

***Caterpillar Cake* by Matt Goodfellow, illustrated by Krina Patel-Sage** **Otter-Barry Books**

A diverse and inclusive collection of original poems for younger children by a top performance poet.

Would you like to eat a caterpillar cake? Join a rocket race into space? See crazy crocodiles at the zany zoo or play with a furry, purry cat? Wherever these 16 fun-filled poems lead you, they will brighten your day.

Splashing at the seaside, storytime at school, playing in the bath or riding home on Daddy's shoulders - this brilliant, read-aloud collection for young children has lots to join in with and lots to explore in the brightly coloured illustrations.

This collection was shortlisted for the 2022 CLPE Poetry Award.

Overall aims of this teaching sequence.

- to listen with enjoyment, join in and respond to poetry
- to develop spoken language and understanding through play, visualising, artwork, drama and movement
- to talk about personal experiences of the world in relation to those of the poems
- to bring a poem to life by reading aloud together, responding to rhythm, rhyme and pattern
- to clarify word meanings and understanding of poetic language and devices through recital and performance
- to explore and play with language
- to compose own poems

This teaching sequence is designed for a Nursery, Reception or Year 1 class.

Overview of this teaching sequence.

This collection is an exciting and accessible introduction into poetry for young learners. The poems vary in length, are full of rhyme, rhythm, repetition and interesting imagery. The majority of the poems link to children's real world experiences making them relatable and highly engaging for the children. Many of the poems also draw upon children's daily routines such as bath times, eating, going to school, playing outside or walking home.

There is ample opportunity to engage with the poems across the indoor and outdoor provision. This teaching sequence focuses on a selection of poems from the collection and suggests ways in which to take inspiration from each poem to support appreciation, performance, response to, and

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writing of poetry through play, art, music, discussion and performance. It is beneficial to expose the children to the full poetry collection over the sessions, allowing opportunities to revisit any of the poems which capture your children’s interest.

There are ten sessions. Children will have plenty of opportunity to hear, chime in and lift the words off the page through performance of all kinds. They will be inspired to compose their own poetry using familiar structures, revel in their play with words, and respond to the imagery through talk, artwork, movement and drama.

The first few sessions within the sequence focus on the children being immersed in poetry, responding to illustrations, connecting their own life experiences with the poems and performing poems. As the sequence progresses the focus moves on to responding to, co-authoring and composing their own poems. It explores specific poetic devices and encourages children to use these in their own writing.

The sequence is intended to cover a two-week teaching period. However, as this sequence is written to accommodate Nursery, Reception and Year 1, practitioners will need to use their professional judgment as to how to adapt the sessions and how long their children remain engaged in the sequence, based on their age and experience.

Teaching Approaches

- Reading aloud and re-reading
- Shared reading and writing
- Word collections
- Responding to illustration
- Book talk - responding to poetry
- Visualising
- Thought tracking
- Drawing and annotating
- Performing poetry

Outcomes

- Understanding and appreciation of the use of language and vocabulary by creating word and phrase collections and playing with words
- Deeper understanding of meanings and poet’s intent through performance of poems
- Understanding of poetic devices and structure and seeing oneself as a poet by composing poems inspired by the collection

Cross Curricular Links

Art and Design:

- Throughout the sequence, children use drawing, painting, collage and photography to develop and share their ideas, experiences and imagination in response to poetry.
- Children explore in greater depth the accompanying illustrations in the collection responding to colour and form and how these impact their interpretation of the poems.

- Children can develop ability to read pictures and develop appreciation of how the relationship between text and image creates layers of meaning.

Physical Development:

- Children will be encouraged to engage in large gross motor movements, practising moving their bodies in dramatic and expressive ways.
- One of the sessions focuses in particular on developing gross motor skills in the outdoor environment.

Music:

- Children will use their voices expressively and creatively by speaking chants and rhymes in reading and performing poetry.
- Children will explore simple beats and rhythm with body percussion to accompany performances.
- When rehearsing poetry recitals and performances, children could be encouraged to experiment with, create, select and combine sounds using the inter-related dimensions of music.

Understanding the World:

- There are plentiful opportunities to explore the natural world, particularly rivers/bodies of water, animals and minibeasts linked to poems in the collection.
- The collection also includes poems and illustrations linked to different seasons and landscapes.

Maths:

- The collection can be linked to calendar related concepts, with poems specifically linked to different times of day, daily routines and changing seasons.
- There are also specific counting rhymes and numbers represented within various poems across the collection and the teaching sequence.

Links to other texts and resources

Collections that support and encourage performance:

There are many collections which can inspire children to experience and tune into language and enjoy and play with words to inform and shape their own interpretations and performance of poetry. The following titles provide the children with a broad range of poetry to listen to, read aloud and perform, as well as enabling children to choose poems when creating their own anthologies on given themes.

