

Year 2 Summer 1:

English			
Key Learning			
Unit	Animal Adventure Stories	Recount: Letters	Classic Poems
Outcome	<ul style="list-style-type: none"> Own animal adventures story/an additional chapter to 'Wind in the Willows'. 	<ul style="list-style-type: none"> Recount, written in role as a character from a story, in the form of a letter. 	<ul style="list-style-type: none"> Own verse/poem based on a classic poem that they have learnt by heart.
Possible Duration	<ul style="list-style-type: none"> 3 weeks. 	<ul style="list-style-type: none"> 2 weeks. 	<ul style="list-style-type: none"> 1-2 weeks.
Key Learning Reading	<ul style="list-style-type: none"> Read accurately by blending the sounds in words, especially recognising alternative sounds for graphemes. Read accurately words of two or more syllables that contain alternative sounds for graphemes, e.g. <i>shoulder, roundabout, grouping</i>. Read longer and less familiar texts independently. Listen to a range of texts at a level beyond that at which they can read independently including stories. Sequence and discuss the main events in stories. Introduce and discuss key vocabulary within the context of a text. Use morphology to work out the meaning of unfamiliar words e.g. <i>terror, terrorised</i>. Make inferences about characters and events using evidence from the text e.g. what is a character thinking, saying and feeling? Give opinions and support with reasons e.g. Was Goldilocks a good or bad character? 	<ul style="list-style-type: none"> Read accurately words of two or more syllables that contain alternative sounds for graphemes, e.g. <i>shoulder, roundabout, grouping</i>. Listen to a range of texts at a level beyond that at which they can read independently. Read longer and less familiar texts independently. Read a range of non-fiction texts including recounts. Discuss how specific information is organised within a non-fiction text. Introduce and discuss key vocabulary within the context of a text. Use morphology to work out the meaning of unfamiliar words, e.g. <i>terror, terrorised</i>. Make inferences about characters and events using evidence from the text, e.g. what is a character thinking, saying and feeling? Give opinions and support with reasons, e.g. <i>Was Goldilocks a good or bad character?</i> Consider other points of view. 	<ul style="list-style-type: none"> Read accurately by blending the sounds in words, especially recognising alternative sounds for graphemes. Read frequently encountered words quickly without overt sounding and blending. Use tone and intonation when reading aloud. Listen to a range of texts at a level beyond that at which they can read independently, including classic poetry. Learn and recite a range of poems using appropriate intonation. Recognise use of repetitive language within a text or poem. Introduce and discuss key vocabulary within the context of a text. Make contributions in whole class and group discussion. Demonstrate understanding of texts by asking and answering questions related to who, what, where, when, why, how.

Year 2 Summer 1:

English

Key Learning (contd.)

