

Bear and Bird: The Picnic and Other Stories by Jarvis

Walker Books (1529504899)

The first chapter-book from celebrated picturebook creator Jarvis, this charming title features four short stories focussing on the trials and tribulations of friendship between best friends Bear and Bird. These gentle tales are told with a real warmth and understanding of children's emotions, often following a narrative pattern of equilibrium/misunderstanding/resolution.

Overall aims of this teaching sequence:

- To discuss themes and issues that arise in a series of short stories, enabling children to make connections with their own lives;
- To explore and develop ideas through talk and to listen to each other's responses;
- To develop creative responses to the text through drama, storytelling and artwork;
- To write in role in order to explore and develop empathy for characters and events;
- To develop storytelling techniques in the style of Jarvis
- To write for a range of purposes and audience;
- To reflect on reading through keeping a journal.

This teaching sequence is designed for a Year 1 or Year 2 class

Overview of this teaching sequence

This teaching sequence is approximately six weeks long if spread out over 30 sessions. However, as this is a collection of short stories, you may wish to work with the stories individually across the year rather than reading them all within one half term. The book supports the teaching of character development and setting in narrative fiction. The characters are well drawn and the human themes central to the book enable children to make personal connections and promote deeper reader response. This text offers young readers a good stimulus for a range of extended fictional and non-fiction writing opportunities and a strong language model and narrative structure for their own short story writing based in a familiar setting.

This teaching sequence provides opportunity to meet the following National Curriculum 2014 Statutory Requirements:

Reading:

Word Reading

Pupils will have the opportunity to be taught to:

- continue to apply phonic knowledge and skills as the route to decode words until automatic decoding has become embedded and reading is fluent
- read accurately by blending the sounds in words that contain the graphemes taught so far, especially recognising alternative sounds for graphemes

- read words containing common suffixes
- read further common exception words, noting unusual correspondences between spelling and sound and where these occur in the word
- read most words quickly and accurately, without overt sounding and blending, when they have been frequently encountered
- re-read books to build up fluency and confidence in word reading.

Word Comprehension

Pupils will have the opportunity to be taught to:

- Develop pleasure in reading, motivation to read, vocabulary and understanding by:
 - being encouraged to link what they read or hear read to their own experiences
 - becoming very familiar with key stories, fairy stories and traditional tales, retelling them and considering their particular characteristics
 - recognising and joining in with predictable phrases
 - learning to appreciate rhymes and poems, and to recite some by heart
 - discussing word meanings, linking new meanings to those already known

 - listening to, discussing and expressing views about a wide range of contemporary and classic poetry, stories and non-fiction at a level beyond that at which they can read independently
 - discussing the sequence of events in books and how items of information are related
 - becoming increasingly familiar with and retelling a wider range of stories, fairy stories and traditional tales
 - recognising simple recurring literary language in stories and poetry
- Understand both the books they can already read accurately and fluently and those they listen to by:
 - drawing on what they already know or on background information and vocabulary provided by the teacher
 - checking that the text makes sense to them as they read and correcting inaccurate reading
 - making inferences on the basis of what is being said and done
 - answering and asking questions
 - predicting what might happen on the basis of what has been read so far
- participate in discussion about books, poems and other works that are read to them and those that they can read for themselves, taking turns and listening to what others say
- explain and discuss their understanding of books, poems and other material, both those that they listen to and those that they read for themselves.

Writing:

Composition

Pupils will have the opportunity to be taught to:

- write sentences by:
 - saying out loud what they are going to write about
 - composing a sentence orally before writing it
 - sequencing sentences to form short narratives
 - re-reading what they have written to check that it makes sense
- discuss what they have written with the teacher or other pupils
- read aloud their writing clearly enough to be heard by their peers and the teacher.
- develop positive attitudes towards and stamina for writing by:
 - writing narratives about personal experiences and those of others (real and fictional)
 - writing about real events
 - writing poetry
 - writing for different purposes
- consider what they are going to write before beginning by:
 - planning or saying out loud what they are going to write about
 - writing down ideas and/or key words, including new vocabulary
 - encapsulating what they want to say, sentence by sentence
- make simple additions, revisions and corrections to their own writing by:
 - evaluating their writing with the teacher and other pupils
 - re-reading to check that their writing makes sense and that verbs to indicate time are used correctly and consistently, including verbs in the continuous form
 - proof-reading to check for errors in spelling, grammar and punctuation
- read aloud what they have written with appropriate intonation to make the meaning clear.

Speaking and Listening:

- Listen and respond appropriately to adults and their peers
- Ask relevant questions to extend their understanding and knowledge
- Use relevant strategies to build their vocabulary
- Articulate and justify answers, arguments and opinions
- Give well-structured descriptions, explanations and narratives for different purposes, including for expressing feelings
- Maintain attention and participate actively in collaborative conversations, staying on topic and initiating and responding to comments
- Use spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas
- Speak audibly and fluently with an increasing command of Standard English
- Participate constructively in discussions, performances, role play, improvisations and debates

- Select and use appropriate registers for effective communication
- Consider and evaluate different viewpoints, attending to and building on the contributions of others

Cross Curricular Links:

Computing

- Children can be encouraged to use ICT to enhance learning: recording storytelling, filming role play, using digital photographs to make books or present ideas; internet research; combine images with narration.

Personal, Social and Emotional

- Children can explore themes surrounding friendship, including what makes a good friend and how to support each other. Through their exploration of the characters in each of the stories, they can consider themes such as worry, honesty and jealousy.

Science

- Children can use this book to stimulate a wider study on plants including identifying and describing the basic structure of a variety of common flowering plants, including trees.
- Children can use geographical language and vocabulary to describe the weather and climate, as well as the human and physical features of the kinds of environments that Bear and Bird live in and could explore the affects of seasonal change, particularly if they are studying this sequence over a period of time.

Art and Design

- Children might be inspired by Bear and Bird's painting skills in *The Painting* to go on and explore a range of different techniques in drawing and painting.
- They could also explore the works of the author/illustrator Jarvis by visiting his website <https://www.byjarvis.com/>
- Children can also build on what they learn here to create their own illustrations for their own narrative works.

Teaching Approaches

- Responding to Illustration
- Book Talk
- Reading Aloud
- Role on the Wall
- Story Mapping
- Story Telling
- Visualisation

Writing Outcomes

- Simple sentence writing: statements, questions, commands
- Diary writing
- Writing in role
- Persuasive writing
- Letter Writing
- Notes of advice

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| <ul style="list-style-type: none"> Freeze Frame Thought Tracking Conscience Alley Graph of Emotion Literature Study Hot Seating | <ul style="list-style-type: none"> Instructional Writing Information texts Personal narratives |
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Links to other texts and resources

Books in the Bear and Bird series by Jarvis (Walker Books):

- Bear and Bird: The Stars and Other Stories*
- Bear and Bird: The Adventure and Other Stories* (Coming March 2024)

Other books by Jarvis:

- The Boy with Flowers in His Hair* (Walker Books)
- Alan's Big Scary Teeth* (Walker Books)
- This Little Piggy: A Counting Book* (Walker Books)
- Mary Had a Little Lamb: A Colours Book* (Walker Books)
- Mrs Mole, I'm Home!* (Walker Books)
- Tropical Terry* (Walker Books)
- Follow Me, Flo!* (Walker Books)
- Who Is Happy?* (Frances Lincoln)
- Lazy Dave* (HarperCollins)

Books illustrated by Jarvis:

- Pick a Pine Tree*, Patricia Toht (Walker Books)
- Pick a Pumpkin*, Patricia Toht (Walker Books)
- Poles Apart*, Jeanne Willis (Nosy Crow)
- Ready, Set, Build!* Meg Fleming (Templar)

Books about friendship:

- The Tale of the Whale*, Karen Swann, illustrated by Padmacandra (Scallywag Press)
- I'm Sticking With You*, Smriti Halls, illustrated by Steve Small (Simon & Schuster)
- I'm Sticking With You Too*, Smriti Halls, illustrated by Steve Small (Simon & Schuster)
- Let's Stick Together*, Smriti Halls, illustrated by Steve Small (Simon & Schuster)
- The Secret Sky Garden*, Linda Sarah and Fiona Lumbers (Simon & Schuster)
- The Rock from the Sky*, Jon Klassen (Walker)
- Hello, Friend!* Rebecca Cobb (Macmillan)
- Meesha Makes Friends*, Tom Percival (Bloomsbury)
- On Sudden Hill*, Linda Sarah, illustrated by Benji Davies (Simon and Schuster)
- Leon and Bob*, Simon James (Walker)

- *Want to Play Trucks?* Ann Stott, illustrated by Bob Graham (Walker)
- *The Pet Potato*, Josh Lacey, illustrated by Momoko Abe (Andersen Press)
- *Dog Gone*, Rob Biddulph (Harper Collins)
- *Skater Cielo*, Rachel Katstaller (Scholastic)

Books with similar friendship 'double acts':

- *Frank and Bert*, Chris Naylor-Ballesteros (Nosy Crow)
- *Frog and Toad are Friends*, Arnold Lobel (HarperCollins)
- *Colin and Lee, Carrot and Pea*, Morag Hood (Two Hoots)
- *Cyril and Pat*, Emily Gravett (Two Hoots)
- *Iris and Isaac*, Catherine Rayner (Little Tiger)
- *Two Can Play*, Margaret Sturton (Andersen Press)
- *Elephant and Piggie: Today I Will Fly!* Mo Willems (Walker Books)
- *Bumble and Snug and the Angry Pirates*, Mark Bradley (Hodder)
- *Donut Feed the Squirrels*, Mika Song (Pushkin Children's Books)
- *Rabbit and Bear: Rabbit's Bad Habits*, Julian Gough, illustrated by Jim Field (Hodder)
- *Hector and Hummingbird*, Nicholas John Frith (Scholastic)
- *Alex and Alex*, Ziggy Hanaor, illustrated by Ben Javens (Cicada Books)
- *Claude in the City*, Alex T Smith (Hodder)

