

The Dragon with a Big Nose by Kathy Henderson

This collection was shortlisted for the 2014 CLPE Poetry Award.

The poems in this book are odes to the urban environment - its buildings, its transport, the people and creatures that inhabit it and the effects of weather on it. The dragon on the cover disguises the contents although fantasy and reality converge in poems like 'Under the Stairs' and many of them describe wonder in the apparently ordinary. The child's eye viewpoint is foremost and this contributes to this being that rare commodity – a single poet collection for younger children. The poet's own illustrations work wonderfully with the text.

Overall aims of this teaching sequence.

- To explore, interpret and respond to poetry
- To explore rhythm, rhyme and pattern in a range of poems
- To perform in response to poetry
- To compose and perform own poetry

This teaching sequence is designed for a Year 2 or 3 class.

Overview of this teaching sequence.

This teaching sequence is approximately 3 weeks long if spread out over 15 sessions and is divided into three sections, each focusing on different poems. The anthology supports teachers to engage children in enjoying different poems and poetic devices by exploring the vivid imagery of the city, animals, technology and transport. The themes and style of such poetry offer inspiration to young budding poets and serve as a model for the development of their own poetry writing. Many of the poems rhyme, making them accessible to all levels of reading experience and ideal for committing to memory or performing. Key Stage One and Two children will readily respond to the themes which are explored.

National Curriculum 2014 Links

<p>Reading: (Word reading / Comprehension)</p> <ul style="list-style-type: none"> ▪ Develop pleasure in reading, motivation to read, vocabulary and understanding; ▪ listen to, discuss and express views about a wide range of poems at a level beyond that at which they can read independently; ▪ link what they read or hear read to their own experiences; ▪ recognise and join in with predictable phrases in poems and to recite some by heart; ▪ to recognise simple recurring literary language in poetry; ▪ discuss and clarify word meanings, linked to those already known; ▪ discuss favourite words and phrases; ▪ continue to build up a repertoire of poems learnt by heart, appreciating these and reciting some, with appropriate intonation to make the meaning clear; ▪ make inferences on the basis of what is said and done; ▪ answer and ask questions; ▪ explain and discuss understanding of poems; those they listen to and those read independently. 	<p>Writing: (Composition/VGAP)</p> <ul style="list-style-type: none"> ▪ Develop positive attitudes and stamina for writing by writing poetry; ▪ draft and write by noting ideas, key phrases and vocabulary, and composing and rehearsing phrases and sentences orally; ▪ write for different purposes including poetry; ▪ reread and evaluate writing to check it makes sense and make simple revisions; ▪ read writing aloud with appropriate intonation to make the meaning clear; ▪ use new and familiar punctuation correctly; ▪ use sentences in different forms; ▪ expand noun phrases to describe and specify.
<p>Speaking and Listening:</p> <ul style="list-style-type: none"> ▪ Listen and respond appropriately to adults and peers; ▪ ask relevant questions to extend knowledge and understanding; ▪ consider and evaluate viewpoints, attending to and building on the contributions of others; ▪ participate in discussions, performances, role play, improvisations and debate about what has been read; ▪ use spoken language to develop understanding through imagining and exploring ideas. 	
<p>Developing Phonological Awareness</p> <ul style="list-style-type: none"> ▪ Sounds in the environment ▪ Identifying rhyming words 	<p>Exploring Poetic Devices, Vocabulary and Language Structure</p> <ul style="list-style-type: none"> ▪ Expand description by adding more

- Onomatopoeia
- Alliteration
- Assonance
- Rhyming word endings
- Syllabification

- detail
- Onomatopoeia
 - Alliteration
 - Assonance
 - Personification
 - Rhyming words
 - Simile and metaphor
 -

Cross Curricular Links

The poems in this sequence have been chosen to allow them to be taught as a sequence of poetry lessons or as part of a bigger topic area on city and transport.

KS1 Geography:

Use basic geographical vocabulary to refer to:

- Key physical features, including: beach, cliff, coast, forest, hill, mountain, sea, ocean, river, soil, valley, vegetation, season and weather;
- Key human features, including: city, town, village, factory, farm, house, office, port, harbour and shop.
- Use aerial photographs and plan perspectives to recognise landmarks and basic human and physical features; devise a simple map; and use and construct basic symbols in a key;
- Use simple fieldwork and observational skills to study the geography of their school and its grounds and the key human and physical features of its surrounding environment.

KS2 Geography:

- Use fieldwork to observe, measure, record and present the human and physical features in the local area using a range of methods, including sketch maps, plans and graphs, and digital technologies.

As the relationship between Kathy Henderson’s own artwork and the poems is central to the presentation, it would be a very good opportunity to explore the essential links between art and poetry as part of this unit to explore the requirements of the art programmes of study.

