animals could have conversations in the same way that people do.
- Display the poem and read it to the children. Then re-read it together. Ensure that the children recognise where there is a change of speaker. (The cat speaks in the first and last lines in the first two stanzas, and has all the direct speech in the last stanza.)
- Re-read the poem, with part of the class reading the cat’s speech, and the other children taking the part of the bear. You could read the linking pieces (*said the cat*, and so on).
- Introduce the word *boastful* into the discussion. Ask the children to look again at stanzas one and three, and then to say whether they think the bear or the cat is the more *boastful* creature. Encourage them to refer to specific details from the text to support their opinions. Discuss what the cat means when it says: “I am much wilder than you.”
- Ask the children to describe the rhyming scheme of the poem. Suggest that they give a number to each line of the first stanza (1–6) and then pair the rhyming lines by number, for example: 1, 3; 2, 4; 5, 6. Ask them to check that this pattern is the same in all stanzas.
- As a shared writing activity, work with the children to compose a conversation between two other animals. The creatures might be wild animals, animals in a zoo, or domestic animals such as a cat and a dog that live in the same house. Scribe for the children as they agree on each sentence, encouraging them to guide you with spelling and punctuation, and to consider word choice carefully so that each character has its own distinct “personality”.

Word and Sentence Level Work

- Draw the children’s attention to the term *without fear*. Ask them if they can think of one word that means *without fear* (*fearless*). Remind the children that there are many words in English that use “less” as a suffix to replace “without”. Challenge them to find other words in the poem that can have “less” added to them (*child/childless; hair/hairless; sleep/sleepless*). Encourage children to suggest sentences in which these and other words with the “-less” suffix could be used.
- Draw the children’s attention to the word *wilder*. Ask them why the *-er* ending is needed (because one thing is being compared to another, which is why we say *wilder than...*). Also discuss when we might use the words *wild* (when no comparison is involved), and *wildest* (for comparison of *three* or more creatures, with one being the wildest of all). Remind the children that there cannot be a *wildest* of two, only of three or more. Develop the idea that many adjectives have different forms (*positive, comparative* and *superlative*) depending on the number of things described or compared. Discuss a variety of examples, including some where *-er* and *-est* are used; some where there is a change of word, as in *good, better, best*; and some where *more* and *most* are used, as in *cheerful, more cheerful, most cheerful*.

YEAR TERM

6 2

This delightful poem uses three stanzas of Tennyson's *The Charge of the Light Brigade* as a "model" for its phrasing and rhythm, and for the idea of a battle. You could explain to the children that Tennyson's poem was written to commemorate a battle of the Crimean War. On September 26, 1854, a force of British cavalry, called the Light Brigade because it had "light" weapons (sabres, not guns and cannons) was ordered to charge a Russian position at Balaklava. The Russian position was defended with cannons. The charge resulted in death or injury for more than a third of the British force, and the attack became the subject of an inquiry when it was found that the order to charge was given by mistake.

NLS REFERENCES

- W1 investigating words with common prefixes (un-); also revision from Term 1 of word classes and re-ordering sentences
- T3 recognising how poets manipulate words for their sound and their meaning
- T4 investigating humorous verse

Independent Work

Children could:

- re-read the poem in the small book
- write an official report by the Commander of the Mice; for example, *As we entered Cat Valley, we observed a large number of domestic feline creatures crouched in an aggressive stance. The cheese, our goal, was behind these enemy lines...*
- write two diary entries describing the events of the *Charge of the Mouse Brigade*: one from the point of view of a cat participant, and one from the point of view of a mouse soldier
- write a short report about the way(s) various mice are presented in fiction; for example, in cartoons and films, comic books and children's stories.