Further Bears and Birds in children's literature:

- *Winnie the Pooh*, A A Milne, illustrated by E H Shepard (Egmont)
- *Can't you sleep little Bear?* Martin Waddell, illustrated by Barbara Firth (Walker Books)
- *We're Going on a Bear Hunt*, Michael Rosen, illustrated by Helen Oxenbury (Walker Books)
- *The Bear in the Cave*, Michael Rosen, illustrated by Adrian Reynolds (Bloomsbury)
- *A Brave Bear*, Sean Taylor, illustrated by Emily Hughes (Walker Books)
- *A Perfect Day*, Lane Smith (Two Hoots)
- *I Want My Hat Back*, Jon Klassen (Walker Books)
- *Leaf*, Sandra Dieckmann (Flying Eye)
- *Croc and Bird*, Alexis Deacon (Penguin Random House)
- *The Bear and the Piano*, David Litchfield (Lincoln)
- *Yeti and the Bird*, Nadia Shireen (Penguin Random House)
- *What a Naughty Bird*, Sean Taylor, illustrated by Dan Widdowson (Templar)
- *Max and Bird*, Ed Vere (Puffin)
- *The Go-Away Bird*, Julia Donaldson, illustrated by Catherine Rayner (Macmillan Childrens Books)
- *The Owl Who Was Afraid of the Dark*, Jill Tomlinson, illustrated by Paul Howard (Farshore)
- *Owl Babies*, Martin Waddell, illustrated by Patrick Benson (Walker Books)
- *Sylvia and Bird*, Catherine Rayner (Little Tiger Press)

Links to other resources on the Power of Reading Website:

- 'Tell Me' grid and questions: <https://www.clpe.org.uk/powerofreading/teaching-approaches/tell-me-booktalk>

Weblinks:

Jarvis' website: <https://www.byjarvis.com/>

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.
- In order for the sequence to work effectively, you will need to 'keep back' the text from the children initially, including the cover of the book and title. The story will need to unfold slowly and it is best for the children not to know the ending until you are at the culmination of the teaching sessions.
- Provide the children with a personal journal, if they do not already have one, for them to use to make any notes or observations about what interests them about the text as the sequence unfolds, in particular how it relates to their own friendships and lived experiences.
- Create a display of books that focus on representing children's real and familiar everyday experiences as well as those that focus on the theme of each of the short stories, as listed in the linked texts section above. Read these stories aloud and display these related texts so that children can read independently alongside this story to support them in developing language and making personal, real world, intertextual connections. It would also be useful to make accessible and read aloud a good range of short stories. Children will have opportunity to create their own short story based on a familiar theme or scenario, inspired by the book and their own friendships, and this will provide more experience of the tunes and structure of such as story alongside their experience in reading and responding to *Bear and Bird*.
- In preparation for Session 1, and prior to teaching this sequence, it would be beneficial to have read and discussed some of the titles suggested in Session 1 and from the 'Books with friendship double acts' suggested in the 'links to other texts' section above, so that the children are familiar with the texts and their associated themes.

Session 1: Introducing the book and the story world — Response to Illustration, Reading Aloud and Literature Study

- Share the front cover including the title of the story, *Bear and Bird: The Picnic and other stories*, and the accompanying illustration. Give the children the opportunity to share their immediate impressions of the overall illustration and title, sharing what they can immediately see, what it makes them think about and any questions that they have about what they see.
- In mixed groups or in pairs, allow them plenty of space and time to examine the image in more detail. *Who are the characters that we can see in this picture? What sort of relationship might they have? How does this image relate to the title and the sub-title? What does this make them think about the story or stories that lies ahead?*
- Turn to the back of the book and read the blurb aloud to the children. *What more do we learn about the story to come from hearing this? What more do we learn about our characters? Look at the accompanying illustration. How does this support our understanding?*
- Encourage the children to draw on their wider reading experiences to make predictions about what they think might happen in the stories to come. *What other stories do children know of that involve 'friendship double acts'?*
- Take this opportunity to establish which stories the blurb might remind the children of and to support children with this, engage them in a simple literature study. Spend time reading aloud a selection of stories that share a similar theme. The list at the start of this sequence would be a good starting point for 'friendship double acts'.
- Organise the children in a circle and place a few of these now familiar stories on the carpet and ask them to share with each other what happens, who the main characters are and what the main theme of the book is. As a wider group, try and summarise this into 1 or 2 sentences for each book.
- You might create a large chart on which to model and record these summarised reflections, for example:

Story involving a friendship double act	What happens to the main characters	What are the main themes of the story
<i>Croc and Bird</i> by Alexis Deacon	Croc and Bird hatch from their eggs together and think they are brother. They grow up and realise they are very different and try to live apart. Eventually they realised they need each other and remain best friends.	<ul style="list-style-type: none"> ▪ Even if we are different, we can still be friends. ▪ Friendships can look different for different people. ▪ No two friendships are the same.

- Once you have explored this together, invite the children to summarise a common theme that these stories are teaching us about friendship and invite them to consider how this might support them in their understanding of how Bear and Bird's friendship might develop. *What intertextual patterns and connections do they notice? How might this support our understanding of Bear and Bird?*

Session 2: Response to illustration and Independent Writing: Crafting Descriptive Sentences

- Return to the illustrations on the front and back cover and provide enlarged copies of these to the children in small groups.
- Invite the children to summarise their first impressions of the bear and bird depicted in these illustrations or the wider scene. Gather the children's initial thoughts on a flip chart or annotate a large version of the illustrations to add to the Working Wall, clarifying and recasting their ideas into a range of descriptive phrases. This is a good opportunity to model the usefulness of the expanded noun phrase in helping the children articulate their ideas with more precise detail.
- Now invite the children to share their thoughts with each other in one or two sentences, supporting them to articulate and rehearse these with a partner so that they make sense as a complete unit of meaning and articulate exactly what they want to convey. *What would they tell someone else about these characters and what is happening or about to happen? How would they describe the mood of these scenes? Is there anything particularly interesting about what you notice that you would like to share? Are there any unusual things they have spotted? Is this going to be a happy story or not?*
- As the children write their sentences, encourage them to use phonic knowledge to encode unfamiliar words and draw on the model you created through the response to illustration annotations. They might want to read aloud and revise their sentences to include more detail and description. This could lead to a contextualised teaching and practice in composing compound and complex sentences, exploring grammatical concepts like conjunctions, expanded noun phrases, adverbial phrases; allowing you to introduce the application of grammatical terminology in a meaningful way.
- Display the children's sentences around a copy of the illustration on the Working Wall.

The Flower

Session 3: Character Exploration: Freeze Framing and Thought Tracking, Writing in Role

- Turn to the contents page and explore the titles of the four stories in the collection and the accompanying illustration. Invite the children to discuss what they understand about these titles. *What do you think might happen in each of these stories? What further clues about Bear and bird do we find in the illustration?*

- Encourage the children to consider what the titles mean to them. Have they got any experience of flowers, or picnics, or painting, or blankets? Invite them to share any stories of their own that may involve any of these things.
- Now turn to page 4 and begin reading **The Flower** (up to and including 'I thought my feet would move quicker than they did'). *What more do we learn about Bear and Bird from this opening text?* You may want to encourage the children to consider what the following sentences indicate about Bear and Bird's friendship:
 - 'Bear and Bird had a big day planned'
 - 'Bird was early'
 - 'I haven't just woken up. I promise!'
- Consider the line 'Bird...wondered what kind of day they would have.' Invite the children to consider what the day might be like. *What kinds of things might Bear and Bird do? What would you do with your friends if you had a whole day together?*
- Encourage the children to consider dramatizing the scenes depicted in the illustrations on page 4 and 5; of Bear waking up in bed and Bird perched on a comfy flower. *How would each character be feeling? What else might they be doing? What clues are there in the illustrations about what they might be thinking?* Encourage the children to look closely at facial expression and body language, particularly the way Bear's eyes are drawn and Bird's dangling legs.
- Once the children have explored possibilities through drama and role-play, ask them to freeze in position to create a silent tableau of Bear and Bird at these moments. *How could they show their emotional state in each of these moments through their facial expression, gaze and body position?*
- Tap children on the shoulder and ask them to articulate their thoughts and feelings in role as either Bear or Bird. Take the opportunity to clarify and recast incomplete utterances and to introduce and enrich vocabulary that support the children to further develop their ideas.
- Children can then go on to record their thoughts or feelings by writing in role and pinning up these thought bubbles around a copy of the illustrations on the Working Wall or around photographs of them in role.

Session 4: Character Exploration, Re-reading and Revisiting, Role on the Wall

- Now turn to page 6 and re-read the text and spend time looking at the accompanying illustration. *What does this make us think about Bird? What adjectives could we use to describe her here?* Look at the illustration of Bear on page 7. *How would you describe him? What impression do we get of him from what we have heard so far?*
- On the Working Wall, prepare an outline of Bear and of Bird. Scribe the children's ideas about each of these characters in turn; outward appearance, behaviour and facts on the outside; ideas about personality, characteristics, thoughts and feelings on the inside. You can also add any questions the children might have about the characters. *How old do you think they are? What might they be interested in?*
- Make explicit for the children, if it is not borne out of their own conversations, that they appear to be good friends and that Bird is a little bit clumsy and Bear is perhaps a little bit 'whimsical'. You may want to spend time clarifying the meaning of this through familiar vocabulary and contexts.

