



TEACHERS' NOTES



Tim Hopgood

MY BIG BOOK OF OUTDOORS

9781406384826 • Hardback
£16.00 • 7years+



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These notes have been written by the teachers at the CLPE to provide schools with ideas to develop comprehension and cross-curricular activities around this text. They build on our work supporting teachers to use quality texts throughout the reading curriculum. They encourage a deep reading of and reflection on the text, which may happen over a series of reading sessions, rather than in just one sitting. We hope you find them useful.

Before You Start:

- Locate areas in which children can quietly enjoy and explore nature outside in all seasons. Some children will have had fewer experiences outdoors than others and it is important to ensure equality of opportunity for all children to engage in experiences that bring the world of the book to life.
- Make accessible an appropriate and challenging range of digital and scientific equipment to observe and record what they find out, e.g. large magnifying glasses, pooters to collect minibeasts safely, rulers, tape measures, digital microscopes, tablets, nature journals, and a range of writing and drawing materials.
- Make accessible art materials that will support children to draw, paint and make natural objects and materials, experimenting with marks, strokes, colours, shades and tones that represent the natural world. Children could create a field journal each in which to record and hold their observations, handmade or by decorating a small plain notebook.
- Create an area in or around the classroom where children can display natural objects, photographs, writing and artwork. Include digital texts, charts and books that will sustain curiosity and support children's reading and research around anything that captures their interest. This will be a useful collection to draw on both in reading aloud sessions and for children to choose from when taking books home. Texts are listed in each section of these teaching notes for your reference.

Introducing the Book:

- Introduce the children to the book, exploring the dust jacket cover and reading aloud the title. Reflect on what it makes the children think about and how it makes them feel. Record their ideas around a copy of the front cover of the book. Invite the children to share their personal experiences of the 'outdoors':
 - What does 'outdoors' mean to them and why?
 - What they enjoy about the outdoors?
 - How does it feel to be with nature?
 - What they are interested by?
 - Which season do they like best, and why?
- Consider the book as a whole. What kind of book do they think this is? What makes them think this? Does it remind them of any other books they know or that you have on display in the reading area; perhaps a picture book, poetry collection, information book? What do they think they might find in a book called *My Big Book of Outdoors*? Note the children's ideas, encouraging them to draw on their personal experiences and interests.



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Now remove the dust jacket and give the children time to explore the artwork. Is this what they expected to find under the cover? What does it make them feel and think about in contrast to the dust jacket illustration? What time of day, place or season does it evoke? Where does it take them? Open the book to reveal just the end papers and the title spread inviting the children to share their thoughts and ideas about what they see.

- Give each of the children a plain notebook or handmade journal and – taking inspiration from Tim Hopgood and their experiences of the outdoors – invite the children to choose the background colour paper and art materials to create cover illustrations for their own ‘MyBig Book of Outdoors’.

Taking a Seasonal Interest

- Now open the book and turn to the chapter pages. Note the season headers and the corresponding illustrations. Which season interests the children most? Turn to the start of each of chapter or season on pages 8-11, 38-41, 66-69 and 94-97 and allow the children ample time to explore both text and image. You might assign each season to small groups and offer prompts to promote discussion.
- Model how to find the page number of the chosen season, using the chapter pages and the numbers along the footer. Explore the first illustration spread before reading the text and invite the children to share their first impressions: what they notice and think is happening; what the colour palette makes them feel or think about; what they think this blackbird is thinking and what kinds of things they expect to see it doing over the page in springtime. What else will they see and read about in spring? Note the children’s ideas around a copy of the spread.
- Now read the text on this spread. Is this what the children expected? Turn the page to reveal the spread **Signs of spring** and read aloud the opening paragraph while the children scan the image to explore the illustration. Read and discuss whichever paragraph corresponds to their first area of interest, for example **Baby animals**, demonstrating that they don’t have to be read in order. Talk about and collect any words or phrases that interest the children or that are unfamiliar; or concepts that need expanding, such as the relationship between eating grass and making milk.
- Do the children have any questions about spring? What would they like to find out? Is there anything they notice in this springtime scene that they would like to write about like Tim Hopgood has; for example the chicks or the bluebells? Through shared writing, you could adopt the tone and register in the explanatory text on this spread to create one or two summarising sentences, for instance: Bright bluebells burst from their bulbs creating carpets of blue flowers underfoot.
- Turn back to the previous spread and re-read the list poem, noting how each line summarises one aspect of springtime that we might observe. Encourage the children to add their own line to this as their experience of this season grows through their own outdoor experiences and their exploration of this book.
- Slowly flick through the pages of the book to reveal the spread and establish the way it has been organised as a whole by seasons. Pause occasionally for the children to share their observations and preferences. Is there anything that surprises them? Is there anything that particularly fascinates them about what they see? How does this correspond to their seasonal preferences in real life?



