

Hummingbird

Nicola Davies, illustrated by Jane Ray (Walker)

After revealing the amazing information that there are 300 different kinds of hummingbird, this book then focuses on one of them - the ruby-throated hummingbird - and makes connections with the paths of migration of these tiny creatures and of humans between Central and North America. Jane Ray's jewel-like illustrations encourage paying close attention to detail and interact with Nicola Davies's text which combines elements of intercultural family life with factual information about the hummingbird.

Overall aims of this teaching sequence:

- Children enjoy an increasing range of poetry, stories and non-fiction texts
- Children know that information can be retrieved from a variety of sources
- Children develop understanding through reading and responding to non-fiction texts
- Children sustain listening, responding to what they have heard with relevant comments and questions
- Children ask relevant questions to extend their understanding and knowledge
- Children use spoken language to communicate for a range of purposes to a range of audiences
- Children identify some effective features of non-fiction texts
- Children use language structures and vocabulary influenced by books in talk and in their own writing
- Children write for meaning and purpose in a variety of non-narrative forms
- Children present information in a range of ways, such as poetry, illustration and oral presentation

This teaching sequence is designed to be differentiated for a Key Stage 1 class. It forms part of CLPE's Planning Creatively Around a Text in KS1 course.

Overview of this teaching sequence

This teaching sequence is approximately 4 weeks long if spread out over 20 sessions. The vivid illustrations bring to life the annual migration of the ruby-throated hummingbird; a concept that may be new to the children, offering opportunity to explore and extend vocabulary and knowledge of the world by looking at both learning and the language of information texts. The book links well with the National Curriculum schemes of work for science in Key Stage 1 and gives a wonderful opportunity for children to explore non-fiction writing.

Teaching Approaches

- Visualisation
- Response to Illustration
- Reading Aloud
- Book Talk
- Using visual organisers

Writing Outcomes

- Shared Reading Journal
- 'Tell Me' responses
- Captions and sentences
- Mind map notes
- Dictogloss notes

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Cross-Curricular Links:

Art

- Investigate Jane Ray's illustrative techniques and allow the children to experiment with watercolours themselves. More information about Jane Ray can be found here: <http://www.janeray.com/>
- <https://www.youtube.com/watch?v=lTi-sT99IIts>
- As part of their study of a range of artists, craftsmen and designers, children could explore the work of some leading environmental artists and discuss their responses, e.g. Andy Goldsworthy, Tim Pugh, Sylvain Meyer or Richard Shilling. Children could then use the school grounds or local nature reserves to use found materials to make their own sculptures and designs. Discussions about what materials should be used and which need to be left for the health of the plant will lead to a more contextualised understanding of aspects of conservationism.
- Children might also be inspired to explore the works of artists who make much larger sculptures in outdoor spaces and using natural materials, such as Cornelia Konrads or Olga Ziemska. Some children might have visited places in the UK with environmental sculptures such as the Eden Project or the Lost Gardens of Heligan, both in Cornwall.

Geography

- Children could use maps to locate countries and continents which contain the natural habitats of hummingbirds, including the map at the front of the book. Supporting resources can be found here: <https://www.rgs.org/schools/teaching-resources/map-skills/>
- <https://www.bbc.co.uk/bitesize/clips/zvg87ty>
- The children can investigate the journey the hummingbirds make on their migratory route, tracking the route, using maps, globes and digital devices to do so. The map on the pre-title page would support this as well as pages 16-17.
- A study of the physical geographical features of North and Central America and a comparison with their local area would support children in meeting many of the requirements of the national curriculum, whilst also aiding children in understanding the migration of the ruby-throated hummingbird.
- They could also compare the localities in which the little girl and her grandmother live, writing a guide to these locations; New York City and Mexico.
- Children would benefit from an opportunity to study some of the current and potential future impacts of climate change and the ways in which humans have affected the habitats of birds and

animals. WWF UK have a wide variety of resources for schools available on their website:

<https://www.wwf.org.uk/get-involved/schools/resources/ends-of-the-earth>

- Children could also extend their studies to local environmental issues and the importance of taking responsibility for their immediate environment.

Maths

- The way in which the size of the bird is described in the book would allow for the children to explore weights and measures. The ruby-throated hummingbird weighs the same as a penny; the children could investigate what else weighs the same as this, more or less.
- The birds' nests are described as the same size as a walnut half, again the children could compare various other objects with something this size to gain an understanding of the scale of the bird.

Design and Technology

- The children could make hummingbird nectar and a hummingbird feeder, supporting resources can be found on the following websites:
 - <https://kidsactivitiesblog.com/108306/recycled-bottle-hummingbird-feeder/>
 - <https://www.youtube.com/watch?v=S0R47r3ZDqg>
- They could also make a bird feeder for British birds:
 - <https://www.woodlandtrust.org.uk/naturedetectives/activities/2015/11/brilliant-bird-feeder/>
 - <https://www.bbc.co.uk/cbeebies/makes/bird-feeder>
- <https://www.rspb.org.uk/fun-and-learning/for-kids/games-and-activities/activities/make-a-speedy-bird-cake>
- <https://www.rspb.org.uk/birds-and-wildlife/advice/how-you-can-help-birds/feeding-birds/>

Music

- The children could listen to audio clips of the hummingbird's beating wings and the sound of the hummingbird's song, talking about and describing what they can hear.
- Children can listen to and respond to music that has been inspired by birdsong by the composer Olivier Messiaen (1908-1992). Can the children identify the instruments and talk about why they think they sound like the birds? Can children compose their own birdsong pieces, inspired by Messiaen's work?
 - *Oiseaux Exotique* (1 min in with score)
 - *Un Vitrail et des oiseaux*, for piano, 17 winds, trumpet & 8 percussion. First minute.

Science

- Use pages 20-21 of the book to explore the life cycle of the hummingbird and to compare this to other life cycles they may have studied or know about. This could lead to a piece of explanation writing.
- Using the plants and flowers so beautifully captured in the illustrations as a starting point, the children could study plants including the parts, life cycle and requirements for life. The children could also research and report on the flora and fauna featured in the book, such as bee balm, scarlet sage, trumpet honeysuckle, cardinal flower.

- The children could consider 'what would make a 'hummingbird friendly garden'? and more broadly 'how can we make a pollinator friendly garden?' Supporting resources can be found on the following website: <https://www.gardenersworld.com/plants/how-to-make-a-bee-friendly-garden/>
- If these activities don't already exist in your school, you may want to encourage the children to
- start a gardening club, to grow fruits and vegetables or to transform part of the school grounds into a garden. Supporting resources can be found on the following website: <https://schoolgardening.rhs.org.uk/home>
- Using the information on pages 14-15 which explains the hummingbirds' dietary requirements the children could consider what living things require as well as what makes a balanced and healthy diet.

PSHE

- Using the characters in the book and those depicted in the illustrations the children could explore the notion of family and how each can be different and mean something different to each of us.