- Encourage children to justify their ideas by relating back to what the text and illustrations tells us, as well as the characters' facial expressions and body positioning. Recast incomplete ideas and introduce descriptive vocabulary and supportive noun phrases to support the children to articulate what they observe more precisely, supporting them to connect new vocabulary to that with which they are familiar.
- Ask the children to make direct comparisons of Bear and Bird to their own lives. *Which personality traits do they have that are similar? Which are different? How do their lives compare with their own?*
- Consider asking the children to record some of these thoughts either on post-it notes around a copy of the accompanying illustrations or as thought bubbles.
- Look more closely at the illustrations on these pages and encourage the children to see what else they can infer about Bear and Bird's lives. If necessary, draw attention to the guitar and book by Bear's bed. *What might this suggest about Bear's interests? Why is Bear looking out of a door? Does he live at home alone?*
- As we learn more about the characters as the story unfolds, we can return to the Role on the Wall and add our newfound knowledge about them to it using a different colour.
- Before the next session, re-read the book up to the end of page 10. The children will no doubt notice the italicised words in the text. Take this as an opportunity to explore this with the children. *Why has the author chosen to italicise these words? What impact does this have on the way the words might be read aloud? Why is the use of the 'inner monologue' a useful technique here? How has this helped us to understand more about Bear?* To support with this, invite the children to reflect back on the Freeze Framing and Thought Tracking in the last session to support their conceptual understanding of an 'inner monologue'.

Session 5: Reading Aloud, Looking at Language, Making Personal Connections

- Read aloud and share the illustrations from page 11 and 12. Allow time and space for the children to reflect on their initial impressions of this. *What more are we learning about Bear's relationship with Bird? Why is Bear retelling these 'funny' stories about Bird to the flower? Why does the flower react in the way it does? Why does Bear react the way he does?*
- Pay particular attention to phrase '**And Bear stomped away.**' *What does this tell us about how Bear is feeling?* Focus on the verb 'stomped' that the author uses to show how Bear is feeling after the flower has told him to 'shush'. *How does this verb help us to know that Bear is feeling cross? What other verbs could the author have chosen to convey his feelings?* You could encourage the children to make a list of suitable verbs that could have been used and utilise this opportunity to teach the children how to use verbs for effect, which will support them when they come to use them for themselves in their own writing.
- Follow this up by noting the verb that the author uses when describing how the flower responds to Bear ('Don't go! Come back! Help me!' **yelled** the flower.). This also provides a further opportunity to teach grammar in context. Explain that these are examples of past tense and past tense verbs in particular, and introduce the suffix '-ed', as a way of demarcating this past tense. Experiment with other verbs and discuss the endings when adding the '-ed': is there a need to change the root

word or not? Other examples within the context of this story and on these pages include 'wondered' and 'remembered'. You could also investigate the past tense verbs used in the story so far as a whole and also consider the use of past tense participles such as 'the moon **had** fallen into the water'.

- Return to the story and consider more closely what it is that Bear is saying about Bird in each of these stories of silliness. *Why might Bird have been silly in this way? Why do these make Bear laugh? Is what Bird has done silly or not?*
- Spend time considering and discussing 'silliness'. What do you think Bear means by 'silly'? What do you understand by this term? How do we know if something is 'silly' or not? Can you think of a time when you have been silly? Or your friends have been silly? Is it okay to be silly? When might it not be okay?
- Establish through discussions that Bear is recalling fond memories of times he has spent with his '*very best friend*' rather than just telling tales about silliness.
- Take this as an opportunity to discuss the idea of friendship more widely:
 - *How do we know that Bear and Bird are such good friends?*
 - *What makes good friendships?*
 - *Have the children got a friend, at home, at school or somewhere else, who is really special to them? They might talk about a friend their own age or someone who is younger or older, or even a special pet or toy.*
 - *What does your friendship bring to each other?*
- Allow time for the children to visualise the person they are talking about and to draw a picture of the person they are thinking about. Now give them time to gather their ideas about this person, noting ideas around the image of what they do with this person, what they have in common, when they met them, what it was like, how long they have been friends etc. They can do this in any way they like; they might choose to organise these ideas in relation to concepts, under headings or be more freely on the page. At this stage this is just a device for them to capture their thoughts prior to writing. It would be beneficial if, as an enabling adult, you can model this concept by sharing your own thoughts and ideas about a friend you have.
- Allow children who wish to, to share the ideas they have had with the wider group.
- Keep these in a safe place for children to come back to, to support their writing in the next session.

Sessions 6: Shared and Independent Writing: Drafting and Publication of personal narratives in response to story themes

- Come back to the ideas the children had about their special friend in the previous session. Explain that they are now going to use these to write about that person to share with a wider audience.
- Start by talking about the audience for this writing. Tell them that their writing is going to form part of a display about friendship in the wider school environment. Start to think about the things we might need to consider when creating this piece of writing:
 - *Who might read this writing?*
 - *What do you really want them to know about your friend?*

- *How will you introduce the friend at the start of the writing? Will you start from the moment you first met, or, like the book, will you talk about a specific event in your friendship*
- *What will you share about your friendship? Will you talk about the things you like doing together? How your friend makes you feel?*
- *How will you finish your writing?*
- Model your thinking as a writer, sharing how to shape and develop your writing with these questions in mind, sharing how to come back to your ideas from the last session to support you.
- Then give time for the children to draft their own piece of personal writing about their chosen friend.
- Once they have completed their writing, let them share their work with a response partner. This could be an enabling adult or another child in the class. To be an effective pair, they will each need to:
 - read their writing aloud to their partner;
 - listen themselves for anything that doesn't sound quite right;
 - listen to their partner as they tell them something they liked about their writing;
 - listen to their partner as they tell them something that might make the writing better.
- At this stage, it would be helpful if you could model this with the children first through a shared writing approach (with children as response partners), reading your writing aloud to the children, making an adjustment if you hear something that doesn't sound right, letting them tell you something they liked about your writing and something that could make it better. Make clear to the children that the improvements need to be focussed on the content, not the spelling or punctuation (we will look at that when the writing is ready to publish and share), so this might be about adding additional detail in a section or adding more about how you feel about your friend or cutting something you have repeated. Share how to edit effectively, not writing out the whole thing again, but just cutting or adding where necessary in accordance with the response. Ensure the children know, that at this stage, it doesn't matter if it looks a bit messy. This is a draft and will be re-written before it goes on the display, once we really get right what we want to say.
- Once you have modelled how to do this together, give the children time to do this themselves with a response partner of their own or an adult if less experience or confident writer.
- Once they have edited their work with their response partner's suggestions, model how to read the writing again, this time checking for spelling or punctuation errors or to look at where to break the writing up into paragraphs or sections. Then give the children the chance to do the same, either through looking at this with an adult or another child who is able to support in this way. You could get some KS2 children to come for a short session to work with a buddy on this final edit. This is a great way of getting the older children to understand more about their own use of spelling and punctuation at the same time.
- When the writing is fully edited, give the children special paper and pens and allow them to re-write in presentation handwriting for the class display. Allow them to either bring in photographs or create an illustration to be displayed alongside their own writing.

- When the display is up, take the children to see it and talk about how they feel about the piece of writing they have created and the display they have made overall. *Do they think it is a good way to share the importance of friendship?*

Session 7-9: Shared Reading and Writing and Dictogloss – Information Texts

- Continuing reading up to the end of page 12. Ask the children to share their responses to this part of the story. *How is Bear feeling here? Why is he feeling this way? Why does the flower need help? What knowledge does Bear have about looking after flowers? Do you know how to look after flowers? How could we help Bear to help the flower?*
- Invite the children to consider what advice they could give the Bear about how to help the flower. Bear says he could give it water. *What else does it need?*
- Use this opportunity as a springboard into an enquiry into the best ways to look after a flower and in engaging children in some research around this topic. This will involve them exploring information texts and beginning to learn the voice of this type of text. Read aloud a selection of non-fiction titles that demonstrate what the voice of non-fiction sounds like, providing a model for the type of vocabulary, language structures and layout this type of text might demonstrate. Access to these texts will support the children in becoming increasingly familiar with the authentic voice and format of this type of writing. Some suggested titles linked to this theme include, but are not limited to:
 - *A Seed is Sleepy* by Dianna Hutts Aston and Sylvia Long (Chronicle Books)
 - *I Ate Sunshine for Breakfast: A Celebration of Plants Around the World* by Michael Holland FLS & Phillip Giordano (Flying Eye Books)
 - *Things That Grow* by Libby Walden and Becca Stadtlander
 - *How Plants Work: A hands-on guide to the natural world* by Christian Dorion and Beverley Young (Templar Publishing)
- Depending on the age and experiences of the children and the time of year, you may choose to invite them to engage in planting flowers or spending time in the outdoor environment to learn first-hand the best ways to look after a flower, in addition to reading these non-fiction texts.
- In order to support the children to gather information about flowers and plants, engage them in a dictogloss. Select an appropriate piece of non-fiction text either from a suitable website such as this link to an article on ‘how to grow and look after strawflowers’ from [Gardeners World](#) or using an extract from a non-fiction text, such as the ones listed above. For younger children, consider the suitability of the language and the quantity of text used for the dictogloss activity.
- Once you have selected your 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.

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 looking after flowers that we didn't know before?*
 - Once the children have had time to complete the dictogloss and listen to and read for themselves a range of non-fiction texts ask them to consider what they look for in an engaging text of this type. *What do the children notice from hearing these texts read aloud? What are some of the commonalities and/or differences? How do they work to engage the reader?*
 - Explain that the children are going to create their own information text to support Bear from our story to learn more about how to look after a flower. This could be in the form of a leaflet, a double page spread from an information text (maybe drawing on the models they have experienced in the non-fiction texts they have read/been read) or as a set of instructions.
 - Look at some of the 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.
 - Use shared writing to model how to take some of the notes made during the dictogloss and construct passages or paragraphs which give the reader information about flowers 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.
 - 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 vocabulary?*
- *What was the most exciting thing you learnt about flowers?*
- *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', as a small book that could be sent home, added to the class library or shared with other classes. Ideas for different book making techniques can be found in *Get Writing! (Ages 4-7)* by Paul Johnson (A&C Black) or by following our [book making guidance](#) on the CLPE website.
- You can also provide children with the opportunity to choose the form this piece of writing will take based on some of the real-world examples they have been introduced to, or that you could introduce to them at this stage. They may even wish to collaborate to create a non-fiction text with a specific audience in mind, for example in supporting Bear.