<p>Key Learning Writing</p>	<ul style="list-style-type: none"> ▪ Use subordination for time, e.g. <i>when, while, as, before, after</i>. ▪ Use subordination for reason, e.g. <i>because, if, unless</i>. ▪ Use the suffix <i>-ly</i> to turn adjectives into adverbs e.g. <i>slowly, gently, carefully</i>. ▪ Select, generate and effectively use adjectives. ▪ Plan and discuss what to write about, e.g. <i>story mapping, collecting new vocabulary, key words and ideas</i>. ▪ Use specific text type features to write for a range of audiences and purposes e.g. entertain. ▪ Write about fictional events. ▪ Evaluate their writing with adults and peers. ▪ Proofread to check for errors in spelling, grammar and punctuation. 	<ul style="list-style-type: none"> ▪ Use apostrophes for contracted forms, e.g. <i>don't, can't, wouldn't, you're, I'll</i>. ▪ Use past tense for recounts. ▪ Select, generate and effectively use nouns. ▪ Add suffixes <i>-ness</i> and <i>-er</i> to create nouns, e.g. <i>happiness, sadness, teacher, baker</i>. ▪ Plan and discuss what to write about, e.g. story mapping, collecting new vocabulary, key words and ideas. ▪ Use specific text type features to write for a range of audiences and purposes. ▪ Write about real and fictional events. ▪ Evaluate their writing with adults and peers. ▪ Read loud their writing with intonation to make the meaning clear. 	<ul style="list-style-type: none"> ▪ Use sentences with different forms: statement; question; command; exclamation. ▪ Select, generate and effectively use adjectives. ▪ Select, generate and effectively use verbs. ▪ Plan and discuss what to write about, e.g. story mapping, collecting new vocabulary, key words and ideas. ▪ Write simple poems based on models. ▪ Evaluate their writing with adults and peers. ▪ Read aloud their writing with intonation to make the meaning clear.
<p>Suggested Texts</p>	<ul style="list-style-type: none"> ▪ Ladybird Classics: <i>The Wind in the Willows</i> by Kenneth Grahame (retold by Joan Collins). ▪ <i>The Wind in the Willows</i> based on the original story by Kenneth Grahame, retold by Lesley Sims, illustrated by Mauro Evangelista (<i>simple text</i>). ▪ <i>The Wind in the Willows: the Original Movie</i>. ▪ Alternative animal adventure themes: <ul style="list-style-type: none"> – Beatrix Potter’s animal tales, e.g. <i>The Tale of Peter Rabbit, Squirrel Nutkin, Tom Kitten</i>. – <i>The Spectacular Tale of Peter Rabbit</i> by Emma Thompson. – <i>The Further Tale of Peter Rabbit</i> by Emma Thompson. – <i>Peter Rabbit and Friends</i> on the CBeebies website (here). ▪ <i>The Owl Who Was Afraid of the Dark</i> by Jill Tomlinson. 	<ul style="list-style-type: none"> ▪ <i>The Day the Crayons Quit</i> by Drew Daywalt. ▪ <i>Letters to Anyone and Everyone</i> by Toon Tellegen (<i>selected sections</i>). ▪ An animal story to use as a vehicle, through which the children can write letters in role as one of the characters, recounting some of the key events, e.g. ‘<i>The Wind in the Willows</i>’ by Kenneth Grahame or ‘<i>The Tale of Peter Rabbit</i>’ by Beatrix Potter. ▪ <i>Meerkat Mail</i> by Emily Gravett. ▪ <i>Dear Peter Miniature Letters</i> by Beatrix Potter. ▪ <i>Dear Teacher</i> by Amy Husband. ▪ <i>Yours Truly, Goldilocks</i> by Alma Flor Ada. ▪ <i>Dear Peter Rabbit</i> by Alma Flor Ada. 	<ul style="list-style-type: none"> ▪ <i>Ducks’ Ditty</i> from <i>Wind in the Willows</i> by Kenneth Grahame. ▪ <i>The Wind in the Willows: the Original Movie</i>. ▪ <i>The Owl and the Pussycat</i> by Edward Lear. ▪ <i>The Owl and the Pussycat</i> animation on YouTube (here).

Year 2 Summer 1:

English

Animal Adventure Stories – Creative Learning Opportunities and Outcomes

Creating interest

- Create a 'WANTED' poster for the character of Mr Toad and display on the board/classroom door for the children to 'discover'. Read together and make predictions as to who this character might be and why he is wanted. This scenario could be reinforced with a telephone message from the office. Perhaps the police have called to ask if anyone has any information as to Mr Toad's whereabouts!

Learning outcomes

- Children will be able to discuss the contents of the poster and make predictions about the character it details.

Reading

Grammar: Warm ups throughout the reading phase - focus on subordination for time and reason (revision from the first half of the spring term).

