

Poetry

The Teaching Sequence for Writing

English KS1 Year 2



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English Key Stage 1 Year 2

It is very important that this unit is tailored to the needs of your class. The activity in this resource is a suggestion. You may choose to use the recommended approaches with an activity of your choice.

Learning aims

The Teaching Sequence for Writing is still the recommended approach to the teaching of reading and writing.

Young readers encounter words that they have not seen before much more frequently than experienced readers do, and they may not know the meaning of some of these. Practice at reading such words by sounding and blending can provide opportunities not only for pupils to develop confidence in their decoding skills, but also for teachers to explain the meaning and thus develop pupils' vocabulary.

Curriculum objective

Non-statutory guidance.

This unit focuses on the comprehension element of reading and the performance and enjoyment of aspects of poetry. It is assumed that this will be taught alongside daily phonics sessions which focus on the decoding element of reading. However, teachers should make sure that pupils can sound and blend unfamiliar printed words quickly and accurately using the phonic knowledge and skills to revise and consolidate those grapheme-phoneme correspondences learnt earlier.

Some slides contain additional teacher guidance in the 'Notes' area of the accompanying PowerPoint presentation, which will not be visible to the children. These are listed throughout the PowerPoint index on the following pages.



PowerPoint presentation

The accompanying PowerPoint presentation has 76 slides. Slides 1 to 10 are specifically for teachers; subsequent slides are intended to be used in the classroom with the children. The slides are indexed as follows:

- Slide 1: Title slide
- Slide 2: The teaching sequence for writing
 - Phase 1a: Reading with a reader's eye.
 - Phase 1b: Reading a writer's eye.
 - Phase 2: Capturing ideas, learning the skills, practising, planning, having a go.
 - Phase 3: Teacher modelling: planning, drafting, editing, writing.
- Slide 3: Explains Phase 1a and Phase 1b: The reading phase will be revisited several times over the duration of a sequence as further texts or extracts are introduced. Poetry reading will focus on reading aloud, performance and enjoyment. The outcome will be a haiku poem as an individual piece of writing.
- Slide 4: Teacher modelling of comprehending a text:

Phase 1a: Reading with a reader's eye: Do I like it? How does it affect me?

Guidance from the Notes (as referred to above):

For teachers of children in Key Stage 1: 'Young readers encounter words that they have not seen before much more frequently than experienced readers do, and they may not know the meaning of some of these. Practice at reading such words by sounding and blending can provide opportunities not only for pupils to develop confidence in their decoding skills, but also for teachers to explain the meaning and thus develop pupils' vocabulary.'

NC 2014 Non-statutory guidance.

This unit focuses on the comprehension element of reading and the performance and enjoyment aspects of poetry. It is assumed that this will be taught alongside daily phonics sessions which focus on the decoding element of reading. However, teachers should make sure that pupils can sound and blend unfamiliar printed words quickly and accurately using the phonic knowledge and skills to revise and consolidate those grapheme-phoneme correspondences learnt earlier.



- Slide 5: Teacher modelling of analysing a text.

Guidance from the Notes:

In Key Stage 1, the emphasis will be on the elements of writing which will serve to underpin children's writing throughout their primary years. The basic skills of identifying and applying basic sentence structure, joining sentences with joining words, basic punctuation to demarcate sentences and using etymological and morphological clues to construct words will all be introduced at this stage and should be revisited many times throughout Key Stage 1 and beyond.

NB Any words recorded on the working wall should be written in lower case unless they are proper nouns. Any sentences recorded on the working wall should be punctuated correctly. Drawing children's attention to these points reinforces basic sentence structure.

- Slide 6: Phase 2: Capturing ideas, learning the skills, practising, planning, having a go.
- Slide 7: Phase 3: Teacher modelling, planning, drafting, editing, writing.
- Slide 8: Sets out how the children will learn: Familiarising with the text type; capturing ideas; Teacher demonstration; Teacher scribing, supported writing, independent writing.

Guidance from the Notes:

The haiku poems provided in this unit have clear links to the text *Jasper Space Dog* by Hilary Robinson, and to the theme of space generally, but these are merely suggestions. Teachers are free to source whatever haiku poems they choose to use.

Teachers may choose to use the recommended approaches with poems of their own choice. The main focus of approaching poetry in this way is enjoyment, performance and vocabulary development.

- Slides 9 and 10: Set up what the children will be learning throughout this poetry unit.

Guidance from the Notes:

Provide plenty of opportunities to immerse children in poetry. Through poetry, children can feel the rhythms and flows of complicated language without the need for deep understanding.