Shared Reading and Writing

- Before introducing *The Charge of the Mouse Brigade*, you may wish to read the children Tennyson's famous poem (or the relevant excerpt from it: *Half a league, half a league,/ Half a league onward./ All in the valley of Death/ Rode the six hundred...*). Although the *Mouse Brigade* can easily be enjoyed for itself, helping children to recognise its "send-up" qualities will add greatly to their appreciation.
- Display *The Charge of the Mouse Brigade* and invite children to comment on the title and illustration. Then read the poem aloud, in suitably dramatic fashion. Allow time for spontaneous comments and questions and for children to discuss the far-fetched idea that is at the heart of the poem: mice behaving like soldiers to battle the cats and "capture" the cheese. Re-read the poem together.
- Ask the children what patterns they can find and describe in the poem's use of rhyme. For example, they might focus on the last word of each stanza: *hundred, thundered* and *unnumbered*. Broaden the discussion to include other language features that enhance the poem's impact and the reader's enjoyment; for example, repetition of words and/or sounds, and the use of words that add to a mood of determination and action (such as *rode, onward, forward, ravage, capture, thundered*; and the use of commands in direct speech).
- As a shared writing activity, you could work with the children to compose a short speech that the commander of the Mouse Brigade might have made to the troops just before leading them into battle. Encourage them to think of words and phrases that might build confidence and courage, so that the troops know what to expect in Cat Valley and feel ready for the fight. After scribing the children's new text, read it together. Individual children might also like to "perform" the commander's speech for the class, using gestures and facial expressions to add to the impact of the words.

Word and Sentence Level Work

- Ask the children what meaning *unnumbered* seems to have in the poem (an amazingly *huge* number/far too many to be able to count). Suggest that this might not be accurate – perhaps there were only nine or ten cats – and introduce the term *exaggeration* to describe the effect of the word *unnumbered*. Brainstorm with the children some words that are often used to exaggerate; for example, *unimaginable* (to exaggerate a situation that is actually no more than *unlikely*, or *unpleasant to think about*). Other common examples include *incredible, unbelievable, and millions of*. List the children's suggestions. Also ask them to suggest sentences that show exaggeration in action, alongside a literal "equivalent"; for example, *You're driving me mad!/You're annoying me*. Talk with the children about *when* and *why* people might be likely to exaggerate (in speech and/or in various forms of writing).
- Work with the children to review adjectives. Include discussion of the common placement of an adjective immediately before a noun (as in *fishy flanks*), but also explore other possibilities, such as *The attack by the Mice was daring and relentless*.

YEAR TERM

6 2

Cat! is an excerpt from a longer poem by Eleanor Farjeon. The speaker and protagonist of *Cat!* are never named directly, just as the speaker of *Inside* (another Farjeon poem in this collection) is not named. Children will enjoy working out for themselves that a dog is "speaking", and can also discuss the alternative ways of referring to a cat without ever saying "cat": "whiskery spitter", "sleeky flatterer", and so on. (This feature of "naming *without* naming" is the main characteristic of the form of poetry known as "kennings".) The form of the acrostic, *Dog*, will be familiar to the children, and also provides an example of haiku. Both *Cat!* and *Dog* are excellent models for children's own writing.

NLS REFERENCES

- W3 using independent spelling strategies
- W5 extending work on word origins and derivations
- T3 recognising how poets manipulate words for their sound and their meaning
- T9 increasing familiarity with significant poets

Independent Work

Children could:

- re-read the poem in the small book
- write an acrostic about an animal; it could be about the cat in the poem, as written by the dog (for example, *Cursed ball of fluff/ Always pretending to be innocent/ Though really she is nothing of the sort*)
- write a script in which a mediator (perhaps another animal) tries to help the cat and the dog from *Cat!* to find a way to get along
- write a poem modelled on *Cat!* but from the point of view of a dog. Remind the children not to use the word "dog"; instead it might be a *rampaging ruffian*, a *barking barbarian*, and so on.