- Think about what Tim Hopgood would have needed to do outdoors to create this book and how long it would have taken him. Do they think he prefers one season over another? Explain to the children that they will be using their own field journal or 'Big Book of Outdoors' to record their observations outdoors and in all seasons as they unfold across the year just as Tim Hopgood has.

Connecting with the Outdoors:

- Whatever the season, take the children outside to an area in which children can be close to nature and continue to visit all year round. Make sure they are supported to choose and wear appropriate clothing for the weather so that they can enjoy the outdoors to the fullest extent, using the opportunity to build breadth and depth of vocabulary and understanding through the talk generated.
- Once situated in the natural space, ask the children to just sit very still and quiet for some minutes and absorb themselves in the sights, sounds and smells of the natural world around them. After a few minutes, encourage them to note through drawing, mark-making and writing everything they notice, with the support of an enabling adult.
- Connecting with nature is vital for children's mental health and well-being. Encourage the children to talk about how it makes them feel to sit with nature for a while and to talk about what is going on around them, from the more obvious elements to the subtlest aspects which may have taken a while to notice. Invite the children to share their observations as well as their feelings with each other and note these in their field journals as a piece of free writing.
- Return to Tim Hopgood's line poetry which features on each of his season title spreads and support the children to create their own poetry which expresses their emotional response to being immersed in the natural world in a given season.
- There are some wonderful ideas in which to engage children with nature and bring the outdoors in through their wider interests and areas of learning like artwork, sculpture, paper engineering and cookery.
- Children could decorate learning areas, indoors and out, by following the instructions for a **Leaf mobile** (page 73); **Paint a butterfly** (page 45); a **daisy chain** (page 55); or by learning **How to make a paper snowflake** (page 118-119), sharing the excitement and anticipation of seasonal change. In creating artwork like this, it will provide opportunity to further develop language and understanding of concepts which may otherwise be abstract and will encourage children to engage with the outdoors more deeply.
- You might broaden the children's culinary tastes and experiences by showing them how to cook with fruit and vegetables that they then might want to forage or grow for themselves, exploring ideas such as **Taste an apple** and **Bake an apple** (pages 84-85); **Growing a cress head** (page 27), perhaps to add to a sandwich or a salad; and of course create seasonal excitement with **Chocolate nests** (page 15).
- Read the children stories which celebrate being outdoors, such as:
 - *Alfie Outdoors*, Shirley Hughes (Red Fox)
 - *When it Rains*, Rassi Narika (Emma Press)



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- *Bloom*, Anne Booth and Robyn Wilson-Owen (Tiny Owl)
- *Alphonse, There's Mud on the Ceiling*, Daidy Hirst (Walker)
- *Ruby's Sword*, Jacqueline Véissid and Paola Zakimi (Chronicle)
- *Stanley's Stick*, John Hegley and Neal Layton (Hodder)

Tuning in to Nature:

