

Blow a Kiss, Catch a Kiss: Poems to share with little ones

**Written by Joseph Coelho, illustrated by Nicola Killen
(Andersen Press)**

A beautifully illustrated anthology of forty-four short poems by award-winning Joseph Coelho, designed to be shared together.

Blow a kiss, catch a kiss when we are apart. Blow a kiss, catch a kiss put it in your heart.

From 'Eye Caterpillars' to 'The Journey Game', and from 'Dancing Families' to 'Dreamtime', this collection of fun and heart-warming poems from award-winning children's poet Joseph Coelho is perfect for sharing everyday feelings and experiences.

This collection was shortlisted for the 2023 CLPE Poetry Award.

Overall aims of this teaching sequence.

- to listen with enjoyment, join in and respond to poetry
- to develop spoken language and understanding through play, visualising, artwork, drama and dance
- to talk about personal experiences of the world in relation to poems
- to bring a poem to life by reading aloud together, responding to repetition, rhythm, rhyme and pattern
- to clarify word meanings and understanding of poetic language and devices through recital and performance
- to explore and play with language
- to compose collaborative poems
- to compose own poems

This teaching sequence is designed for a Nursery, Reception or Year 1 class.

Overview of this teaching sequence:

This book is a beautiful and heart-warming collection of short poems told through the eyes of young children and their loved ones. It is split into four sections, All about Me, Out and About, What do I Feel? and At Home. The teaching sequence selects poems which span all four sections of the collection. Each teaching session takes a poem or two as its main focus. Many sessions make reference to other poems in the collection as well as making suggestions of other familiar rhymes, songs and poems.

This teaching sequence suggests ways in which to take inspiration from each poem selected, to support appreciation, performance, response to, and writing of poetry through play, art, discussion,

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music, writing and performance. It is beneficial to expose the children to as much of the poetry collection over the sessions as possible, embedding poetry throughout your day and allowing opportunities to revisit any of the poems which capture your children's interest.

There are twelve sessions in total. Children will have plenty of opportunity to hear, chime in and lift the words off the page through performance of all kinds. They will be inspired to compose their own poetry using familiar structures, revel in their play with words, and respond to the imagery through talk, artwork, dance and drama.

The sequence is intended to cover a two-week teaching period. However, as this sequence is written to accommodate Nursery, Reception and Year 1, practitioners will need to use their professional judgment as to how to adapt the sessions and how long their children remain engaged in the sequence, based on their age and experience.

Teaching Approaches

- Reading aloud and re-reading
- Shared reading
- Word collections
- Responding to illustration
- Book talk - responding to poetry
- Visualising
- Drawing and annotating
- Performing poetry
- Role-play and drama
- Shared writing

Outcomes

- Understanding and appreciation of the use of language and vocabulary by creating word and phrase collections and playing with words
- Deeper understanding of meanings and poet's intent through performance of poems
- Understanding of poetic devices and structure and seeing oneself as a poet by composing poems inspired by the collection
- Poetry performances
- Poetry display and journal
- Collaborative poems
- Personalised anthologies and collections
- Poetry illustrations and artwork
- List poems
- Individual poetry writing

Cross Curricular Links

PSED:

- This collection is abundant in opportunities for children to talk about and celebrate their personal interests, lived experiences, home lives, and loved ones.
- Children can listen to the lived experiences of others through the poems, and through discussions around the poetry, and compare and contrast these to their own unique lives.
- The section on feelings will also support children in recognising, exploring and naming the feelings of themselves and others. This will support children's growing understanding of self-regulation.

Expressive Art and Design:

- Children can develop ability to read pictures and develop appreciation of how the relationship

between text and image creates layers of meaning.

- Providing plenty of art materials and different surfaces across the outdoor and indoor areas will allow children to respond independently to the poems in the collection through a range of media and materials.
- Children are likely to be inspired by Nicola Killen's playful illustrations and pastel colour palette throughout the collection, copies of favourite illustrations can be left around the setting to encourage children to mirror her illustrative style.