Children should be taught to enhance their performance through intonation, tone and volume. Actions may be used to support the memorising of the poems.

- Slide 11: Title slide for the children



- Slide 12: Introduces the reading objectives and writing objectives.

Guidance from the Notes:

Teachers should consider the following focuses when teaching writing, and choose the most appropriate element for the children they teach (i.e. do not try and do too many at once).

Write sentences by:

- saying out loud what they are going to write about
- composing a sentence orally before writing it
- sequencing sentences to form short narratives
- re-reading what they have written to check that it makes sense.

National Curriculum Year 2 2014

- Slide 13: Get ready for reading – what do you know? Explains that children will be learning about **Haiku** poems.

Guidance from the Notes:

NB: Although Haiku are simple poems, the challenge for children is writing precisely and choosing the most appropriate words. Word banks can be co-constructed with the children or provided by the teacher.

- Slide 14: Get ready for reading – what are we learning? Explanation about Haiku.

Guidance from the Notes:

Haiku are examples of short form poetry. This includes other forms of poetry such as limericks, sonnets, tanka, etc.

As this is in the phase of *getting ready for reading*, it would be expected that the teacher will do the reading, but children can be encouraged to participate. If teachers feel children are ready, they can learn and recite the examples here.

- Slide 15: Get ready for reading – syllables.

Guidance from the Notes:

It is recommended to describe a syllable as a beat in a word, rather than say they are the smallest sound that make up words (which they are, but this can become confusing for young readers learning phonics terminology.) All syllables must contain a vowel sound. Another way to recognise syllables is by opening and closing the mouth as the words are spoken, and noticing how many times the chin drops.



Teaching children how to split words into syllables can help with reading (as it is easier to grasp ‘chunks’ rather than the whole word), and spelling (as it is easier to remember how parts of a word are spelt rather than trying to remember the whole word all at once). This is particularly helpful as children become proficient readers and encounter more words with Latin and Greek origins.

Syllabification (breaking words down into the syllables (or beats) of the word, then spelling each component using phonemic strategies) is an integral part of understanding the alphabetic code system. For more information on the English alphabetic code system, and free resources to support this, visit [Phonics International](#)

- Slide 16: Get ready for reading – syllables.

Guidance from the Notes:

Most literate adults apply alphabetic code knowledge and phonics skills to *read new words* and to *spell longer and more challenging words* without even realising it. Even if we were not taught the alphabetic code explicitly as children, the chances are that many of us have managed to figure out the code on our own. Phonics is not just for teaching infants to read.

- Slide 17: Get ready for reading – syllables.

Guidance from the Notes:

This activity is in preparation for spotting the syllabification when reading haiku poems and for constructing their own haiku later in the unit.

- Slide 18: Get ready for reading – new words.

Guidance from the Notes:

These are words which may be used as suggestions to explore further. Teachers should select from this list, or use different words to explore. Encourage the children to participate and work out what the words mean. Notice that each word is repeated in the explanation. Repetition of the word can help children to remember. Further word work will be included at later stages in addition to at this point.

- Slide 19: Get ready for reading – spot the action, featuring naturally occurring phenomena. Offers children a column of nouns and a column of actions and asks the children to match them up into sentences.
- Slide 20: Get ready for reading – spot the action. The nouns and actions are matched into the correct sentences. Now ask the children to make up some different sentences about the nouns.
- Slide 21: Get ready for reading – spot the action, featuring manmade objects: A further selection of nouns and actions for the children to match into sentences.



- Slide 22: Get ready for reading – spot the action. The nouns and actions are matched. Ask the children to make further sentences from the nouns.
- Slide 23: Get ready for reading – spot the noun.

Guidance from the Notes:

The descriptions on the PowerPoint slide describe the following:

stars; sun; moon; earth; planets; constellations; atmosphere; Northern Lights; Milky Way

These are suggestions only and can be amended to meet the needs of the children in the class.

The phrases consist of 5 syllables in preparation for writing haiku poems but teachers may ignore this and create different phrases if this is too challenging.

Children could be encouraged to discuss the function of the other words in the phrases, leading to further work on noun phrases. More information follows in Phase 1b and Phase 2 about expanded noun phrases.

- Slide 24: Phase 1a. Reading with a reader's eye: Do I like it? How does it affect me?

Guidance from the Notes:

Reading aloud with expression (prosody) is central to any reading and is often overlooked with non-fiction. This needs to be modelled by the teacher.

Encourage children to share their ideas rather than trying to guess yours. This is crucial in developing a child's sense of themselves as a reader with valid views and opinions.

