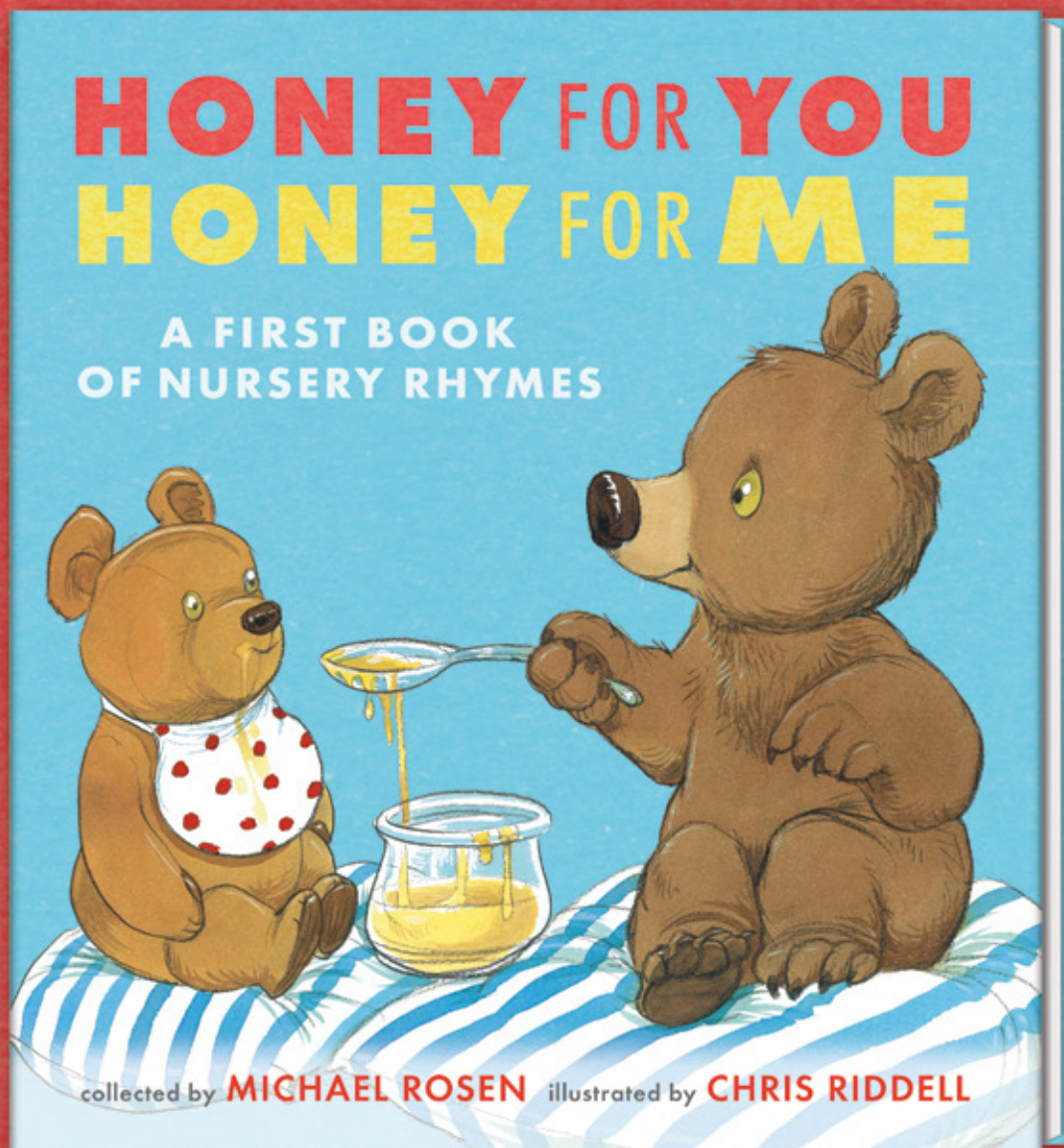


TEACHERS' NOTES

HONEY FOR YOU HONEY FOR ME

A FIRST BOOK OF NURSERY RHYMES



Children's Laureates
MICHAEL ROSEN & CHRIS RIDDELL

9781406374636 • Hardback • £14.99 • 0-5 years+

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.