Reading and responding

- Through shared reading, explore the text, e.g. 'The Wind in the Willows' over several days. Model reading and involve children in practising word building and blending, drawing attention to alternative sounds for graphemes. Extend to include examples of this within multi-syllabic words (e.g. *onions, silently*.)
- Create a 'role-on-the-wall' for each of the main characters – Rat, Mole, Badger and Toad. This involves drawing an outline of the character and writing words around the outside to describe their appearance, and words inside the shape to describe the character's personality and behaviour. Display these on the working wall. Following modelling, invite children to add to the notes every day as more information about each character is revealed. Revise and use the term 'adjective' from the second half of the spring term. Encourage children to support their adjective notes with evidence from the text, using P + E (point and evidence) strategies.
- Immerse the children in the 'world' of the text and create a map of the different settings – the riverbank, the wild wood, Toad Hall, Mole End etc. and annotate who lives where.
- Support the shared reading of chapters with related sections from the film version. Compare and contrast similar scenes from each. Encourage children to give opinions as to which they prefer and why, again encouraging them to use P + E (point and evidence) strategies.
- Explore how the different settings affect the feelings of the characters, e.g. Mole's journey through the wild wood. As the teacher reads, ask the children to mime Mole's actions. Pause reading aloud at frequent intervals – the children could take on the role as trees and creatures in the wild wood, with one child travelling through the wood as Mole. Use techniques such as the question hand, magic mirror and magic microphone to make inferences about his thoughts and feelings throughout the journey. Support with the related clip from the DVD, using stop, start and discuss strategies. Link to short writing opportunities, e.g. think, say, feel bubbles and further notes for Mole's role-on-the-wall.
- Identify sections of the text where key decisions are made such as:
 - the moment where Toad's caravan is knocked over by a speeding car, and contrary to Rat and Mole's reaction, Toad '*... just sat there in the dust with a dazed look in his eyes, muttering "Poop! Poop!"*' (Ladybird Classic, page 20). Build in

Learning outcomes

- Children will be able to apply their phonic skills to read mono and multi-syllabic words, including those containing alternative sounds for graphemes.
- Children will be able to understand a text read to them at a level beyond that at which they can read independently and through a film text of the same story.
- Children will be able to use a range of talk and drama strategies to make inferences about characters and events, using evidence from the text.
- Children will be able to identify, discuss and collect new vocabulary,
- Children will be able to orally experiment with the application of new vocabulary in different contexts.
- Children will start to appreciate morphology as a means of working out the meaning of unfamiliar words.
- Children will be able to give opinions about a text or character and support with reasons.
- Children will be able to read longer and less familiar texts independently.

English

Animal Adventure Stories – Creative Learning Opportunities and Outcomes (contd.)

drama opportunities, (e.g. magic mirror, magic microphone, role-play leading to a freeze frame) to explore inferences about characters and events. *What was he thinking at that moment?* Link to short writing opportunities, e.g. think, say, feel bubbles.

- the moment before Toad steals a motorcar (Ladybird Classic, page 42). Explore his temptation with a thought tunnel or conscience alley. *What thoughts are in his head at that moment? Do you think he felt the same later on?* Model the use of P + E (point and evidence) strategies to support answers with evidence from the text. Short writing opportunity – a diary entry later that day when Toad finds himself in jail.
- Use sections of the film to support further inference opportunities such as the opening sequence which depicts Mole attempting to spring clean. Short writing opportunities could include making lists of all the jobs that Mole is trying to do and everything that goes wrong. Mole’s first line is ‘*Oh bother and blow! So much to do!*’ before he sees the shafts of light from the earth above, tempting him go up and look. Use ‘stop, start, discuss’, magic mirror, magic microphone and thought, say, feel bubbles to develop inference throughout this sequence.
- Every day, identify and discuss new vocabulary, key or exciting words and phrases within the story. Orally rehearse using the same vocabulary in different contexts. Create an ongoing word bank to be added and referred to throughout the teaching sequence. Where appropriate, model the use of morphology to work out the meaning of unfamiliar words, e.g. *annoy, annoyance; prison, imprisonment.*
- Throughout the reading phase and after each of Toad’s misdemeanours, discuss; *Is Toad a good or a bad character?* Encourage children to give opinions and support with reasons from the text. *Does your opinion of Toad change at all?*
- Provide opportunity (perhaps in guided reading), for children to read longer and less familiar texts independently, e.g. if using Beatrix Potter’s animal tales, children could read further animal adventures by the same author.

Reading and analysing

- Encouraging the children to read as writers, create a toolkit of features from the animal story or stories they have read. This will be used to support the writing phase.
- Apply the same technique to sections from the film version, adding features to the toolkit.
- Simplify and sequence the story using a storyboard with images from the text, differentiated by the number of stages or pictures. Write under each what is happening or match with labels. For the purposes of the writing phase later, focus primarily on the events concerning Toad.
- ‘Box-up’ the main events of the story together, using teacher modelling, e.g.