Music:

- Children will use their voices expressively and creatively through joining in with the rhythms and rhymes in reading aloud and regularly performing poetry.
- Children will explore a variety of sounds, simple beats and rhythm with percussion instruments to accompany performances.
- When rehearsing poetry recitals and performances, children could be encouraged to experiment with, create, select and combine sounds using the inter-related dimensions of music.

Physical Development:

- Children will be encouraged to engage in dance and large gross motor movements, practising moving their bodies in expressive ways.

The World:

- There are plentiful opportunities for children explore the world around them linked to poems in the collection, particularly weather, transport, understanding change in humans as they grow and develop, and the contrasts between natural and urban landscapes.

Links to other texts and resources:

Poetry collections that support and encourage performance:

There are many collections that can inspire children to experience and tune into language, enjoy and play with to inform and shape their own interpretations and performance of poetry. The following titles provide the children with a broad range of poetry to listen to, read aloud and perform, as well as enabling children to choose poems when creating their own anthologies on given themes.

- *Caterpillar Cake*, Matt Goodfellow, illustrated by Krina Patel-Sage (Otter-Barry Books)
- *Big Green Crocodile: Rhymes to Say and Play*, Jane Newberry, illustrated by Carolina Rabei (Otter-Barry Books)
- *Here's a Little Poem* collected by Jane Yolen and Andrew Fusek Peters, illustrated by Polly Dunbar (Walker Books)
- *The Puffin Book of Fantastic First Poems* edited by June Crebbin (Puffin)
- *A Great Big Cuddle*, Michael Rosen, illustrated by Chris Riddell (Walker Books)
- *Zim Zam Zoom*, James Carter, illustrated by Nicola Colton (Otter-Barry Books)
- *Poems to Perform* edited by Julia Donaldson, illustrated by Clare Melinsky (Macmillan)
- *Out and About*, Shirley Hughes (Walker Books)

Nursery Rhyme Collections:

- *Honey for You, Honey for Me*, Michael Rosen, illustrated by Chris Riddell (Walker Books)
- *Little Miss Muffet and other rhymes* illustrated by Patrick George (PatrickGeorge)
- *The Oxford Treasury of Nursery Rhymes* compiled by Sarah Williams and Karen King, illustrated by Ian Beck (Oxford University Press)
- *My Favourite Nursery Rhymes* selected and illustrated by Tony Ross (Andersen Press)

Books written by Joseph Coelho for younger readers:

- *Luna Loves Books*, Joseph Coelho, illustrated by Fiona Lumbers (Andersen Press)
- *Luna Loves Library Day*, Joseph Coelho, illustrated by Fiona Lumbers (Andersen Press)
- *Luna Loves Art*, Joseph Coelho, illustrated by Fiona Lumbers (Andersen Press)
- *Luna Loves Dance*, Joseph Coelho, illustrated by Fiona Lumbers (Andersen Press)

Other poetry collections by Joseph Coelho for children aged 5+:

- *Poems Aloud*, Joseph Coelho, illustrated by Daniel Gray-Barnett (Wide Eyed Editions)
- *Smile Out Loud*, Joseph Coelho, illustrated by Daniel Gray-Barnett (Wide Eyed Editions)
- *Courage Out Loud*, Joseph Coelho, illustrated by Daniel Gray-Barnett (Wide Eyed Editions)

Books illustrated by Nicola Killen:

- *Not Me!*, Nicola Killen (Egmont)
- *My Name is Bear*, Nicola Killen (Egmont)
- *Ollie's Back-to-School Bear: Perfect for little ones starting preschool!* Nicola Killen (Simon and Schuster)
- *Ollie's Magic Bunny: The perfect book for Easter!* Nicola Killen (Simon and Schuster)
- *The Little Rabbit (My Little Animal Friend)* Nicola Killen (Simon and Schuster)

Online Resources:

The poetry section on CLPE's website contains a wealth of resources including videos of poets performing their poems and talking about their writing process, which will inspire children in their own performances and writing. This can be found at: <https://clpe.org.uk/poetry>

Here you can:

- Look up poets by age range or themes, enabling you to access a wide range of poetry to inspire budding poets.
- Find examples of children's work around poetry, including videos of performances submitted for the [CLiPPA School Shadowing Scheme](#).
- Find resources to support subject knowledge around poetic forms and devices.