KS1 Art:

- To use a range of materials creatively to design and make products;
- To use drawing, painting and sculpture to develop and share their ideas, experiences and imagination;
- To develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space;
- To learn about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.

KS2 Art:

- To create sketch books to record their observations and use them to review and revisit ideas;
- To improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay].

Teaching Approaches

- Responding to illustration
- Reading aloud
- Book talk
- Visualising, illustrating
- Discussion
- Shared writing
- Performance Poetry

Writing Outcomes

- List poem
- Group poetry
- Individual poetry
- Descriptive writing

Links to other texts and resources:

To explore other work by the same poet:

The Year in the City – Kathy Henderson

To explore other poems on the same theme:

The Puffin Book of Fantastic First Poems – Ed. June Crebbin

From a Railway Carriage: Robert Louis Stevenson

The Rhythm of Life: Michael Rosen

The Puffin Book of Utterly Brilliant Poetry - Brian Patten

City Kids – X. J. Kennedy

Links to other resources on the Poetryline Website:

Watch poets read their own poems, including:

- Michael Rosen reading 'Rhythm of Life': <http://www.poetryline.org.uk/poems/the-rhythm-of-life-44>

Before beginning this book:

Consider immersing the school, and certainly the year group, in a wide range of poetry. Perhaps make a prominent poetry area including displays of poetry books, photographs of prominent poets, including Kathy Henderson and spaces for children to display their own anthologies or published poems. Become familiar with CLPE's Poetryline website and other sites that enable the children watch poets reading their own poems. It is important for the children to see a poet perform a poem as it was intended to be read. 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.

Teaching Sessions:

Part One – The City

Session 1: Responding to illustration

- Show the children an enlarged image of the illustration from the poem 'This is the city' (see resources). Ask the children to respond to the image, scribing ideas around the outside of it in the class poetry journal:
 - *10 things I can see in this picture...*
 - *Likes, dislikes, puzzles, connections*
 - *What can you hear, see, smell? How does it feel to be here?*
 - *Would you like to be there? Why? Why not?*
- Have the children annotate their own ideas on a copy of the illustration.
- Ask the children to predict what the poem might be about and what they think the it might be called. Record the predictions on the working wall or in a class journal around the illustration.
- With the children, conduct a visit to an urban environment (Note: if this is not possible watch video clips of a city environment and explore through photographs such as: http://www.youtube.com/watch?v=vCKNJKQ7X_M). Take photographs and make sketches of scenes, skylines, objects of interest.

Sessions 2 and 3: Drafting, composing and editing own poems for presentation

- Read the poem 'This is the city' out loud to the children. Have them reflect on the language used by the poet. Were any particular words and phrases memorable for them? How is the city different from the countryside?
- Discuss patterns in the language – can children recognise the use of assonance with repetition of the /ar/ sound in words such as; cinemas, cars, bars, glass (southern dialect), are. This could also be explored in an associated phonics/spelling session, exploring other words with this

sound pattern.

- Discuss the features of the city that the poet has referred to; she has focussed on the materials used as well as the physical features. Did you see any of the same things on your visit? Did you see different things?
- Use this poem as a model for writing your own 'This is the city' poem, using the same first line 'This is the city:' to scaffold.
- Have children work with response partners to read through, discuss, refine ideas and edit before the poems are written up to present in a class anthology.
- Give the children the opportunity to use photographs, pictures cut from newspapers and magazines and drawings to produce illustrations to work alongside their own poems in the style of the poet's own illustrations.

Session 4: Drafting, composing and editing own poems for presentation

- Read through 'Out in the City' pg 12 -13.
- Discuss the poem with the children – are these things we would see in our community?
- Take the children on a walk of the school grounds, local area or park and ask them to look closely at the things in the environment and ask them to think about what they can see, hear, smell.
- On returning to class (or the following session) read 'Out in the City' again and talk about the way the poet has added description to the things she saw and give examples from the text
- In shared writing, discuss some of the things the children saw, heard and smelt. Demonstrate adding detail to these to add more description e.g. a tree – a big leafy tree swaying in the breeze (some photographs would be helpful here to remind children of what they saw).
- Ask the children to work in pairs to add detail to the things they saw on the walk and expand these by adding further description.
- Ask the children to write their own poem using their descriptions (this can be done in pairs) starting with: 'Out in the city (playground, park, etc) what can you see?'
- Ask some children to share their poems with the class.