- Children will know and understand the features of an animal adventure story.
- Children will be able to sequence a simplified version of the story.
- Children will be able to retell a story orally.

Original Story	Extract the basic plot	New story plot
After a car tips over his gypsy caravan, Toad decides he wants a motor car instead.		
Toad orders his first car. Rat, Mole and Badger soon hear of his various crashes.		

Year 2 Summer 1:

English

Animal Adventure Stories – Creative Learning Opportunities and Outcomes (contd.)

Toad buys a second car but Rat, Mole and Badger won't allow him to use it and lock him inside the house. Toad escapes and runs away.		
Toad robs a third car but is arrested and sent to prison.		
Toad feels sorry for himself in prison and decides that cars are not for him!		

- Provide children with various resources such as costumes, props, small world figures, puppets to role-play or re-tell the story.

Gathering content

Grammar: Warm ups throughout the gathering content phase – focus on the suffix *-ly* to turn adjectives into adverbs e.g. *slowly, gently, carefully*.

- Following on from 'boxing-up' in the reading and analysing phase, teacher to model how to extract the plot, e.g.

Original Story	Extract the basic plot	New story plot
After a car tips over his gypsy caravan, Toad decides he wants a motor car instead.	Character abandons his current mode of transport to buy a new car/bike/motor cycle/scooter/speedboat.	
Toad orders his first car. Rat, Mole and Badger soon hear of his various crashes.	Character tries out his new car/bike/motor cycle/scooter/speedboat but the other characters hear of his crashes and trouble with the police.	
Toad buys a second car but Rat, Mole and Badger won't allow him to use it and lock him inside the house. Toad escapes and runs away.	Other characters ban him from using transport number two and lock him up, but he escapes and runs away.	
Toad robs a third car but is arrested and sent to prison.	Character steals a third car / bike / motorbike / scooter / speedboat but is caught and sent to prison.	
Toad feels sorry for himself in prison and decides that cars are not for him.	Character relents and decides on another hobby?	

- Using the boxed up grid, create a new class innovation using teacher modelling.

Learning outcomes

- Children will be able to discuss and plan their innovated animal adventure story/story chapter, keeping many features from the original, e.g. the main characters.
- Children will be able to sequence the events in their own story or chapter.

Year 2 Summer 1:

English

Animal Adventure Stories – Creative Learning Opportunities and Outcomes (contd.)

- One option is to plan a sequel to *The Wind in the Willows*, still based on the same characters, e.g. When Toad comes out of prison, he accepts that motor cars are not for him and becomes fascinated instead with electric scooters. The pattern of events/plot structure could then be similar to the original, as in the grid above. Alternatively, select only part of the above grid to innovate on, e.g. innovate only a chapter.
- An alternative option is to introduce another character to the existing character list of Toad, Rat, Mole and Badger. Toad has reformed but this new character has yet to learn. Have possibilities ready for the class to discuss.
- A more challenging option would be to create a completely new set of animal characters in a new setting.
- Choose appropriately depending on the needs of the children, selecting one option to use as a class innovation.
- Model the class innovation and, whilst taking suggestions from the children, record ideas and alternatives for the children to select from later for their own story.
- In groups, pairs or individually, children prepare new story or chapter maps with new characters and settings. If appropriate, children include place character names and selected vocabulary from the original that they would like to feature in their own version.

Writing

- Following the story or chapter map, use shared writing techniques to model writing a section at a time. Encourage the children to write as readers. Focus on the effective application of subordination for time and reason, and the suffix *-ly* to turn adjectives into adverbs e.g. *slowly, gently, carefully*. Make links with the grammar warm ups from the previous two phases.
- Model the effective use of new vocabulary collected during the reading phase and interaction with the working wall to do this.
- Children follow the modelling each day from the whole class focus and use their own plan and notes to inform their writing.
- Use AFL, marking and feedback to adjust shared writing focus daily.
- Model proofreading for spelling, grammar and punctuation errors and the need for texts to make sense when reading. Show the children how to self-correct.
- Following this modelling, allow children the opportunity to evaluate their writing with adults (guided time) and with peers.