Teachers might find hearing Joseph Coelho's advice on how to use poetry in the classroom particularly inspiring:

<https://clpe.org.uk/videos/video/joseph-coelho-how-should-we-use-poetry-classroom>

along with his many other videos related to poetry and his writing process:

<https://clpe.org.uk/poetry/poets/joseph-coelho>

Videos of Coelho performing poems from the *Blow a Kiss, Catch a Kiss* collection:

- <https://www.youtube.com/watch?v=OV-aF7NyC4Y>
(0:29 The Nose Boogie 1:10 Big Mouth 1:50 Kissable Cheeks 2:15 The Journey Game)

- https://www.youtube.com/watch?v=yan2dw_tYxk&t=56s
(00:28 A Rainbow of Feelings 00:56 Dancing Families 1:41 Family On 1:57 Pick It Up 2:31 Avocado, Avocado)
- https://www.youtube.com/watch?v=7QV_h1FlrY8
(0:28 Faces 1:05 Hairy 1:21 Eye Caterpillars 1:45 Baby Exercise)

Before beginning the sequence:

- One of the best ways of involving children in poetry is to make a habit of reading aloud to them as often as possible from a wide range of books and anthologies. This experience of being read to is likely to be the real foundation of their knowledge of poetry and is also going to be a major influence on how they write themselves. Children will benefit from being immersed in a wide range of poetry; routinely listening to poems read aloud, sharing enjoyment by joining in, revisiting and playing with language, and deepening understanding by performing poems.
- Invite parents to read or recite poems and to talk about them afterwards, enriching and enlarging the children's experiences of poetry; poems that speak of their personal experiences, home lives and heritage, as well as those that increase their understanding of the wider world.
- Engage the enthusiasm of a wider audience by creating a poetry area/corner in which members of the school community can display their favourite poem, recommending it to others alongside poetry books, poem cards, rhymes and posters. Compile and present anthologies of these poems with the children to be revisited and enjoyed; in printed form or as an audio recording, perhaps to be distributed in some way. Find photographs of some of the poets, particularly of Joseph Coelho, the focus poet; laminate them and display them alongside their work. Make a listening corner in which children can listen to audio recordings of poems. Some of these could be made by the children themselves or recorded 'live' during class read aloud times.
- It would also be beneficial to invite parents in to record some of the poems; these could also be translated into home languages for bilingual children to enjoy or drawn from their own cultural source. You might raise the profile of poetry by asking the children to create illustrated poetry posters which present poetry or publicise a school poetry event in which poetry is shared through drama, performance or reading aloud. Make a class collection of poetry books; collections by the same author and anthologies, planning in regular browsing and independent reading time when the children can access the books.
- Become familiar with the poet performances on CLPE's website: <https://clpe.org.uk/poetry/poets>, as well as looking at poets' own websites and other sites that enable the children to watch the poet reading their own poems, bringing them alive. Through hearing poetry read aloud and told in a variety of languages, regional accents and styles, the children will be inspired to find their own voices and to express themselves in poems of their own.
- Use other classes in your setting to share the learning they might have already done around poetry with your class. Arrange for children from the upper key stages to visit your class to perform their own poems. Other Early Years classes or younger children can share their favourite nursery rhymes with older children or parents.