Links to other texts and resources:

- [CLPE Nicola Davies booklist](#)
- [CLPE Jane Ray booklist](#)

Other books by Nicola Davies:

- *Surprising Sharks* illustrated by James Croft (Walker)
- *Just Ducks* illustrated by Salvatore Rubbino (Walker)
- *The Word Bird* illustrated by Abbie Cameron (Graffeg)
- *A First Book of Animals* illustrated by Petr Horáček (Walker)
- *A First Book of Nature* illustrated by Mark Hearld (Walker)
- *Deadly!* illustrated by Neal Layton (Walker)

Non-Fiction texts:

- *Magnificent Birds* illustrated by Narisa Togo (Walker Studio)
- *Illustrated Compendium of Birds*, Virginie Aladjidi, illustrated by Emmanuelle Tchoukriel (Watts)
- *Beautiful Birds*, Jean Roussen, illustrated by Emmanuelle Walker (Flying Eye)
- RSPB My First Book of Garden Birds, Mike Unwin and Sarah Whittley, illustrated by Rachel Lockwood (A & C Black)
- *Listen to the Birds*, Marion Billet (Nosy Crow)

Books on conservation:

- *George Saves the World by Lunchtime*, Jo Readman and Ley Honor Roberts (Eden Project)
- *The World Came to my Place Today*, Jo Readman and Ley Honor Roberts (Eden Project)
- *Oi! Get off our Train*, John Burningham (Red Fox)

- *The Journey Home*, Frann Preston-Gannon (Pavilion)
- *Dear Greenpeace*, Simon James (Walker)
- *The Little Gardener*, Emily Hughes (Flying Eye)
- *My Green Day. 10 Green Things I Can Do Today*, Melanie Walsh (Walker)
- *10 Things I Can Do to Help My World*, Melanie Walsh (Walker)
- *The Everything Kids' Environment Book: Learn How You Can Help the Environment by Getting Involved at School, at Home or at Play*, Sheri Amsel (Everything)
- *The Great Big Green Book*, Mary Hoffman and Ros Asquith (Frances Lincoln)

Related to local exploration:

- *A First Book of Nature*, Nicola Davies, illustrated by Mark Hearld (Walker)
- *A Little Guide to Trees*, Charlotte Voake (Eden Project)
- *A Little Guide to Wild Flowers*, Charlotte Voake (Eden Project)
- *Wild*, Emily Hughes (Flying Eye)

Books that celebrate and reflect many different family structures:

- *The Family Book*, Todd Parr (Little, Brown)
- *We Are Family*, Patricia Hegarty and Ryan Wheatcroft (Caterpillar Books)
- *The Great Big Book of Families*, Mary Hoffman and Ros Asquith (Frances Lincoln)
- *All About Families*, Felicity Brooks and Mar Ferrero (Usborne)
- *Families, Families, Families*, Suzanne Lang and Max Lang (Corgi)

Weblinks:

Information about Hummingbirds:

- https://www.allaboutbirds.org/guide/Ruby-throated_Hummingbird/id
- <https://www.nationalgeographic.com/animals/birds/r/ruby-throated-hummingbird/>
- <https://community.rspb.org.uk/ourwork/b/natureshomemagazine/posts/your-guide-to-bird-migration>
- <https://www.youtube.com/watch?v=gaUhxQtNOwM>
- <https://www.youtube.com/watch?v=cro1KFKmCzg>
- <http://www.bbc.co.uk/earth/story/20141024-the-hidden-world-of>

Nature and Wildlife:

- RSPB website for activities and information: <http://www.rspb.org.uk> and <https://www.rspb.org.uk/fun-and-learning/for-teachers/>
- The Woodland Trust website: <https://www.woodlandtrust.org.uk>
- BBC Nature: <http://www.bbc.co.uk/nature/wildlife>
- National Geographic Kids: <https://www.natgeokids.com/uk/>

Teaching Sessions

Before Reading:

- Before starting work on the book, create a space in the classroom for a Working Wall to enable you to pin examples of responses, reflections, notes and language generated from each session. If you do not have the space for a Working Wall you could create a class 'reading journal' using large pieces of sugar paper and use the pages of the journal to capture responses.
- The illustrations are extremely rich and detailed. It is therefore advisable to ensure that you have access to a visualiser or similar device to enable you to share images from the text with the pupils on a large scale.
- Display related texts that children can independently read alongside this story to support them in developing language and making links. Gather fiction and non-fiction books that develop children's wider understanding and enrich language around the themes of the book.

Session 1: Visualisation and Response to Illustration

Asking children to picture or visualise a place from a story is a powerful way of encouraging them to move into a fictional world. Children can be asked to picture the scene in their mind's eye or walk round it in their imaginations. Finally, they can bring it to life by describing it in words or recreating it in drawing or painting.

- Read aloud the opening of the book on pages 8 -11 but without sharing the illustration, front cover, title or information at the start of the book yet.
- Ask the children to close their eyes and try to imagine what the little girl and her grandmother are waiting for and watching. Re-read the text again several times but this time ask the pupils to close their eyes and invite them to try to visualise the scene.
- Give the children pieces of paper and appropriate and available art materials and then ask the children to sketch the scene they pictured. Use materials that children will be comfortable with, such as cartridge paper and watercolours, pastels, coloured pencils or crayons.
- You could read the text again several times while the children draw their pictures.
- When they have finished drawing, ask them to write a sentence underneath to describe their drawing or to annotate it with words or phrases. They may draw on the language and phrases that Nicola Davies used in her own writing such as '*feathers flash in slants of light*' or '*wings beat*' or '*flying fast as thought*'.
- Ask the children to discuss what they think is being described in the book; what could it be? Why do you think that? What clues were in the text that helped you imagine that? What kind of creature do you think is being described? What might have wings and feathers and can fly? What might make that kind of sound? Why do you think they are flying north?
- Scribe the children's suggestions and discuss the ideas they have had, some children may think it is a bird, or a butterfly or a moth or even a fairy. You may need to encourage them to think about what they know already about these other birds and insects and to clarify and check their predictions against what they have heard read aloud.

- Conduct a gallery walk, allowing children to walk around the class, looking at the drawings/paintings created by the other pupils and reading their sentences, words and phrases. When they return to their tables, give them time in their groups to discuss what they saw, what were the similarities and differences they noticed between the different creations; *Was there anything that stood out and why?*
- Ask the children how we might be able to find out what is being described, conducting their own research before reading on in the book. As an example, the children may want to look through non-fiction books on different birds and insects that may help them narrow down their ideas. Gather the children's ideas and prepare these resources for a further session.

Following this session, give the children time to explore a range of sources and materials that would support them in identifying the creature being described such as non-fiction texts or reputable websites. Support the children to read the resources and to build a hypothesis based on the information they have heard in the text already. You may also want them to go out into the local area to see if they can observe any birds or creatures that might feature in the book. Supporting resources can be found here: <https://www.rspb.org.uk/fun-and-learning/for-teachers/schools-birdwatch/resources/>

Session 2: Book Talk

Discussion about books forms the foundations for working with books. Children need frequent, regular and sustained opportunities to talk together about the books that they are reading as a whole class. The more experience they have of talking together like this the better they get at making explicit the meaning that a text holds for them.

- Now share with the children the illustrations that accompanied the pages you have read aloud, revealing the hummingbirds and asking the children if this confirms or challenges their initial ideas and predictions. *Are you surprised by the birds? What do you think they are? What do you notice about their size? Colour? Shape? What are they doing? Why do you think they are doing this? Are they as beautiful as you imagined? What do you think might be special about these creatures?*
- Allow the pupils time to look at the illustrations in depth and pose questions or thoughts about the images - you might want to layer the discussion as suggested here, or if the pupils are well practised at exploring illustration, ask the pupils to annotate copies of the pictures with post-it notes and then develop the discussion starting with the children's ideas.
- Draw attention to the whole illustrations; what do they notice immediately? Where is their eye drawn to in the pictures? Why do they think that? Are different children drawn to different aspects of the images? Why? What do they notice? Are there any questions they have about the images?
- Starting with the pictures as a whole and then zooming in on the detail you might want to consider: Do we know where we are? What clues have we been given? What do you notice about the plants and flowers depicted? Have you seen flowers like this before? Where? What kind of place might have flowers like this? Do you recognise the birds that the girl and her grandmother

have been waiting for? Are they similar to or different from the types of birds you may have seen in your local area? What point of view have we been given? What information does that give us? If this was a film what point of view would the next shot be from?