Session 10: Re-reading and Re-visiting, Book Talk

- Re-read the story so far and on to the end of page 19, and to the end of The Flower story. *What are the children's impressions of this part of the story? What do the illustrations add to our understanding? What more have we learned about Bear and Bird, and their relationship?*
- Spend some time considering that Bear is still unaware that Bird was in the flower. *What might this tell us about Bear and his personality?* Add any new information we have about Bear, and also Bird, onto the Role on the Walls from previous sessions.
- Encourage the children to pay attention to the italicised words from page 16 onwards. *Why have these word in particular been italicised? How is this different to the 'inner monologue' that was discussed in a previous session? How might you read aloud these italicised words? How does this support our reading fluency?* Encourage the children to have a go at reading aloud some of the dialogue between Bear and Bird on these pages, adding the appropriate intonation and prosody indicated by the italics and punctuation.
- Read aloud the whole story from the beginning until the end of page 19, pausing for the children to comment on anything that interests them or new observations they make on re-reading. You could scribe the children's responses on a Book Talk grid, inspired by Aidan Chambers 'Tell Me' prompts from *Tell Me: Children Reading and Talk with The Reading Environment* (Thimble Press, 2011):

Likes:	Dislikes:
Puzzles / Questions:	Connections:

- Allow time and space and provide a range of writing and drawing materials that allow the children to respond in drawing and/or writing to share their favourite moments or aspects of the story. When the children have finished, come back to share, compare and contrast the children's responses. Use this as an opportunity to reflect on children's individual responses to the text and for them to be able to share their opinions and reflect on the opinions of others.

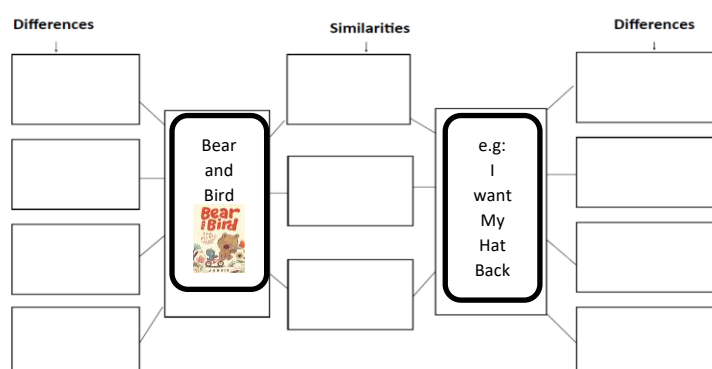
Session 11: Summarising, storymapping and retelling

- Encourage the children to summarise the story in no more than 5 or 6 parts. To support them with this, make photocopies of the key illustrations from the story and cut them up. The key illustrations could include: Bear in Bed / Bird perched on the flower, Bird falling in the flower / Bear at his front door, Bear hearing the flower crying, images of Bears silly stories, Bear looking grumpy by the bucket, Bear throwing water at the flower, Bear sneezing, Bird sat by the petals looking angry, Bear by the flower looking confused.
- Organise the children into groups and provide them with a set of these illustrations and invite them to arrange them in order on a large piece of sugar paper.
- Ask the children to add key words and phrases to each illustration summarising the key events of the story along the way. This can then be used as a visual prompt for the children to retell the story orally within their groups, thus creating their own story map.
- Once they have completed their story maps, tell the children that they are going to use them to tell the whole story orally. Reflect with the children on the storytelling language that will help them to structure and sequence their storytelling.
- Children could continue to develop their oral retelling of the story, reducing the size of the group as their confidence grows until eventually they might be comfortable and confident retelling the story independently, with or without the scaffold of their story map.
- Children's oral retellings could be recorded to share with a wider audience, or for the pupils to use as a memory aid, alongside their story map, to support them in transitioning their oral story towards a written one.

Session 12: Exploring narrative devices: Literature Study and Double Bubble

- A central device of the stories within this collection is that we as the reader are often in the privileged position to know more about what is going on in the narrative than one or more of the characters within the story itself. For example, in *The Flower*, the reader knows about Bird being stuck in the flower, but Bear doesn't and he thinks it is the flower who is speaking.
- This idea is a popular technique in engaging children, particularly in creating humour within stories. As you share more of the stories within this collection, the children will see this device of reader knowing more than the characters recurring and so it is important that we give time and space for the children to get to grips with this form of storytelling.
- If it hasn't already come up in previous conversations about the story, invite the children to think about this in relation to *The Flower*. *How does this help them to enjoy this story?*

- Invite the children to share any other stories they know that have a similar device where we as the reader know more about the narrative than the characters within it. To support them with this, spend some time reading similar books, all of which have a certain humour about them which makes them fun and engaging:
 - I Want My Hat Back*, Jon Klassen (Walker Books)
 - This Is Not My Hat*, Jon Klassen (Walker Books)
 - Bathe the Cat*, Alice B. McGinty and David Roberts (Chronicle Books)
 - Life on Mars*, Jon Agee (Sallywag Press)
 - Tiny Owl's Scary Day*, Petr Horáček (Walker Books)
 - Where Have You Been, Little Cat?*, Richard Jones (Simon & Schuster)
 - Have You Seen Elephant?*, David Barrow (Gecko Press)
 - Oh Monty*, Susannah Lloyd (HarperCollins)
 - Rosie's Walk*, Pat Hutchins (Red Fox)
 - Come Away from the Water, Shirley*, John Burningham (Puffin)
- Once you have had a chance to read aloud some of these stories, spend some time discussing what the children liked about them, what interested them and what similarities or differences they found when comparing them to *Bear and Bird: The Flower*. You could engage in a more detailed comparison of the stories by completing a Double Bubble:



- Use the Double Bubble to consider the similarities and differences with *Bear and Bird: The Flower* but also with the stories themselves.
- By spending time exploring this type of storytelling to develop humour and empathy for the characters within a narrative, children will be better placed to understand how to convey this in their own writing later in the sequence.

The Picnic

Session 13: Deepening Character Understanding: Readers Theatre

Reader's theatre is a valuable way for children to work in a group to perform the text. Children can begin marking or highlighting parts of the text, indicating the phrases or sections to be read by individuals or by several members of the group. This enables them to bring out the meanings, pattern and characterisation.

- Turn to page 20 and share the illustration of Bear and Bird in the forest. Invite the children to share what they notice. *How would you describe Bear and Bird in this illustration? What do we know about them from this image? What are they doing? Where might they be going? Does this image remind you of anything in your own life?*
- Now share the title of the story and read up to the end of page 21 ('Bear had not packed the picnic'). *What are we finding out about Bear and Bird in this opening dialogue? Who does Bird remind you of? Can you empathise for either of the characters?*
- Invite the children to discuss what they think is happening here and encourage them to think of a time when they have been asked similar questions to Bear, particularly the first question 'Have you been to the toilet?' *Who has ever asked you questions like this before? How do you feel when you are asked lots of questions? Have you ever been asked to remember lots of things? How do you think Bear might be feeling being asked so many questions all at once?* Establish from the children that Bear is likely to be feeling overwhelmed with all the things he has been asked to remember.
- Now turn the children's attention to Bird. *Why is she asking so many questions? How might she be feeling? Have you ever been in a similar situation to Bird, trying to get things organised? How did you feel in this situation?*
- Spend a moment drawing children's attention to the fact that again, as a reader we know more about what is happening in the narrative, and that this time it is Bird who knows less about what is going on than Bear does. *How does this make us feel about the story to come? Who are we being led to empathise with in this story in particular?*
- Consider the repetition of the phrase 'Bear had *not*...' and the use of the italics once again. Re-read this passage and encourage the children to chime in with the repeated phrase with prosody and intonation to emphasise the 'not'. *Why do you think the author has chosen to repeat this phrase in this way? What does this emphasise about Bear?*
- Re-read the sentence 'There was a bit of a pause before Bear said, 'Yes I've packed the picnic''. *Why do you think there was a bit of a pause? How is Bear feeling about not being honest? Why is he being dishonest?* Discuss with the children the thought that Bear is maybe being dishonest because he doesn't want to upset Bird who is looking forward to the picnic. *Is this the right thing to do, or not? What would you do?*
- Invite the children to consider how Bear might be feeling by asking them to think of a time when they might have been dishonest in order to make their friend happy. *How did they feel? What did they say and/or do? What happened in the end?*
- Explain to the children that they are going to imagine they are Bear now and consider what he might be thinking at this point in the story.

- Organise the children into groups of three for some Readers Theatre. One child is to take on the role of Bear, the other Bird and the third is to be the narrator. Take the text from page 21 and encourage the groups of children to re-enact this scene.
- Depending on the experiences of the children, you will want to model this process more fully perhaps using this section of text:

Narrator: Bear and Bird were finally off on their picnic

Bird: 'Have you been to the toilet?

Narrator: said Bird.

Bear: 'Yes'

Narrator: said Bear. Bear had *not* been to the toilet.