- *Big Green Crocodile: Rhymes to Say and Play*, Jane Newberry, illustrated by Carolina Rabei (Otter-Barry Books)

- *Here's a Little Poem*, collected by Jane Yolen and Andrew Fusek Peters, illustrated by Polly Dunbar (Walker Books)
- *The Puffin Book of Fantastic First Poems*, edited by June Crebbin (Puffin)
- *A Great Big Cuddle*, Michael Rosen, illustrated by Chris Riddell (Walker Books)
- *Zim Zam Zoom*, James Carter, illustrated by Nicola Colton (Otter-Barry Books)
- *Poems to Perform*, edited by Julia Donaldson, illustrated by Clare Melinsky (Macmillan)
- *Out and About*, Shirley Hughes (Walker Books)

Nursery Rhyme Collections:

- *Honey for You, Honey for Me*, Michael Rosen, illustrated by Chris Riddell (Walker Books)
- *Little Miss Muffet and other rhymes* illustrated by Patrick George (PatrickGeorge)
- *The Oxford Treasury of Nursery Rhymes*, Sarah Williams and Karen King, illustrated by Ian Beck (Oxford University Press)
- *My Favourite Nursery Rhymes*, Tony Ross (Andersen Press)

Books written by or featuring Matt Goodfellow for older readers:

- *Chicken on the Roof*, Matt Goodfellow, illustrated by Hannah Asen (Otter-Barry Books)
- *Bright Bursts of Colour*, Matt Goodfellow, illustrated by Aleksei Bitskoff (Bloomsbury)
- *The Same Inside, Poems about Empathy and Friendship*, Liz Brownlee, Matt Goodfellow and Roger Stevens (Macmillan)
- *Be the Change: Poems to help you save the world*, Liz Brownlee, Matt Goodfellow and Roger Stevens (Macmillan)
- *Being Me: Poems about Thoughts, Worries and Feelings*, Liz Brownlee, Matt Goodfellow and Laura Mucha, illustrated by Victoria Jane Wheeler (Otter-Barry Books)
- *Shu Lin's Grandpa*, Matt Goodfellow, illustrated by Yu Rong (Otter-Barry Books)

Books illustrated by Krina Patel- Sage:

- *My Mindful A to Zen: 26 Wellbeing Haiku for Happy Little Minds* (Lantana)
- *Dali's Dog and Other Artistic Pets* (CreateSpace)
- *Fabulous Food ABC* (Krina Patel)
- *Amazing Animal ABC* (Krina Patel)

The poetry section on CLPE's website contains a wealth of resources including videos of poets performing their poems and talking about their writing process, which will inspire children in their own performances and writing. This can be found at: <https://clpe.org.uk/poetry>

Here you can:

- Look up poets by age range or themes, enabling you to access a wide range of poetry to inspire budding poets.
- Find examples of children's work around poetry, including videos of performances submitted for the CLiPPA School Shadowing Scheme.

- Find resources to support subject knowledge around poetic forms and devices.

Matt Goodfellow has a dedicated poet page on the CLPE website, where you can find his poems and videos:

<https://clpe.org.uk/poetry/poets/matt-goodfellow>

He also has his own poetry website with a wealth of other information and performances:

<https://www.mattgoodfellowpoet.com/>

Before beginning the sequence:

- One of the best ways of involving children in poetry is to make a habit of reading aloud to them as often as possible from a wide range of books and anthologies. This experience of being read to is likely to be the real foundation of their knowledge of poetry and is also going to be a major influence on how they write themselves. Children will benefit from being immersed in a wide range of poetry; routinely listening to poems read aloud, sharing enjoyment by joining in, revisiting and playing with language, and deepening understanding by performing poems.
- Invite parents to read or tell poems and to talk about them afterwards, enriching and enlarging the children's experiences of poetry; poems that speak of their personal experiences, home lives and heritage, as well as those that increase their understanding of the wider world.
- Engage the enthusiasm of a wider audience by creating a poetry area in which members of the school community can display their favourite poem, recommending it to others alongside poetry books, poem cards, rhymes and posters. Compile and present anthologies of these poems with the children to be revisited and enjoyed; in printed form or as an audio recording, perhaps to be distributed in some way. Find photographs of some of the poets, particularly of Matt Goodfellow, the focus poet; laminate them and display them alongside their work. Make a listening corner in which children can listen to audio recordings of poems. Some of these could be made by the children themselves or recorded 'live' during class read aloud times.
- It would also be beneficial to invite parents in to record some of the poems; these could also be translated into home languages for bilingual children to enjoy or drawn from their own cultural source. You might raise the profile of poetry by asking the children to create illustrated poetry posters which present poetry or publicise a school poetry event in which poetry is shared through drama, performance or reading aloud. Make a class collection of poetry books; collections by the same author and anthologies, planning in regular browsing and independent reading time when the children can access the books.
- Become familiar with the poet performances on CLPE's website as well as looking at poets' own websites and other sites that enable the children to watch the poet reading their own poems, bringing them alive. Through hearing poetry read aloud and told in a variety of

languages, regional accents and styles, the children will be inspired to find their own voices and to express themselves in poems of their own.