- Move on to focus in on the characters. Look at their facial expressions and body positions to give clues about the characters and their relationship. *What do you notice about the way in which they are sitting? What do you notice about the clothes they are wearing?*
- Re-read the text aloud from the beginning and allow the children to hear it read aloud while looking at the illustrations, as a class to begin to explore their responses to it with the help of what Aidan Chambers calls 'the four basic questions'.
- These questions give children accessible starting points for discussion:
- Tell me...was there anything you liked about this text?
- Was there anything that you particularly disliked...?
- Was there anything that puzzled you?
- Were there any patterns...any connections that you noticed...?

'The openness of these questions unlike the more interrogative 'Why?' question encourages every child to feel that they have something to say. It allows everyone to take part in arriving at a shared view without the fear of the 'wrong' answer.'

Aidan Chambers: Tell Me: Children, Reading & Talk with The Reading Environment

- As children respond it can be useful to write down what they say under the headings 'likes', 'dislikes', 'puzzles', 'patterns'. This written record helps to map out the class's view of the important meaning and is a way of holding on to ideas for later. Asking these questions will lead children inevitably into a fuller discussion.
- Record the children's responses in the class journal or on the working wall in a large Book Talk or 'Tell Me' grid (see below) and return to any questions or puzzles as the sequence continues.

<p>Likes <i>What do you like about the book/illustrations so far?</i></p>	<p>Dislikes <i>Was there anything you disliked about it?</i></p>
<p>Puzzles <i>Was there anything that puzzled you?</i></p>	<p>Connections / Patterns <i>Does it remind you of anything?</i></p>

- Consider with the children the little girl's excitement at seeing the birds and how she holds her breath as they approach the feeder she has in her hand. Link this to the children's own experiences and ask them to recount a time they have felt this excited or had an amazing experience they would like to share.
- If they have not already identified the birds based on their own research, reveal that they are called hummingbirds and that you will be finding out more about them in the following sessions. Ask the children to make predictions about what they think will happen next in the book. *What could the story be about? What information will be revealed by the book? What predictions can you make from the observations you have already made?*
- Reflect on the way in which the grandmother suggests that the birds may visit the little girl in New York; do you know where this is? Why would the birds need to fly to another location do you think? Where do you think Granny lives? What makes you think this?
- Share a range of maps such as a tube map, a treasure map, an ordinance survey, a road atlas, a bus map, a cycle route map, as well as a map of the world and a globe. You may also want to have an interactive map such as Google Earth displayed. Ask the children what they know about these different objects. *Have you seen anything like this before? Where have you seen them? What is a map? What is a plan? Where would we find them? What can you see on the maps? How can we use them to give directions or to allow us to navigate for ourselves? Which map would be best to locate New York?*
- Use the maps available and ask the children if they can locate New York, following this clarify that the grandmother lives elsewhere and ask the children to make predictions about where she may live based on their initial observations of the illustrations and the text.
- Then share the map at the start of the book which depicts the migratory route of the ruby-throated hummingbird. Give the children time to explore this, locating New York on this map in the first instance. *If this is where the little girl lives, where might Granny live?* Support the children to infer that the Granny probably lives in Mexico or Central America.
- Then ask them to look at the key and to determine what this means and to consider the journey that the hummingbirds have to make. *What do they think about this? Why do they think birds have to migrate? What do they think this journey might be like?* Explain that you will continue to explore this as you read on in the book and find out about the ruby-throated hummingbird.
- It would be beneficial to have a large scale copy of this map on the Working Wall in the classroom so that the children can refer back to this as the sequence progresses. Later in the sessions you can plot the journey that the hummingbird makes on the map and the interactions that the bird has with the people in the story.

At this point it would be also be beneficial to begin cross-curricular work focused on the different geographical locations featured in the book, including comparing a location in Mexico and New York.

Session 3: Broadening Subject Knowledge

When exploring a story that explores concepts that may be new to some children, in terms of language or themes, it is important to build on and develop children's interests and understanding and plan investigative work around it.

- Re-read the book from the beginning and read aloud the information caption on page 10 about hummingbirds as well as sharing the front cover and the title of the book *Hummingbird*.
- Following this, share with the children the endpapers from the book which depict a range of different hummingbirds, still concealing the information about ruby-throated hummingbirds at the start of the book at this point.
- Take the opportunity to draw out the children's prior knowledge and initial ideas, about hummingbirds. Offer prompts to support and develop discussion, based on the 'Tell Me' approach:
 - Tell Me... how would you describe what you see?
 - How does it make you feel?
 - Do you like it? Why? Why not?
 - Does it remind you of anything you have seen before? How?
 - What do you think you know about this bird? How do you know?
 - Does everyone agree?
 - What would you like to know?
 - Do you have any questions?
 - Does anything puzzle you?
- Encourage the children to take their time, looking closely at the birds and describing their observations in as much detail as they can, eliciting and modelling figurative language they will encounter in the text, such as *ruby-throated*, *tiny*, *jewel-feathers*, as well as any technical vocabulary that they may already know.
- Ask the children to comment on the shapes, sizes and colours of the birds shown in the endpapers, considering how the birds appear in flight as well as stationary on the branches. Ask the children to reflect on how they think the author and illustrator feel about hummingbirds. *How do you know this? How do you think they want you to feel? Why?*
- Ask the children to consider the following: What do you already know about hummingbirds? What stories, books or programmes have you read or watched that were about hummingbirds? Have they ever encountered a hummingbird in real life? What was that like?
- Encourage children to collaborate in small groups to compose statements and questions about hummingbirds on sentence strips. You may need to model this by scribing the children's articulations as complete sentences.
- Following this discussion, give the children the following template and ask them to record their ideas and questions on the grid in small groups, the children can then return to this as the sequence progresses adding additional information.

What we know about hummingbirds:	What we would like to know:	What we have found out:

- Ensure the chart is accessible throughout the sequence so that children can continue to develop their enquiry as the sequence progresses and they find out more. This in turn will often inspire a further cycle of questioning.
- You may find it particularly beneficial to make the chart – or a copy of it – accessible to the children’s parents or carers as it can lead to rich conversations at home, providing further opportunity for language to be absorbed and possessed by your children. This could include technical vocabulary specific to hummingbirds but also the language and grammatical structures of sentences that shape the predictions, assertions and questioning of enquiry.