- Encourage the children to explore different prosody and intonation when reading this section of the text and then as a whole group, discuss what impact this has on us as readers. *How does the punctuation or use of italics used help us to read with a certain prosody?*
- Consider with the children what kind of gestures, facial expressions and body positioning they could emulate using the text as their guide. Allow each member of the group to take on each role, so that everyone has a chance to be Bear.
- Now encourage the children to consider what Bear was thinking after each time he was dishonest and invite them to write these ideas as words and phrases on post its around a copy of an illustration of Bear. *What sort of words might we write down to convey how Bear is feeling? How might these feelings change, the more Bear continues to be dishonest?*
- This is a good opportunity to introduce adjectives and noun phrases to the children and invite them to begin to consider which adjectives are most appropriate to best describe his feelings at the various points in his conversation with Bear. Once they have gathered a collection of adjectives and noun phrases, ask the children to organise these into a scale of intensity and chart the potential progression in Bear's feelings the more he is dishonest. For example you might begin your scale of intensity with a word like happy but then as the story progresses, this may change to confused then worried then embarrassed etc. By allowing the children to consider which adjectives are most appropriate will support them when making their own decisions on which adjectives to use in their own writing.
- We will return to these collections of words and phrases in the next session.

Session 14: Freeze Framing, Thought tracking and Writing in Role

- Turn to the next double page spread and read up to 'Bear preferred to make Bird happy' and share the accompanying illustration. *How does this fit with your previous thoughts around why Bear was being dishonest? Does this help to explain his dishonesty or not? Should he be dishonest with Bird?*
- Enlarge the illustration and make copies available for the children to look at in small groups. Return to the word collections from the previous session and invite children to look closely at Bear and decide which words would best describe his feelings now. In comparison, look at Bird and

consider how she might be feeling. Increase the depth of their understanding by making connections between the descriptive language they came up with before, introducing and noting further synonyms and coming up with antonyms to support them in appreciating the opposition in Bird's feelings. For example, she is likely to be feeling excited, jubilant, joyful etc.

- Once the children have discussed how the characters are likely to be feeling, tell them that they are going to create a silent tableau in role of this moment (Freeze Framing).
- Tap children on the shoulder and ask them to voice their thoughts and feelings in role. 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.
- Record this writing on thought bubbles, either scribing or asking the children to write for themselves, as appropriate.

Session 15: Conscience Alley, Debate and Discussion: Persuasive Writing.

- By now, the children are going to have a really clear idea about how Bear is feeling about being dishonest, however bring the children's attention back to the fact that he is only trying to make Bird happy. *Is this not a good thing to do? Shouldn't Bear be pleased that he has made Bear happy? Do you like making your friends happy? Would you be dishonest if it meant your friend was happy?* This is a good opportunity for some extended work on 'being honest' as part of your PSHE curriculum and could be used as a springboard for further exploration.
- Invite the children to express their views around whether Bear should just tell the truth or not.
- Use conscience alley to allow children to share their reasons for and against Bear telling the truth. Arrange the children in two lines, facing each other, with a small alley between them, wide enough to walk through. You might have an image of Bird at the end, symbolically. Ask all the children in one line to think of a good reason why Bear should go tell the truth, while asking the other line to think of why he should not. Ask for one child to volunteer to be in role as Bear or if you have less experienced children, you take on the role of Bear first. They will walk slowly down the alley between the two lines listening to all of the reasons for and against telling the truth. When they get to the end, ask them what they have decided to do and anything that they heard while walking that helped them to reach that decision. *What was it about that particular argument that was so compelling or persuasive?*
- You may wish to repeat the task, swapping the position of the two lines so that everybody has had a chance to speak both for and against.
- Explain to the children they are going to think about how they might persuade Bear to be honest and tell Bird that he has forgotten everything.
- Before children write their own persuasive speeches, they might benefit from listening and responding to some examples of children talking about 'telling the truth'. For example:
 - [The Effects of Lying](#)
 - [Telling the Truth](#)

- As well as the techniques used by both children to persuade their audience, also spend some time reflecting on what the children are actually saying in their speeches. *What is the message they are trying to put across? How successful are they at communicating that message?*
- Using the ideas shared during conscience alley, ask children to write a persuasive speech convincing Bear to tell the truth.
- When they have had a chance to write a first draft of their speech, children can volunteer to present their speech to the class. Support the class in discussing aspects of the speeches that are particularly effective and persuasive (connectives which join ideas together (therefore, so), emotive language, rhetorical questions, facts as well as opinions, repetition and alliteration to make the speech memorable, tone and delivery, eye contact, etc.).
- After sharing feedback for some of the speeches, allow all children to return to their first drafts with one or two changes they might make to make it more persuasive.
- Once children have had a chance to refine and rehearse their speeches, provide them with an opportunity to share their speeches with each other, or even with a wider audience. They could be filmed and sent home or performed for groups of children within the school.
- Finish the session by inviting the children to anticipate what they think Bear will do next and whether he has listened to their advice. Encourage them to base their predictions on their knowledge of Bear both from the text in this story, the previous one and what we have inferred from the illustrations so far.

Session 16: Making personal connections and Making Predictions: Deepening empathy for characters

- Re-read from the beginning of The Picnic and up to page 27. Allow time and space for the children to discuss what they think of this part of the story. *Is this what they expected Bear to do? Has he listened to your advice and told Bird the truth?*
- Discuss the idea that rather than tell the truth, Bear has decided to persuade Bird that he doesn't want to do the things she wants, by offering alternatives. Spend time discussing these alternatives and exploring the illustrations that accompany them. *Does Bird enjoy doing these? How do you know? Is Bear making Bird happy? What is going to happen when they need to eat the picnic – will Bird be as happy then? Is Bear being a good friend to Bird?*
- Invite the children to consider the question 'Is Bear being a good friend to Bird?' more closely by asking them to think about their own friendships. They could think back to the friendship they wrote about earlier or a different one. Encourage the children to make a list of all the things that they think their friend or friends enjoy doing and that make them happy. Now ask them to write down a list of things that they themselves do to be happy. Encourage them to partner up with a friend and review their lists together, noting what is the same about them and what is different. *Do we always like exactly the same things as our friends? Why/why not? Does this impact on our friendship? Can we still be friends if we like different things? Can we still be happy? Can you think of other ways that you can make your friends happy?*

- Return to the story and consider how Bear has offered alternatives using the conjunction *but* and the modal verb *could*. Take this opportunity to teach these grammatical features in context and provide time and space for children to write their own sentences using those featured in the text as a model.
- Encourage the children to think back to the lists they created earlier about the things that make themselves and their friends happy and invite them to write sentences about them. Model the process of taking two of their ideas to create one coherent sentence e.g. 'You could play in the park but why don't we play football instead?'
- Display these sentences around copies of the illustrations on the Working Wall.
- Now return to the text on page 27 and re-read this aloud. *What is significant about this passage of text? Why is Bird looking at Bear's rucksack? What has Bird realised?*
- Focus on the line 'Good idea! said Bird. 'What a great day it has been...*so far!*' What does the use of the ellipsis and the italicised '*so far*' imply? What might the Bird say next?
- Draw the learning together by inviting children to record what Bird might say next on a speech bubble.

Session 17: Role play, hot seating and Independent Writing: Advisory note

- Read aloud from page 28 through to the end of the page 29.
- Focus in on the text on page 29 and re-read this aloud. What impact do the short sentences have on us as a reader? Who does the author want us to empathise with here?
- Discuss how the story has now shifted focus from the Bear and his attempts at distracting Bird to Bird herself and the way that she is handling this situation. Talk about how the short sentences here imply that Bird is beginning to understand what has happened and that she is thinking about what she should do next.
- Invite the children to predict what they think Bird is going to do, drawing on their growing knowledge of Bear and Bird's friendship from what they have said so far. *Will she eat the leaf? Will she ask Bear where the picnic is? Why/Why not? What would you do in Bird's situation?*
- Turn to page 30 and look at the accompanying illustration but do not read the text. Invite the children to consider what Bird might be feeling in this illustration.
- Take this opportunity to engage in hot seating, where you as the teacher in role take on the role of Bird, carrying a signifier like a leaf to aid the children to know when you are speaking in role and when you are modelling as teacher.
- Before doing so, have the children prepare what they would like to say and ask of Bird about how she is feeling, writing these down on sentence strips and working as a group to check that the questions will provide the information they need as well as to decide on which questions will elicit the most interesting responses.
- Show the children how using sentence starts like 'How..' and 'Why..' will help them achieve an open response, modelling how to redraft a closed question and how to punctuate this correctly.
- Invite the children to put their question to you, in role as the hot-seated Bird. Now invite them to take on the role of Bird, encouraging other children to think of alternative questions to ask.

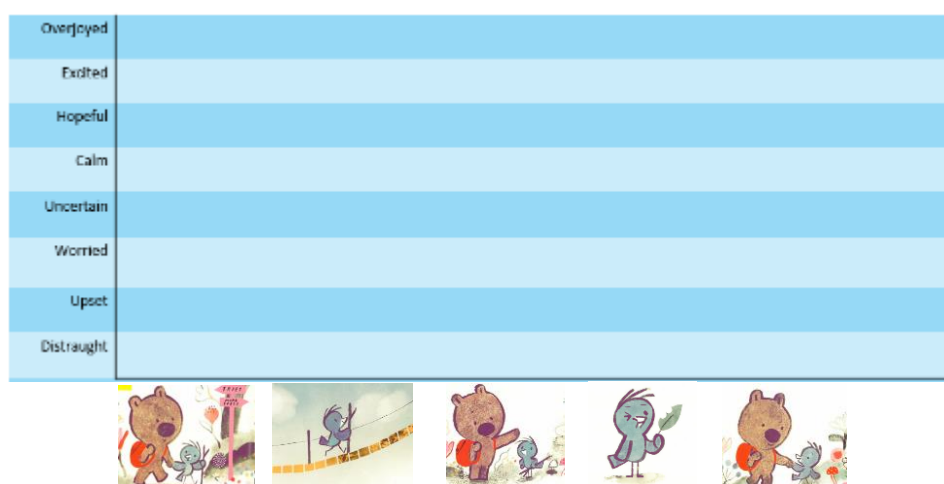
Encourage the children to justify their answers in role as Bird by using the illustration, but also considering how they think Bird will react based on what we have read in the story so far.