Shared Reading and Writing

- Display *Cat!* to the children, with the title covered and the poem, *Dog*, covered. Read *Cat!* aloud. Then ask the children who they think is speaking in the poem, who or what the speaker is referring to, and how they can tell. After a brief discussion, reveal the title of the poem and read it a second time with the children joining in.
- Invite the children to find all the terms in the poem that are used in place of *cat* (such as *sleeky flatterer*). Ask them how we know that these terms all refer to a cat, and also ask them to suggest why the dog might see the cat as a *chatterer*. (For example, perhaps the dog thinks that the cat miaows far too much.) Invite the children to suggest other terms that a dog like the one in the poem might use to describe a cat, for example, *lap-hugging weakling*, *furry-faced tell-tale*. Scribe the suggestions on the board.
- Discuss with the children the way in which the poet has given the poem a feeling of hectic action (through word choice, phrasing, punctuation, rhyme, and so on). Ask them how well they think this feeling suits the poem, and why. While discussing language features, children could also find examples of *cat* within words of the poem (as in *scatter* and *catch*).
- Remind the children that Eleanor Farjeon is also the author of the poem *Inside* in this collection. Invite them to compare the two poems; in addition to commenting on point of view, mood, and so on, children could say whether they think the dog in *Cat!* could be the same dog as the dog in *Inside*, and why/why not.
- Reveal *Dog*. Read it aloud to the children. Then read it together. Ask the children what they notice about the poem; for example, that it doesn't rhyme, that it is an acrostic (the initial letters of the lines spell out *dog*), and that it has the three-line, 5/7/5 syllable structure of a haiku.
- Invite the children to comment on similarities and differences between this dog and the creatures in *Cat!* and *Inside*. For example, could this dog be accused of being a *flatterer*, like the cat in *Cat!* Why/why not? What similarities are there between this dog and the dog in *Inside*? Ask the children which dog they prefer, and why.

Word and Sentence Level Work

- Draw the children's attention to the onomatopoeic *Wuff! Wuff!* in *Cat!* Remind the children that there are many onomatopoeic words in English. Challenge them to think of other words that mimic animal sounds (*moo*, *miaow*, *tweet*, and so on). List the suggestions on chart paper, and leave on display so that children can add more examples later.
- Write *sleeky flatterer* on the board, and ask the children what kind of word *sleeky* is (an adjective). They could find the other adjectives in the poem *Cat!* (*Spitfire*, *whiskery*, *Green-eyed*). Ask the children what they notice about the nouns that these adjectives describe. Remind them that poets sometimes play with grammar, and discuss the idea that these words are nouns that have been made from verbs (*chatterer*, *spitter*, and so on), even though the noun forms may be unusual.

YEAR TERM

6 2

Sunstruck provides excellent opportunities to discuss free verse, and ways in which non-rhyming language can be made poetic and vivid. It will also encourage the children to consider imagination itself, as they discuss the “magic” that the child in the poem finds in a trick of light.

NLS REFERENCES

- W3 using independent spelling strategies
- S1 investigating the use of active and passive verbs
- S3 revising work on complex sentences
- T3 recognising how poets manipulate words for their sound and their meaning
- T5 analysing how messages, moods, feelings and attitudes are conveyed in poetry

Independent Work

Children could:

- re-read the poem in the small book
- write their own free verse or a descriptive prose passage about an experience in which light or sunshine plays a part. Encourage them to include figurative language. If appropriate, you could suggest some ideas that they could weave into their writing. For example, *The moonlight spread over the water like a...; The reflection of the sun floated on the lake like a...*
- describe the scene and events in more literal terms; for example, *The sunlight came through a narrow opening in the curtains of the bedroom. It descended to the rug on the bedroom floor and created a thin shape that reminded me of a pencil.*
- imagine picking up the *pencil of light* and finding it is real. They could write a short story about how they might use the pencil of pure sunshine, and what powers it might have.