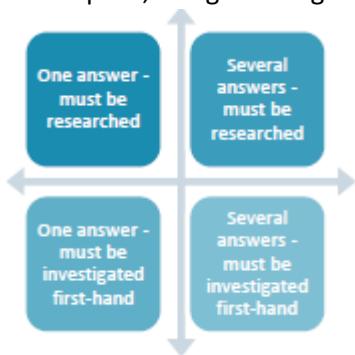
Session 4: Book Talk and Questioning

- Returning to the book, ask children to consider what kind of book this is, based on their reading so far; whether they think it is fiction or non-fiction and why they think that. Scribe the children’s ideas about what they think makes a book one genre or the other.
- Elicit from them the features that they consider essential for each type of book given their previous reading experience. Revisit their initial ideas later in the sequence and see if the children have revised their ideas based on reading this book.
- Now consider if the children are familiar with the author or illustrator. Draw on the book display you have created to establish the kinds of books the author and illustrator write and illustrate and whether the children have read them before. *Can they pick out any similarities or differences to Hummingbird so far?*
- Revisit the enquiry chart as a class, reading aloud a selection of questions about hummingbirds. Choose a range of both open and closed questions that have been composed by the children or that you have added yourself in preparation for this session. *Do you think these are still the questions you are most interested in answering? Have further questions come to mind? What do you think the most important questions are? Why? Which are the most interesting? Why? Are they the same as the important questions?*
- Drawing on the children’s own questions, ask them to consider what questions they think Nicola Davies asked before she began to research hummingbirds. *What do you think she was most interested in? Why do you think she has written about them? What is so fascinating about them for her do you think? How might the author and illustrator both feel about these birds? Why? How do they think the author and illustrator know about hummingbirds? What have they done to learn about them? What would you like to ask the author and illustrator?*

- Share three central questions that will be revealed as the children read the book:
 - How can something so small fly so far?
 - How are people connected and enriched by their encounters with hummingbirds?
 - How do people's actions affect hummingbirds?
- Discuss and clarify these questions with the children, pointing out how they might align with the questions the children have already generated. Explain that along with the questions the children have generated, they will also be thinking about these three questions as the sequence continues. Display these in the classroom on the Working Wall and return to these as the sequence continues.
- Now ask the children to consider the third column in their enquiry grids: 'How we are going to find out about hummingbirds?' How do the children already know what they think they do? Does everyone agree with all the statements of 'fact' in the first column? If not, how can they check these assertions? Where do the children think they will find answers to their questions?
- Encourage the children to relate their ideas to previous experience of finding information from first-hand experiences, or speaking to experts, to a range of secondary sources such as: exploring various forms of non-fiction texts; engaging in websites or information books; watching television programmes or films. The children might also glean information from works of fiction.
- Gather the children's ideas and record this in the third column. Evaluate this list together, asking the children which kind of fact-finding activity appeals to them most and why.
- Many children would find the idea of being outside and observing hummingbirds in their natural habitat or meeting an expert particularly exciting; others might prefer to engage in research through a particular form of information text. *Do their questions support this kind of investigation?*

Session 5: Looking at Language - Evaluating Questions

- Tell the children that they are going to look more carefully at the questions they have posed and sort them into groups so that you can help them plan and organise their enquiry more carefully and make it as enjoyable and engaging as possible for them, given their preferences.
- At this stage, focus on the composition of the questions rather than the transcriptional elements such as punctuation. Model inflection appropriate to question sentences when reading aloud, adding missing question marks as appropriate without emphasising it unnecessarily. (A question mark doesn't make a question; it punctuates it to support reading. A well-structured question can make sense without this marker to an experienced reader.) This session will support children to appreciate fully the role of questions in stimulating dialogue and their varying influence on the path an enquiry takes.
- Create a large version of the following grid, either on group tables or marking out an appropriate floor space, using masking tape and labels:



- Take one question strip from the chart and read it aloud. Ask the children to reflect on whether they think it is going to be easy or difficult to answer. Some children may feel they already know the answer.
- Focus on how it could be checked and what kind of activity would best support this. Repeat this a few times, modelling your thought process through pole-bridge talking (thinking aloud) in which you might try out each of the quadrants and explore the possibilities before deciding on the most appropriate.
- Once the children understand each of the criteria, support them to work collaboratively to place their own question strips in the appropriate quadrant, based on the criteria provided. You may choose to have the children work in groups initially, with or without adult support, then invite them to bring their choices to the enlarged class grid once they feel confident to do so.
- Once the questions have been placed on the grid, re-evaluate them and check everyone agrees that they are in the most appropriate quadrant, revising choices if necessary.
- This provides meaningful opportunity to revisit and re-evaluate the grammatical structure of the questions, in the context of trying to vary them in order for a balanced and more engaging enquiry to take place. By analysing the question tags used and the structure of the composition, they can then be encouraged to play with it to see if the revised question would result in a more interesting line of enquiry.

- Offer the children prompts to support this thinking:
 - How are the sentences structured in each of the quadrants?
 - Do the questions start in similar ways in each of the quadrants?
 - Can they be rephrased to allow for interesting enquiry to take place?
- As you revisit and re-evaluate the questions, ask the children which they would be most interested in and why. It might be related to a specific curiosity they have about an aspect of hummingbirds or related to the process involved in finding out - research or investigation - that appeals most. You might look even more closely at one or two questions, reflecting on whether they think it has only one answer or has many answers. Maybe they think the answer to a particular question could only be imagined or inferred which might inspire the children's curiosity.
- Provide the children with three dot stickers each and ask them to choose three questions that appeal to them most, either because they are keen to find out something in particular about hummingbirds or because they think they would enjoy the kind of activity involved in finding out, in preparation for the following sessions.
- Revisit the statements and questions that the children have worked on and consider how they might organise their enquiry in order to find answers in the most appropriate ways and most accurately: *How will we find answers to our chosen questions? Where will we look? Who could we ask? How will we know what is authentic information? Do you think we will be able to observe hummingbirds in their natural habitat? Why? Why not? What might be a good alternative?*
- Add further ideas and refinements to the third column, showing the children how we might use reputable sources in the first instance and check that information presented in books or digital media is written or presented by an expert scientist.
- Use the revised chart as the basis for the children's scientific enquiry in terms of planning teaching and learning sessions that support investigative work and the resources that you will need to prepare and make accessible to them to support their research.
- Support the children in their preferences whilst broadening their experience in a wide range of experiences and increasing their confidence in accessing a number of non-fiction forms. Ensure the children have time and resources available to answer the three questions that they were most interested in during the next sessions.

Session 6: Developing Enquiry and Directed Research

- Share with the children a short video about hummingbirds such as this one:
- <https://www.youtube.com/watch?v=G0hq4k491YE> (a more extended clip from the programme is available here: <https://www.youtube.com/watch?v=PI41xRQiNNI>)
- When drawing on film or documentary to learn information, allow the children time to simply watch the film in the first instance then invite their initial responses. The children may need you to pause throughout so that they can reflect on what they see and hear live. Note the children's initial responses on a flipchart.
- After the first watch, check the children's understanding of any technical vocabulary linking this back to the images they have seen in the book so far. Play the film several times, now providing the children with their books so that they can draw or note down anything that interests them and compare it with a talk partner.
- Encourage the children to look closely at the hummingbird in action and its surroundings. What does it look like? How does it move? What does it do? Where does it like to live? What might it eat? What is interesting about it? What helps it to survive? How long do you think it lives?
- Bring children together in groups so that they can share all their observations and newfound knowledge and update the enquiry chart. This process allows children to take on both learning and language models used in this medium of information text. You will want to model the process of vocalising observations and reflections, drawing and note-making alongside the children as well as scribing for those less confident writers.
- Now, model how to write information sentences about hummingbirds on sentence strips, based on the children's ideas. Following this, give the children time to return to their grids to add more information about what they have found out and any further questions they have.