Learning outcomes

- Children will be able to write their own animal adventure story/chapter based on a model, which includes:
 - subordination for time and reason.
 - the suffix *-ly* to turn adjectives into adverbs.
 - features of animal adventure stories.

Outcome

- An animal adventure story/chapter based on 'The Wind in the Willows' or alternative.

Presentation

- Arrange a scheduled story time or assembly with another class for the children to read their stories aloud to a real audience.

Year 2 Summer 1:

English

Recount: Letters – Creative Learning Opportunities and Outcomes

Creating interest

- Set up the class role-play area as a post office, including a letter writing area. Invite a postman or postal service worker to talk to the class about letters, how they are used as a means of communication and what happens to a letter once it is posted.

Reading

Grammar: Warm ups throughout the reading phase – focus on the use of apostrophes for contracted forms, e.g. *don't*, *can't*, *wouldn't*, *you're*, *I'll*.

Reading and responding

- Through shared reading, explore a range of letters from one or more of the suggested texts. Model tone and intonation when reading aloud and involve children in practising word building and blending, drawing attention to alternative sounds for graphemes, e.g. crayon, crocodile, other.
- In each case, question the audience and purpose, e.g. If using 'The Day the Crayons Quit'; *Who are the crayons writing to? Why are the crayons writing to Duncan?* If using 'Letters to Anyone and Everyone', focus on a section where there is a response to an original letter, e.g. *Who is the squirrel writing to?* (page 48) and *Why is he writing to Bear?*
- Introduce and discuss key or new vocabulary as it arises in the text. Orally rehearse using the same vocabulary in different contexts. Create an ongoing word bank to be added to and referred to throughout the teaching sequence. Where appropriate, model the use of morphology to work out the meaning of unfamiliar words, e.g. *admire*, *admiration*; *forget*, *forgettable*, *unforgettable* ('Letters to Anyone and Everyone', page 49).
- Use reading response strategies to explore the animal/personified characters' motives and make predictions as to the recipients' response, e.g. *Upon receiving Squirrel's letter, how do you think Bear will respond?* Techniques which could be used to support exploration of characters include talk partners, hot seating, question hand, role-play, magic mirror, magic microphone and thought, say, feel bubbles. Link to short writing opportunities.
- Explore inferences about characters and events by asking questions, e.g. In 'The Day the Crayons Quit', ask questions such as; *Is the red crayon happy? Who is the happiest crayon?* Encourage and model P + E (point and evidence) strategies to support model answers. Provide children with different crayons' letters to reread. Ask the children to decide from their selection which is the happiest or most contented crayon. Can they grade the crayons from happiest to unhappiest? Snowball with other talk partners before feeding back to the class. Do they agree? Children must justify their views with P + E (point and evidence). Provide talk prompts to aid quality discussion and debate *I think that ... because; Another reason is ...; Do you agree that...?* Model taking into account the viewpoint of others.
- Encourage the children to bring in letters from home, to demonstrate that each has an audience and a purpose. Support with examples from the school office or the headteacher. Annotate and display on the class working wall.
- Provide children with a further range of letters to access independently in the reading area and during independent sessions.

Learning outcomes

- Children will be able to learn about the purpose of letter writing and the role of letters in the wider world.

Learning outcomes

- Children will be able to use their phonic skills to read words, including those containing alternative sounds for graphemes.
- Children will be able to explore letters, at a level beyond that at which they can read independently.
- Children will be able to ask and answer questions about the characters and their motives in writing the letters to deepen their understanding.
- Children will be able to identify, discuss and collect key/new vocabulary.
- Children will be able to orally experiment with the application of new vocabulary in different contexts.
- Children will start to appreciate morphology as a means of working out the meaning of unfamiliar words.
- Children will be able to use a range of talk and drama strategies to make inferences about characters and events, using evidence from the text.
- Children will be able to give opinions about a text or character and support with reasons.
- Children will show an interest in letters beyond the daily English lesson.
- Children will be able to either access the letters shared in class as an opportunity to

Year 2 Summer 1:

English

Recount: Letters – Creative Learning Opportunities and Outcomes (contd.)