- If you already have a book sharing system in place for children to regularly take home story books, include illustrated poetry collections in these, so that children are regularly sharing poetry at home and in school.
- Prepare an A3 shared Poetry Journal where the learning journey through the teaching sequence can be recorded and later celebrated. Create a Working Wall with space for word collections, photographs, illustrations, and children's own written responses to be displayed. Allow space for the creation of a Poetry Area within your classroom with room for displaying poetry collections, interactive table top displays, and poetry props or boxes.

Session 1: Introducing the Book and Poetry Appreciation

Children's prior experience of rhyme and song may already be vast and varied. It is important at this stage to gauge and celebrate your children's unique starting points. It is possible that they already have a collection of familiar nursery rhymes that they can join in with when recited aloud. They may know some familiar finger rhymes or ring songs that they use in their play. Adults can begin to notice and draw children's attention to these as they play. Children may also have memorised choral responses used around the school day to indicate daily routines such as greeting or 'goodbye' songs.

It is important to provide plentiful opportunities for children to share what they already know about poetry, what songs, nursery rhymes and poems they most enjoy and why they cherish those. From there, and over time, you can create exposure to, and immersion in, a rich variety of poetry, building children's poetic repertoire.

Teachers, children and parents can work together to create poetry friendly classrooms and begin to nurture a love of language through engagement with rhythm, rhyme and play with words. Additionally, regularly hearing the poets perform their own work provides a valuable opportunity to expose children to hearing poetry through voices other than the teacher's, and in doing so exposes pupils to a range of accents, dialects and voices; allowing further contextualisation to the poems and authentic voices to be heard.

- Prior to this session, create a poetry corner in which to display a range of poetry collections, anthologies, nursery rhyme cards/ posters, stories and picture books with repeated and patterned language.
- Fill your poetry area with small props or puppets to inspire and support children performing poetry together.
- Introduce the poetry area to the children and share a range of nursery rhymes and invite the children to discuss, reflect on and select their favourite nursery rhymes and poems.
- Encourage them to share their choices and discuss the reasons for these.
- Share the front cover of the poetry book *Blow a Kiss, Catch a Kiss* with the children, keeping the title and all other text on the page hidden.
- Gather the children's initial responses to the illustration. *What does the cover make them think about? How does it make them feel? What makes them feel this way? What do they notice about the children in the illustration? What are they doing?*
- If possible, allow the children to hold the book or a copy of the front illustration and allow

them to trace their fingers over the swirling pattern joining up all the hearts and the children across the page. *What does it remind them of? What might the pattern show?*

- Ask: *what do you think this book may be about?*
- Record the children's initial responses to the title page in a large class Poetry Journal.
- Open the book to show just the patterned endpapers. Discuss what the children notice about the shapes and patterns. *What does it remind you of?*
- Now turn to the title page and publishing page showing the children reading together, still with the text covered so that the children focus on responding to the illustrations, ask: *What do they notice about the children? What ages might they be? What might these children like to do together? In what ways are you similar to the children? In what ways are you different?*
- Continue to record and annotate the children's initial responses to the title page and the endpapers in your Poetry Journal.
- Explain to the children that this is a collection of poems written by a poet, Joseph Coelho, and that each of the pictures are created by an illustrator, Nicola Killen. You can reveal their names on the front page of the book as you explain this.
- Before moving further, reflect with the children about their experiences of hearing poems, songs and rhymes, and how they feel about them. *Do they have a favourite nursery rhyme or poem? Why do they like that rhyme in particular?* Spend time valuing children's starting points and experiences of rhyme and poems. You can record these in your Poetry Journal or the children can draw and write their own and add these to a classroom display celebrating your class's favourite poems and rhymes, which can be added to over the teaching sequence.
- Look back at the book. Where possible, allow the children to handle the collection and flick through the book looking at any illustrations that catch their eye. You can make a note of these and any initial responses the children give to the illustrations in your Poetry Journal and allow time to revisit these and read the poems aloud as you come across them throughout this teaching sequence or spend time sharing them at other times of the school day.
- Depending on the children's discussions so far and your own knowledge of them choose one or two of the following four poems performed by Joseph Coelho that you feel will most capture your children's interests:

https://www.youtube.com/watch?v=7QV_h1FlrY8 (0:28 Faces 1:05 Hairy 1:21 Eye Caterpillars 1:45 Baby Exercise)