Session 5: Personification and metaphor

- Read the poem 'Steel Birds' to the children; ensure the text and illustrations are displayed on IWB or visualiser to explore the crucial relationship between the text and illustration. Look at how the text is laid out on the page and explore how this affects the way it is read aloud.
- Explore how the poet has described the cranes, giving them the living qualities of the birds in the language used and the illustration – e.g. the crane hauling up the fish – and how the poet has used metaphor in the title 'steel birds'. Explore the meaning of metaphor and personification and look for other examples of this in poetry to add to the poetry area display. Examples of these can be found at: <http://www.poetryline.org.uk/poetic-devices/metaphor->

[221](#) and <http://www.poetryline.org.uk/poetic-devices/personification-223>

- Explore photographs and video of cranes (machinery) <http://www.youtube.com/watch?v=Ok1WGHpiig> and cranes (birds) http://www.bbc.co.uk/nature/life/Common_Crane . Note down words and phrases to describe them and how they move and act. Look at the similarities between them and discuss why the author has compared them in this way. You could also look at the fact the words are homonyms and explore other such words in a linked spelling session.
- In a large space, such as the hall, focus on mechanical movement of the cranes and the natural movement of the cranes (birds) using some of the words and phrases given by the children and those of the poet, e.g. 'swinging across the sky in a silver arc', 'lift their prey from down in the shadows'.
- In mixed groups, have the children mark up the text to prepare it for a group performance, focussing how to use their voices and different effects with timbre, tempo, dynamics and body language to highlight the meaning in the language the poet has used.
- Evaluate the effects created in each performance.

Session 5: Personification and metaphor

- Explore the illustration only in the poem 'Street light'. Look at different images of street lights with curved necks.
- Think back to yesterday's session. Kathy Henderson compared the tall, straight cranes with pointed 'beaks' to actual cranes. If we were to compare these lamps to a bird, what bird would it be and why? Look particularly at the long curved neck; do you know any birds that share this feature? Look at images and videos of swans and geese (<http://www.bbc.co.uk/nature/life/Swan> and <http://www.bbc.co.uk/nature/life/Anatidae>). Note down words and phrases about the features of the birds that compare and contrast with the street lamps as you did with the cranes.
- Read the poem; link with the story of the ugly duckling, who turned into a swan. What connections can you make with this poem? How is the street lamp looked upon differently in the daytime to the evening? This could also link to work in PSHE about appreciating qualities and not taking people on face value.
- Highlight and explore the use of metaphor in this poem, e.g. 'one-legged watchman'.
- Prepare the poem for performance, focussing how to use their voices and different effects with timbre, tempo, dynamics and body language to highlight the change in mood and perception of the street lamp from day to night.
- Evaluate the effects created in each performance.

Sessions 7 & 8: Creating own personification and metaphor poems.

- Using either the photographs the children took on the city visit or photographs sourced online, look at a selection of physical features from the city, like the cranes and street lamp; e.g. dustbin, lamppost, bridge, skyscraper, gas ring, power station.

- Think about how you can give these inanimate objects human or animal qualities. What does it remind you of? Why? Collect words and phrases that can be displayed in a word bank and that the children can then use to draft, refine, edit and publish their own poems using personification and/or metaphor.
- Looking at the interrelationship between the text and illustrations throughout Kathy Henderson's work, the children can look at how they can illustrate their poems as they compose. When published, they can be collected for a class anthology.

Part 2 – Animals

Session 9: Engaging with and responding to poetry

- Use the work from the previous sessions to lead on to poetry that focuses on animals. Watch a video of foxes - http://www.bbc.co.uk/nature/life/Red_Fox - and have the children draw the animals with a rapid media such as pastels; annotating their drawings with effective words and phrases to describe them.
- Read the poem 'Fox' aloud to the children. Whilst listening, have the children pick out examples of language that the poet has used that they think is effective in creating a picture of the animal for the reader. Discuss the meaning of any unknown words and phrases.
- Prepare the poem for performance in groups. Once again, look at how the words are presented on the page; how does this affect how we perform? Look at adding effects with voice – timbre, tempo, dynamics, repeated words and phrases etc. and how to use facial expression, movement and actions to make the poem come alive for the listener.

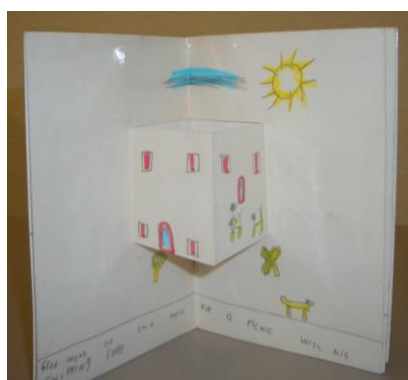
Sessions 10 & 11: Drafting, composing and editing own poems for presentation

- Watch videos of other nocturnal animals such as hedgehogs http://www.bbc.co.uk/nature/life/European_Hedgehog , badgers http://www.bbc.co.uk/nature/life/European_Badger , bats <http://www.bbc.co.uk/nature/life/Bat> , barn owls http://www.bbc.co.uk/nature/life/Barn_Owl and fireflies <http://www.bbc.co.uk/nature/life/Firefly> . Make notes of words and phrases to describe the appearance of the animals and how they behave. Each mixed group could then take a different animal to focus on.
- Each child in the group should then use a sentence strip to sum up the animal; this could be a word, phrase, sentence or a couple of lines.
- The group should then put their lines together to form a collaborative free verse. Encourage the children to read through, making any minor edits where necessary and prepare the poem to perform to the class.