- There are several spreads in the book in which Tim Hopgood has articulated his observations and expressed his responses to the natural world through language play and poetry, such as: **Splish splash** (pages 28-29); **Dandelion clocks** (page 51); **Stormy weather** (pages 64-65); **On a day like today** and **Carried by the wind** (pages 74-75); and **Silent searches** (pages 102-103).
- Some of these, for instance **Stormy weather** (pages 64-65), lend themselves well to reading aloud and revisiting the rhythm and language choices alongside the illustration but also outdoors alongside the subject being described. Encourage the children to perform the poems in small groups, lifting the meaning from the page and emphasising specifically chosen words and phrases using vocal effects, dynamics and body percussion. You may also choose to incorporate props like loose material or streamers to bring concepts raised in the words to life, and supporting children's gross and fine motor development.
- The children might be inspired to compose their own poetry or odes to nature. Encourage the children to collect ideas, observations, words and phrases to describe an element of nature they particularly connect with and note these in their nature journal as a piece of free writing. Refer back to quality examples in the text, such as **Dandelion clocks** (page 51), to provide stimulus for children's own writing. Model the writing process alongside the children and show them how one can take and play around with these initial ideas and shape them into a poem. The children could go on to illustrate their poems, drawing on the illustrations throughout the book for ideas and inspiration, which could then be collated to create a class collection to add to the reading area near the nature table.
- Some poems are irresistible examples of word play and onomatopoeia, evoking the sounds of the natural world, such as in **Splish splash** (pages 28-29). Invite the children to respond to the illustration and text in the spread as a whole, sharing their own experiences of being in the rain. How does it make them feel? What does it look, feel and sound like? Read the poem aloud again and invite the children to talk about and articulate the words they enjoy for themselves, sharing how the words feel in their mouth when they vocalise them and whether the phonemes are voiced or unvoiced, long or short. Draw attention to the patterns in the poem; how the words sound to the ear and what they look like in print, for example, when one grapheme is swapped for another: **splish/splash; plip/plop; pitter/patter; drip/drop**. Children can use their phonic knowledge of the basic code to blend and segment these words, reading the poem with increasing independence and being encouraged to performance read the poem for an audience, giving them a sense of the pleasures reading can give; both for themselves and for other people.
- Nature and being outdoors provides an abundance of opportunity to develop children's phonological awareness, not least in developing sound discrimination. This can be increasingly finely tuned alongside a



growing repertoire of vocabulary to describe such sounds, and later strengthening children's ability to access the alphabetic code for reading and writing. Birdsong is a perfect example of providing a backdrop to develop children's sound discrimination, as well as encouraging children to replicate it through voice sounds. Turn to **Early risers** (pages 12-13) and read aloud the header and introduction, then talking about the birds that the children might recognise from their local environment. Have the children heard the birdsong being described for any of these birds? What is the difference between a warbling song and a lilting song? Can the children make these kinds of sounds with their voices? The RSPB has a good collection of bird songs from such a dawn chorus which you could play for the children, talking about each of the birdsong and how they compare:

<https://www.rspb.org.uk/birds-and-wildlife/bird-songs/what-bird-is-that/>

- Take the children outside on a sound walk, listening out for different birds that they may recognise, encouraging them to draw on their increasing repertoire of vocabulary to describe the sounds.
- Children could use digital equipment to record the birdsong to bring back indoors, mimicking their favourite with voice sounds and being supported to orchestrate their own dawn chorus. They might expand Tim Hopgood's **Early risers** (page 12) spread by adding more branches and carefully observed illustrations of birds that they have learned about with a sentence about their birdsong, learning about sentence structure from the statements in this spread.
- The natural world has inspired many rhymes and songs which can be learned and sung together at opportune moments when exploring the book or making discoveries outside. As well as developing children's early phonological awareness, language, motor skills and co-ordination, they can be an enjoyable way of introducing new concepts and encouraging children to take an interest in wildlife:
 - *Incy Wincy Spider*
 - *Five Little Speckled Frogs*
 - *There's a Worm at the Bottom of the Garden*
 - *The Ants go Marching*
 - *Little Robin Redbreast*
 - *This is the Beehive*
 - *I went to the Cabbages*
- As well as singing and exploring the actions for rhymes, you could also make up new verses or rhyming couplets, suggesting other things that Incy wincy spider might do, e.g. *Incy wincy spider climbs up the Nursery wall, Be careful little spider, we don't want you to fall!* The children could also be supported to set original lyrics to known tunes about different aspects of the natural world about which they are particularly fascinated.