- Use other classes in your setting to share the learning they might have already done around poetry with your class. Arrange for children from the upper key stages to visit your class to perform their own poems. Other Early Years classes or younger children can share their favourite nursery rhymes with older children or parents.
- If you already have a book sharing system in place for children to regularly take home story books, include illustrated poetry collections in these, so that children are regularly sharing poetry at home and in school.
- Prepare an A3 shared Poetry Journal where the learning journey through the teaching sequence can be recorded and later celebrated. Create a Working Wall with space for word collections, photographs, illustrations, and children's own written responses to be displayed. Allow space for the creation of a Poetry Area within your classroom with room for displaying poetry collections, interactive table top displays, and poetry props or boxes.

Teaching Sessions

Session 1: Introducing the Book and Poetry Appreciation

Children's prior experience of rhyme and song may already be vast and varied. It is important at this stage to gauge and celebrate your children's unique starting points. It is possible that they already have a collection of familiar nursery rhymes that they can join in with when recited aloud. They may know some familiar finger rhymes or ring songs that they use in their play. Adults can begin to notice and draw children's attention to these as they play. Children may also may have memorised choral responses used around the school day to indicate daily routines such as greeting or 'goodbye' songs.

It is important to provide plentiful opportunities for children to share what they already know about poetry, what songs, nursery rhymes and poems they most enjoy and why they cherish those. From there, and over time, you can create exposure to, and immersion in a rich variety of poetry, building children's poetic repertoire. Teachers, children and parents can work together to create poetry friendly classrooms and begin to nurture a love of language through engagement with rhythm, rhyme and play with words. Additionally, regularly hearing the poets perform their own work provides a valuable opportunity to expose children to hearing poetry through voices other than the teacher's, and in doing so exposes pupils to a range of accents, dialects and voices; allowing further contextualisation to the poems and authentic voices to be heard.

- Prior to this session, create a poetry corner in which to display a range of poetry collections, anthologies, nursery rhyme cards/ posters, stories and picture books with repeated and patterned language.

- Introduce the poetry area to the children. Puppets or props along with picture cards will be useful additions to prompt and support younger children to recall their favourite familiar rhymes.
- Share the front cover of the poetry book 'Caterpillar Cake' with the children keeping the title and other text hidden.
- Gather the children's initial responses to the illustration:
 - What does the front cover make them think about? How does it make them feel? What makes them feel this way?
 - What do they notice about the child in the illustration? How do they think the girl is feeling?
 - What do they think this book may be about?
- Again, with the text covered, turn the book over to show the illustration on the back of the book. Ask the children; *what do you notice? Where might the children be? Have you ever been to a place like that? Draw the children's attention to the three children in the illustration. How old might they be? Are they similar to you? In what ways are they similar to or different from you? Does this tell you more about what might be written in this book?* Record the children's initial responses to the cover illustrations in your class Poetry Journal.
- Still looking at the back cover, reveal the four questions and read them aloud to the children beginning with 'Would you like to eat a caterpillar cake? Join a rocket race into space...'. Encourage the children to ponder their own answers to the questions. *Do the questions tell them any more about what this book might be about?*
- Explain to the children that this is a collection of poems written by a poet, Matt Goodfellow, and that each of the pictures are created by the illustrator, Krina Patel-Sage.
- Turn to the contents page and spend some time with the children noticing the page numbers and reading a few of the poem titles. *Do they sound similar to any rhymes or stories they might already know? Are there any poem titles which make them really want to read the poem?*
- Before moving on, reflect with the children about their experiences of hearing poems and rhymes and how they feel about them. *Do they have a favourite Nursery Rhyme? Why do they like that rhyme in particular?* Spend time valuing children's starting points and experiences of rhyme and poems. You can record these in your Poetry Journal or the children can draw and write their own and add these to a classroom display, or around your new Poetry Area, celebrating your class's favourite poems and rhymes. This collection of favourite rhymes and poems can be added to and enriched over the teaching sequence.

Session 2: Developing Reader Response and Performance - Caterpillar Cake

The experience of performing poetry enables children to respond to the rhythms, patterns and wordplay in poems. Giving voice and sound to poetry is an important key to unlocking the meanings and music contained in each poem. It is through reading poetry aloud that the quality of rhyme and verse form, and the power of language can be explored and realised. In preparing for presenting poetry

to an audience, and in the performance itself, children gain deeper understanding of vocabulary meanings, bring their own interpretations to the poem, begin to inhabit characters and reflect more thoughtfully on its message.