- This brand new collection from much-loved poet Michael Rosen is a wonderful introduction to nursery rhymes for children, which Chris Riddell has brought to vivid life with his magnificent, exuberant pictures. With its selection of rediscovered rhymes and old favourites, the book is also an irresistibly nostalgic choice for older readers. The text provides ample opportunity for encouraging reading for pleasure and for incorporating work on key skills and aspects that support the development of early reading.
- Rhyme and song play a vital role in the development of children's language and literacy. Nursery rhymes provide a distinctive way of encouraging children to focus on the sounds, patterns and rhythms of language; a vital step in learning to read.
- Nursery rhymes will often be children's first experience of fictional narrative. The storytelling contained in many traditional rhymes allows children to learn much about characters, settings and narrative structures and patterns, as well as providing strong tunes, rhyming structures and sing-a-long actions that support memorisation.
- Rhymes also give children a valuable opportunity to play with words and language. Children enjoy playing with words, particularly the kind of play which involves repetition of key words and phrases, recognising alliteration, consonance and assonance and recognising and playing with rhyme. Opportunities to explore and savour the sounds in words helps children to form the different sounds in language, paving the way for and strengthening children's awareness and articulation of phonemes. Before children can decode phonetically, they should first:
 - Be aware of words as units of sound
 - Be aware of syllables in words
 - Appreciate and enjoy rhythm and rhyme in spoken language
 - Be aware of onset and rime
- If children are aware that words can be subdivided in this way, teaching them phonics or the alphabetic code to enable them to read will be more successful.
- These notes will explore different aspects that contribute to the development of reading skills and that encourage children to read for pleasure, drawing on rhymes from the collections.

Key focuses and talking points:

Exploring Rhythm:

- *There is nothing more fundamental to a language than its rhythm. Through activities focussed on exploring and experimenting with rhythm, children will be introduced to pulse, syllables and stresses in the language - essential precursors to understanding how words are formed and how they are read and spelt. They will also be supported to understand intonation and prosody, which support the ongoing development of language and reading comprehension.*
- *Singing rhymes with simple actions helps young children to make sense of their world and develop their gross and fine motor control. In using rhymes that encourage a call and response – either in words or by using body language*



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– we initiate conversations which involve a ‘to and fro’ with pauses and responses between the partners. This encourages children to look, listen and respond, to build a sense of anticipation and to experience laughter, as well as poetic and dramatic forms of speech. Building movement into rhymes using the whole body, in actions such as clapping or skipping is important as it develops a sense of rhythm and beat. A steady beat plays a hugely important role in the development of our speech, movement, thoughts and verbal organisation.

- Begin by reading the rhyme, **Who wants breakfast?** to the children, sharing the text and Chris Riddell’s illustration alongside your reading. Talk to the children about the rhyme, what did they like about it? What did it make them think about? How did it make them feel? Do they like honey? What do they like for their breakfast and tea? Look at and talk about the illustration with the children; why do you think the illustrator has chosen bears here? Do you know any other bears that like honey? Are both bears real? What is happening here? Do you ever do this with your toys?
- Now ask the children what they remember about the rhyme you read together. Do they remember any particular words or phrases? What made these memorable?
- Tell the children that you are going to read the rhyme again, but this time, they will repeat the lines back to you so that you can learn the rhyme together. Say each line from the rhyme and encourage the children to say this back to you.
- Now, re-read the rhyme a third time and ask the children to join in alongside you. To support them in remembering the words, negotiate and add some actions for key words, like *who*, *breakfast*, *tea*, *everything* and *me*. Say the rhyme together so the children get more confident in recalling the rhyme alongside you.
- This rhyme also offers a good opportunity to explore beat and rhythm. Listen to the poet Michael Rosen, who collected the rhymes together, read the rhyme here: <https://www.youtube.com/watch?v=8ZfuYivnVaE&feature=youtu.be>. Listen to the way he emphasises the rhythm in the poem. You can explore how to find the rhythm of the rhyme, by finding the beat. The beat is the steady pulse that you feel in the poem, like a clock’s tick or a heartbeat. This is what you would clap along to, or what you feel you want to tap your foot to. Re-read the rhyme aloud and try to feel the natural pulse and beat of the lines, tapping your feet, clapping your hands or tapping a pair of rhythm sticks or claves on the beat and encouraging the children to follow (the stresses where the beat can be heard are marked below):

Who wants breakfast?

X X

Who wants tea?

X X

Who wants everything?

X X

Just like me.

X X

Honey for breakfast,

X X



Honey for tea,

X X

Honey for YOU,

X X

Honey for ME.

X X

- When they are confident with the words, use the rhythm of the poem to support a group performance. You could also print the rhyme out and laminate this to display in the classroom environment, in the reading area or in the home corner. Provide props such as bears, spoons and bowls so that the children can role play along to the rhyme as they commit this to memory.
- You could also look at the rhyme ***Rain on the green grass*** in the same way, learning the words, adding actions and exploring the rhythm of the rhyme in the same way. Use the natural environment to highlight the poem, performing this outdoors on rainy days, having umbrellas, wellies and equipment to explore and investigate the rain to hand. Talk to the children about the rain; do they like being out in the rain or would they prefer to be inside, as suggested in the rhyme? Why? What do they like or dislike about the rain? What do they like to do on rainy days?
- Make a copy of the rhyme, laminate it and place this prominently in the outdoor area or playground so that the children can come back to this as they explore and play in the outdoors and associated weather. Talk about other kinds of weather with the children and make up rhymes alongside them about this, using ***Rain on the green grass*** for inspiration, e.g.