Creating Awe and Wonder through Close Observation

- Throughout the year and each season, give the children plenty of time and opportunity to observe the natural world as fully as possible. The children would benefit from an outdoor area rich with naturalised areas that are



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designed to encourage a diversity of wildlife. For example you might create a nature area in the school setting that encourages birds, with bird feeders, bird baths and natural materials that birds might use to create their nests. If this is not available, make provision for the children to regularly visit such environments, which may include a pond, woodland, allotment, heath or meadow.

- Before visiting the outdoor area with the children, refer to the **Signs of...** spreads in the book which relate to the given season and discuss what the children might expect to find at this time of year. They might write a list in their field journal to check off whilst outdoors.
- Discuss with the children the kind of equipment they may want to take with them that will support them to look more closely and help them to record their observations. This could include viewfinders, magnifying glasses, binoculars, insect viewing jars, pond nets, measuring equipment, writing and drawing equipment and cameras; the benefits of which can be demonstrated beforehand. You might create specific observation kits with the children, such as a bird spotter kit which could include posters or fact files about common native birds or similar ones for other kinds of wildlife, fauna and flora. Encourage the children to create kit lists to help them organise and maintain their equipment whilst outdoors.
- They might also benefit from accessing guidebooks and identifier charts whilst outside as well as information books to reference once back in the classroom:
 - *A First Book of Nature*, Nicola Davies and Mark Hearld (Walker)
 - *Garden Birds Identifier Chart*, RSPB
 - *British Wild Flowers: A Photographic Guide*, Victoria Munson (Wayland)
 - *Insect Detective*, Steve Voake and Charlotte Voake (Walker)
 - *Yucky Worms*, Vivian French and Jessica Ahlberg (Walker)
 - *Worms – Mucky Minibeasts*, Hannah Tolsen and Susie Williams (Hachette)
 - *There are Bugs Everywhere*, Britta Teckentrup (Big Picture Press)
- Once outdoors, encourage the children to spend time just sitting still and quietly to allow themselves to become immersed in the natural world around them before talking about or recording their observations. They might do this in several ways:
 - The children could create observational drawings of what they see around them, even taking a viewfinder or magnifying glass to look really closely at a tiny section of what they can see.
 - They could walk around looking for and drawing or photographing what they have on their checklist.
 - They could collect natural treasures from the ground (being careful not to pick anything that is alive and growing) and stick these in their field journal or on a card bracelet covered with double sided tape.
- Make regular time for children to talk to the class about anything that they have observed or discovered for themselves or to which they would like to draw other children's attention.
- The children could use their observations to recreate habitats and environments using collage inside shoe-



boxes or make models of wildlife they have observed there. They could create labels and captions for various aspects of their models.