- Turn to the first poem in the collection, 'Caterpillar Cake' on pages 4-5 and allow the children to explore and respond to the illustrations on the page spread. *What do you notice? How do the illustrations make you feel? What are your experiences of eating cake? Have you ever eaten a caterpillar cake before?* The children might know the common Caterpillar Cakes sold by leading supermarkets. *Does the picture remind you of anything?* Children may begin to notice the similarities between this illustration and the illustration on the front cover of the book. You can take this opportunity to flick back to the front cover and reveal the title of the poetry collection and link this to the title of the poem on this page.
- Read the poem aloud for the children. Give the children the opportunity to respond to hearing the poem for the first time. Did they enjoy hearing the poem? Did they feel surprised by the ending? Why? Were there any words or phrases that were particularly memorable to them?
- Re-read the poem and allow the children to respond again and in particular to connect their ideas with any personal experiences they have had of eating cakes or crunchy, crispy or juicy foods. Record these in your class poetry journal.
- Explore with the children what the 'caterpillar goo' from a caterpillar cake might be in reality. Draw their attention to the 'goo' on the little girl's face, looking closely at her joyful facial expressions.
- If possible, carefully considering allergies and dietary requirements within the class, you could deepen children's personal connection to this poem by baking a caterpillar cake together. Prepare it with lots of jam within the jam Roly-Poly part to create the oozing 'caterpillar goo' effect. Take photos, and videos of the children eating the cake together.
- Re-read the poem, asking them to think about the words in the poems which describe the sensation of eating the cake: 'crunchy', 'crispy' and 'juicy'. See if the children can match their experiences of eating their slice of cake with those adjectives, and then explore the other possible words they could use to describe the cake and how it feels to eat it. You could scribe these for the children to create word collections or have them write them down on speech bubbles and place around the photographs of them eating the cake. Include these in your Poetry Journal or Working Wall.
- Returning back to the poem re-read it aloud, encouraging the children to join in with the repeated words and rhymes.
- Explore and experiment with different ways to sing or perform the rhyme aloud, with varying speeds, tempo and emphasis on different words. The children may naturally recite it in their own tuneful and creative ways. They may also choose for example to shout the expressive final line 'caterpillar goo!'
- As a group you can begin to add simple actions to the poem as you recite it, alternatively you may wish to add clapping or simple body percussion to draw out the strong rhythm within the poem.

- Once the children feel confident joining in with words and actions, you can video record the children and watch the footage back together, so the children can see and hear themselves performing and celebrate this shared performance as a class. This can also be achieved by splitting the class into small groups and allowing the children to film themselves and share the recording with the whole class. If you do this before 14th June 2022, the film could be submitted for the [CLiPPA shadowing scheme](#) competition to win poetry prizes.
- To extend this session further, you can add a laminated copy of the poem to your mud kitchen, or create a 'Minibeast Café' role-play area outside to invent other minibeast inspired recipes such as 'beetle biscuits' or 'spider sweets'.
- Add real recipe books to your role-play areas and include other rhymes related to food and cakes such as 'Pat-a-cake, pat-a-cake, baker's man'.
- You can further explore the tastes and textures of many other foods, creating collections of describing words around foods, allowing children to express their likes and dislikes or linking this to wider learning around healthy eating.

Session 3: Exploring Rhyme and Performance - Bathtime

Children with a good awareness of rhyme and good initial rhyming skills tend to become better readers and spellers. A focus on rhyme can significantly reduce the difficulty of reading words for beginner readers, as the correspondence in the spelling patterns that represent rhymes and their sounds in spoken words is far more consistent than the correspondence between single graphemes and phonemes. Children with reading difficulties often tend to have gaps in knowledge and experience of rhyme, so a focus on rhyme and analogy is useful with any children who are having difficulties in learning to read.

Rhyme awareness develops early in young children. The awareness of onsets and rime precedes the awareness of individual phonemes in the development of phonological skills. The rime is the spelling sequence in different words that reflects the rhyming sound, such as '-at', '-all' and '-ack'. The onset is the initial consonant sound in any English syllable. This may be a single letter e.g. cat, ball, sack; two letters, e.g. flat, small, black or three letters, e.g. splat, thrall, thwack. Children are able to make analogies between the shared spelling patterns in the onsets and rimes in words and use this to support them in word-reading. Children with good rhyming skills will be able to make more rime analogies than others.

Prior to this session, create a poetry props box or basket containing objects related to the poem 'Bathtime' (page 27). Items could include; a bath toy such as a rubber duck, bubble solution and a bubble wand, a toy which squeaks, a shampoo bottle and a bath towel.

- Turn to page 27 and encourage the children to share their initial response to the illustration. What do they notice? Does the illustration remind them of their own bathroom at home? In

what ways? Do they have a bath or a shower? Do they like having a bath or a shower? Why or why not?