Sun through the window, sun on the ground,

The sun is warm and yellow and round!

The wind blows the trees and the wind blows my hair,

It blows the leaves from here to there!

- When children become confident with exploring and recognising rhythm in this way, look at ***Miss Mary Mack Mack Mack***, which gives an illustration prompt to perform this as a clapping rhyme. Read the rhyme to the children, then work together learning the words and finding the rhythm using claps. Clap your hands together to the beat, and face your hands forward in between. You could then link two children together to clap their hands then place their hands together as you see in the illustration accompanying the rhyme.
- Talk about the rhyme together. Who do you think Miss Mary Mack is? What was she doing? Where do you think she lives? Children may pick up on the lines, *She asked her mother mother mother mother / For fifty cents cents cents* and may know that cents are currency in the USA, European Countries that use Euros, Jamaica, Barbados, Guyana, Australia, Sri Lanka and other countries. You could follow this up with some work on money and paying for things, making tickets to see the elephants jump over the fence and asking children to create ideas for other fantastical events that Miss Mary Mack might like to watch and make tickets and posters for these.
- To develop children's rhythm, co-ordination and physical dexterity even further, you could then look at ***What's your name?***, learning this as a skipping rhyme and teaching children to skip along with the rhythm of the



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rhyme. Read the rhyme together. What tells us that this might be a skipping rhyme? Read the rhyme again, and see if the children can remember the answers to the questions posed in a call and response activity. When children are confident with recalling the words, look at how to put these together with movements to prepare to skip along. Depending on the children's levels of experience and physical development, you could start by just jumping to the beat, before adding in the skipping ropes. Some children may already be able to skip and can do this with ropes individually, others may prefer to jump over a rope being turned by two others.

- Make a copy of the rhyme, laminate it and place this prominently in the outdoor area or playground alongside skipping ropes so that the children are encouraged to remember and recall the rhyme and start to match spoken words with the written words on the page in independent learning time. You can also look at **Engine, engine, number nine** in the same way, as this is another rhyme that is traditionally chanted as a clapping or skipping rhyme.

Counting songs and rhymes:

- *Counting songs and rhymes help to develop a familiarity with number sounds and words in a way that is fun and interesting to a young child. Songs often focus on number names and on counting forwards and backwards, but can also introduce children to other mathematical concepts such as size, shape and scale. Familiarity with counting songs provides the foundation for crucial numeracy skills and awareness.*
- *Songs that contain common, familiar and meaningful words, such as number names, are also important for developing word recognition skills and one to one correspondence between spoken words and their written representations.*
- In preparation for sharing the next rhymes, have some resources prepared that will help you to explore the value of numbers and other mathematical concepts such as subitising, one more, one less, addition and subtraction. These should include pairs of socks and shoes, number cards or plastic numbers, numicon, a variety of objects for counting including small model buses and counting fruits (you can paint these onto stones or pebbles if you don't have any).
- The rhymes **Hickup-snickup** and **Diddle, diddle, dumpling** allow children to explore counting and number value within 2.
- Read aloud **Hickup-snickup** to the children. Talk about the rhyme together. Have any of the children had the hiccups before? What was it like? What helped them get rid of them? Collect together all the different suggestions. Now read the poem again, adding actions for the children, such as making a hiccup sound after *hiccup* and *snickup*, standing up when you read *stand up* and lengthening their bodies when you read *straight up*. Collect together two marbles and a jar. As you get to the line *One drop, two drops*, drop a marble in the jar for each phrase and get the children to raise one finger, then another when they hear each marble drop. Then get the children to give a thumbs up, when you read *Good for the hiccup*. Practice this a few times until the children become confident with the rhyme.
- You can then go on to explore activities that allow the children to become familiar with the value of two. Have available large plastic numbers or numbers cards of 1 and 2, and counting objects that will help children explore the value of two. You can use numicon apparatus to see the value of one and two and counting objects to recognise the difference between zero objects, one object and two objects, building children's ability to subitise effectively and use sorting hoops and counting objects to explore the number bonds of 2 (0+2, 1+1, 2+0).