- Slide 25: Phase 1a. Book Talk. Reading as a reader. Read a poem aloud to the children, and then discuss what they like and don't like.

Guidance from the Notes:

Importance of talk and analysis being rooted in personal response.

A 'Tell-me grid' (which you'll find at the end of this PDF) recommended by Aidan Chambers is one mechanism for structuring thinking.

Blend pair, small group and whole-class talk.

Begin to train pupils to talk in pairs, then small groups; strategies for structuring talk (turn-taking in a given order, asking each other questions, etc).

Suggestions from James Durran used with kind permission.



- Slide 26: Reading as a reader – read the poem.

Guidance from the Notes:

Encourage children to share their own thoughts and ideas rather than trying to guess what is in the teacher's head.

Elicit personal responses which may include elements children don't like. If so, ask what could be improved.

Point out that all lines begin with a capital letter; lines 1 and 2 end with a comma and line 3 ends with a full stop.

- Slide 27: Reading as a reader – read it like you mean it!

Guidance from the Notes:

Encourage the children to join in as you read the poem aloud several times, one line at a time. Ensure that you read with exaggerated expression to make it clear that the children should try and emulate the way you read. A common method that is popular is to use a toy microphone to show whose turn it is to speak. If children are unfamiliar with this approach, it will probably be necessary to practise the lines several times.

Actions may be used to help remember the lines.

This approach may be repeated as often as the teacher thinks is appropriate and will support the children's fluency and memory.

- Slide 28: Reading as a reader – read the poem.
- Slide 29: Reading as a reader – think aloud.
- Slide 30: Reading as a reader – syllables.

Guidance from the Notes:

This is designed to reinforce the understanding of syllables. Ask the children to say the words and clap out the syllables.

NB The word 'fire' could be identified as one or two syllables depending on regional accents.



- Slide 31: Reading as a reader – read a new poem.
- Slide 32: Reading as a reader – linking new words.

Guidance from the Notes:

Ask the children to talk in pairs to think of what each word means to them. Can they come up with alternatives? Can they come up with what the word doesn't mean? Saying what a word doesn't mean can help to clarify what it does mean. These words are suggestions only. Teachers should select words from the poem that they consider will be worth exploring with the children they teach.

- Slide 33: Reading as a reader – one more. A further poem.
- Slide 34: Reading as a reader – choose your favourite.

Guidance from the Notes:

The purpose of this activity is to encourage the children to justify their opinions with reasons and get them reading and re-reading. Their reasons may be linked to the choice of vocabulary used, or linked to personal experiences. Encourage the children to compare and contrast poems, expressing their preferences and explaining the reasons for their choices, but also considering and acknowledging the opinions of others.

- Slide 35: Reading as a reader – perform a poem.

Guidance from the Notes:

For ideas for how to perform poems, watch this [clip of poet Joseph Coelho](#) as he demonstrates how to perform a poem.

- Slide 36: Phase 1b. Reading with a writer's eye: How has the writer done it? What techniques can I learn and apply?

Guidance from the Notes:

Choose one or two objectives to be the main focus of studying the text with a poet's eye. Use the word 'poet' when speaking to the children. They need to see themselves as poets. The wording of these response prompts is slightly different when reading as a poet. Ask the question 'How has the writer done this?'



- Slide 37: Reading as a writer – what are the ingredients?

Guidance from the Notes:

In this phase, encourage the children to read as a poet and analyse what the poet has included in the example poems used. Create a list of ‘ingredients’ that can be referred to during the writing phase. These are elements that could be included, not a hard and fast tick list. Some poets and resources do not stick rigidly to the 5-7-5 structure, preferring instead to allow more freedom of choice, but this structure has been used in this unit to encourage precise word choice. Teachers may choose to be more flexible if preferred.

Take care that children can identify the main noun used. In this example, the main noun is specks. The post modification ‘of light’ does include a noun but its function in this line is to describe the main noun.

Begin to create a toolkit of features identified from the poems that have been read. Add to this throughout the unit, building on children’s understanding and experience.

Point out that all lines begin with a capital letter; lines 1 and 2 end with a comma and line 3 ends with a full stop.

- Slide 38: Reading as a writer – create a toolkit. Provide pairs of children with a toolkit checklist, which is also provided on the accompanying Word document.
- Slide 39: Reading as a writer – features.

Guidance from the Notes:

Teachers should model finding the features identified for the toolkit. Demonstrate how to annotate, underline, circle and highlight the features of the text that can be identified in this example. Thoughts should be shared out loud so the children can learn the process and replicate this with other examples of haiku poems.