Session 7: Exploring Non-Fiction - Dictogloss

Dictogloss is a useful way of modelling a specific type of text and the writing conventions associated with it. It also offers a source of information, clarifying content and providing the pupils with greater ownership of a more academic language (adapted from the work of Ruth Wajnryb: Grammar Dictation, Oxford University Press, 1990).

- A 'dictogloss' involves children being able to listen for retrieval, to create and combine notes and to collaborate so you will need to ensure that they have enough experience in these kinds of literate acts beforehand. It may be more appropriate for children with little experience to learn and practise these skills during small group reading whilst engaging in a range of non-fiction texts.
- You might want to use what the children have already found out through both the book and research to establish some useful strands of information that they could listen out for:
 - What do hummingbirds look like?
 - Where do hummingbirds live? How do hummingbirds live?
 - What do they eat? How do they find food?
 - What do they do at night...during the day?
 - What do we know about hummingbird families? How do they care for their young? What are the roles and responsibilities of each parent?
 - What is special about hummingbirds?
- Read and make notes on this information, from a range of non-fiction texts, you may want to use the information at the start and the end of the book as an aid to this, so that the children have one thing to say about each of their chosen prompts. This could be through a dialogic reading and note taking activity to show children how to summarise information effectively.
- Once the children have gained enough experience and are confident in recording and sharing information retrieved through talking, drawing or note-taking they can engage in 'dictogloss' to support the class in gathering more information about hummingbirds. You may still choose to scribe for some children, as appropriate.
- Explain that the book *Hummingbird* focuses on one hummingbird in particular, the ruby-throated hummingbird, and we will continue to find out more about it as we explore the book together.
- The non-chronological 'handwritten' annotations throughout *Hummingbird* are perfectly suited to be the text chosen to read aloud; authentic, providing rich but age-appropriate language models and enabling the children to tune in to explanatory voice. When reading aloud, read in the order the facts appear in the book. Organise the children into small groups and provide them with paper and pencil each as well as extra paper on the tables.
- Once you have prepared the text, ask the children to do the following:
 1. Listen to the text being read aloud.
 2. Listen to text being read aloud again.
 3. Listen to the text being read aloud and write down some key points and phrases that you hear or draw some pictures to help you recall what you have heard.
 4. Share your notes with a partner. Work together to write a new version of your individual notes.

5. One set of partners join with another set to form a group of four. Work collaboratively to improve what you produced in your pairs.
6. Rewrite the text on a large sheet of paper.

- After children have had a chance to complete their collaborative writing, ask what they have learnt during this session. *What do we now know about ruby-throated hummingbirds that we didn't know before?* Give the children time to go back to their enquiry grids.
- Ask the children to reflect on whether they have found out all the answers to the questions they posed about hummingbirds more generally earlier in the sessions, or if they still have questions unanswered. Explain that they are going to continue to find out about hummingbirds from the book that you are reading and that they will be looking more closely at it in subsequent sessions.
- Continue to have the children's enquiry charts and the information that they have gathered accessible and available. They will then refer back to this at the culmination of the sessions in order to compose their own extended piece of writing.

After this session, in read aloud time or in guided group work, refer to a series of high quality non-fiction texts. Access to these texts will support the children in becoming increasingly familiar with the authentic voice and format of this type of writing. Examples of potential texts might include:

- *The Emperor's Egg*, Martin Jenkins, illustrated by Jane Chapman (Walker)
- *Big Blue Whale*, Nicola Davies, illustrated by Nick Maland (Walker)
- *Tigress*, Nick Dowson, illustrated by Jane Chapman (Walker)
- *Otters Love to Play*, Jonathan London, illustrated by Meilo So (Candlewick Press)
- *My Little Book of Animals*, Camilla de la Bédoyère (QED Publishing)

Session 8: Response to Illustration and Observational Drawing

The children's books used by CLPE have been chosen because of the quality of the illustrations they contain and the ways in which the illustrations work with the text to create meaning for the reader. Children will need time and opportunities to enjoy and respond to the pictures, and to talk together about what the illustrations contribute to their understanding of the text

- Re-read aloud the book from the beginning and on until the end of page 19 stopping at different points, to clarify the children's understanding and allow for discussion around what the children like, dislike, any patterns that they notice or any questions that it brings up.
- Allow the children to also add to their enquiry grids and to clarify any additional information they may have learnt about ruby-throated hummingbirds from the reading aloud.
- Allow the children time to explore the images that accompany the text and to discuss their responses to them.
 - How do these illustrations make you feel? Why?
 - Do you like/dislike them? Why?
 - Can they explain why?
- Perhaps you feel excited as if you are sitting alongside the little girl or the other characters in the book or even seeing it through their eyes?

- Maybe you find certain words or phrases make you feel a certain way, or remind you of something else?
- Following this, model how to create an observational drawing of a hummingbird, using the end papers or photographs of a hummingbird to support your observations, as well as the children's. Once you have drawn your hummingbird, allow the children to draw their own, providing supporting resources where necessary.
- Children will be able to draw on their exploration of Jane Ray's illustrations as well as the films they have watched to be able to draw a faint outline of a hummingbird upon which they can add details of specific features, it shouldn't be necessary to give them a worksheet. The success of the drawings will depend on the emotional response of the audience as much as the accuracy of the labelled features. With her carefully chosen words, Nicola Davies intends to create a connection between us as reader and the hummingbird.
- After they have completed their drawings the children can label them with technical vocabulary such as wings, bill, crown, feet, tail. They could then go on to add descriptive language to this, annotating the pictures with key vocabulary or phrases from the text, which supports their understanding or interpretation of hummingbirds.
- Elicit from the children which words or phrases they find memorable or vivid in the book; which help them to understand more about the hummingbird or provide details of its features that they find interesting, for example '*flashing slants of light*', '*flying fast as thought*', '*tiny and fearless*', '*hungry guests*', '*zig-zagging*', '*too angry for its size*' and '*sipping from the feeder*'.
- Give the children time to share their work with one another and to compare and contrast their images. You might even conduct another gallery walk in which you invite children to comment on each other's artwork, adding any new descriptive language to the display as they do. *What is similar and what is different about the way each has illustrated the hummingbird? Why do they think this is? How do the drawings make the children feel individually? What is their impact as a collection?*
- Through discussion, draw out from the children the way in which the author has made particular descriptive or precise language choices to support their understanding of the hummingbirds' specific physical features as well as how this language makes you feel about the hummingbird.
- Display the children's drawings with their annotations on the working wall where they will be able to refer to them in the following sessions.
- You may also want to copy the images to create a hanging display, so that the hummingbirds appear in flight in the classroom and to provide a focus for the drama work in the following sessions.

Following this session, revisit the landscape spread on pages 16 and 17 which reveals the hummingbirds' migration and the changing of the seasons as it flies north. Give the children time to explore the image in detail, noting the human and physical geography of the landscape as well as the seasonal changes. In order to support the children in understanding how far the birds have flown and

how arduous this journey can be you may want to show the children a range of film clips revealing the difficulty small birds face in difficult weather.

Session 9: Response to Illustration. Looking at Language

Making word collections is a way of focussing on the language of a text. Children can make collections of words that describe a particular character, their feelings, a place, an event or a situation. Collecting words in this way helps children to have a more focussed awareness of the ways language affects our perceptions and understandings and the ways in which the author creates the readers' response.