- Replay the selected poem performance or performances a couple of times. *Ask the children how it feels to see and hear the poems performed by the poet? How is it different from seeing the poems written down on the page?*
- Show the children the corresponding poem in the book. Re-read again a few times.
- Spend time copying Coelho's facial expressions together, moving their eyebrows, shaking their hair, or doing the exercise movements and creating their own movements and gestures as you re-read the poems. You can go back to the videos, pausing where needed to really notice his animated facial expressions and mirror these or create your own.
- As you re-read the poem again with actions, encourage the children to chime in with memorable words, phrases or repeated refrains as they begin to familiarise themselves with hearing them read aloud.

- Take photos of the children engaged in this poetry play with their exaggerated facial expressions and movements. Print these out along with enlarged copies of the selected poems and leave them around the classroom, perhaps on a table top display, for children to look at together and see if they can match the pictures of themselves performing to the lines in the poems.

Session 2: Performing 'Blow a Kiss'

The experience of performing poetry enables children to respond to the rhythms, patterns and wordplay in poems. Giving voice and sound to poetry is an important key to unlocking the meanings and music contained in each poem. It is through reading poetry aloud that the quality of rhyme and verse form, and the power of language can be explored and realised. In preparing for presenting poetry to an audience, and in the performance itself, children gain deeper understanding of vocabulary meanings, bring their own interpretations to the poem, begin to inhabit characters and reflect more thoughtfully on its message.

- Hold up the book and remind the children that this book contains a collection of poems by the same poet; Joseph Coelho who they saw perform in the last session.
- Turn to the poem 'Blow a Kiss'. Use an enlarged A3 (or larger) copy of the poem. Encourage the children to respond to the illustrations first without reading the poem.
- They may naturally begin to make comparisons between the children in this illustration and those on the front of the book from the last session.
- Again, allow them to trace their fingers along the swirling lines.
- Draw their attention to the character on the bottom left, *what does their hand gesture tell you? Look at the characters facial expressions together; How are they feeling? What tells you this? Spend some time mirroring the facial expressions and body language of each of the four people in the illustration. Pretend to blow kisses and catch them and place them to your heart as the children in the pictures do.*
- Now read the poem aloud. *What does the poem make them think about? How does the poem make them feel? What makes them feel this way?*
- Re-read the poem together, depending on the children's current phonological development you can do this as a shared reading activity where the children can read aloud many of the phonetically decodable and high frequency words.
- Re-read the poem again, encouraging the children to join in and allowing time for the children to enjoy the rhythm and rhyme in it.
- Encourage the children to make up their own actions to go along with the words and play around with how they might perform the poem to others.
- Once the children feel confident joining in with words and actions, you can video record the children and watch the footage back together, so the children can see and hear themselves performing and celebrate this shared performance as a class. This can also be achieved by splitting the class into groups and allowing the children to film themselves and share the recording with the whole class. If you do this before 15th June 2023, the film could be submitted for the [CLIPPA shadowing scheme competition](#) to win poetry prizes, including the chance to perform on stage at The National Theatre.
- Print large copies of the poem and place them around the classroom for children to find and read aloud or perform during independent learning time.

- For younger children who are in the pre-writing stages you can create some pre-writing patterns based on the swirling lines in the illustration. Cut out two characters from the poetry illustration and place them either side of a horizontal piece of paper or a whiteboard. Draw different patterns between the characters representing the kiss flying through the air for children to trace over. Older children can create their own line patterns and give to a friend to trace, enabling them to practise their fine motor control.
- You could also cut out small hearts for the children to hold and move along the lines, or hole-punch a hole in the paper heart and thread it on string or wool that you wrap and hang around your classroom for children to move the threaded heart along whilst reciting the poem.