Shared Reading and Writing

- Talk with the children about various effects that children have seen sunlight produce; for example, when it shines through stained or patterned glass, when shafts of sunlight appear among trees, or when a single shaft of light in a room suddenly makes millions of dust particles in the air visible.
- Display *Sunstruck* and read it aloud to the children. Ask them to say what “trick of light” the child in the poem has experienced, and discuss how this might have been produced (for example, by light finding its way through a narrow gap between two curtains).
- Re-read the poem together. Then ask the children if they can find any language *patterns* in the poem, although it is not consistently rhymed. Discuss ways in which the poet has given the poem a *flow*; for example, features such as the “matching” of the /lie/ sounds in *light* and *lies*; the short /u/ sounds in *rug* and *up*; the use of *it* to end line five, start line six and end line seven, and the long /i/ sound in *I’d* and *like*.
- Read the title once more. Ask the children how it relates to the poem. You might like to remind the children of how we say we are *struck* by an idea, or *struck* by the beauty of something or someone.
- Draw the children’s attention to the final three lines of the poem. Ask what change they can feel in these lines; that is, does the “magic” disappear? If so, what would explain the change and how does this affect the overall mood or message of the poem?
- As a shared writing activity, you could work with the children to develop other metaphors and similes to describe the sun, sunshine or effects of sunlight. For example, children might imagine the dark interior of a shed, with the sun showing through round holes in the walls *like the moons of a distant planet*, or *like stars in a cloudless night sky*, and so on. You could also suggest sentence starters to help develop similes; for example, *The sun came out from behind a cloud like...*

Word and Sentence Level Work

- Draw the children’s attention to the phrase *warmed me to the bone*. Point out that there are many standard *figures of speech* such as this in English, which are so commonly used that we often forget they are metaphors. Invite them to think of others that describe sensations (such as *soaked to the skin*, *thrilled to the back teeth*, *shocked the daylight out of me*, *made my hair stand on end*, and *left me speechless*). Scribe the children’s suggestions on the board or on chart paper. In the follow-up discussion, you could introduce the term *cliché*. Invite the children to explain what each expression might mean (for example, *fear*) and to brainstorm possible alternative metaphors or similes for each experience.
- Help the children to see that the poem is written in the *active voice*; (for example, *It warmed me* rather than *I was warmed by it*). Ask them to identify the active verbs in the poem that make it clear that the speaker in the poem is carrying out the actions; for example, *I nearly picked it up*; *It warmed me to the bone*.

YEAR TERM

6 3

The Loaves provides a vivid example of the way in which imagination allows us to look at commonplace things and find fresh and original things to say about them. The extended metaphor should delight the children and help to inspire their own imaginative writing and use of figurative language.

NLS REFERENCES

- W2 using known spellings as a basis for spelling other words with similar patterns or related meanings
- W7 experimenting with language
- S2 conducting detailed language investigations
- T4 commenting critically on the overall impact of a poem, showing how language and themes have been developed
- T13 writing a sequence of poems linked by theme or form

Independent Work

Children could:

- re-read the poem in the small book
- write concrete poems about clouds, with the words "shaped" to suggest clouds and the things that the clouds bring to mind
- create an extended metaphor based on a feature of nature; for example, a lake might be a *mirror with a frame of trees*, then the mirror might be *broken into fragments by the crash of the rain*
- write a first-person recount from the point of view of the speaker in the poem, describing the hot afternoon on which he or she sees the clouds; they can add extra events as well as describing the sky and the experience of imagining the clouds as loaves of bread.

Shared Reading and Writing

- Before reading *The Loaves*, talk with the children about *imagination* and the way it helps us to see and think about things in interesting ways. Encourage them to recall examples of metaphors and similes from poems they have read. For instance, the speaker in *To Beat Bad Temper* (page 10) imagines that bad temper is like a caged tiger roaring with rage; and in *The Tide Rises*, the poet helps us to imagine that small waves gently washing away footprints in the sand are like soft, white hands.
- Display *The Loaves* and read the poem to the children. Re-read it together. Discuss the metaphor of the clouds and loaves of bread, and encourage the children to explain what might inspire someone to imagine the clouds as bread in the process of baking, and the sky as an oven. You could ask questions, such as *How important to the metaphor is the colour of the clouds? Would the poet's metaphor work if the clouds were dark and the day was cold? Why/why not? How important is the shape of the clouds?* Ask the children to refer to specific words and phrases from the poem to support their responses.
- Invite the children to talk about times when they have seen clouds in the shape of faces, animals, imaginary creatures, and so on. Ask them why clouds might appeal to our imaginations. (For example, they are continually changing.)
- Ask the children what specific words and phrases in the poem (besides *loaves, oven* and *baking*) help to develop the idea of food, and of baking in particular (*half a dozen, batch, overdone*). Also discuss the idea that the baking metaphor would not be complete without a *baker*. Ask, *How do we know that the poet has thought about this?*
- Work with the children to compose directions for baking loaves of bread (or another dish) made from clouds. The directions could include numbered steps to make the procedure as clear as possible. For example: *1. Turn the heat setting of the sun to high, as this recipe requires a very hot oven. 2. Roll out your pre-mixed cloud dough and cut into six pieces...* Scribe for the children as they agree on appropriate headings and a sequence of steps, discussing specific features of the procedural text as you write.