NB This is a list of elements that could be included in this type of poem. Some of the examples shown do not include every element.

- Slide 40: Reading as a writer - 5s and 7s. The examples are linked to man-made objects or events.
- Slide 41: Reading as a writer - 5s and 7s. The examples are linked to the text.



- Slide 42: Reading as a writer – features.

Guidance from the Notes:

Children should be provided with poems to read that they can check against the checklist. This will reveal that not every poem contains every feature, which is quite acceptable. What features from the toolkit can children identify in each of the sample poems? Children should spot that whilst some elements may not be present, the main ingredients in the haiku poems used here are. They are about a noun or nouns; have 3 lines; follow a 5-7-5 pattern. Point out that all lines begin with a capital letter; lines 1 and 2 end with a comma and line 3 ends with a full stop.



Phase 2

- Slides 43 to 46: Get ready to write – what are nouns?
- Slide 47: Get ready to write – expanded noun phrases.

Guidance from the Notes:

In Year 2, the element of using expanded noun phrases for description and specification (*for example, the blue butterfly, plain flour, the man in the moon*) is introduced for the first time, but is repeated in other year groups. To give the children plenty of practice in using this feature for description at this stage will provide a firm foundation for later writing.

- Slide 48: Get ready to write – expanded noun phrases, using man-made objects.

Guidance from the Notes:

Note that a noun phrase does not contain a verb used as an action word. Some examples contain post modification as an additional opportunity to explore how nouns can be elaborated for description. Some children may feel confident to attempt to use prepositions and adverbials for additional description.

Examples are deliberately not capitalised or punctuated as these are not full sentences nor do they contain proper nouns.

- Slide 49: Get ready to write – expanded noun phrases.
- Slide 50: Get ready to write – expanded noun phrases.

Guidance from the Notes:

It is recommended that all the poems read and analysed should be displayed for children to select from. At this stage, encourage children to generate any words they associate with the noun, regardless of word class. This can be refined later in the writing phase. The word *zooming*, for example, may be associated with the word *rocket*. At this stage, it is just an association. Whether it will function as an adjective (the *zooming rocket*) or a verb (*zooming into space*) will depend on how it is used.

- Slide 51: Get ready to write - adjectives

Young writers are notorious when it comes to 'overdoing' the describing words. Writing haiku poems is a good opportunity to encourage children to be more careful in their choice of words and more succinct in their writing.

- Slide 52: Get ready to write, adjective information.



- Slide 53: Get ready to write – word shower.

Guidance from the Notes:

Creating and recording a word shower around the noun provides children with a word bank which can be referred to and selected from when they come to write.

Carrying out this activity with other words the children may wish to use in their writing and recording on the working wall may be used as a word bank when they begin to write their own haiku poems.

- Slide 54: Get ready to write – diamond nine.

Guidance from the Notes:

The *Diamond Nine* is an oral language strategy designed to get children talking together to decide which pieces of information (or words in this case) are the most important. It supports speaking and listening skills and children should be encouraged to justify their choices when they share with the rest of the class. In most cases, there is no right or wrong answer. The focused discussion and decision making supports the learning. Children should work in groups of 3-4 and be prepared to share their ideas with the rest of the class. Display on the working wall for future reference.

NB If this activity is new to the children, teachers should model the process first.

For an academic study of this technique, visit the [European Educational Research Journal](#).

- Slide 55: Get ready to write – understanding verbs and tense.

Guidance from the Notes:

The progressive form of verbs is a requirement for Year 2 children but is challenging to grasp. The present progressive form of the verb is used to convey an immediacy, i.e. it is happening right now. It can also indicate an action which is temporary or one that could change, e.g. *The command module is orbiting the moon*. It can also convey an action that is (or was) taking place at the same time as another action, e.g. *The command module was orbiting the moon whilst Neil and Buzz were on the surface*, or an action that was taking place but was interrupted, e.g. *Neil and Buzz were walking on the surface when the command module returned*.



- Slide 56: Get ready to write – progressive verbs.

Guidance from the Notes:

Year 2 National Curriculum objectives:

Re-read to check that their writing makes sense and that verbs to indicate time are used correctly and consistently, including verbs in the progressive form. Use the progressive form of verbs in the present and past tense to mark actions in progress (for example, she is drumming, he was shouting).

The progressive (also known as the ‘continuous’) form of a verb generally describes events in progress. It is formed by combining the verb’s present participle (e.g. *singing*) with a form of the verb be (e.g. *he was singing*). The progressive can also be combined with the perfect (e.g. *he has been singing*).