- Now introduce the poet and allow the children to hear the poem 'Bathtime' performed by Matt Goodfellow in full: <https://clpe.org.uk/poetry/poets/matt-goodfellow>
- Ask the children; *does the poem and illustration remind them of any other songs or rhymes?* Children might suggest traditional rhymes such as 'Rub A Dub Dub, Three Men In A Tub'. The children could be familiar with the poem 'Fish Tales' by Jane Newberry from the collection 'Big Green Crocodile' <https://clpe.org.uk/videos/video/jane-newberry-fish-tales> which shares a resemblance in its bathtub illustration. The onomatopoeic poem 'Splish! Splash! Splosh!' by James Carter from *Zim Zam Zoom!* <https://clpe.org.uk/poetry/poems/splish-splash-splosh> could also be shared and enjoyed to deepen children's understanding and imagery around the possible sounds at bath time.
- Re-read the poem aloud. This time emphasising and drawing out the rhyming couplets. Scribe all the rhyming pairs the children can find onto individual word cards to create collections of rhyming pairs. Depending on the children's current stage of phonological development, they might begin to notice the varied and interesting spelling patterns within the rhyming pairs and how some might sound similar but be written with a completely different spelling pattern or alternative vowel digraph/trigraph, for example; **squeaks** and **cheeks**, or **toys** and **noise**. Alternatively, some contain patterned word endings such as **skin** and **chin**. Spend time noticing the interesting nuances within these rhyming words. You can invite children to think of their own rhyming pairs or add other rhyming words to their original rhyming pairs to create rhyming strings.
- Leave the word cards out in your poetry area as an interactive display where children can practise reading and matching the rhyming words. Leave empty word cards and pens nearby so that children can add their own rhyming words during independent learning time.
- Now re-read the poem again. Introduce the poetry props one by one and model ideas of how you could use them to perform the poem, giving the children ample opportunity to experiment and use the props in ways which they feel fit the words of the poem. For example, they might pause and blow some bubbles with other children squeaking the squeaky toy at the line 'there's bubbles and squeaks...'
- You can do this as a whole group, or for an older cohort split the children into groups and assign each group a stanza. Encourage them to consider how they might re-enact the actions and perform their piece.
- Give each group time to rehearse and then perform their component parts before coming together to share the performance as a group.
- When they have perfected their performance, these could be filmed and shared with the whole class. If you do this before 14th June 2022, the film could be submitted for the [CLIPPA shadowing scheme](#) competition to win poetry prizes.
- Add the poetry prop box for 'Bathtime' along with an enlarged copy of the poem to your water area, adding skin-safe bubble bath to the water, to allow children to revisit the poem independently as part of the continuous provision. You could also enhance the play with dolls,

allowing the children to bath them in the water area with bath toys, soap, flannels and sponges.

Session 4: Personal Connection and Performance - River Lullaby

Developing children's response to poetry requires teachers to be innovative and creative themselves. Teachers need to model and encourage all forms of imaginative responses for pupils, allowing them to express ideas freely through a range of approaches, such as music, drama, dance and art.

Prior to this session it would be useful for children to have some core experiences of hearing lullabies. A lullaby, sometimes called a cradle song, is a soothing refrain; it is usually a vocal piece sung to quiet children or lull them to sleep. Lullabies have a rich and varied history and differ across the world. To ensure that the cultural and linguistic heritage of each child is celebrated and shared, invite families to note down, record themselves or visit the setting to sing any lullabies or calming rhymes they enjoy sharing at home. These could be ones they sing with their children or even ones they remember from their own childhood. Websites with lyrics, audio recordings and videos of lullabies from around the world can be used to support this such as:

https://www.mamalisa.com/?song_type=Lullaby&t=e_type&id=408

- Turn to the final poem in the collection on pages 28-29, 'River Lullaby'.
- First, share the illustration and encourage the children to make personal connections drawing on examples from their own lives. *Have they ever been to a place like this? Have they been carried on the shoulders of an adult like the child in the illustration? Look at the sleeping swan and the stars in the sky, what does this tell us about when this might be? What does the illustration make you think about? How does it make you feel?*
- Explain that the poem is about a river and play them 30 seconds- 1 minute of the following video of river sounds: <https://www.youtube.com/watch?v=y5lfnq12IE>. *How does hearing the sound of the river make them feel?*
- Invite the children to describe the sounds the river makes. Can they replicate the sounds they hear through their voices or body percussion?
- Read the first stanza of the poem. Were there any words in the poem which sounded similar to how the river sounds you made?
- Read on through the next two stanzas. Invite the children to notice any repetition in the poem. They may begin to notice the repeated words such as 'river' and 'little', or the full repeated refrain 'hush little shush little rush little river'. Children may also begin to notice the alliteration through the repeated initial 'f' sound in 'Furrowing fields as a dark frost...', the prominent repetition of the 'sh' digraph or the assonance through the repeated vowels.
- Read on through the rest of the poem, inviting children to rhythmically chime in with the repeated refrain 'hush little shush little rush little river'.

- Re-read the poem again and support the children in their understanding around the layers of meaning in the poem and how it can be said to describe the journey of a river flowing through night from the mountains, through a forest, around a city and then on into the sea.
- Now, listen to Matt Goodfellow perform this poem: <https://clpe.org.uk/poetry/poets/matt-goodfellow> *Did hearing the poem performed the poet change how you thought or felt about the poem? Did it add to your understanding of the words in the poem?*
- Split the class into six groups and give them one stanza each written or printed onto a large sheet of A3 (or larger) paper. Have the children work in their group to illustrate collaboratively through drawing, painting, mark making or multimedia collage. The children may wish to do these figuratively or they could be abstract artworks inspired by the words of the poem with an emphasis on expressive use of colour, colour mixing to produce different shades and tones of greens and blues to represent the water and brush stroke/mark making.
- Once the children have finished, pin the artwork around your classroom or a larger space, such as the school hall. Invite the children either in groups or as a whole class walk to each artwork as you recite the corresponding stanza so that the children mirror the movement of the river through the various landscapes.
- Allow the children time to experiment with how to move their bodies as they move around the room. They may wish to sway or tiptoe as they move to the words. They could also lower their volume and pitch at each stanza, until the final one where they perform it in a very quiet whisper.
- You could invite other classes to view this performance or film the group performance. If you do this before 14th June 2022, the film could be submitted for the [CLIPPA shadowing scheme](#) competition to win poetry prizes.
- To extend this further, you could introduce musical instruments to create expressive soundscapes related to flowing water or to create a simple musical accompaniment. Pin up an enlarged copy of the poem in the music area so that children can connect the words to print as they experiment, rehearse and perform.