- Afterwards, discuss Bird's responses to the children's questions and suggestions and what it has helped them to understand about the character's motivations.
- Provide the children with a thought bubble template and ask them to write a sentence in role as Bird articulating how she is feeling at this point in the story.
- Once the children have had time to write Bird's thoughts, spend time as a class reviewing some of these to gain a collective view of Bird's thinking.
- Now invite the children to write a note to the Bird offering some advice on how she should respond to Bear. Should she be honest and tell Bird what she thinks about biting this 'slightly soggy leaf'? Or should she be like Bear and be dishonest at this point?
- In preparing this note of advice, the children should draw on the knowledge gained in previous sessions on honesty and refer back to the work they did when writing a persuasive speech to Bear.
- Model how to write this advice in a simple letter or note to Bird. *What form or style of writing would this need to be? What kind of voice would we adopt so that Bird might heed our advice?* Model the impact of compound sentences in helping to explain our reasoning to Bird, using conjunctions such as *and*, *but*, *because* as well as that of a short sentence to emphasise an idea or make a point. Share writing a note to Bird and encourage children to use this as a model for their own writing.
- Allow time and space for the children to draft and edit this piece of writing by giving them the opportunity to respond to one another's notes in role as Bird with carefully selected response partners. Give time for the children to respond about the content of the note and then with a different response partner, then go on to look at how the writing can be edited with transcription in mind.
- Also ensure that you as teacher respond to their writing in role as Bird – the intended reader – first before supporting them to edit the transcriptional elements of their note.
- Now read on to the end of the story. Allow time and space for the children to share their impressions of this. *Is this what you expected? What do you think about Bear and Bird's friendship now? How has Bird reacted to Bear's 'mistakes'? Did Bird heed your advice? Was this the right thing to do or not? How would you have reacted?*

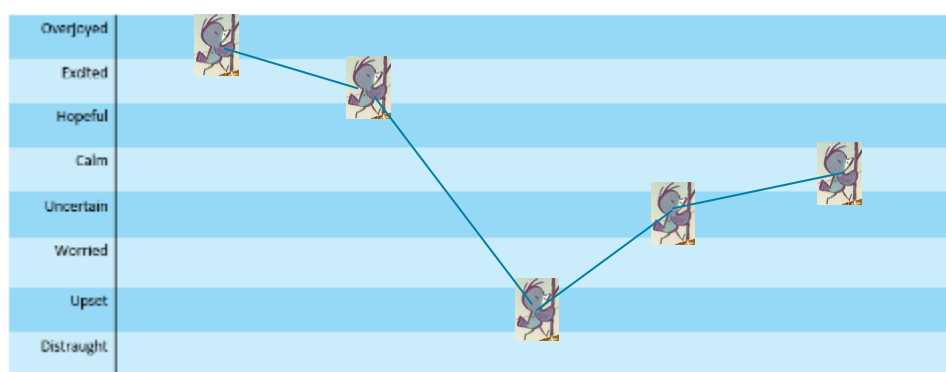
Session 18: Storymapping and Graph of Emotion

- Remind the children of how they mapped out the story *The Flower* in the earlier sessions of this sequence and encourage them to draw on the knowledge gained from those sessions to summarise this story in 5 or 6 parts. *How does this story compare to The Flower? Are there any similarities in its overall structure? What are the main differences?*
- Discuss with the children that in this story we have continued to deepen our understanding of Bear and Bird's friendship and now we - the reader - will be given the opportunity to see this friendship from Bird's point of view (in contrast to *The Flower* which focused more on Bear).

- With this in mind, invite the children to consider the emotional journey that Bird goes on in this story. Remind them of the work they did in session 13 around creating a scale of intensity for Bird. *Now that we know the full story, how might this scale develop? What words might we use to describe how Bird feels at different points in the story?* –Refer the children to their summary of the story to support this discussion.
- Explain that we can chart these emotional changes on a ‘Graph of Emotion’. Agree as a class what the 5 big shapes of this story could be and provide images for each of these. These images are likely to include Bear and Bird at the start of their journey (p20), Bird on the bridge (p23), Bird with her wings on her hips (p26), Bird chewing on the leaf (p.30) and Bear and Bird holding hands (p.32).
- Once these key moments are established and images are placed along the horizontal axis of a large-scale version of the graph, move to the scale of emotion which is written alongside the vertical axis.
- Draw on the children’s repertoire of vocabulary to describe Bird’s feelings throughout the story, building on work from the previous sessions. The completed graph may look something like this:



- Revisit the first few events as a class, supporting the children to negotiate and agree on how she felt at that point in the story, placing a small image of Bird above the illustration of the event to correspond with the appropriate word used to describe the emotion. It could look something like this but this will depend on the emotive words the children choose.



- Provide small groups with their own Graph of Emotion on which to place each of their Bird images. The act of negotiating and agreeing on the emotion felt for each of the events will enable the children to retell the story on a number of levels, getting to the heart of the story. Once they have chosen where to place the images, encourage them to draw connecting lines (as above) to make explicit the 'shape' of the story arc.
- As with *The Flower*, the children can be encouraged to use these as an aide memoire to orally retelling the story, perhaps this time from Bird's point of view.

The Painting

Session 19: Response to Illustration - Making Personal Connections – Cross Curricular with Art

- Provide copies of the illustration on page 34 or display it on an IWB. Invite the children to share their initial responses to what they see. *What are Bear and Bird doing here? How do you think they are feeling? What in the image makes you think this?*
- Now read the accompanying text up to the end of page 35 and share the additional illustrations. Discuss how Bird and Bear are feeling about painting the tree. *Why does Bear think he is not very good? How does Bird react to this? Is she supportive? Do you think Bear will paint the tree?*
- Invite the children to consider how they feel about painting. *Do they empathise with Bear? Or are they more aligned with Bird's thinking? Would they describe themselves as a painter? Do they enjoy painting? Do you think you can still paint even if you are not 'good'? What do you think being a 'good painter' means?*
- Read the next two pages up to the end of page 37. Consider how you might describe Bird at this part of the story. *Is she being supportive/helpful? How is this making Bear feel about painting?*

How would you describe Bear now? How has he reacted to the support given by Bird? Notice with the children how quickly Bear has taken to painting a picture with a little encouragement and support from his friend.

- Explain to the children that in order to support their empathy towards Bear and Bird, they are going to engage in some painting of their own. In order to offer advice to the children, like Bird does with Bear you might like to engage in watching some short clips from BBC Teach, offering tips on how to use different painting techniques for effect which can be found here: <https://www.bbc.co.uk/teach/class-clips-video/art-and-design-painting-techniques/z7h76v4>
- Take the children outside into the school grounds, or local park and provide them with the appropriate art materials to engage in a painting of the natural environment. They might like to paint a tree like Bear and Bird or they could be encouraged to paint something they see that really catches their attention or interests them.
- Allow them time and space to really take care over their artwork and model this process to them by engaging in your own painting alongside the children.
- Once the children have completed their artwork, allow them to share it with one other person only at this stage and explain that we will share it more widely in a later session.

Session 20: Looking at Language – Responding to the text and Writing in Role

- Prepare for this session by displaying all of the children's artwork from the last session around the classroom, creating your own class gallery of paintings.
- Re-read from the beginning of this story (from page 34) and on to the end of page 38 and give the children time to look at the illustration on page 39. *What do they notice about the way Bird has reacted in the illustration? Why might she be standing open-beaked? What might this tell us about Bird's own painting?*
- Now re-read the text on page 38 and consider the impact of the language used, particularly the opening three lines on this page:

It was unbelievable.

It was beautiful.

It was even better than the real life tree.

- Discuss with the children what the use of short sentences here make them think about. *Why has the author chosen to write in this way here? What do you notice about the layout of the sentences on the page? What impact does this have on our understanding of what is going on here? How does this effect help us to understand Bird's feelings? How is Bird feeling?*
- Continue to explore Bird's responses paying particular attention to the sentence '**She Shrugged**'. Again, this is a really short sentence and sets a particular tone. Invite the children to consider this word 'shrugged'. *What does that mean? What might that look like? Why do you think Bird has shrugged?*

- This could provide another opportunity to consider the power particular verb choices on the reader's understanding and add to or extend the work done earlier in the sequence around this. It could also be used a further opportunity to embed the children's understanding of the '-ed' suffix.
- Our understanding of the way Bird is feeling about her own painting is further revealed through the use of the word '**Frantically**' as a 'sentence' on its own. *What is the impact of this? What does this suggest about how Bird is feeling?*
- Discuss the word 'frantically' with the children. *Do they know what this means? What type of word is this?* This could be used as a springboard into work on adverbs and you could invite the children to think of other suitable adverbs to describe how Bird is reacting to Bear's painting.
- Read on to the end of page 41 and consider with the children how the story has moved on. *What do they think about the way the other animals have reacted? Is this how they might react? How do they think Bear would feel about this reaction? What about Bird? How does the text imply she feels about this reaction?*
- Now invite the children to explore each other's artwork by taking part in a gallery walk around the classroom, spending time looking at everyone's painting individually. At this stage, do not invite any verbal reaction to what they see but encourage them to think as they look about what they particularly like about what they see.
- Once the children have been on the gallery walk, invite them to discuss how it felt knowing that their artwork was being viewed by other people. Encourage an open forum where everyone feels safe and supported to share their thoughts and feelings without feeling pressured or uncomfortable.
- Now read on in the story to the end of page 43. *How would you describe the way Squirrel reacts to Bird's painting? What about the way Bird reacts? Is this what you expected? Is this how you might have reacted? Why/why not? Can you empathise with Bird? Have you ever reacted in this way to something?*
- Again here, you may want to spend time discussing the use of the verbs 'lobbed' and '**marched**' in supporting our understanding of Bird's emotional state.
- Invite the children to consider how the text on page 43 might be read aloud:

'Oh, Bear, you're so *wonderful*. Bear, you're a *genius*. Bear, you're the best! Oh, and by the way Bird – you're terrible!
I HATE painting, 'said Bird.