Word and Sentence Level Work

- Ask children what the singular of *loaves* is. Invite them to suggest other singular nouns in which a final "f" changes to "v" in the plural form; for examples, *hoof, wolf, half, wharf*. Also discuss the word *roof*, as an example of a word that does not change in this way but instead simply has "s" added.
- Return to the term *half a dozen* and the word *batch*. Ask the children if they can think of other terms, formal or slang, that stand for a specific number or quantity (for example, *score, half-century, grand*) or for a non-specific amount, such as *a pinch, a bucket-load, a handful*. Scribe the suggestions on the board. Then ask the children to suggest sentences to help show the meaning of each word.

YEAR TERM

6 3

Motor Cars and *Time and the City* are related in their subjects, and in the basis of their central metaphors. The children will notice the contrasting moods of the two poems and will have little trouble relating their own observations of traffic to those of the poets. Because these are distinctly contemporary poems, they also provide opportunities for children to explore how language has developed.

NLS REFERENCES

- W7 experimenting with language
- S2 conducting detailed language investigations
- T2 discussing how linked poems relate to one another by themes, format and/or language
- T4 commenting critically on the overall impact of a poem, showing how language and themes have been developed
- T6 looking at connections and contrasts in the work of different writers

Independent Work

Children could:

- re-read the poem in the small book
- work independently or in pairs to continue the haiku-writing activity suggested in Shared Writing; they could broaden the subject matter to any aspect of city life
- look through anthologies to find other contemporary poems; the children could present the poems they find to the class, explaining what aspects of each poem help to capture present-day experiences
- invent metaphors (or similes) that would suit the following: a convoy of huge trucks passing on a road below; a thousand motorcycles passing; a road full of cyclists; a group of skate-boarders.

Shared Reading and Writing

- Display the two poems and read *Motor Cars* to the children. Ask them what type of animals motor cars are being compared to (“black beetles” and, more generally, insects). Ask them to find specific phrases that provide evidence of this comparison; for example, *as they slowly crawl* suggests beetles, and *hum and drone* might suggest bees or wasps as well. Invite the children to say whether or not they think the insect metaphor is a good one, giving reasons for their opinions.
- Read *Motor Cars* together. Then discuss with the children what the poet’s *feelings* about the traffic (and more generally, the city) might be as she looks down from her window. Do they think she is critical of the insect-like traffic, or delighted by it, or something else? How do they think the poet wants us, as readers of the poem, to see and think about the scene she describes?
- Now read *Time and the City* with the children. Lead a discussion of similarities and differences between this poem and *Motor Cars*. For example, children might comment on how the two experiences of city traffic differ, and how they are described from different angles or points of view. At the same time, they might see an “insect connection” between *Motor Cars* and *Time and the City* (where the speaker might be seen like a moth attracted to light). Encourage the children to “open up” the suggested metaphor by discussing the behaviour of moths around a light within a glass shade; they might also think about the futility of a moth’s quest. As with *Motor Cars*, ask the children what feelings and attitudes they think the poet is expressing. For example, do they think that *my city of glass* is a welcoming destination? Why/why not?
- For a shared writing activity, you could work with the children to compose a poem about traffic, using a haiku format (3 lines, 5/7/5 syllables); for example, *Swarms of motor cars/buzzing as their bug eyes gleam/down an endless road*. They could base the new text on *Motor Cars*; for example, *Down on the dark road/burnished beetles slowly crawl/with golden feelers*.