- They could also explore the experiences and behaviours of the animals through movement, dance and imaginary role play. The children could be encouraged to describe and imitate movement in the outdoor area or hall where they have space to lope, slide and tumble. Enhance the provision to allow for children to develop a variety of gross motor skills that support their literacy development, such as:
 - Core strength activity like climbing, pulling and clambering to build endurance for sitting upright;
 - Pushing and crawling to develop shoulder strength for using scissors, drawing and pencil grip;
 - Manipulating play dough or beating drums to create drama for the role play to develop bilateral co-ordination (symmetrical, reciprocal and leading/supporting hand movements);
 - Side-passing, throwing and rubbing out mounds of play snow or sand, or lazy eight movement with white streamers to support crossing the midline to develop directionality, spatial perception and planning skills for spacing writing.
- You will also benefit from exploring the spreads in the book that demonstrate the close observation that Tim Hopgood must have undertaken in creating his **Big Book of Outdoors**, such as: **Round and strong** (pages 16-17); **Spring bulbs** (pages 30-31); **Shell spotter** (pages 62-63); **Pond dipping** (pages 34-35); **Beautiful butterflies** (pages 46-47); **Leaf litter** (pages 70-71); **The forest** (pages 76-77); **Foraging for fruit** (pages 82-83); **Home birds** (page 100); **Who has been here?** (pages 104-105); **Evergreen forest, Conifers, Clever cones and Pine cone weather station** (pages 110-113); **Star shapes** (pages 120-121). Invite the children to talk about what they notice about each of the objects or animals on a given spread; features they share and what they think is unique to each, taking the opportunity to introduce and extend children's language and vocabulary, especially of that they will encounter in the text or that will support them in articulating their observations.
 - For instance, in exploring **Leaf Litter** (pages 70-71) encourage the children to share the responses to the illustrations before reading aloud the text; both as a collection and as individual leaves. Do the children recognise these leaves from their local area; can they identify the tree to which they belong or name it? How would they describe the shape, colour, design and patterning of each leaf and how do they compare? Which do they like best and why? Do they have any questions or hypotheses about each leaf or the collection as a whole in relation to their observations?
 - Throughout this discussion, model and recast children's responses to include new and precise vocabulary such as **identify, shape, common, blade, jagged, rounded, long, slim, veined**. You might want to cut out the individual leaves from a colour copy of the spread and invite the children to group them, talking about their classification choices to further consolidate their understanding and vocabulary and allowing you to introduce further scientific vocabulary that could be used to label various features as appropriate to the age and experience of the children for example; **blade, base, apex, midrib, vein, biode**.
 - You could note the children's responses and questions before reading aloud the text and drawing attention to the name labels for each and discuss the meaning of the title in relation to what they know about leaves and litter.



- Children could then go on an Autumn leaf hunt (in this case) to find these and other leaves from trees native to your local area. They could choose and collect individual leaf specimens from those littered on the ground to talk about, draw, make rubbings, photograph and display back in the classroom nature area. Taking inspiration from the detail worked in to each of the leaves in the book, the children could use a choice of art materials – such as pen, pastels or watercolour pencils – that would support them to render the same level of detail in their own illustrations. They might look for leaves throughout the year and note the differences and similarities from season to season.
- Children could create a class nature book – ‘Our Big Book of Outdoors’ – in shared and group writing, adding a new page each day about something that the children have observed or found out about.

Sustaining Curiosity:

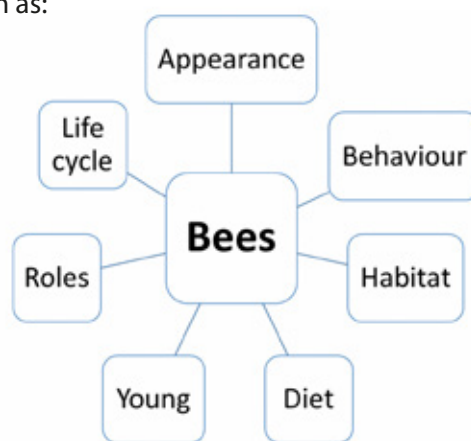
- There are plenty of facts to be learned throughout *My Big Book of Outdoors* about the natural world which will promote much discussion and allow the children to draw on personal experience and prior knowledge of the world. However, the book also allows space for the children to ask questions and to provoke their own thinking which can lead to further enquiry through broader research and practical investigation. Several spreads in the book will promote just such a learning experience, for instance:
 - **Home grown** (page 14) could promote closer observation of the behaviour of nest-making birds in springtime. Children could also collect natural materials, such as the twigs, leaves and moss to replicate the nest-making process, investigating techniques to make them strong and soft enough to hold delicate eggs.
 - **Super soil and Below ground** (pages 24-25) introduces some complex new concepts and language which can be consolidated practically by observing the root behaviour of plants through transparent containers; by making a wormery or composter and by collecting different kinds of soil, decaying plants, sand and grit in a jam jar, filling with water, shaking it and watching closely what happens when it all settles in to layers as described in the book.
- The book also demonstrates the value of information texts and in seeking expert knowledge in providing us with answers to questions we may not easily find out ourselves through experience, observation in our local area or practical investigation, for example:
 - **Busy bees** (pages 48-49) can be explored through responding to the illustration in the first instance - What strikes the children about the picture as a whole? What do the children notice about the bees in their hive – how are they the same and how are they different? What do they know about bees, from experience, other information books, stories and even films? You can then read aloud the text to learn more about the role each bee has to play in the hive.
 - With the children’s help draw a large bee on a flip chart or whiteboard, and around the outside of the drawing write everything the children already know and have found out about bees. Inside the drawing write all the questions they would like to find answers to, for example, they might ask: *what do bees eat? What are baby bees like? Do all bees work in the hive?*



- You could create a chart to support the children to record their shared thinking, such as:

What I know...	What I want to know...	What I have found out...