Session 5: Exploring Alliteration - Zany Zoo

It is important to develop children's articulation of sounds through rhyme and song, encouraging them to talk about how the sounds feel in their mouths as they enunciate them. If playing with sounds or exploring alliteration and tongue twisters, elicit ways in which the sequence of words can be expressed by controlling the pace and muscles in the mouth. Provide children with opportunities to sing songs that broaden and develop their vocal range as well as the phonemes they encounter in the English language. Ask them to describe the sounds they make and hear with both their voices and instruments.

Prior to this session, prepare collections of multiple small world or soft toy animals, these could be farm animals, safari animals, Arctic animals, or similar; depending on the children's current interests.

You can prepare labels or small signs similar to those in the illustration by taping coloured card to lolly sticks and numbering them 1-5 or asking the children to number them sequentially.

- Turn to pages 10-11 and explore the animal illustrations together. Spend time counting and naming the animals and then describing them based on their body language and facial expressions.
- Read the poem 'Zany Zoo' aloud. Repeat it a few times and encourage the children to join in with the counting and alliterative phrases.
- Use an enlarged copy of the poem and encourage the children to listen for any words that start with the same sound. Read each line individually and, as the children identify the words with the same initial sounds, highlight or underline these. You could over emphasise the initial sounds as you read, if the children need support to help tune them in to the alliteration within the poem.
- Explain to the children that you are going to create your own list or counting poems inspired by 'Zany Zoo'.
- Gather five of the same animal and explore the possible alliterative phrases the children can create based on the animal name- for example, '5 clever cows' or '5 calm cows'. Allow them to try different versions, having fun with wordplay and inventing nonsense words if they wish to.
- Scribe the children's ideas or have the children write their own alliterative lines on the numbered lollypop stick signs.
- Gather the alliterative lines together and play around with organising the lines by ordering in the numbers in either ascending or descending order to make various list poems.
- You could take photos of the small signs next to the collections of small world animals and use those as the composed poem or stick the labels onto large A3 paper and have the children illustrate the lines of the poem.
- Leave the small world animals, blank labels and a copy of 'Zany Zoo' in the classroom for children to revisit independently.
- Add copies of Zany Zoo and other popular counting rhymes in the Maths area, and around the environment where children can draw on these to be encouraged to count as part of other activities, as well as in your Poetry Area. Ensure these develop children's knowledge of number; counting within 3, 5, 10 then 20 and counting backwards as well as forwards.

Session 6: Composing Poetry - Calligram - This Little Pencil

A calligram is a poem in which the calligraphy, the formation of the letters or the font selected, represents an aspect of the poem's subject, as in: thin (written in a very thin font), ancient (looking crumbling and old) or growth (with each letter written in a progressively larger font size). A poem about fear might be written in shaky letters to represent trembling. This font choice supports the reading of the poem by emphasising the meaning of particular words.

Whilst calligram is a poetic device introduced later in children's literacy learning, the poem 'This Little Pencil' provides an ideal opportunity for children to notice the impact of how words are presented on a page can have on the meaning of those words. The following session allows young learners who might be practising keeping their handwriting size consistent, the full artistic freedom to explore and play with dramatically different sized letters and handwriting styles.

- Turn to page 18 and read aloud the poem 'This Little Pencil'.
- On an enlarged copy of the poem either printed or on an interactive whiteboard draw the children's attention to the words on the page. *Is there anything you notice about the words on the page?*
- Invite them to think carefully about how the word 'squiggle' is written on the page. Then look at how the word 'growin' gets larger with each letter. *What does seeing it written like that make them think? How is it different from just seeing the word written with all the letters in a line and all the same size? What does it tell them about the meaning of the words?* Record the children's ideas around the copy of the poem and add these to the Poetry Journal.
- Re-read the poem again. This time, pause at the words 'l i n e', 'squiggle' and 'growin' and invite the children to explore and experiment with different ways to say these words influenced by how they are presented on the page, until they decide on the way in which they think best suits the meaning of the word in the context of the poem.
- You can video record the children doing this or use 'sound buttons' to allow them to hear themselves back to help them make autonomous decisions over the use of their voices and intonation.
- Next watch Matt Goodfellow perform this poem on <https://clpe.org.uk/poetry/poets/matt-goodfellow>. *How was the poet's performance of the poem different from your own? Was there anything which surprised you about how he performed it?*
- Next, have each child write along with their own little pencil on a small piece of paper or card approximately A5, or smaller for extra challenge. Invite the children to 'write along' as you read aloud, following the poem as if it was an instruction manual on how to write a small poem, e.g draw a line, then dab a little dot, share a little squiggle...
- Explore and experiment with other words they could write in a way which reflects the meaning of the word like the word 'growin' in the poem. They could begin with words which are similar or synonymous to growing such as 'larger', 'bigger', 'taller', 'longer' which can begin as small letters and 'grow' into larger written letters at the end of the word.
- At this point the children can also experiment and contrast this with writing very tiny words on their small pieces of paper.
- Gather all of the children's little poems and staple or string them together to create a class collection of 'Little Pencil Poems' and keep this in your Poetry Area or Writing Area for children to read and share with their classmates independently.
- This poetry composition activity can be extended and enjoyed outside by providing large rolls of paper, and a variety of large writing tools such as 'chunky chalks', large marker pens, thick crayons etc. Invite the children to write collaborative poems and other mark making inspired