- Invite the children to read this aloud, using appropriate prosody and intonation. *What impact do the italicised words have? How does this convey how Bird is feeling?*
- Provide children with copies of the illustration from page 43 and ask them in small groups to consider words and phrases to describe how Bird is feeling here. These could be added to the illustration using post it notes or sentence strips.
- Discuss how Bear and Bird are likely to feel very differently about their paintings based on these very different reactions to them. Begin to consider how this affects the way people view situations and that the same circumstance or event can be experienced in different ways. You may want to

explore this further during work in your PSHE curriculum around friendships and how our actions have consequences, both positive and negative.

- Engage in some Hot Seating here with the class teacher in role as Bird to establish what Bird's complex emotions might be. In role as Bird, the class teacher can support the children's understanding of Bird's emotions by articulating the kind of vocabulary that might be needed in order to convey such emotions in preparation for some diary writing in role as Bird. This would also support children's writing in the next session.
- Explain to the children that they are going to write a diary entry in role as Bird. Depending on the experience of the children, you may choose to do this diary entry as shared writing but as the children become more experienced and confident you should encourage the children to write their own.
- Model the process of writing a diary entry by explaining the use of a consistent first person voice and making explicit the need to use the past tense when writing in this way. Give children time and space to draft, re-draft and edit their diary entry, drawing on earlier word collections and extended writing completed in previous sessions, now displayed on the Working Wall.

Session 21: Response to illustration – Note of Advice

- Display an enlarged copy of the illustration at the top of page 44, but do not yet share the accompanying text. *What do the children notice about both Bear and Bird here? What words or phrases might they use to describe this?* They may want to return to their Role on the Walls from earlier and add any new information about each character to them.
- Focus on Bear's facial expression and discuss how he looks worried for Bear and is likely to want to try and cheer her up.
- Drawing on what we know about Bear from previous stories, encourage the children to think about what bear should do to cheer Bird up.
- Explain to the children that they are going to write a note to Bear giving him their advice on how to help Bird feel better.
- Model how to write this advice to Bear. *What form or style of writing would this need to be? What kind of voice would we adopt so that Bear might heed our advice?*
- Model and demonstrate how to do this with your own ideas so that children can see how this writing looks in practice. Use your own writing as a model for response, reading it aloud and talking about what works well and what could be improved.
- Then, allow time and space for the children to draft and edit this piece of writing by giving them the opportunity to do the same, and respond to one another's notes in role as Bear with carefully selected response partners. Give time for the children to respond about the content of the note and then with a different response partner, go on to look at how the writing can be edited with transcription in mind.

- Also ensure that you as teacher respond to their writing in role as Bear– the intended reader – first before supporting them to edit the transcriptional elements of their note.

Session 22: Responding to the text – Own Personal Writing

- Re-read the story from the beginning and then on to the end (p47). Invite the children to share their responses to it. *How does this make you feel? How do you think Bird feels now? How would we describe what Bear did? What does this show us about Bear and Bird's friendship?*
- Discuss the importance of a good friendship and remind the children of the work they did earlier on in the sequence about their own friends. *How would they feel if they were Bird and Bear had undertaken this act of kindness to them? What does this say about Bear? Is this how you would have reacted?*
- Explain to the children that Bird is feeling really good about herself again and that is down to Bear's kindness and friendship. Discuss what other qualities the children think that Bear must have to be able to be this kind. *Do they recognise any of these qualities in themselves or their friends?*
- Ask the children to think about how they would feel if someone said something really kind to them about their artwork and explain that this is exactly what is going to happen.
- Invite the children to return to the gallery walk of their painting from earlier in the sequence, which should still be displayed around the classroom. Have prepared a set of cards with each child's name on them and give each child one of the cards, ensuring that everyone has got a different name and not their own. Explain that they are going to walk around the classroom again and this time they are going to focus their attention on the painting of the child whose card they have been given, but they are to not let anyone know whose painting they are focusing on.
- Encourage the children to look closely at their allocated painting and find two to three things that they like about it, noting these down in their notebooks (if they have one) or on post it notes.
- Once they have collated their thoughts on their allocated painting, invite them to begin drafting a letter or note to the owner of the painting, telling them what they think about it.
- Model this process by talking about your TA's (if you have one) painting and then talking through the process of how you turn these ideas into a coherent note that the TA will be pleased to receive. *What form or style of writing would this need to be? What kind of voice would we adopt to convey this positive message?*
- Once the children have had time and space to draft, re-draft and write up their note, give them time to design and make an envelope to place their note into.
- Now redistribute the notes to the intended recipients and encourage the children to open them, read them and then allow time for them to reflect on how it feels to receive such a positive note.

The Blanket

Session 23: Response to text and Illustration – Question Writing and Hot Seating

- Turn to page 48 and display an enlarged copy of this illustration and the accompanying title *The Blanket*. *How does this image make you feel? What does it remind you of? What do you notice? How is Bear feeling in this image?*
- Now read the opening text on page 49 up until **'Nothing will make me move.'** Ask the children if they were Bear, what or who would make them move? *Is there anything they like doing that nothing would make them move for?*
- If it doesn't come up during the discussions explain that as Bird is such a good friend maybe she could make Bear move. Read on to the end of page 51 and look closely at the two illustrations. *Is this what you expected to happen? Why does Bird think that Bear's behaviour is odd? Why doesn't Bear want to 'come out' with Bird?*
- Focus on the two contrasting illustrations of Bear and Bird. *How would you describe how Bird is feeling? What about Bear? Is Bear being considerate of Bird's feelings? What about Bird – is she being selfish to want Bear to come out with her? Is Bear being selfish to not?*
- Continue reading to the end of page 53. Once again here, we learn that Bear wants to stay at home even though he might be feeling hungry and that there isn't really a storm coming and that despite Bird not necessarily believing him she accepts his decision. *What does this tell us about Bird? Why does she not challenge him about his tummy rumbling or the fact that the night sky is clear and there is no storm?*
- Once again, the opening of this story is exploring the true friendship between Bear and Bird and the tolerance and acceptance they seem to have for each other's actions. Read on to the end of page 55 and explore how Bird always tries to see the best in Bear and is always trying to help him. *Do you think Bear needs any help? Is he feeling sick? How do you think he is actually feeling? Why might Bear feel a connection to his blanket in this way? Do you, or a younger sibling have a connection to anything similar? How does that make you feel?*
- Read on to the end of page 56. *What misunderstanding has Bird had? Why might she be feeling left out? Who does she think Suzie Woozie might be?*
- Explain that perhaps Bird just needs to understand Bear a bit better, and perhaps Bear needs to be more open about the way he is feeling or what he is doing to avoid any misunderstandings.
- Invite the children to think of some questions they might ask to Bear, both to find out how he is feeling but also to draw his attention to how Bird might be feeling left out.
- Working in groups, tell the children to think of some questions they could ask Bear and invite them to write them down on strips of paper. This is a good opportunity to teach children about question sentences as part of your contextualised grammar and punctuation teaching, and the use of question words like how, why, what and the use of the question mark.
- Once the children have written their question sentences, engage in some Hot Seating role play. Initially, you, as class teacher, should take on the role of Bear (you could perhaps have a blanket as a signifier so that the children know when you are in role) and invite the children to ask their questions to you in role. You can then model the kind of responses that Bear might make based on the knowledge we have gained about Bear's character throughout the collection. More

information on hot seating can be found by visiting the [teaching approaches](#) section of the CLPE website.

- As the children become more experienced with using hot seating, you can then invite them to take it in turns to take on the role of Bear themselves or even undertake a similar activity for Bird.

Session 24: Book Talk

- Read aloud to the end of this story and then spend an extended time, reading back through the other stories in the collection.
- Invite children's immediate responses to the stories as a whole. You could scribe the children's responses on a Book Talk grid once again:

Likes:	Dislikes:
Puzzles / Questions:	Connections:

- Engage the children in discussion that will invite deeper reader response:
 - How long do you think each of these stories took to happen? What about the whole collection – do you think they take place straight after each other?*
 - How did they feel about the ending? Were they satisfied by it or were they expecting a different ending? Did they want to know more? Did they feel that there was a message in the story or a lesson that the author wanted the reader to take away from it?*
 - How did the illustrations and layout from page to page support us to understand what was happening? When did they give us any more information than we got from the text?*
 - What did you notice or like about the language; the way it sounded, its patterns, any words or phrases that you found particularly memorable or vivid? How did it add to our understanding of a moment or a place?*
- Allow time and space and provide a range of writing and drawing materials that allow the children to respond in drawing and/or writing to share their favourite moments or aspects of the stories. They might want to draw and/or write about a favourite character, part of the setting or moment, they might want to talk about the feelings a moment of the story invoked in them.
- When the children have finished, come back to share, compare and contrast the children's responses. Invite the children to pin their work up around a copy of the front cover of the text. *What were the similarities and differences in their choices? Did any of them pick the same aspects to focus on? Did they feel the same way or differently about different moments or*

elements of the story? Use this as an opportunity to reflect on children's individual responses to the text and for them to be able to share their opinions and reflect on the opinions of others.