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- Follow this up by reading aloud ***Diddle, diddle, dumpling***. Allow the children to respond to the rhyme and the illustration. What does it make them think about? How does it make them feel? Now take a pair of shoes and show these to the children. Why do they think he went to bed with *one shoe off and one shoe on*? What picture do they gain of the child in the rhyme? What do they think they are like? What sort of day might they have had?
- Re-read the poem again, using the shoes to support the re-reading. Start with the two shoes together and take one away when it says *one shoe off*. Re-read the rhyme a number of times to allow children to become familiar with the words. Come back to the shoes and use these to introduce the concept of taking away or subtraction, telling the story of the calculation in the context of the rhyme - two shoes take away one shoe, equals one shoe. You can also show the children how to record this first using pictorial references (drawing two shoes and one shoe) and the mathematical symbols – and = and then using numbers and mathematical symbols: $2 - 1 = 1$ on sentence strips to display in the maths area. Collect together more shoes, first to explore numbers within 5 and then within 10 and use these to explore the concept of subtraction further. Make available lots of different counting equipment so that the children can explore counting and subtraction further in independent learning time. You can also use the rhyme as an introduction to counting in twos, using pairs of shoes and socks.
- You can then move the children's knowledge on to numbers within ten, through the rhymes ***One, two, three, four, Mary's at the cottage door*** and ***One, two, three, Mother finds a flea***.
- Start by reading aloud ***One, two, three, four, Mary's at the cottage door***. Talk about the rhyme with the children, noticing the way it helps them to remember the number sequence from one to eight, and the rhyming words that help them to remember the lines. Read the rhyme again, encouraging the children to say the number names in order, along with the rhyme. You could also follow the numbers on a number line or on a counting stick. Support the children to learn the rest of the rhyme; first of all by missing out the last word of each of the rhyming couplets to see if the children can remember the word that appears, then by just saying the number words and seeing if the children can recall the whole line.
- The way the number words are displayed on the page, their size and unique colours, draw attention to these key words. You could copy and enlarge the page and cut out and laminate the number names and display these in the maths area, to enable children to read and recall these. You could also use the rhyme to work on children's ability to count out numbers, either by knocking a given number of knocks on the door or by counting food onto a plate. You could work with the children to make salt dough or playdough cherries and count these, as in the rhyme.
- You could then go on to looking at the more complex rhyme ***One, two, three, Mother finds a flea***. The children might notice the repetition in the colours used for each of the number words from ***One, two, three, four, Mary's at the cottage door***. Display the rhyme large enough for the children to see the text and illustrations as you read, encouraging them to join in with the number words as you read the rest of the rhyme. Learn the rhyme together and use this to continue to focus on supporting children developing their skills in learning number names and counting up by one in sequence, and looking at 1:1 correspondence in counting – counting up within ten, recognising numbers on a number line, knowing which number comes next. Ask the children if they know what comes before one and what comes after nine, ensuring children know the name and value of zero and ten, and can count forwards in ones from zero to ten, recognise the figures and words that represent each number and count objects to the value of each number. When children are secure with counting up in ones, you could look at whether you could make your own rhyme together to support the children counting back from ten to zero, e.g.



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Ten, nine, eight – Jelly on a plate

Seven, six, five – Buzzy bees in a hive

Four, three, two – Just me and you

One and zero – It's time that we go!

- The illustrations on the page, alongside the rhyme **lppy dippy dation** are an open invitation for children to develop 1:1 correspondence with counting. As you read the poem aloud, invite children to count along to find the answer to the question posed in the rhyme, *How many buses at the station?* by touch-counting each bus in the illustration in turn. You could copy, cut out and laminate the buses, and make these into magnetic props, changing the number displayed each time, or collect die-cast bus vehicles to share with the children to count. Change the number with each reading, allowing children to become more confident with learning and recalling the rhyme, as well as with counting.
- As the children become more confident with seeing and recognising the numbers of buses, encourage them to subitise - instantaneously recognise the number of objects in a small group without the need to count them. Link this knowledge and understanding into small world play by providing the children with a bus garage and vehicles, encouraging them to recall the rhyme and use number vocabulary as part of their play.
- There is a further example of a counting rhyme, **Party Time**, in Michael Rosen's other poetry collection, illustrated by Chris Riddell - *A Great Big Cuddle*. Use this and other traditional counting songs and rhymes such as *One, two three, four, five, Once I caught a fish alive; Five Little Speckled Frogs; Ten Green Bottles; Round and round the garden; Ten in the Bed* to continue to explore number value, counting on and counting back and addition and subtraction. Provide props, counting equipment and share how to record number calculations with the children to develop their understanding of number and mathematical concepts through the rhymes,

Playing with words and exploring sounds:

- *Playing with sounds and rhyming patterns in words supports the development of the vocal apparatus in the mouth, pharynx and nose, supporting speech and language development as well as paving the way for the articulation of phonemes. The broadest concept of rhyme includes alliteration, consonance and assonance as well as rhyme in the universal sense.*
- *Alliteration focuses on the similarity of sounds at the beginnings of words, such as **b**read and **b**utter. An early focus on listening to and recognising sounds in words in this way allows children to hear the similarities and differences in speech sounds in words and draws their attention to the initial sounds in words, developing their phonological awareness. Consonance refers to repetitive sounds produced by consonants within a sentence or phrase. This repetition often takes place in quick succession, such as in pitter, patter.*
- *Assonance most often refers to the repetition of internal vowel sounds in words. For example, **he fell asleep** under the cherry tree. A focus on assonance can help children to focus on the different spelling patterns for the vowel sounds in words.*
- Share the illustration from the rhyme **Hanna Manna Mona Mike**, without sharing the text on the facing page. Look carefully at the illustration and discuss the phrase you can see on the page, *You're IT!* Let the children discuss what they can see and the connections they have with the image and the words. Are they familiar with choosing who is 'it' for a game? What playground games do they know where someone needs to be 'it'? Discuss some of these games and how they are played. What ways do the children know of to pick who is it? Do they know any songs or rhymes that help them choose?



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- The children might know some of the traditional 'it' rhymes like:

Ip dip sky blue

Who's it, not you.

Blue shoe, blue shoe,

How old are you?

(count the number of shoes in the person's age, then the person on the last number is either 'it' or 'out')

Icka bicka soda cracker,

Icka bicka boo,

Icka bicka soda cracker,

Out goes Y-O-U

- Now share the text from the facing page which shares a traditional choosing rhyme and read this aloud to the children. Talk about the words in the rhyme together, do any of them sound familiar? The children may recognise names like Hanna, Mona, Mike and Harry, the city of Barcelona or other words like Strike, Frown, Wee and Whack. Talk also about the invented words, chosen to rhyme with some of the real words. Nonsense verse such as this is designed to play with words, the end goal is to find the person to be 'it', and doesn't need to make sense.
- Learn this verse as a call and response, where you say a line and the children repeat it back to you. Say each line slowly, clearly articulating each word to the children and encourage the children to say it back to you, focusing on the sounds and shapes of the words they hear. Before children focus on articulating phonemes as part of a programme of phonics teaching, it is important that they explore and experiment with the sounds they can make with their voices. Rhymes such as this, containing words with a wide variety of sounds in close proximity, are an excellent way of using all the different parts of the vocal apparatus in the mouth, pharynx and nose, supporting speech and language and early phonological development.
- Give time for children to practise the rhyme by introducing children to a variety of games where one child needs to be 'it' to start the game, including any examples that the children mentioned themselves. Discuss rules and then try these out, saying the rhyme to pick who will be 'it'. Examples of games could include, but are not limited to, It, Stuck in the Mud, What's the Time Mr Wolf, Grandmother's Footsteps, 40-40, Spider, Cat and Mouse, Apple Pie and Copy Cats.
- When children are confident with the words and purpose of the rhyme, you can then go on to use this to inspire the children to make their own choosing rhymes based on the rhythms and rhymes of this one. There are lots of other recoded versions of this, such as:

Eena, meena, mina, mo,

Cracka, feena, fina, fo,

Uppa, nootcha, poppa, tootcha,

Ring, ding, dang, doe



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Jeema, jeema, jima, jo,

Jickamy, jackamy, jory,

Hika, sika, pika, wo,

Jeema, jeema, jima, jo

- Work alongside the children exploring ways to incorporate known words, including children's names and invented words, playing with the rhythm and rhyme patterns explored in the original rhyme. When children have explored these orally and have verses that work for them, record these on your own posters or in an 'It' rhymes handmade book.
- Sharing and learning rhymes such as ***There was an owl lived in an oak, From Wibbleton to Wobbleton*** and ***Dibbity, dibbity, dibbity, doe*** will also allow children to explore the sounds in words. All these rhymes contain clear examples of alliteration - examples of words used together that start with the same consonant sounds.
- Learn the rhymes together, talk about and explore the rhymes, the illustrations on the page and the words that are contained within them. You can then use the rhymes to start to explore the starting consonants of words, articulating the sounds, exploring words that start with these sounds and making collections of words and objects that start with the same sound or inventing words that start with a particular consonant sound, as you will have seen in each of these rhymes. The verses also contain changes in the short vowel sounds within the words chosen, which supports the children's ability to articulate a range of different vowel phonemes.
- Nonsense verse is an excellent way of playing with words and sounds very informally and allows children to develop their early phonics skills, listening to, articulating and describing sounds that they hear and linking spoken words to speech sounds.
- ***Jelly on a plate*** also contains examples of onomatopoeia, in words like *wibble* and *wobble*, and *frizzle* and *frazzle*. Onomatopoeia is the process of creating a word that phonetically imitates, resembles, or suggests the sound that it describes. These words allow children to articulate a wide range of consonant and vowel sounds. Share and learn the rhyme together, acting it out with your voices and bodies and make up your own verses about different foodstuffs containing other examples of onomatopoeia.