by 'This Little Pencil'. They could use titles such as 'This Large Chalk' or 'This Big Pen' and explore much larger gross motor movements on the page.

- Print out a copy of the poem and stick this up in the writing area so that children can revisit as part of their learning in the continuous provision.

Session 7: Composing Poetry: Hide and Seek

Prior to this session, hide various small objects, such as pebbles, with two googly eyes attached to them around your indoor and outdoor learning environments.

- Read aloud the poem 'Hide and Seek' on pages 14-16.
- Explain to the children that they are going to play a game of 'hide and seek' to find all the 'pebble people' hidden around their learning environment. Tell them they will need to remember where they found them hidden. To support younger learners they can do this with cameras or tablets and take pictures of where they found their 'pebble people'.
- Have the children return to the classroom with their pebble people and using the pictures they took explain to the group where they found them hiding.
- Either through shared writing or on large sentence strips independently, support the children to write these down using the starter 'hide in...'
- Gather the sentence strips together to create a large collaborative class 'Hide and Seek' poem. Experiment with ordering the sentence strips in different ways and re-reading to find the children's preferred composition.
- Make copies of the final poem and leave them in the classroom along with the 'pebble people' so that the children can continue to read the poem and play hide and seek games around their learning environment.
- You can extend this learning through, and link it to, early phonological development by playing games such as 'teddy lost in the jungle' which can be found on page 13 of https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/190537/Letters_and_Sounds_-_Phase_One.pdf

Session 8: Composing Poetry: When I Swing

'When I Swing' page 12-13 is full of poetic imagery and metaphoric language. To support younger children in understanding the meaning of this language, it is useful for them to physically feel a similar experience with their own bodies. Therefore, personal prior experience of swinging on a swing is most useful in this scenario. Many children will have had these kind of experiences. However, to support children who have not, a short visit to a local park with swings could be organised.

- Turn to page 12-13 and show children the girl swinging on a swing. Ask: *how would you feel if that was you? What might she be thinking?* Scribe or have the children write their ideas on thought bubbles.

- Stick the thought bubbles around an enlarged image of the girl for your Poetry Journal or Working Wall.
- Next, listen to Matt Goodfellow perform ‘When I Swing’ on: <https://clpe.org.uk/poetry/poets/matt-goodfellow>
- Either listen to Matt read the poem again or re-read it yourself. Notice how the repeated word ‘fly’ flies across the page and how this adds to your understanding of the poem. Here you can remind the children of their earlier learning around the calligram poem ‘This Little Pencil’.
- Now, take the children outside to engage in a range of gross motor activities that they enjoy. These could include dancing, climbing, kicking a football, cycling, jumping, skipping or running. Photograph or film the children engaged in these activities.
- Come back together to view these images or videos and invite the children to describe how it felt when they did that kind of movement. Encourage them to say around three utterances about how it felt.
- Model orally and then in written form to show how the children can reframe these feeling statements into lines in a poem similar to ‘When I swing’. For example, it could read:

When I run I feel full of energy,
 I feel like my feet are the fastest feet in the word,
 I feel like a big wind blowing
 And
 Zoom
 Zoom
 zoOM

- Place the children’s written poems next to the printed images of them playing outside, or encourage the children to illustrate their poems. Laminate the papers or place in plastic wallets and string these together to make a poetry collection that can be taken and enjoyed in outdoor continuous provision.

Invite enabling adults in your outdoor area to model different chants, skipping rhymes and clapping games whilst the children engage in gross motor activities across the outdoor learning environments.

Session 9: Composing poetry: My Shell

- Prior to this session, gather together a collection of shells, of different shapes, sizes and with a variety of different patterns. Make sure you have enough so that each child can have their own shell. Place these in a drawstring bag, so that children can choose a shell without seeing them.