Reading and analysing

- Create a toolkit of features used in the various letters. Continue to add to this over several days in response to the letters read and collected.
- Model the 'boxing-up' of a letter layout and invite the children to do the same as an independent task. This involves drawing rectangles or 'boxes' round the different sections of text and labelling them.

- reread, or further letter samples (adapted or simplified) for them to read independently.
- Children will be able to identify some of the features that make up a letter.

Gathering content

Grammar: Warm ups throughout the gathering content phase – focus on the revision of selecting, generating and effectively using nouns. Extend to include adding suffixes *ness* and *er* to create nouns, e.g. happiness, sadness, teacher, baker.

- Reread a chapter or watch a section of a key event from 'The Wind in the Willows', e.g. one of Toad's many car crashes.
- Model summarising the sequence into three or four bullet points, or alternatively, use the 'chunk a plot' table as modelled in previous units.
- Model the oral recounting (retelling) of the chapter or section using the past tense; deliberately missing details, sequencing events incorrectly or switching to the present tense, in order for the children to spot the errors and correct them.
- Create a brief story or text map or sequence a series of pictures to match the above.
- Ask the children to work in pairs for the following. One is to play Toad recounting the events to Rat; the other to play Badger recounting the events to Rat. Briefly remind children of the characters' different personalities and draw their attention back to the evidence gathered and displayed on the working wall from the previous unit. Children take it in turns to orally recount the same event in role as the different characters, using the pictures to aid their retelling.
- Invite volunteers to 'perform' their recount to the class. Listen to several versions from each character and discuss. Point out that they were both to the same audience (Rat). Are their recounts the same? How do they differ?
- Provide the children with different key events in the text to the example used in the shared work. Reread or watch the appropriate chapters of the text or sections of the film. As modelled above, children create a text or story map for that key event or sequence existing pictures. This will form the basis for their independent writing.
- Ask the children to take on the role of one of the characters from the novel and orally rehearse that character's recount of events, ensuring that the events are sequenced correctly and that they use the past tense. Children to orally rehearse their recount with a particular character in mind as their audience, taking feedback from their peers and adults.

Learning outcomes

- Children will be able to create a text or story map of a sequence of events from the class story.
- Children will be able to orally recount a sequence of events from the class story, using the past tense and taking into account their audience and purpose.

Year 2 Summer 1:

English

Recount: Letters – Creative Learning Opportunities and Outcomes (contd.)

Writing

- Using the 'boxed-up' letter format drawn up in the reading and analysing phase, model writing a letter in the role of Toad writing to Rat, recounting the events of him crashing the car as orally rehearsed in the previous phase. Focus on the effective application of the use of apostrophes for contracted forms, e.g. *don't, can't, wouldn't, you're, I'll*, and using suffixes *-ness* and *-er* to create nouns, e.g. *happiness, sadness, teacher, baker* – the focus of the grammar warm ups in the previous two phases.
- Throughout the modelling, remind children of the audience and purpose; link this to some of the choices 'Toad' makes as the writer of the letter. Draw attention back to the story map or sequence of pictures, in addition to his character notes collected from the previous unit. Model inference such as, *'I don't think Toad would be bothered by this because... so I think he might follow that with the exclamation ...'*
- Use shared writing techniques over several days, modelling a section at a time.
- Model the effective use of new vocabulary collected in the reading phase and interaction with the working wall.
- Children follow the modelling each day from the whole class focus and use their own plan and notes to inform their own letter writing in role.
- Use AFL, marking and feedback to adjust shared writing focus daily.
- Model proofreading of spelling, grammar and punctuation; the need for texts to make sense when reading and self-correction.
- Following this modelling, allow children the opportunity to evaluate their writing with adults (guided time) and with peers.
- Create opportunities for children to read aloud their letters in role, using tone and intonation to make their meaning clear.
- If time allows, allow children to deliver their letters in role and for their peers to write letters back in response.