- Make accessible information texts to support their research, modelling how to draw on the features of these kinds of texts to find specific information, such as using the index and contents pages:
 - Bee: Nature's Tiny Miracle*, Patricia Hegarty and Britta Teckentrup (Little Tiger)
 - Being a Bee*, Jinny Johnson and Lucy Davey (Wayland)
 - The Book of Bees*, Piotr Socha and Wojciech Grajkowski (Thames and Hudson)
- You might invite in an expert beekeeper who will be able to give the children first-hand insight and knowledge into the inner workings of a hive. Prior to this visit, children could be supported to use a visual organiser to record the questions they would like to pose, around themes that are emerging in their research on bees, such as:



- Children can draw on this record of shared research to support them in their independent information writing about bees.
- Children might be interested in conducting their own further research and wider reading on topics and animals of personal interest, using other spreads as a stimulus in this way: **Underground home** (pages 22-23); **Is it a frog or a toad?** (page 33); **Changing colours** (page 72); **Squirrels** (pages 78-79); **Where are these birds flying to?** and **Sky shapes** (pages 86-89); **Robin redbreast** (page 99); **Snug and Warm** (pages 106-107); **Constellations** and **Phases of the Moon** (pages 121-123).
- Provide writing and drawing materials for children to create their own information texts so that they can share what they have found out. They could make simple zig-zag books or origami books in which to publish their information or they may prefer to create posters for display. Help the children to explore pertinent spreads in **My Big Book of Outdoors** to see how they might lay out and illustrate their own texts. Take note of the way in which this kind of text works, whereby one can read the title and the introduction but then individual facts can



be read in any order and can therefore be placed across the spread, working with the illustration in interesting ways (within shapes, to show movement, etc.). Engage in reading aloud and shared writing to support them to hear and use the explanatory or non-chronological voice in their own writing, rehearsing and structuring their sentences carefully to convey information clearly and using precise vocabulary to add detail. Consider the way in which one can involve the reader as Tim Hopgood has by offering a suggestion for an activity (“Next time you are out...”), showing enthusiasm or asking a rhetorical question (“Isn’t that amazing!”).

- The children could work collaboratively on these individual texts or they might create a class book in which they are each responsible for specific spreads linked to their areas of interest. They could organise the book for their readers with page numbers, a contents page and even a glossary, drawing on their increasing experience of information books to support them with this.

Sharing Nature Stories:

- Nature provides us with many stories to tell, the most obvious being life cycles as well as processes. Several spreads in the book allow us to explore this with children and provide wonderful models in which to take inspiration and emulate in telling their own nature stories that have captured their interest through their outdoor observations and discoveries or through their wider research: **Frogspawn to frog!** (page 32); **Tiny egg to butterfly** (page 44); **From tall oaks, little acorns grow** (pages 80-81); **How is snow made?** (pages 116-117).
- Before reading a given page or spread, explore the way in which the text and the illustration work to demonstrate the sequence of events or process involved. What can we say is happening before even reading the text? With the children’s help, think about where you will begin reading aloud and the direction you will be reading, for example, is there a visible cycle exemplified through a circular arrangement? Is the text moving upwards then falling as would an acorn growing? Is the text read downwards as the snowflake is created and falls from the sky?
- Read aloud the text, pausing to discuss what is happening within the sequence and drawing attention to the supportive illustrations. Discuss what the children find particularly fascinating and any questions they may have about what they have heard. Reflect on which part of the life cycle or process they think is most amazing or unique, for example the metamorphosis of a butterfly is an extraordinary event; that an oak can live hundreds of years is humbling; that each snowflake is unique is awe-inspiring.
- Children could watch time-lapse films to support them to grasp the extraordinary story within each process or life cycle either related to those featured in *My Big Book of Outdoors* or related to an aspect of nature they are interested by, for example:
 - Life cycle of a butterfly: <https://www.youtube.com/watch?v=zOgYFSvkqIA>
 - Making of a snowflake: <https://www.youtube.com/watch?v=bDPczGUovzE>
- Make accessible other books exploring lifecycles, both information texts and stories:
 - *Growing Frogs* by Vivian French & Alison Bartlett (Walker)
 - *Caterpillar, Butterfly* by Vivian French & Charlotte Voake (Walker)