Exploring and investigating rhyme patterns:

- *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.*



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- Begin by reading aloud **Jerry Hall**. Make laminated stick puppets of the characters in the illustration to support the children in learning the rhyme with you and to place in the reading area for the children to retell the rhyme themselves. Hold up the character of Jerry Hall – what do the children remember about him from the rhyme? Now hold up the rat – what could the rat do? Say the rhyme again together, using the stick puppets as prompts.
- Talk to the children about the words that sound similar in the rhyme: Hall, small and all. What part of the words sound similar? What other words can they think of that end with –all? They may come back with real words such as ball, call, fall, hall, mall, tall, wall, small, stall or invent words such as dall, jall, nall, quall. This is absolutely fine and a good part of the exploratory process of playing with sounds and language. You could write down the words, look at the letters that are the same in each of the words, and sort them into real words and invented words. You can then use these words to make up new lines for the rhyme, such as:

He could get squashed by a child's ball

He would get lost in our school hall

You would not hear his tiny call

You could then go on to create other characters and rhymes with the children e.g.

Jessie Jay,

She loves to play,

and skip and jump and run all day.

Hannah Kate

Is always late

See her running through the gate.

Jayden Gore

Went to explore

He found some treasure by the shore

- Follow up by looking at and reading aloud other rhymes with a strong rhyming pattern which has rhyming words with the same rime pattern (i.e. the rhyming parts of the words are spelt in the same way), and that can be learnt and acted out in this way, such as **April Showers; Leg over leg; Polly, Dolly, Kate and Molly; Hab can nab; He who would see old Hoghton right**.
- Whilst practicing and exploring each rhyme, look at the rhyming words, exploring the parts in the words that sound the same and writing the words down so that the children can see the letter patterns in the written words. Continue to explore strings of words with the same rime patterns, writing these down and making collections of real and invented words.
- When children are confident with recognising and following rhyming words with the same spelling patterns, move on to rhymes which contain words which rhyme but have different spelling patterns. Begin by reading **To market, to market**, which has just two lines and is easy to isolate and see the rhyming words. Read the rhyme aloud and talk about what is happening in the illustration. Have the children ever ridden a hobby horse? If you have any in the setting, it would be good to have these out so that children can use these to play and



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recall the rhyme. Ask the children if they have heard this rhyme before, or something similar. These lines are taken from a longer rhyme and the children may know one of the other couplets from the verses, such as:

To market, to market to buy a fat pig;

Home again, home again, jiggety-jig.

To market, to market, to buy a fat hog;

Home again, home again, jiggety-jog.

To market, to market, to buy a plum cake;

Home again, home again, market is late.

- Re-read the rhyme on the page, encouraging the children to follow along and join in with the words. Look at the two rhyming words in the couplets bun and done. They words sound the same, but do they look the same? Write out the words on word cards, large enough for the children to see clearly and look at the parts of the word that make up the /un/ in both words, -un and -one. Look at other words that end with these rime strings, e.g. *bun, fun, gun, nun, pun, run, sun, begun, spun* or *one, done, none*.
- Now encourage children to play with the rhyme themselves alongside you. Come up with different ideas for what to buy from the market and different final lines that incorporate the rhyme, e.g.

To market, to market,

To buy a hair clip

Home again, home again

Mind you don't slip!

To market, to market,

To buy a bass drum.

Home again, home again,

Here we come.

- When you have invented your own couplets orally, write these down and look at whether the rhyming words have the same spelling patterns or different ones and use this to continue to explore and investigate language and spelling in context.
- You can use the rhymes ***Bat, bat, come under my hat***, which also contains internal rhyme, ***The man in the wilderness said to me***, ***The giant Jim*** and ***The man in the moon*** to continue to investigate rhyme and spelling patterns.
- When children are confident at recognising full rhyme, being able to follow and add to strings of rhyming words and recognising rime patterns, you could go on to investigating half rhyme.
- Read aloud ***One day a boy went walking***, sharing the rhyme on the page with the children so they can see the words and illustrations. Allow time for the children to respond and react to the rhyme, talking about what it made them think about and how it made them feel. Look at the imagery in the rhyme, and what makes it



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humorous and enjoyable for children and how this is reflected in the illustrations.