Learning outcomes

- Children will be able to write a letter in role as one of the animal characters, recounting an event from the class novel, including:
 - the use of apostrophes for contracted forms, e.g. *don't can't, wouldn't, you're, I'll*.
 - the use of suffixes *-ness* and *-er* to create nouns, e.g. *happiness, sadness, teacher, baker*.
 - the features of a letter.

Outcome

- Letters written in role as one of the animals from *'The Wind in the Willows'*, recounting a key event or sequence of events.

Presentation

- A class collection of letters based on the class novel.

Year 2 Summer 1:

English

Classic Poems – Creative Learning Opportunities and Outcomes

Creating interest

- Display a picture or photograph of ducks on water. In pairs, and building on prior learning, children rehearse then write a statement, question, command or exclamation in response to what they can see. Use the 'snowball' technique to meet up with another pair and share work, before feeding back to the whole class. Record and display a selection on the working wall.

Learning outcomes

- Children will be able to create sentences in different forms; statement, question, command, exclamation.

Reading

Grammar: Warm ups throughout the reading phase – focus on selecting, generating and effectively using verbs.

Reading and responding

- Shared reading of 'Ducks' Ditty' or an alternative classic poem. Model tone and intonation when reading aloud and involve children in practising word building and blending, drawing attention to alternative sounds for graphemes, e.g. *undergrowth*.
- Model the use of the question hand to ask questions about the poem and deepen understanding, e.g. *What is a ditty? Where are the ducks? What are the ducks doing?* Provide a short writing opportunity such as asking the children to work in pairs to ask and record their own questions about the poem. Display for future reference on the working wall.
- Focusing on the section where the character of Rat recites *Ducks' Ditty* to Mole, read the text and watch the same section from the film. If using an alternative poem, support if possible with a film clip. Ask the children to discuss how the film version helps our understanding of the poem.
- Return to the text frequently, allowing children to practise rereading using tone and intonation, without overt sounding and blending. This could be done as a class, in groups or in pairs.
- Identify and question the meaning of new vocabulary within the poem, e.g. *backwater, rushes, dabbling, bill, uptail*. Explore meanings using dictionaries and discussion; orally rehearsing the words in different contexts as well as the poem. Include a short writing opportunity where the children work together to create a class glossary to display on the working wall and refer to throughout the unit.
- Through shared reading, explore other classic poetry with an animal theme. Apply similar techniques to those listed above. Encourage children to compare and contrast. Provide prompt cards to develop their responses, e.g. *This was my favourite because...; I like the way this poet ...; This poem makes me think of ...* etc.
- Provide children with a collection of classic poetry books in the class reading area for them to access independently.

Learning outcomes

- Children will be able to identify verbs.
- Children will be able to use the term verb.
- Children will be able to use their phonic skills to read words, including those containing alternative sounds for graphemes.
- Children will be able to understand classic poetry, at a level beyond that at which they can read independently.
- Children will be able to ask and answer questions about poetry to deepen their understanding.
- Children will be able to use tone and intonation when reading poetry aloud.
- Children will be able to identify, discuss and collect new and repetitive vocabulary.
- Children will be able to orally experiment with the application of new vocabulary in different contexts.
- Children will be able to express and discuss their poetry preferences, providing reasons.
- Children will be able to identify some of the features that make up classic poetry.
- Children will be able to make poetry maps which they can use to aid their reciting of a chosen poem.

Reading and analysing

- From the poems read, create a toolkit of features. Continue to add to this over several days.
- Identify repetitive words within the poems and discuss why the poet might have used this technique.
- Linked to the grammar warm ups throughout this phase, identify and collect the verbs used in the poems. Play action verb games where one child secretly selects a verb from a given poem and then mimes the action for the rest of the

Year 2 Summer 1:

English

Classic Poems – Creative Learning Opportunities and Outcomes (contd.)

class to guess.

- Model the creation of a poetry map to represent the first verse from one of the poems. Teach the children the first verse through oral storytelling methods, using the poetry map and actions to aid. Follow with independent work, where children draw a poetry map for either the remainder of the poem, or selected verses.
- Regularly practise reciting the poem, using actions and the poetry map. Vary recitation methods to include whole class, groups, pairs, babble-gabble (saying it as fast as you can), alternating with a partner line by line, alternating with a partner word by word, etc.
- Provide children with various resources such as props, water tray, plastic ducks, puppets etc. to role play or re-tell the poem.