NB These terms used to be present continuous and past continuous but the [Linguistic Association of Great Britain](#) prefers the use of the term progressive. The ability to transform given verb stems into the past progressive form, and the understanding of the term, is a part of the framework and appears in the curriculum for Year 2.

- Slide 57: Get ready to write – present progressive verbs.

Guidance from the Notes:

Notice that in each case, an auxiliary verb (am, am not, are) has been used.

NB The past progressive form of the verb to *sit* is one of the most commonly made errors. *I was sitting* is correct; *I was sat* is not.

- Slide 58: Get ready to write – identify the present progressive.

Guidance from the Notes:

Present progressive = currently in progress.

This activity is a cloze procedure where children are asked to provide a suitable word or words to complete the sentences. They can work individually or in pairs to complete the task.

- Slide 59: Get ready to write – the present progressive.
- Slide 60: Get ready to write – past progressive verbs.

Guidance from the Notes:

Past progressive = was in progress in the past (may have been interrupted)



- Slides 61 and 62: Get ready to write – identify the past progressive.
- Slide 63: Get ready to write – the missing past progressive.

Guidance from the Notes:

This activity is a cloze procedure where children are asked to provide a suitable word or words to complete the sentences. They can work individually or in pairs to complete the task. NB The text has been deliberately triple-spaced so the children can not identify the missing words by guesswork.

- Slide 64: Writing as a writer – use the toolkit. This is also provided on the accompanying Word document.



Phase 3

- Slide 65: Writing as a writer – use the toolkit

Guidance from the Notes:

Co-construct a simple success criteria with the children and agree what the writing COULD include. This is modelled here but can be introduced at any point in the sequence and should reflect what the teacher and the children have identified as possible elements to include. Even for young writers, it is beneficial to develop an awareness of the audience and purpose of the writing.

Any vocabulary recorded for potential use should only be capitalised where a capital letter is needed, e.g. the start of sentences, proper nouns. Otherwise, stick to lower case so when children use the words, they won't capitalise them in the middle of a sentence.

The agreed success criteria is a repository to select from, not a hard and fast 'tick every item'.

- Slide 66: Teacher modelling.

Guidance from the Notes:

A graphic organiser can help children to organise ideas.

- Slide 67: Teacher modelling a simple sentence.
- Slide 68: Teacher modelling, reading the lines together.
- Slide 69: Teacher modelling, teacher scribing.

Guidance from the Notes:

Take children's ideas and edit 'on the fly' modelling how editing and improving is part of the writing process.

- Slide 70: Teacher modelling, teacher scribing. Completing the haiku with punctuation.

Guidance from the Notes:

Refer to the toolkit but remind the children that it is not a hard and fast tick list of every feature. For example, alliteration has not been used in this example and that is acceptable.



- Slide 71: Teacher modelling, supported writing.

Guidance from the Notes:

Encourage children to refer to the strategies that have been taught which should be displayed on the working wall, such as adjective showers, Diamond Nine activity, to ensure that they have enough words to manipulate. The teacher should circulate amongst the children, supporting and challenging where appropriate and making suggestions for improvements.

- Slide 72: Teacher modelling, independent writing.

Guidance from the Notes:

Either give the children a specific topic for their haiku or let them choose from the list. The outcome will be at least one haiku poem (some children may produce more than one). The teacher should circulate amongst the children, supporting and challenging where appropriate and making suggestions for improvements.

- Slide 73: A selection of images and phrases to inspire the children's independent writing.

Guidance from the Notes:

Teachers may choose how the final pieces will be presented but one suggestion is a flap poster which could be prepared outside the English lesson. These can be used for display or collated into a class 'flap' book. (Or the poems can just be written in books!)

- Slide 74: Reading as a reader – a Haiku poem to read. A bit of fun at the end of the unit for the children to read aloud, which is also supplied on the next page of this PDF.
- Slides 75 and 76: Closing slides.

All websites referred to were functional at the time of publication. Teachers should check that these are still operational before including them in the lesson. Original illustrations by [Stella Perrett, Radical Cartoons](#).



A Haiku poem

By David Holden, the Postman Poet

*Charlie and Jasper,
Sending letters to expert,
Is Moon made of cheese?*

*Curious Jasper,
Calling the cheese Lunar Blue,
Could the spacecraft land?*

*Rocket scientist,
Replying to the questions,
Moon is made of rock.*

*Asking more questions,
Was there a man in the moon?
Eagle has landed.*

*Spacemen Neil and Buzz,
Walking on the moon,
One small step for man.*



Tell Me Grid

What I like	What I didn't like
I want to know...	It reminded me of...