- Learn the rhyme together, by focussing on the rhythm and rhyme, acting the rhyme out with your bodies or with puppets and props and encourage the children to lean on the rhyme by pausing your reading at the rhyming words at the end of the couplets, for children to read.
- When the children are confident with the words and patterns and have enjoyed joining in with the rhyme, ask them to identify the rhyming words from the rhyme. Say these together clearly and write the words down on word cards so that they can see how they are written. Talk about the two words: *tune* and *room* – do they perfectly rhyme like the other words? With these words the rhyme comes in the repetition of the vowel sounds rather than a complete match with the vowel and consonant sounds. This is an example of half rhyme, where the rhyme comes from the assonance. Think about the sound /oo/ in both the words and look at the letters that represent those sounds in the words the oo in room and the split vowel digraph u_e in tune. Think about, look at and say other words which contain the sound /oo/ and look at and categorise the words. Examples could include, but are not limited to:

oo: too, zoo, boot, moon, zoom, cool, food, root, roof

ue: clue, blue, glue, true, Sue,

u_e: June, flute, prune, rude, rule, fluke

ew: blew, chew, grew, drew, screw, crew, flew, threw

(y) u_e: cue, due, tune, cube, tube, use, cute, huge, amuse

(y) ue: queue, statue, argue

(y) ew: stew, few, new, Matthew

Use the words collected to play with words and phrases with examples of repeated vowel sounds (assonance), e.g.

Zoom to the moon!

A huge queue to see a statue.

Chew your food Matthew!

- If this fits with the stage of children's phonic development, it may be helpful to scribe these phrases onto sentence strips so that the children can see how the vowel phonemes are spelt in each word.
- You can continue to investigate long vowel sounds using ***Baby and I were baked in a pie*** to investigate words containing the long vowel phoneme /igh/, ***Here am I, Little Jumping Joan*** to investigate words containing the long vowel phoneme /oa/. This is ideal for children in Years 1 and 2, who will be investigating different spellings for known phonemes as part of their work on phonics for word reading and spelling.
- Continue a focus on rhyming words throughout the provision by listening to, reading and performing other rhymes, poems and songs and providing focussed activities such as pelmanism games where children can match words that rhyme either by using pictures or words, depending on their stage of reading development and making up your own rhymes and verses, encouraging children to play with language and rhyme.



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- Depending on the children's stage of reading development, continue to use rhymes and poems to look at different ways of representing vowel sounds in words, in particular the long vowel sounds.

Stories in Rhymes:

- *When you read nursery rhymes to children, you are telling them a story. Because of the rhyming words, the storyline, and your pronunciation, children are taken in to the world of the story and develop their ability to listen attentively. This helps them to make sense of the story, remember and recall characters, events and memorable language and to then be able to recall and retell rhymes for themselves.*
- *Hearing and telling stories are important aspects of the human tendency to think in narrative and encourage children to take on roles, play with language and use language to tell stories for themselves, developing their thinking and linguistic creativity. Stories told in rhymes are often nonsensical, taking the children into the realms of fantasy and humour and developing their sense of reading as a pleasurable activity.*
- Read aloud the rhyme **Little Poll Parrot** to the children. Allow the children time to talk about the poem. What did they like or dislike about it? What did it make them think about? How did it make them feel? Ask them whether it reminded them of any other rhymes they know. Some children may already know Little Miss Muffet and connect the structure to this rhyme. You could also share this here and talk about the similarities and differences.
- Nursery rhymes such as this are an excellent way to look at the building blocks of narratives – characters, settings and story events. Read the rhyme again and talk together about the story within the rhyme; who was it about? Were there any other characters? Where is the story happening? What happened? Use this to clarify some of the language with the children, if necessary, such as *garret* - a top-floor or attic room.
- Re-read the rhyme again, so that the children have an opportunity to become more familiar with the words and then provide props and costumes for the children to act it out. You might provide some mouse ears, a parrot beak or feathers, some toast on a plate and a tea cup and a chair and table to set the scene. You might invite two children to perform as the characters first, while the rest of the group retells the rhyme, then swap in for other children to retell the rhyme, allowing all the children to become familiar with it. Leave the props available to the children so that more children can choose to do this in independent learning time, if they wish.
- You could go on to making up your own stories about two characters in this way. Talk about different characters the children could include, think of rhyming words to describe where they are or what they were doing, then think about a second character and what else might happen when they enter the story. Talk this all through orally with the children, scribing any notes to aid or try out your thinking to get to an alternative rhyme of your own e.g.

Percy the pig,

Was doing a jig,

While eating strawberry pie.