- The children can then use their collaborations as inspiration to write their own independent poems about any of the nocturnal animals they have seen videos of.
- The children could also sketch the animals, in preparation for making a polyblock print to illustrate the poems, to mirror the style of the poet in the text. These can then be presented in the class poetry anthology or for display.

Session 12: Exploring and Composing Riddles

- Read the poem 'What am I?' without sharing the illustration. Can the children guess what the animal is? What particular words or phrases did the poet use that were most effective in leading you to the answer?
- Investigate the use of a rhyming couplet at the end of the poem. Did this help you guess? Look at photographs of some other animals and investigate words that could be used to rhyme with the animals. Here it would be useful to look at where rhyme is only effective if it makes good sense in the poem; often, this can be a hindrance to effective composition of poetry.
- Using the photographs, shared write a riddle about another animal, finishing with a rhyming couplet that leads the reader to the answer.
- The children can then use this as a model for writing their own riddles about an animal of their choice. How will you describe the animal in a series of short sentences? How will you create mystery or ambiguity so that your reader does not guess the animal immediately? Can you think of an effective rhyming couplet to lead the reader to the answer at the end?
- These could be presented in simple pop-up books with the riddle on the front and the animal answer inside:



Part 3 - Look at the Train

Before and during part one of this sequence it would be a good idea to collect images of trains and of rush hour. Opportunity to undertake a train or underground journey would also allow children to gain experience of travelling by public transport and the sounds and feelings of this experience.

Session 13: Exploring rhythm, alliteration and onomatopoeia

- Read 'Look at the Train' pg 38.
- Discuss the poem with the children – do not pick out the rhythm yet.
- What do they notice about the language and the way it was read?
- Listen to Michael Rosen reading his poem 'Rhythm of Time' at <http://www.poetryline.org.uk/poems/the-rhythm-of-life-44>
- How does the way the poet reads the poem add impact? Explore how the natural rhythm of the poem helps to draw in the reader and make them feel like they are on the train.
- Reread the poem using the clackety clack rhythm of the train; discuss how the syllables allow you to understand the rhythm of the poem and how this helps the reader read it.
- How does listening to it read this way change the way they enjoy the poem?
- Reread the poem, this time looking at the use of onomatopoeia and alliteration, how does this affect the poem?
- Listen to the clackety clack sound of a train – there is a good example here <http://soundbible.com/tags-clickety-clack.html> or you could show the train from Dumbo which really emphasises using the syllables in words, the clip can be found here http://www.youtube.com/watch?v=rR-p_Ux2yUw
- Using body percussion, ask the children to clap out the rhythm of a train – do this as a whole class.
- Ask children to come up with phrases for the sound of a train (e.g. chugetty chug) that could fit this rhythm, encourage the children to play with language and make up their own phrases for the sound of a train, using correct amount of syllables– have one or two children in each group clap out the rhythm whilst the other children brainstorm sentences with the appropriate number of syllables to fit this.
- On a large sheet of paper ask each group to brainstorm rhyming words for their train phrases e.g. flipetty flip – clip, pip, sip, dip – this will act as a planning grid of ideas for them to then compose their own poetry.

Session 14: Composing poetry

- Re-read 'Look at the train' focussing on the strong rhythmic structure of the poem.
- In shared writing, write an alternative 'Look at the train' poem, using some of the children's phrases from yesterday; remind children of the effective use of alliteration and onomatopoeia by the poet. Focus on saying the poem to the rhythm so see if the words and phrases used fit the rhythm.
- Using the shared writing as a model, children can then go on to compose their own poetry collaboratively in groups or independently using the phrases composed in the previous session, and starting with the opening line 'Look at the Train'.
- These can then be published in train shaped books or on ticket train carriages as the author

used in the original artwork (see template).

Session 15: Performing poetry

- Read some of the poems that the children composed in the last session, discuss the use of rhythm, alliteration and onomatopoeia. Ask the children to clap out the rhythm as you read to check it is effective.
- In groups, give the children a selection of percussion instruments and explain that they will be performing the poems that they wrote in the last session.
- Give the children plenty of time to compose a rhythmical soundtrack for their poem and to practice their performance it before performing to the rest of the class.
- The children should be given the opportunity to evaluate their own performances and those of others.
- These could then be recorded for others to listen to in the class listening area.