- Read aloud the story from the beginning of the book until the same point explored in the previous session on the end of page 19.
- Consider with the children all the different people who have witnessed the hummingbird so far; Grandmother and the little girl, the sailor in the boat, the sisters on the veranda, the young man studying and the family who made the bird feeder. Revisit the previous illustrations of all the different people as they observe the hummingbird, as well as the text; *What tells the children that the characters are excited or awestruck at the sight of the tiny birds? What are they doing? How are people connected and enriched by their encounters with hummingbirds?*
- Revisit the first illustration of the girl with her grandmother. How do the children think they are feeling? How would the children feel in their position? Why? What language tells us how they feel? Have you ever waited and had to be patient for something to happen? What did it feel like when it finally happened?
- Then take each following illustration in turn, examining the relationship between the people and the bird. The sailor for example, who is watching the bird sleep, *what does this suggest about his feelings for the bird?* The children might also notice the way in which Jane Ray has created a halo of light around the bird, adding to our feeling that this is a special moment. The sisters who made the bird feeder, have been up before dawn in order to wait for the birds to appear – *what does this tell us about their significance in their lives?* The young man forgets what he is doing and messages his mother, *why did he do that?* The family have abandoned all their usual routines, *why? Why don't they care anymore about the TV or the pizza?*
- Following this, list the language in the text that reveals how the people are feeling such as; the child holds her breath, lighter than a penny, tiny and fearless, everything is ready, the sisters laugh, a young man forgets, laughs aloud, no one in the family cares because hummingbirds are sipping...
- Have this displayed so that the children can refer back to this in their freeze frame and thought tracking in the following session.

Session 10: Freeze Frame and Thought Tracking

Freeze frames are still images or tableaux. They can be used to enable groups of children to examine a key event or situation from a story and decide in detail how it could be represented. When presenting the freeze frame, one

of the group could act as a commentator to talk through what is happening in their version of the scene, or individual characters can be asked to speak their thoughts out loud.

- Organise the children in small groups so that they can use the sequence of images explored in the previous session to re-enact the scenes in role. Encourage them to imagine and role-play potential conversations between the characters featured. You might need to model talk this in action with another adult or child confident in imaginary play.
- Once the children have explored the characters' viewpoints through role-play, tell them that they are going to create silent tableaux in role of the moments that the birds appeared to all the different people; the children need to freeze in exactly the position their character adopts at this awe-inspiring moment.
- Have an illustration of a hummingbird enlarged on the whiteboard to create a focal point for the children or use their hanging images, as they organise their body positioning and their gaze in that direction. Take photographs of the children in position to display and revisit later.
- Tap children on the shoulder, asking them to voice their inner thoughts in role as their chosen character, drawing on the language exploration in the previous session. If children find it difficult to articulate their thoughts or express their ideas beyond incomplete utterances, support them by clarifying, repeating and recasting as well as taking the opportunity to extend and enrich vocabulary and develop thinking by engaging in dialogue with them in role, even interviewing them with well-chosen, open-ended prompts.
- Take time to record the children's utterances and thoughts in role and scribe these on sentence strips. Add these to the Working Wall alongside the children's drawings of hummingbirds so they can draw on these to write their own poetry in the following session.
- Following this, you may want to encourage the children to write in role as the character they inhabited during the drama. They may want to write a diary entry, or a letter to a friend, or perhaps just a stream of consciousness.

Session 11: Poetry – Odes

Odes are formal poems written in honour of a person, thing or place. They tend to be formal in tone and are addressed to the subject they are written about.

- In this session you are going to allow the children to bring together what they have learned and feel so far about hummingbirds, based on the human themes of the story as well as the awe and wonder that they might feel at the huge migratory journey these tiny birds make, to express this in the form of an ode. You may want to explore examples of more traditional odes first.

Supporting resources can be found on the following websites:

- *The Star* by Jane Taylor, available here: <https://clpe.org.uk/poetryline/poems/star>
- <https://clpe.org.uk/poetryline/poeticforms/ode>
- <https://www.poetryarchive.org/glossary/ode>
- <https://www.childrenspoetryarchive.org/search/site/ode>

- Begin by sharing the poem 'Hummingbird' by Grace Nichols, available here: <https://clpe.org.uk/poetryline/poets/nichols-grace>
- Support the children to respond to the poem; How does it make them feel? Why? Is this what the children expected to hear? Do you like the poem? Why? Why not? What does this writing sound like? Does it remind us of anything else? How has Grace Nichols described the Hummingbird? What has she focussed on? Can you relate this to the videos and images you have seen? Is this how you would describe a hummingbird? Why? Why not? Do you have any questions about the poem?
- Consider the descriptive language being used throughout the book *Hummingbird* as well as Jane Ray's illustrations and how the hummingbird is jewel-like, especially with its iridescent feathers and ruby-throat that catches the light. *How is this also reflected in the poem by Grace Nichols? How has Nicola Davies described the hummingbird? How has Jane Ray captured this in art?*
- It would be useful to have gathered a collection of replica jewels as well as feathers and other iridescent objects for the children to make observations and explore them on a sensory level. Allow the children to explore these and scribe their responses and draw on them to support their understanding of the abstract concept that words can be chosen to support a reader's understanding and appreciation of a mood or even to elicit an emotional response from the reader toward the subject, in this case the hummingbird.
- After this, ask each of the children to draw on what they have learnt so far about hummingbirds as well as the poetry explored as well as their own emotional responses and feelings towards hummingbirds, to write words, phrases or sentences that they think best describes a hummingbird. There should be plenty of vocabulary elicited on display in the class journal or working wall that they can access and refine for themselves.
- Share these as a class and reflect on the different ways in which the children feel about hummingbirds and how they have captured this in their language choices.
- Following this, use the children's ideas to share writing an ode to a hummingbird.
- The children can go on to compose their own odes to hummingbirds in the book. Encourage them to just free write to begin with, to speak to the subject of their ode, describing it and comparing it to other things, as well as drawing on the language they have heard.
- Give plenty of time for the children to draft their ode and read them aloud to check for sense, meaning and flow, before writing them up for presentation.
- After this, model how to text mark an example of one of the children's poems so that it can be developed into a performance reading, inviting the class to consider vocal expression and intonation, actions or sound effects, as well as how it will be performed as a group – chorally or through individual parts; all of which will impact on the audience experience. *Which words suit being emphasised? Why?*
- Once the children have had time to prepare and rehearse, have them share their performance with the wider group, inviting the audience to share their responses and what made them effective. Discuss similarities and differences in each of the performances.

- You may want to display the finished poems on the Working Wall alongside the children's images and drawings.

Session 12: Book Talk and Role-Play

Role-play and drama provide immediate routes into the world of a story and allow children to explore texts actively. Through role-play and drama, children are encouraged to experiment with the 'what if?' of plot and make it their own. Role-play is a particularly effective way for children to inhabit a fictional world, imagining what the world of the story would be like, and illuminating it with their own experience. It enables children to put themselves into particular characters' shoes and imagine how things would look from that point of view. Through drama and role-play children can imagine characters' body language, behaviour and tones of voice in ways that they can draw on later when they write.