Session 3: Personal Response and Noticing Repetition in 'Blow a Kiss' and 'Kissable Cheeks'

- Review your learning from last session. You could re-watch the videos of the children performing 'Blow a Kiss'.
- Explain that you are going to be looking at another poem about kisses and showing affection from the poetry collection. Turn to 'Kissable Cheeks'. On an enlarged A3 copy of the page, allow children to respond to the illustrations. *Who might these people be? What might the relationships between the characters be? What tells you this?*
- Record children's responses around the printed poem and include these in your Poetry Journal at the end of the session.
- Encourage the children to connect their own experiences with those of the children in the illustration. *Do you have special people in your lives that kiss your cheeks? Or pick you up for a hug? How does it make you feel? How do you think it makes them feel? What other ways do you show you love someone?*
- Next, show the children Coelho performing 'Kissable Cheeks': <https://www.youtube.com/watch?v=OV-aF7NyC4Y> (1:50 Kissable Cheeks) *What does the poem make them think about? How does it make them feel? What makes them feel this way?*
- Read the poem aloud to the children. On this second reading, really stress the sibilance in the poem by emphasising the repeated 'ss' and 'ks' sounds as they occur in the poem.
- As you read aloud again, pause at the end of each stanza before the word 'cheeks'. Point to your own cheeks and allow the children to fill in your pauses.
- Invite the children to notice any repetition in the poem. They may begin to notice the repeated word 'cheeks' or the repeated refrain 'cheeky, cheek, cheeks'.
- Older or more experienced learners might begin to notice the repeated letters and sounds, including the 'ee' digraph which leads to the rhyme in 'peek' and 'cheek' which could lead the children on to noticing the similarities and rhyme in 'kissing' and 'missing'. Use these opportunities to reinforce learning from phonics or spelling sessions.
- For older learners you might wish to underline or highlight in different colours the different repetitions that they find in the poem to support them in noticing patterns in the language.
- Turn back to 'Blow a Kiss' from last session. Read the poem aloud or perform it again.
- You might wish to spend time looking at an enlarged copy of the poem, noticing and highlighting any repetitions or patterns with the children.
- On a printed copy of the poem cover the last couple of words of the last line of each stanza.

Differentiate how many words you cover based on the ages and stages of the children. For instance:

*Blow a kiss,
catch a kiss
When.....*

*Blow a kiss,
catch a kiss
Put it*

- Look back at the children’s responses to ‘Kissable Cheeks’ and use some of those ideas to inspire new words for the poem. Allow the children to think carefully about when they get kissed and where they would want to keep a kiss. It could be on their cheek like in ‘Kissable Cheeks’, or somewhere safe to save it to get out later.
- Rhyming, as Joseph Coelho does in the original poem is a challenge for young children, so at this stage of learning, it would be more helpful to encourage them to write for meaning rather than to fit a structured rhyme pattern. For instance, based on the children’s ideas, the poem you write together might be:

*Blow a kiss,
catch a kiss
When I leave for school*

*Blow a kiss,
catch a kiss
Put it in my pocket.*

- Play around with lots of different ideas and new versions of the poem based on the children’s ideas.
- The new additions to the poem do not need to rhyme or fit the rhythm of the original poem closely, at this stage it is more important to have fun with the poem as well as celebrating all the children’s unique ideas and playful use of words. They might even end up as short and humorous nonsense poems. The words the children choose might serendipitously rhyme, or half rhyme, in which case encourage the children to notice the similarities in these words.
- You may wish to do this as a shared writing activity, by scribing children’s ideas, or allowing them to write their own poems.
- Collect the different poems to create your own class anthology and add this to your reading area or poetry corner.
- You could leave heart shaped pieces of paper in your writing area for children to continue independently writing their own poems.
- To extend this further you can share the poems ‘Smile throwing’ and ‘Give a Friend a Hug’ from the collection and encourage children to include other ways of expressing affection in their poems, for example:

*Give a hug,
get a hug
when we see our friends.*

Give a hug
get a hug
and pass it on again.