Word and Sentence Level Work

- Ask the children how many syllables make up each line of *Motor Cars*. (The pattern is 8, although an extra syllable is fitted comfortably into the last line without disturbing the rhythm.)
Re-read the poem together, emphasising the pattern of alternating unstressed/stressed syllables (*I like to watch...*, and so on). Invite children to explain why the unusual word order in *burnished beetles, black* is important, and why *black burnished beetles* would not work.
- Remind the children that the word *tail-lights* in *Time and the City* is a relatively new word and ask them how they think it would have been created. Ask them if they can think of motor car parts that have been formed from two words being joined (for example, *headlight, dashboard*). Challenge them to think of other terms, now separated words, that might end up as one word (*disk drive, brand name* and *game plan*, for example).

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6 3

Until I Saw the Sea is the second poem by Lilian Moore in this collection (*Wind Song* is the first). By comparing the two poems, children will more fully appreciate Lilian Moore's ability to make language breathe life into the natural world.

NLS REFERENCES

- S3 revising the use of the passive
 T3 describing and evaluating the style of an individual poet
 T4 commenting critically on the overall impact of a poem, showing how language and themes have been developed
 T5 comparing and contrasting the work of a single writer
 T6 looking at connections and contrasts in the work of different writers

Independent Work

Children could:

- re-read the poem in the small book
- continue work on the Poetic Tour Guide begun in shared writing
- imagine and write about the impressions of a person who is seeing a particular landscape for the first time; for example, perhaps someone who has always lived on a small tropical island visits the inland of a country with vast desert areas and plains, or travels to snow-covered mountains
- work in pairs to write, and then role-play for the class, an imagined interview with Lilian Moore focusing on her two poems in *Shiver in the River*
- write about similarities and differences between *Until I Saw the Sea* and Longfellow's poem *The Tide Rises*. You might like to suggest that they start with the idea of Lilian Moore looking at the sea as if for the first time, while Longfellow looks at the sea as if he knows it well.

Shared Reading and Writing

- Before displaying *Until I Saw the Sea*, write the title on the board and tell children that this is the title and the first line of the poem they will be reading. If children have discussed Lilian Moore's work before, tell them that she is the poet. Lead a brief brainstorming discussion about possible themes, images, ideas and feelings that could be suggested by this opening.
- Display the poem and read it to the children. Encourage children to say how the poem as a whole compares with the ideas they had brainstormed about the title and first line. Re-read the poem together.
- Revisit *Wind Song* (page 3) with the children. Ask them what similarities and differences they see; for example, they might find similarities in the way the poet sees life in things that are usually thought feeling-less and objective, and in the role that the wind plays in stirring the poet's imagination. Invite the children to compare, *When the wind goes – suddenly then, the quiet things are quiet again* and *Nor did I know before, a sea breathes in and out upon a shore*; they could refer to details from these lines to describe the poet's use of gentle rather than rollicking rhymes, the "quietness" of each poem's final lines, and the especially *personal* quality that comes into *Until I Saw the Sea* because of the personal pronoun, "I".
- Ask the children what three things the poet "discovers" about the sea (that it can wrinkle when the wind blows; that the sea can appear to splinter when the sun shines on it; and that waves washing in and out on the sand seem like the sea breathing in and out). Write on the board the verbs *wrinkles*, *splinters*, *breathes* and discuss whether they are all important in making the sea seem like a living creature.
- For a shared writing activity, work with the children to help them compose part of a Poetic Tour Guide for visitors to the sea; for example, a text based on the poem's opening stanza could be: *Ladies and gentlemen, the sea is bright and smooth – like fragile blue glass. But if you look out to your left you will see the great, golden orb of the sun casting its rays over the water. And now, before your very eyes, the sea will suddenly splinter...!* Scribe the new text on chart paper. Read it together and invite children to continue writing the tour guide later for independent work.