Gathering content

Grammar: Warm ups throughout the gathering content phase – focus on selecting, generating and effectively using adjectives.

- Select a classic poem linked to the animal theme, with a very simple structure, e.g. 'The Ugly Duckling' by Hans Christian Andersen, to form the basis of a class or independent innovation. Create a poetry map of the original and teach the children the first verse using oral storytelling methods.
- Innovate on this simple poem by replacing the ugly duckling with an ugly / broken / damaged / well-worn toy. The children could be asked to bring toys in from home or find pictures to act as a stimulus.
- Box-up the first verse, line by line with the children and extract the basic structure, e.g.

Original	Basic Structure	Innovated version
There once was an ugly duckling...	There once was a(n) <i>(adjective) (noun)</i>	
With feathers all stubby and brown	With <i>(description of appearance)</i>	
And the other birds said in so many words	And the other birds / animals / toys / dolls / teddies said in so many words	
Quack! Get out of town!	<i>(Animal noise)</i> Get out of <i>(place)</i>	
Quack! Get out! Quack, quack! Get out! Quack, Quack! Get out of town!	<i>(Animal noise)</i> repeated instructions to leave.	

- During shared work, collect vocabulary and key words to describe an ugly / broken / damaged / well-worn animal toy that is perhaps, special to the teacher, and will form the focus of the class innovated version. Link to the grammar focus for this phase on adjectives. This could be supported by activities such as 'zone of relevance' where a range of vocabulary is provided and children discuss and grade or order which adjectives describe the animal toy most accurately.
- Following modelling during shared work using the teacher's toy, children complete their own 'zone of relevance' for

Learning outcomes

- Children will be able to create a poetry map of a classic poem and use this to help them learn a verse by heart.
- Children will be able to discuss and plan their own innovated animal poem, keeping many structural features from an original classic.
- Children will be able to collect, discuss and apply vocabulary to describe an object.

Year 2 Summer 1:

English

Classic Poems – Creative Learning Opportunities and Outcomes (contd.)

their own toy animal. Provide short writing opportunities such as writing lists of adjectives separated by commas, creating role-on-the-wall notes or character descriptions.

- As a class, plan a new 'innovated' verse based on the teacher's well-loved animal toy. Follow with children creating their own plan based on their own animal toy.

Writing

- Following the poem plan or map, use shared writing techniques and model writing a line at a time. Focus on the effective application of verbs and adjectives making links with the grammar warm ups from the previous two phases.
- Children follow the modelling each day from the whole class focus and use their own plan and notes to inform their own poetry writing.
- Extend to apply the same process to further verses, if time allows. During guided sessions, different groups could take responsibility for innovating on different verses. This way a complete class poem could be written, where in the end, the animal toy is recognised and loved by its owner as '*a very fine toy/bird/pig/lion etc. indeed!*'
- Use AFL, marking and feedback to adjust shared writing focus daily.
- Model proofreading of spelling, grammar and punctuation; the need for texts to make sense when reading and self-correction.
- Following this modelling, allow children the opportunity to evaluate their poetry writing with adults (guided time) and with peers.
- Children rehearse their completed poems aloud, using intonation to make the meaning clear.

Learning outcomes

- Children will be able to recite a classic poem by heart.
- Children will be able to write their own verse of poetry based on a classic poem, including:
 - the effective use of adjectives.
 - the effective use of verbs.

Outcome

- A poetry recital of one or two classic poems that the class have learned by heart.
- Innovated verses based on a classic poem.
- As the written outcome need not be a poem, as an alternative written outcome, children could write a diary entry as a duck from '*Ducks' Ditty*', or in the case of '*the Owl and the Pussycat*,' a marriage announcement. In this case, the gathering content and writing phases would need to be adjusted accordingly. The main emphasis in this unit should be on learning to recite a classic poem by heart.

Presentation

- Poetry recital for a defined audience, e.g. an assembly, another class or parents.
- A class poetry anthology, displaying their innovated poems based on a classic poem model.