Session 4: Word Collections and Exploring Metaphor through 'A Rainbow of Feelings' and 'The Blues'

- Prior to this session, collaboratively create a large rainbow artwork for display. You can colour it with the children in a range of creative ways - you might choose scraps of fabric or different papers to collage so that it is slightly textured, or perhaps create it with children's handprints in paint. If you choose this method you might wish to share the poem from the collection entitled Arty which related to hand painting. The rainbow must be large enough that you can add words or word cards on the different colours during the next session and beyond.
- As you create the rainbow, connect what you are making with children's real experiences of rainbows, *have they seen a rainbow? Where were they? What colours did you notice?* You can use real photographs of rainbows to support this.
- Turn to 'A Rainbow of Feelings' and encourage the children to notice all the rainbows on the page.
- Look carefully at the babies around the page, encouraging the children to take note of their facial expressions and body language. *How might they be feeling? What tells you this?*
- Look at the coloured scribbles near the babies, *What do they remind you of? What might they be?*
- Next, read the poem aloud or listen to Joseph Coelho performing it on film: https://www.youtube.com/watch?v=yan2dw_tYxk&t=56s (00:28 A Rainbow of Feelings)
- Now begin to draw out the different colours and emotions mentioned in the poem. Begin with 'red and angry'. *Why might the poet have described anger as being red?* Think together about the physical sensations in your body when you feel very angry. Think about how your body might get hot, or some people's cheeks go red.
- Write out on a piece of card the word 'angry' and add this to the red part of your large rainbow.
- With older learners see if the children can think of any other similar words to angry that they could add the red section. Some might include; frustrated, irritated, annoyed.
- Do the same with the other emotion words and colours in the poem, e.g 'green with envy', 'yellow with fear'.
- Next, read aloud the poem 'The Blues' think about how feeling 'blue' can be another way of saying you feel sad. Add this to your rainbow of feelings display.
- Add any of the other emotions mentioned in the poem or from your discussions around the poem to your rainbow of feelings. If words do not 'fit' a colour on the rainbow, place it on a raindrop next to the rainbow, so that you can continue to collect many words on the theme of emotions whether or not they have a clear colour associated with them.
- To extend this further you could draw out the strategies described in the poem to help the child feel less sad. Scribe or have the children write these on sentence strips and add to the display, for instance; 'When I feel sad I can splash in my wellies.' Or 'When I feel blue I like to have a cuddle.' Support the children to compose a complete sentence, which is manageable

to write and to use and apply their knowledge of phonics and spelling at the point of writing, as appropriate to their age and stage of development.

- Leave sentence strips and pens near your feelings display for children to add their own self-regulation strategies.
- Keep returning to your Rainbow of Feelings display and continue to add to your word collection as you encounter new feelings in different poems from the collection. Or other poems/stories you read throughout the sequence.
- Other poems in the collection rich in emotions and useful for this activity are: 'Anger', 'This is...', 'Take a deep breath', 'Give a Friend a Hug', 'Stomp, Sneak, Dance', 'Hand on Love', 'Same Difference', 'I love you', 'Look I'm Happy', 'Counting to Ten', and 'Some Words'.

Session 5: Poetry at home and role-play: 'Dancing Families'