- Re-read aloud the book from the beginning and on until page 23 'there's been a visitor from Granny's garden!' stopping at different points, to clarify the children's understanding and allow for discussion around what the children like, dislike, any patterns that they notice or any questions that it brings up. Allow the children time to explore the images that accompany the text and to discuss their responses to them.
- Encourage the children to add to their enquiry girds and to clarify any additional information they may have learnt about ruby-throated hummingbirds from the reading aloud.
- Return to the part of the story in which the little girl finds a section of the egg shell in the park, pause and consider how she must be feeling in this moment.
- Ask the children to think about how it must feel for her to have found the egg shell of a hummingbird in her local area; what do you think she would say in this moment of discovery? What would she say to her parents? Do you think she might stop and tell the other people in the park? What might she say? Who else do you think she would tell? What do you think this would mean to the other people?
Is this usual to see these birds in a big city do you think? If not, how would this change other people's responses?
- Share with the children the information that ruby-throated hummingbirds are frequent visitors to the parks of northern America as they can find food there, but that hummingbirds have nested for the first time recently in a large park in New York called Central Park. The people in this image would therefore be very surprised to find a ruby-throated hummingbird's nest. Further information can be found on the following websites:
 - <https://www.wnyc.org/story/central-parks-newest-resident-ruby-throated-hummingbird/>
 - <https://www.nytimes.com/2015/09/20/nyregion/hummingbirds-are-lovely-loners-drawn-to-new-york-citys-parks-in-fall.html>
- Following this information sharing, encourage the children to role-play this page, taking on the roles of the different characters and expressing their thoughts and feelings in this moment.
- You may want to capture this using thought and speech bubbles that can be added to copies of the illustration. Return to this later to support the children's writing in role.

Session 13: Writing in Role

When children have explored a fictional situation through talk or role-play, they may be ready to write in role as a character in the story. Taking the role of a particular character enables young writers to see events from a different viewpoint and involves them writing in a different voice.

- Re-read aloud the book from the beginning and on the end of the book, stopping at different points, to clarify the children's understanding and allow for discussion around what the children like, dislike, any patterns that they notice or any questions that it brings up. Allow the children time to explore the images that accompany the text and to discuss their responses to them.
- Return to the page in which we can see the grandmother reading her letter and reflect on what is written and what is revealed in the illustrations; *what do you think she might have said in her letter to her grandmother? How can we tell she cares about hummingbirds? What do you notice about the way in which she has packaged the egg shell? What else has she included in the letter? How do you think Granny feels?*
- Explain that the children will now be writing in role as the little girl, completing a letter to reflect her experiences and viewpoint at this point in the story, particularly sharing her excitement and at having found the egg shell that she can share with her granny.
- Before the children write in role, give them time to look over all the different work completed in the sessions, such as the information learnt about hummingbirds as well as their poetry and images. Encourage the children to retell the story of the hummingbirds' migration orally and use illustrations from the book to sequence this.
- Give the children time to write in role to the granny, including the information that they want to share with her. They may want to include another image of a hummingbird they have drawn as well as their own poems.
- Once the children have completed their writing, you could then take 'post' this letter and prepare a written reply from 'Granny'.

Session 14: Book Talk

Discussion about books forms the foundations for working with books. Children need frequent, regular and sustained opportunities to talk together about the books that they are reading as a whole class. The more experience they have of talking together like this the better they get at making explicit the meaning that a text holds for them.

- Read aloud the whole book without breaking the flow and explore the children's responses to it with book talk: *Tell me... Was there anything you liked about this story? Was there anything that you particularly disliked...? Was there anything that puzzled you? Were there any patterns...any connections that you noticed...? Did it remind you of anything else you've read or seen?*
- You can also use or adapt prompts from Aidan Chambers' Special Questions, such as:
 - *Which words and phrases did you like in the book? What do you notice about these words?*
 - *Who was telling the story? Do we know? And how do we know?*

- *Think of yourself as a spectator. With whose eyes did you see the story? Did this ever change? Why? How did the author do this?*
- *How long did it take for the story to happen?*
- *Did we find out about the story in the order in which the events actually happened?*
- *Are there parts of the story that took a long time to happen but were told about quickly or in a few words?*
- *Are there parts that happened very quickly but took a lot of space to tell about?*
- *Where did the story happen? Did you think about the place as you were reading?*
- *Was it important where it was set? Why? Are there passages in the book that are especially about where the story is set? What did you like or dislike about them?*
- *What would you like to know more about?*
- Return to the large class enquiry chart. Ask the children to share facts about hummingbirds or the ruby-throated hummingbird specifically that they have found particularly interesting. *Why did this aspect of the ruby-throated hummingbird particularly appeal to them? Consider whether it relates to what the creature eats, what they look like or where they live or the special story they tell?*
- Return to the central questions you posed at the start of the sequence and reflect on how the book has supported the children to answer these questions; *How can something so small fly so far? How are people connected and enriched by their encounters with hummingbirds? How do people's actions affect hummingbirds?*

Make *Hummingbird* accessible for the children to revisit and explore so that they can deepen their knowledge of the ruby-throated hummingbird after this session.

Session 15: Reading Aloud, Book Talk and Retrieving Information

In readiness for this session, you will want to make accessible and read aloud a range of books which deal with themes of conservation, including: *Oi! Get off our Train* by John Burningham, *The Journey Home* by Frann Preston-Gannon, *Leaf* by Sandra Dieckmann, *Ten Things I can Do to Help my World* by Melanie Walsh, *Dear Greenpeace* by Simon James, etc.

- Read aloud the story again and this time think about the way Nicola Davies feels about ruby-throated hummingbirds. *Do we feel the same? Why? Why not? How have she and Jane Ray helped us create a connection with the ruby-throated hummingbird and hummingbirds in general? Why is this important? Why should we care?*
- Return to the question '*How do people's actions affect hummingbirds?*' Discuss both the positive actions that they have seen in the book such as the making of feeders and the provision of nectar as well as anything negative they may have found out in the course of their research.
- Turn to the back of the book and re-read the following text on page 25 'Human roads, houses and cities mean that there are now fewer places for hummingbirds to refuel on their journey'.

- Invite the children to share their initial response to what they have heard. They may have learned in the course of their research into hummingbirds about how they and their habitats have been both damaged and can be protected.
- Encourage the children to think about the ways in which they might be able to protect the hummingbird, and perhaps wildlife and nature in their own local environment. Given that the children's ability to protect the hummingbird will likely rely on other people, you will want to use this topic as a stimulus to consider ways in which children might be able to be involved more actively in raising awareness of local conservation issues.
- Read aloud the poem 'Treasures' by Clare Bevan to the children which is in the *Poems to Perform* anthology, edited by Julia Donaldson and is featured on CLPE's Poetryline website: <https://www.clpe.org.uk/poetryline/poems/treasures-clare-bevan>
- Check the children know of the animals then elicit their initial responses: How does the poem make them feel? Why? How has the poet achieved this response? What does it inspire us to do or think? Discuss the message the poet is trying to convey. Why is it a child keeping the treasures safe rather than an adult?
- Discuss what might happen if we don't look after our world and its precious things such as hummingbirds. Share ideas and opinions about harmful things people do and their effects on the world. Note them around a copy of the printed poem.
- From the notes, ask the children to find the things that they feel they could change quite easily; things that happen in their own local community or by people they might be able to influence such as parents, teachers, neighbours, shopkeepers and community leaders.
- Hone in on littering which may have been suggested by the children. Provoke a discussion amongst the children by suggesting that *a tiny toffee sweet wrapper you might drop is hardly going to make a difference to the huge wide world we live in*.
- At this point, you might want to show children images of the impact of our litter on wildlife in our locality but also much further afield than they may expect, such as images or this CBBC Newsround film showing what happens to single-use plastic waste that ends up in our trees, our natural areas and the world's oceans: <http://www.bbc.co.uk/newsround/42646301>
- Following this, allow the children time to explore a range of age-appropriate, persuasive texts that deal with conservation issues. This could include, letters, posters, pamphlets, pages in books or magazines, documentary films, a digital presentation, blog entries, vlogs or web pages.
- Explore with the children, perhaps in small groups, the way in which the different kinds of texts are presented, their layout, and the kind of language that their authors choose. *Which are most effective in persuading us or grabbing our attention? Why? Why not?* Compile a list of effective features that the children feel they may want to draw on if composing their own persuasive text.
- Could their work lead to a project to clean up an area in their local community and create a more nature-friendly environment? Following this encourage the children to pursue this across the curriculum.