Session 25-26: Understanding story structure, story mapping and ideation for own writing

- Explain to the children that during this session we are going to explore the narrative patterns of each of the stories in this collection as a whole and consider how they have been developed based on certain character's viewpoints.
- Begin by reviewing each story in turn and invite the children to summarise the main themes of these stories, drawing on the work done in earlier sessions around storymapping.
- Support the children to reach the following conclusions about each story:

Story	who would you consider is the main character?	What are the main plot points?
The Flower	Bear	Bird falls in a flower, Bear doesn't know it is Bird and tries to cheer the flower up by talking about Bird's silliness which upsets Bird. She eventually falls out of the flower and calls Bear silly for not knowing she was in there.
The Picnic	Bear	Bear forgets everything for The Picnic but doesn't tell Bird. Bird realised Bear is keeping this from her but plays along anyway so as to not hurt Bear's feelings
The Painting	Bird	Bird introduces Bear to painting who turns out to be very good. Bird isn't so good and gets upset about this. Despite her lack of skills, Bear says how much he likes Bird's painting to make her feel good
The Blanket	Bird	Bird wants to go out and play with Bear but Bear wants to

		<p>stay at home. Bird gets the wrong idea and thinks Bear has a new friend. They fail to communicate how they truly feel until eventually they do and then they find the funny side of the stories that have been told.</p>
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- Conclude that all of the stories have friendship at the heart of them but that they explore this from different character's points of view. *How does this change our perception of the story and the characters?*
- Work as a whole class to map out these big shapes on a large piece of sugar paper and invite the children to consider the emotional journeys of the characters drawing on their knowledge of graphs of emotion from earlier sessions.
- Invite the children to work collaboratively in smaller groups to orally retell the journey of the characters in this series of stories, first from Bear's perspective and then from Bird's.
- Explain to the children that they are going to be authors and illustrators too and they are going to get the chance to create and publish their own short stories that focus on their own friendships. *What does this mean to them? What could happen in a story that centres around a familiar setting? How could this collection of stories inspire us?*
- Encourage the children to think of other stories they already know, or real experiences they have had with friends and look at how to draw on these for ideas as part of this ideation process.
- Now explore the ideas they have about characters that might be good to have in their story. *Will they be like Bear and Bird? Which other characters will be in the story? Will they be represented by animals or as humans? Why have they chosen these characters? How will they help the story to be told?*
- Model this process by sketching your main characters doing different things or behaving in certain ways to begin to build a picture of them with the children.
- Once you have decided this, think about where the story might take place. *Will it be in one location or might the central characters travel further afield during the story? Would it need to be in a home setting or could it be set somewhere else? How would this affect the events?*
- Model this whole process of ideation as a teacher writer, an enabling adult who can share the process of how a practising writer comes up with ideas for writing. Empty your mind of lots of possible ideas, noting down multiple ideas so that you can come back to others if the first ideas aren't successful when following through to planning. Share how this process is a rough process, just noting words and phrases or drawing sketches of possible characters or scenes, rather than writing the actual story.
- Now give the children their own pieces of blank paper, which will be their ideas sheets (A3 paper is ideal as it gives lots of space to get down and add to ideas and is easy to come back

and refer to while writing) and get them to follow the same process, noting down all their ideas about possible characters, settings and story events.

- Come back together to share story ideas and to think about how the children's own friendships are helping to shape their narratives. *Have they considered from whose viewpoint the story will be told from?*
- In and around the sessions, find times to continue reading aloud and sharing a variety of books about friendship duos, using suggestions from the list at the start of this sequence as a starting point, as well as those recommended in CLPE's Core Book Collection KS1. You could also delve into the second in the Bear and Bird series, *Bear and Bird: The Stars and other stories*.
- Compare and contrast the stories with those featuring Bear and Bird. *What did the stories have in common? What was different about them? Which did you like best, why? What other ideas do these give you for a story of your own?* Allow the children to add to and expand on ideas on their own idea sheets.

Sessions 27-30: Drafting, gaining a response to and publishing own stories

- Come back to the ideas sheets from the previous session. As a teacher-writer model the process of choosing one of the ideas to take forward into the drafting of a story.
- Select one of the characters suggested and decide the main thrust of the story; its human theme and potential lesson our reader could take from it, such as learning to be patient; appreciating others; being honest; working together.
- When you have decided this, come back to the big shapes into which you divided the Bear and Bird stories and think of the big shapes of your own story, again in no more than five or so parts. At this point, you don't necessarily need to do these in order. For example, you might know how you want the story to start and how you want it to end straight away, then you may need to model the thinking around the events in between. Or you may know one of the big events in the middle of the story and then you'll need to model how to work back to how you got there from the start and where you will go to get to the end of the story. Share this process with the children, asking for help if you get stuck and asking for their response on your own ideas.
- Give time for the children to do the same with the ideas they have on their own ideas sheets. Remember, they only need to summarise the main shapes of the story, not begin to write the story itself.
- When they have done this, allow them to share their initial ideas with a response partner, talking together about the shape of their story, whether it flows, and having a chance to discuss anything they are stuck with.
- When they are happy with their initial plans, model how to use these to draft the story. Each shape is a separate stage of the story which can be expanded on in writing, this may also help them to think about sectioning their story into pages or paragraphs. They will also need to think about whether they will present their story just in writing, or if they will illustrate alongside, as they work. At the drafting stage, they may want to make small rough sketches to support their

thinking, but again, you should be clear that this will be rough at this stage and will be redeveloped before publishing.

- After drafting, give time for the children to read through their ideas with a response partner. Give them prompts to reflect on the writing, such as:
 - *Was the choice of characters good? Did you want to read their story?*
 - *Did the story have a clear beginning, middle and end?*
 - *Was it written in the right style?*
 - *Did they use enough detail to make it interesting to read?*
 - *Did it flow between each part of the story?*
 - *Was there anything else that could be added to make it easier or more interesting to read?*
- Give time for the children to share and reflect on each other's ideas before giving time to go back, revise and edit their work as necessary.
- 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.
- When they have shaped the content, look at how to check spelling and punctuation prior to publication, through writing conferences, marking or editing alongside a peer.
- Give choice to the children in how they would like to publish their stories for their audience. *Will they make homemade books, write these out as a continuous short story which may or may not have accompanying illustrations, will they make an e-book or audiobook?*
- Give time and space for the children to publish their stories and access to appropriate resources such as a variety of different kinds and sizes of pens and paper, art materials for illustration, ICT equipment, publishing software, iPads for e-publishing or audio recording.
- Encourage the children to share their finished stories with a different response partner and share their opinions on them. This should be a positive experience, so you may want to model this with another adult responding to your story with what they liked about the story and illustrations first.
- Allow time for the children to be able to present this work to a wider audience such as in a learning showcase to parents or the rest of the school or having a permanent display space where the variety of texts they have produced are available to view by a wide audience.

Use and application of Phonics and Spelling:

The following words could be used to exemplify learning at different phonics phases:

Basic code (starting sounds):

had, and, in, big, bed, just, up, on, get, not, fell, it, is, upset, an, let, tell, picnic, but, yet.

Basic code (all sounds):

tree, back, ears, until, flower, feet, then, bird, shouted, bing, bong, quicker, odd, bursting, think, see, peek, sank, seat, air, huff, way, great, shut

Consonant Clusters:

Stick, just, swing, pluck, brush, start, kept, blanket, fluffy, flower, slight, burst

Complex code:

Alternative Graphemes:

/ai/: waited, day, they, late, great, taste, straight, hate, made, paint, hey

/ee/: comfy, eat, leaf, breathe, leaves, slightly, happy, every

/ie/: kind, night, bite, right, slightly, time, behind

/oa/: go, both, only, so, going, own

/oo/: new, looked, good, chew, afternoon, knew, you, soon,

/ow/: shouted, louder, how, now, down, house

Common Exception Words:

was, I, they, what, said, is, has, pretty, there, could, any, you, into, oh, are, she, he, have, would, my, so, as, one, your, me, the, no, beautiful

Compound words:

something, deckchair, rucksack, sometimes, overheard

Spellings:

Suffixes	'-ed' suffix					'-ing' suffix		
root word	simply + 'ed'	double consonant then + '-ed'	-e then + '-ed'	change y to i then + '-ed'	Irregular spelling	simply + '-ing'	double consonant then + '-ing'	-e then + '-ing'
shout	shouted					shouting		
wait	waited					waiting		
wonder	wondered							
look	looked							
sound	sounded							
cry				cried		crying		
decide			decided					deciding
scratch	scratched							
try				tried		trying		
think					thought			
yell	yelled							
go					went	going		
sneeze			sneezed					
prefer		preferred						
nibble			nibbled					
lob		lobbed						

Other spelling patterns:

‘-le’ bubble, wiggle, grumble, trouble, wobble, nibble, terrible

‘un-’: unbelievable, unhappy

‘silent k’: knew

‘-er’: quicker (simply add ‘er’)

NB/ *Capturing the children’s oral rehearsals and outcomes will enable you to assess how secure the children are with common irregular past tense usage or whether they are attributing the rule of -ed suffix for past tense to all root words, e.g. ‘finded’ instead of ‘found’. Support children through a range of planned opportunities for talk in order to recast and model this language until the children come to possess it.*

Contractions: I’ll, haven’t, I’m, that’s, it’s, she’d, don’t, hadn’t, wasn’t, you’re, there’ll

Possessive Apostrophe: Bear’s, Badger’s, Bird’s, flower’s

Contextualised Grammar Opportunities:

Adjectives: large, comfy, big, wonderful, delicious, beautiful, amazing

Adverbs: frantically, absolutely

Punctuation for effect (exclamation marks, ellipses, question marks, use of capital letters, parenthesis), such as:

Command sentences: Shush!, Don’t go! Come back! Help me!

Question sentences: Are you there?, How can I cheer up a flower? Did that help at all? Have you packed the picnic?

‘But I think you once said....nature is to be nibbled’

Squirrel! Badger! Come and look at what Bear has made.

‘I HATE painting’ said Bird.

BING-BONG

‘Umm. I would...’ said Bear.

SPLOOOSSH