- *It Starts with a Seed* by Laura Knowles and Jennie Webber (Words and Pictures)
 - *A Seed is Sleepy*, Diana Hutts Aston and Sylvia Long (Chronicle)
 - *Things That Grow*, Libby Walden and Becca Stadtlander (360 degrees)
 - *From Tiny Seeds*, Emilie Vast (Thames and Hudson)
 - *The Hungry Caterpillar* by Eric Carle (Puffin)
- The children could engage in small world or role play to re-enact the stories and life cycles. They can help create and build small world scenery and props as well as puppets for their retelling. Play alongside the children, modelling the language and sentence structure which help to sequence events for an audience.
 - Provide the children with writing and art materials with which they can create and publish an information text sharing a nature story, on one spread, as a poster or within a handmade zig-zag or origami book.

After reading - Protecting the Planet:

- Reflect on what the children like about this book and what in particular has captured their interest. What has it inspired them to do and learn about in the outdoors? Read the dedication at the start of the book, “For everyone who stayed indoors in 2020”. If children can remember having to isolate indoors due to the global pandemic, talk about what their visits outside at this time meant to them and where they went, what they wanted to do and see. Why do you think Tim Hopgood has dedicated this book to these people? Why do they think the outdoors is important to us as people? How do we feel when we are surrounded by wildlife?
- Consider the kinds of places the children have been able to visit and whether they have ever felt frustrated that they couldn't find as much wildlife as they would have liked. Encourage them to embark on some projects that will help them to rewild small areas in and around the school in order to attract wildlife, like birds, bugs and butterflies. There are some lovely such projects in the book, such as: **Bug hotel** (pages 20-21) and **Make a bird feeder** (page 101). The children could invite their families and other members of the school community to engage in environmental activism such as this, designing flyers and leaflets asking for help on a given day and then reading the **You will need:** section of the text to help them collect and organise the resources they will need to embark on the project. They can then follow the instructions with their adults as they are read aloud. They might want to take photographs or film the process, adding their own instructions for other children to use to encourage wildlife in this way. You can find ideas to support the children to help their world, and encourage others to do the same, in texts such as:
 - *10 Things I Can Do to Help My World*, Melanie Walsh (Walker)
 - *Gardening Projects for Kids: Fantastic Ideas for Making Things, Growing Plants and Flowers and Attracting Wildlife, with 60 Practical Projects and 175 Photographs*, Jenny Hendy (Southwater)



Other titles by Tim Hopgood:

- *Walter's Wonderful Web* (Macmillan)
- *Tip Tap Went the Crab* (Macmillan)
- *Hooray for Hoppy* (Macmillan)
- *It was a Cold Dark Night* (Collins Big Cats)
- *Wow! Said the Owl* (Macmillan)
- *WOW! It's Night-time* (Macmillan)
- *UnPOPPable* (Macmillan)
- *Cyril the Lonely Cloud* (Oxford University Press)
- *Tim Hopgood's Wonderful World of Colours* (Oxford University Press)
- *Tim Hopgood's ABC* (Oxford University Press)
- *Singing in the Rain* (Oxford University Press)
- *Walking in a Winter Wonderland* (Oxford University Press)
- *What a Wonderful World* (Oxford University Press)
- *Moon River* (Oxford University Press)



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