Word and Sentence Level Work

- Begin a discussion of active and passive verbs by writing on the board: Active: *Lilian Moore writes poetry*. Passive: *Poetry is written by Lilian Moore*. Discuss the idea that in the active form the verb describes a direct action of the preceding noun. Challenge the children to form passive-verb constructions from some of the active verbs in *Until I Saw the Sea*; for example, *Wind can wrinkle water* would become *Water can be wrinkled by the wind*. Lead a discussion of the effectiveness of each form.
- Challenge the children to suggest examples of the use of *nor*, such as *I don't like cold weather. Nor does Mum*. Discuss the differences between *nor* (to follow a negative form) and *so* (to follow a positive statement), as in *I love hot weather. So does Mum*.

YEAR TERM

6 3

Tide in the River and *The Sea* explore the “life” of nature in a similar way to *Until I Saw the Sea*, *Wind Song* and *The Tide Rises*.

There are also strong thematic links, helping children to explore ways in which the sea can provide inspiration for powerful images and a wide range of poetic styles and moods. The contrast between a rhyming and a non-rhyming poem will provide valuable discussion points and give children ideas for their own writing.

NLS REFERENCES

- W7 experimenting with language
- S1 revising the language conventions and grammatical features of explanatory texts
- T2 discussing how linked poems relate to one another by themes, format and repetition
- T3 describing and evaluating the style of an individual poet
- T6 looking at connections and contrasts in the work of different writers

Independent Work

- re-read the poem in the small book
- choose another aspect of nature, and write a “personification” poem. They could invent compound adjectives, or even new words, that help them to describe and bring their subject to life
- research and write a short explanation of the tide, using the language conventions and grammatical features of explanatory texts (passive voice, technical words, and so on)
- write about their own experiences of the sea or a river. Possible formats could include poetry, a journal entry, or a short story; for example, they could use contrasting descriptions of the sea as wild and dangerous, and as gentle and peaceful.

Shared Reading and Writing

- Display the poems and read *Tide in the River* to the children. If the children have read the two other poems by Eleanor Farjeon in this collection (*Inside* and *Cat!*), ask them what similarities and differences they notice when they consider all three of her poems. For example, all use rhyme, but this poem is unlike the two animal poems in subject matter and in point of view. (This is the first time the “I” speaking in the poem is a person.)
- Re-read *Tide in the River* together. Ask the children what features of a tide they think are important to the poet (the ideas of rising and falling, and of a tide coming in or going out), and what they picture in their “mind’s eye” when the poet speaks of the tide turning in its sleep.
- Ask the children why they think the phrase *the tide in the river* is repeated at the start of the poem and how this affects the rhythm and overall mood of the poem. Cover the first two lines of the poem and ask the children to read the remainder; what has been changed or lost?
- Now read *The Sea* aloud to the children and discuss the poem with them. You might like to ask them what two things the sea does in *The Sea* (chews rocks, nibbles the sand) and what the poet might be encouraging us to see in offering this contrast of strength and gentleness. Invite the children to compare the poems and to describe the role in each of personification: describing non-living things in terms that make them seem to have life. Ask them what feature of a living creature is emphasised in *The Sea* (a mouth).
- Draw the children’s attention to the adjectives *glass-green* and *green-glass* in *The Sea*. Remind the children that when writing poetry we are free to use (or even invent) such compound adjectives. We might refer to the *gold-dust* sand or *mirror-bright* water. Invite them to coin other compound terms that could be applied to the sea and/or rivers. Scribe their suggestions on the board, together with a sentence using each term; for example, *The sleepy-slow river rolled by lazily*.

Word and Sentence Level Work

- Suggest to the children that each poem could be the basis of a haiku. Invite them to select and arrange words to condense each poem into three lines with a 5–7–5 syllable structure.
- Challenge the children to “re-make” each poem in the style of the other. For example, could *The Sea* be made to work if it had repeated lines, and rhymed? Could *Tide in the River* be changed to remove rhyme and repetitions and still be made to work? You might offer the children some hints for rhyming *The Sea* by reminding them that *gnaw* is very like *chew* and the word *maw* means mouth.
- They children could also comment on the way that *tide* is frequently used in metaphors to invoke rise and fall, good fortune and bad fortune alternating, and so on. Helpful proverbs that are based on the idea of *tide* include *The tide never goes out so far but that it comes in again*; *The tide carries for no man*; *Ebb will fetch off what the tide brings in*; *The tide must be taken when it comes*.