- Begin by sharing the illustration from 'My Shell' (p.24-25). Allow the children time and space to respond to what they see, asking questions, if necessary to prompt and extend children's ideas, such as:
 - Where do you think this is? What makes you think that?
 - What do you think it is like there? Have you ever been to a place like this before? What was it like? What did you do there?
 - Who can you see in the picture? What are they doing? How do you think they feel? What makes you think this?
- Now, whilst still having the illustration visible for children to draw on, listen to the poet Matt Goodfellow read the poem aloud: <https://clpe.org.uk/poetry/poets/matt-goodfellow> Allow the children to talk about the poem together, sharing their initial responses. *What did the poem make you think about? How did it make you feel?* Make notes of these responses around a copy of the poem in the class journal.
- Listen to the poem again, either by replaying Matt Goodfellow's reading or by reading it aloud yourself. *How do you think the child feels about the shell? What makes you think this?* Support children to tune into both the illustration and the words they have heard in their responses. This poem does much to extend children's skills of inference and deduction as the poem talks about how the potential of finding the shell impacts on the child rather than describing the child finding the shell directly. They might talk about:
 - how the shell is hard to find, but the child is determined to find it;
 - how the shell seems to be talking to the child, begging them to find it;
 - the joy the child already knows they will experience when they find the shell.
 - Support them to draw on their own personal experiences to extend their understanding of the poem, with supportive questions, such as:
 - Have you been to a beach before?
 - Have you hunted for shells?
 - Were they easy to find?
 - How did you feel when you found a shell?
 - If you haven't been to a beach and hunted for shells, can you think of something you've wanted, but haven't got yet? What makes you want this thing? How do you think you would feel if you got it?
- Now, pass the drawstring bag around and allow each child to take one object from it and think about how they feel when they take their item out. When they have pulled out their shell, ask them to look at it really closely and to think about how they might describe it to someone else, encouraging them to extend their language, vocabulary and thinking with questions such as:
 - How did it feel when you first saw your shell?
 - What does it look like? What colours, shapes and patterns can you see when you look closely at it?
 - How does it feel when you have it in your hands?
 - Where do you think it might have come from?

- To extend the children’s observational skills further, and to build up the relationship they have with their shell, encourage them to draw or paint it in the extended provision. Provide a variety of media for the children to use, such as drawing pencils (2B-4B), colouring pencils, oil and/or chalk pastels, watercolour paints and heavyweight drawing paper. You should also provide magnifying glasses for the children to observe their shell in greater detail.
- As they complete their work, ask the children to talk about their shell again. Depending on their level of writing development, ask them to write down words and phrases to describe their shell on a sheet of paper to be displayed alongside their artwork, or scribe children’s ideas for them, if they are at the early stages of writing development.
- Come back together to talk about the shells again. Write the title of the poem, ‘My Shell’ at the top of a sheet of flipchart paper. *If you were to speak to your shell, what might you say to it?* Note down the children’s ideas on the flipchart, then take a second sheet and model how to use their ideas to craft and shape a My Shell poem of their own. You might also want to encourage them to think about what the shell might say to them if it could speak; as the shell does in the original poem.
- The original poem rhymes, but don’t be unnecessarily constrained by this; you can write a free verse poem instead. If you do choose to rhyme, be sure to model how to choose and use rhyming words that make sense in the context of the poem, not just for the sake of rhyming. A rhyming dictionary can be a useful support for this.
- When you have drafted a poem together, read it back, checking for sense and meaning and to hear whether the language flows off the page. When you have a final composition, you could invite the children to learn and perform this, holding their shells, for parents and carers or another group in the school community.
- After the session, stick a copy of the poem above the sand tray, hide some of the shells in the sand and put magnifying glasses near the area. Encourage the children to find and talk about the shells and to make up verses about them or to say to their shells. Leave the art materials out with some of the other shells and add a variety of natural objects for the children to continue to observe, draw and to talk and write about.

Session 10: Drawing the learning together

- To draw together all the work done in over the course of this sequence, hold a discussion about the collection as a whole:
 - What are your most memorable poems or performances? Why?
 - What have you learnt about poetry that you didn’t know before?
 - Would you like to read more poetry after reading the collection *Caterpillar Cake*? Why? Why not?
 - If you were to write a letter to the poet, Matt Goodfellow, what would you say about the collection? What questions would you ask him?
- You might like to find out more about Matt Goodfellow’s other work and share more examples., some of the poems from his collection *Chicken on the Roof* would also be

appropriate for this age group. Read the collection for yourself and consider which ones would suit the age and stage of development of your children.

- To complete the unit, look back at the children's initial ideas about poems and the collection by looking through the class Poetry Journal. Review together the videos, photos and written responses from the previous last nine sessions. Reflect together on the children's learning journey through this unit and celebrate this journey together.
- Organise a poetry recital or celebration event and invite families or other classes to watch the children perform their favourite poems from the collection and share their own written poems.
- Display children's artwork and writing from the sequence in a shared display space in the school community so that the children can take pride in the publication of their work and gain a sense of audience.
- You could even send the poet copies of the children's poems with a covering note or letter thanking them for inspiring their work, by email via the details on their websites: <https://www.mattgoodfellowpoet.com/contact> or by tagging them into a school Tweet. Matt's Twitter handle is @EarlyTrain.
- You may also want to look into the prospect of inviting the poet to the school for a poet visit. Details of how to do this can be found on Matt's website.