A little green cricket,

Jumped out of the thicket,

And he cried out "Oh my!"



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- Encourage the children to play with their own ideas. Voice record, scribe or allow children time, space and writing equipment to create and record their own compositions, including illustrating the events as Chris Riddell has done here. The children could go on to act out shared or individual compositions as they did with the original rhyme.
- In preparation for this next activity, find an old key that the children can look at together. Pass this round so that the children can all see it. Ask them what they think the key is for, who it might belong to and where it might have come from. Listen to all the children's suggestions, building on ideas and suggestions together and making notes of the ideas to come back to.
- Now read, ***This is the key of the kingdom***. Talk about the poem together, using the illustration to help clarify concepts and vocabulary like locks, keys and kingdom. Look at how the text size supports our knowledge that we start somewhere very large – the whole kingdom – and end with a small thing – the flowers in the basket.
- Come together to recall the journey in the first part of the poem, from the kingdom to the flowers, making a pictorial story map to support a retelling using the key locations and objects mentioned: *kingdom, city, town, street, lane, yard, house, room, bed, basket, flowers*. As you discuss what to draw to represent each word, you can use this as an opportunity to clarify the vocabulary with the children. When your map is complete run the journey through together by reading the first half of the poem alongside pointing to the pictures on the map.
- Then, look at how the second part of the poem takes you back through the journey in reverse, and use the map to track the journey back, remembering where each thing was located.
- When children are confident to retell the poem, think about how you can use your voices to perform the poem, and tell the story of the journey to the people listening. How will you use pace, volume and tone to draw the listener into the journey and take them along with you? Use the story map to prepare a performance of the poem, either in small groups or as a whole group.
- You could go on to collect a variety of different keys, give these to the children to look at and make up different narrative poems about the journey the key leads you on, orally first and then mapped in pictures, scribed or written, depending on the level of the children's development with writing.
- Look at other rhymes in the book that have strong stories within them, such as ***"CROAK!" said the toad, Once I saw a Little Bird, The north wind doth blow, Dickory, dickory, dare*** and ***Higgledy, piggedy, pop***, as well as other traditional rhymes such as *Humpty Dumpty, Incy Wincy Spider* and *Little Bo-Peep*, and use these to talk about characters, settings and events. Use activities such as storymapping, role playing the story and retelling the story with props and puppets to develop children's sense of narrative.

After reading, you could also:

- Have multiple copies of the book available in the reading area for children to return to, share socially and borrow to share with parents and carers at home.
- Print out, laminate and display favourite rhymes in the indoor and outdoor environment for children to come back to and match their spoken words to printed words.
- Continue to provide props, puppets and role play equipment for the children to access to recall and retell rhymes.



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- Create a song and rhyme or poetry corner in the learning environment that has rhyme and song cards, posters and books, props, costumes and puppets that allow children to recall and retell familiar rhymes, musical instruments that allow children to continue to explore rhythm and games and activities that allow children to continue to explore rhyme.
- Watch Michael Rosen read playful nursery rhymes from *Honey for You, Honey for Me*, plus more great content here: <http://bit.ly/michael-rosen>
- Explore more of Michael Rosen's poetry, illustrated by Chris Riddell by looking at the book *A Great Big Cuddle*. Michael has performances of poems from the book on his YouTube Channel: <https://www.youtube.com/user/artificedesign> The CLPE produced free teaching plans to use this book in the classroom when it won the 2016 CLPE Poetry Award (CLiPPA): <https://clpe.org.uk/poetryline/resources/teaching-sequences/great-big-cuddle>
- Share favourite rhymes with parents by sharing video performances of the children on the school website or class blog.
- Send rhyme bags home with the children, containing a laminated copy of a rhyme, along with puppets or props to support retelling.

Other collections of poetry and rhymes for young children:

- *A Great Big Cuddle* by Michael Rosen, illustrated by Chris Riddell (Walker)
- *Here's a Little Poem*, collected by Jane Yolen and Andrew Fusek-Peters, illustrated by Polly Dunbar (Walker)
- *Out and About* by Shirley Hughes (Walker)
- *The Proper Way to Meet a Hedgehog and Other How to Poems*, selected by Paul B. Janeczko, illustrated by Richard Jones (Walker)
- *A First Book of Nature* by Nicola Davies, illustrated by Mark Hearld (Walker)
- *A First Book of the Sea* by Nicola Davies, illustrated by Emily Sutton (Walker)
- *A First Book of Animals* by Nicola Davies, illustrated by Petr Horáček (Walker)
- *The Oxford Treasury of Nursery Rhymes*, illustrated by Ian Beck (Oxford University Press)
- *Zim, Zam, Zoom* by James Carter (Otter Barry Books)



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