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6 3

Comparing and contrasting these two limericks with the poem *Bird* provides an excellent opportunity to explore how one subject (the behaviour of animals) is treated in two very different ways. The children will be delighted by the humour of the limericks, and will enjoy exploring the meaning of the figurative language in *Bird*. They can also use all three poems as templates to experiment with words and rhymes.

NLS REFERENCES

- W6 practising and extending vocabulary through word games
- W7 experimenting with language
- T2 discussing how linked poems relate to one another by themes, format and repetition
- T6 looking at connections and contrasts in the work of different writers
- T13 writing a sequence of poems linked by theme or form

Independent Work

Children could

- re-read the poem in the small book
- write their own limericks, perhaps about their friends, or teachers. You might like to suggest variations of starting lines so that a particular word comes last in order to become the basis of the rhyme; for example, *A crazy old man of York/ Who always ate soup with a fork...*, or *An old man of York who was crazy/ And also uncommonly lazy...* or *In York lived a crazy old man/ Who conceived a remarkable plan...*
- look through collections of poetry to find limericks; they could choose their favourite to present to the class
- turn *Bird* into a limerick, with a starting line like, *A man saw a bird sipping water...*

Shared Reading and Writing

- Display and read the two limericks aloud to the children. Then ask them if they know what this form of verse is called, and if they have seen other examples. Remind the children that limericks are “nonsense” poems and are known for their humour.
- Read the limericks a second time, with the children joining in. Ask the children if they can find and describe any patterns in the two poems; for example, the use of five lines (line 5 is split to fit on the page), with lines 1, 2 and 5 rhyming, and lines 3 and 4 rhyming. Discuss the rhyming pattern with the children and ask them if they think the poems would be as funny without any rhyme.
- Read *Bird* to the children. Discuss the poet’s choice of the verb *drips* to describe the action of the bird making music, and how this word helps us to imagine the way the bird is singing and how it might sound. Introduce and define the term *figurative* (as apposed to *literal*) to the children, and discuss the use of figurative language in the second stanza. Invite the children to suggest what they think the poet *really* means with the words *and you will fly* (for example, make the most of situations and you will go far).
- Remind the children that we often associate bird’s singing with happiness, and their flight with freedom. Invite them to think of other animals that we associate with a particular emotion or characteristic. For example, we associate foxes with cunning, lions with courage, and dogs with loyalty. Challenge them to compose sentences that define these associations; for example, *You can't trick foxes because they are too cunning*. Scribe the sentences on the board.
- Choose one of the limericks and challenge the children to re-write the second line to rhyme with the first. For example, *A cheerful old bear at the zoo/ Lived entirely on ice-cream and stew...* Work with them to compose the rest of the poem, making sure that it matches the rhythm as well as the rhyme of the original limerick. Scribe the new limerick on the board and read it together.

Word and Sentence Level Work

- Ask the children if they know the meaning of the phrase *to and fro* (to move back and forth). Discuss with them why this phrase, instead of something more specific, was used to describe the action of the bear. Remind them that there are other “ready-made” phrases like this one that describe something in a deliberately non-specific way. Ask the children if they can think of any others; for example, *out and about*, *here and there*, *now and again*, *this and that*, *once in a while*, *forever and ever*. Scribe their suggestions on the board.
- Invite the children to compose a meaningful story using as many non-specific phrases as possible. For example: *We spent the whole day out and about, going to and fro from friend's house to friend's house. Apart from doing a bit of this and that, we walked to the shops, which seemed to take forever and ever...* Scribe their story on the board, discussing the use of connecting words, and encouraging them to use punctuation such as colons, semi-colons and dashes. Read the new story together.