Sessions 16-19: Writing and Publishing

Publishing their work for an audience helps children to write more purposefully. Bookmaking provides a motivating context within which children can bring together their developing understanding of what written language is like; making written language meaningful as they construct their own texts. The decisions that all writers have to take and the processes of redrafting, editing and punctuation can be demonstrated and discussed as teachers and children write together in shared writing.

In the following sessions the children will have a choice of how they can present the information they have learned about ruby-throated hummingbirds; they may want to create a fact-file about ruby-throated hummingbirds, or they may want to write a more extended non-chronological report about the bird, for example using one of the characters in the story as a potential reader. Some children may have noticed the fact that enclosed with Granny's letter there was a newspaper article so some might want to write a news report, others may have honed in on the information about humans damaging the ruby-throated hummingbirds' habitat and so they might want to write a persuasive letter to encourage people to protect the hummingbirds' habitat in future.

- Ask the children to reflect on what they now know about ruby-throated hummingbirds and how they think they could share all of this new information with other people. *What type of information might we want to include? How could we present this information to other people?*
- Before the children write their own pieces, support the pupils in classifying what they know so far under a series of headings, perhaps by adapting the information collated to create a ruby-throated hummingbird mind map.
- Use shared writing to model how to take some of the notes and construct passages or paragraphs which give the reader information about ruby-throated hummingbirds in an engaging, concise and clear manner. Be explicit in modelling the technicalities of writing, such as specific grammatical choices (e.g. how determiners and tenses are used in many non-fiction texts, how noun phrases might differ from those in narrative texts).
- Discuss different methods of engaging the reader in the process of finding out the information. Ask the children to consider what they look for in an engaging text referring back to any work undertaken using non-fiction books alongside or prior to this sequence.
- Look at other features of information texts, e.g. labelled diagrams, drawings or photographs with captions, 'Did you know?' boxes. Think about which of these features the children might use in their own information texts.
- Now ask the children to consider who the audience is that they have chosen for their own writing and therefore what they will need to do to engage them in the text they are producing. Talk about the writing process and explain that the children will initially produce a draft. Some children will benefit from some scaffolding for their independent writing, or could even work in a small guided group with the teacher or teaching assistant. Some children may prefer to create a collaborative first draft before refining it later.
- Once the children have spent some time writing, model how to re-read writing aloud after finishing and see if there is anything that does not make sense (e.g. missing words or incomplete sentences) or anything we can do to improve the clarity, engagement or detail in the writing, e.g.

expanding sentences to give extra information or, conversely, removing unnecessary or confusing detail.

- To model the act of revisiting, honing and refining the writing, you might go back to the original piece of shared writing or potentially use one of the children's writing - with their agreement. It can be effective, if you have access to a visualiser, to enlarge the child's writing so everyone can see it.
- After children have had a chance to read aloud and make small annotations or refinements to their writing, ask them to choose a friend to share it with, somebody who can be their response partner for this work. You may wish to use some prompts for the children, particularly if the idea of responding to their peers' writing is new to them. For example:
 - Was the information clear?
 - Was it written in the right style?
 - Did they use scientific or technical vocabulary?
 - What was the most exciting thing you learnt about the hummingbird?
 - Was there anything else you wanted to find out? Do you think anything was missing?
- After children have had the chance to make further changes to their drafts, they can work up a 'best copy'. Ideas for different publishing techniques can be found in *Get Writing!* (Ages 4-7) by Paul Johnson (A&C Black).

Session 20: Book and Learning Review

- Ask the class to consider if the book was important for the class and what they have learned from their subsequent research. *How has the book affected the way we think about the world?*
- Share writing a brief class review of the book, taking the children's ideas and shaping it compositionally to suit a child browsing in the library.
- Revisit the children's learning journey since the early sessions in the sequence:
 - Have we answered our questions?
 - How did the book help us?
 - What else did we do to find answers?
 - Which were the best information books or websites? Why do you think that?
 - Is there more we would like to find out?
 - What might we do next? Who can we involve?
- Through shared writing, write a few sentences that captures the children's ideas, reviews their learning, and reflects the impact the book had on them.
 - Why do we have stories and why information books?
 - What is their purpose? Why do we need them as readers?
 - Do only non-fiction books help us find information? Do only fiction books tell a story?

- Ask children to justify their ideas and gently challenge any assumptions, bringing them back to the breadth of books they have experienced in this sequence.
- Now prompt them to consider the features of each kind of book:
 - How do we know that they are one kind of book or another?
 - What do information books look like? How are they presented compared with fiction books?
 - Do only story books have illustrations by an artist? Which kinds of books use photographs? What other kinds of pictures are used in different kinds of books?
 - What do the words sound like in both kinds of books? Do we only learn new words from information books? Why do you think that?
- Tell the children that they are going to investigate their ideas about what they think makes a non-fiction text and what makes a story book. Give the children time to explore a collection of books from the class display and general book stock so that they can have their assertions confirmed or challenged.
- It is worth thinking carefully about the breadth of texts that you provide so that they include picturebooks illustrated with photographs, like *Naughty Bus* by Jan and Jerry Oke (Little Knowall) and *Knuffle Bunny* by Mo Willems (Walker), a range of illustrated nature storybooks as well as comics and magazines that reflect popular culture as well as those specifically relating to science or history as well as pamphlets, maps and other non-fiction texts. These might include:
 - *Okido*
 - *Whizz Pop Bang*
 - Magazines produced by RSPB, National Geographic, BBC, etc.
- Support the children to record what they are finding out, helping them to organise their research on paper so that they will feel confident in feeding back to other groups. They may want to take a few examples of books that either confirm popular ideas or challenge them and make annotations around a copy of selected pages. Or they could make a chart of features, expected and discovered, such as photographs: rich illustrations, interesting endpapers, diagrams; characters, plot; story language, technical words, contents page, index, captions, etc. You may wish to guide their intertextual investigation as part of group reading, especially when conducting less straightforward aspects, such as language analysis.
- Following their investigation, support the children to use their notes to feedback as a whole group. What have they found out? Is this what they expected? Why? Why not? Where might you put them in the class library? How would you categorise them? Does it matter? How did information inside a story help us to remember facts? Is it the same as looking at a website? Should information books give us all the answers? Why? Why not? Would you like to read a book like this again? Why? Why not?

This is a Core Book teaching sequence. The Core Book list is a carefully curated list of the best books to use with children in primary schools. It contains books which have been tried, tested and found to work successfully in classrooms, providing children with memorable and positive reading experiences. At CLPE

we believe that the use of high quality books within the reading curriculum is at the heart of a school's successful approach to engage and support children to become motivated and independent readers. The Core Book List is a free online resource that you can access at www.clpe.org.uk/corebooks. This book was part of our Planning the Curriculum Around a Text in 2019-20. Find out more about our professional development opportunities: www.clpe.org.uk/professionaldevelopment

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