- Prior to this session, send home a copy of the poem 'Dancing Families' with a note explaining that you are going to be learning about this poem in school. Explain that you would love to know more about each child's special people at home and what you all enjoy doing together. It might be dancing like this baby and their family does in the poem or it can be any other activity. You might want to send them a link to Joseph Coelho performing 'Family On' to help them think about other activities they might do at home.
https://www.youtube.com/watch?v=yan2dw_tYxk&t=56s (00:56 Dancing Families 1:41 Family On)
- Invite the children to send in pictures of the children at home with the families or special people. Alternatively, they can provide a short description of the activities they enjoy doing together. Children or families who might not bring in a picture can tell an adult in school what they like to do at home and draw their own pictures.
- Read aloud the poem 'Dancing Families'.
- Using various baby dolls and a few general items of clothing to represent the different members of the families, (old donated cardigans, t-shirts, dresses, and different hats are useful for this) role-play being the different adults in the poem and dance with the dolly.
- With the children, explore the differences and nuances in the verbs and their corresponding body movements; 'twirling', 'swirling' and 'spinning', or 'bopping' and 'popping'.
- Play a selection of different music for the children and encourage them to dance and move in different ways.
- As the children move, the enabling adults should take photographs of the children's movements and model appropriate language to describe how the children are moving, for instance 'Amna is jiggling.' 'Jabari is swaying', 'Isla is shaking'.
- Older or more experienced learners can work in pairs to watch each other dance and describe it to their partner.
- You can extend this further by writing these on sentence strips and collecting them together to make a collaborative poem. Older children could put their sentences together to form a group poem, based on the structure of the original poem, with each child in the group contributing a verse of their own.
- Next, look together at the pictures, drawings and writing children have brought in from home (or completed at school prior to this session).
- Take turns to allow the children to talk about what they love to do at home with their families

and special people. Older children can write recounts to display alongside their photographs.

- Create a display celebrating the children's experiences at home. You might want to include copies of other poems from the 'At Home' section of the *Blow a Kiss, Catch a Kiss* collection. Add these, along with the children's collaborative poem, and the pictures, artwork and writing.
- Leave the costumes and baby dolls in your home corner/ role-play area along with a laminated copy of 'Dancing Families' and if possible a music player, for children to continue role-playing and dancing independently. Keep sentence strips nearby for children to keep adding to their poems.

Session 6: Exploring Imagery, Movement and Voice Sounds through 'Stomp, Sneak, Dance'

- Turn to 'Stomp, Sneak, Dance'. Cover over the text of the poem and encourage children to look at the illustration of the three landscapes. Look at each of these in turn. *What do you notice? Where might they be? What might the weather be like there? How might the child be moving? How might they be feeling? What tells you this?*
- Record the children's observations and ideas around an enlarged copy of the poem.
- Read the poem aloud. Draw children's attention to how the text is laid out on the page. Notice how the size of the text increases in the repetition in 'Stomp, stomp, stomping' and how it decreases in 'Sneak, Sneak, Sneaking'. *How does this change the way we might read or perform these lines of the poem?*
- Re-read the poem a few times, encouraging the children to join in and experiment with their voices; changing their volume, pitch, tone and expression as they do so.
- Next, begin to experiment with body movements and incorporate these along with the voice changes.
- Enlarge the poem and cut it into three to separate the different landscapes. Attach each stanza and landscape to walls around a large hall or in your outdoor area.
- Organise the children into groups. Encourage them to move around the room performing each stanza as they reach it. For younger children, you might wish to have an adult model this by reading aloud and moving along with the children.
- Allow the children to swap between being the performers and the audience and spend time discussing and reviewing the performances together.
- You can film their performances so that children get the opportunity to hear and see themselves perform.
- Remember, if you do this before 15th June 2023, the film could be submitted for the [CLIPPA shadowing scheme competition](#) to win poetry prizes, including the chance to perform on stage at The National Theatre.
- To extend this further, you could add real photos of other landscapes for children to explore how they might move across them, and create their own stanza for the new landscape. For example, a picture of a beautiful calm lake might inspire:

*Peace goes...
Float, float, floating
Across the still lake.*

- Leave pastels, paints, colouring pencils and other art materials for children to create their

own landscape illustrations inspired by the original poem or by their own new stanzas.

Session 7: Body Percussion and Musical Instruments: 'Weather'

Developing children's response to poetry requires teachers to be innovative and creative themselves. Teachers need to model and encourage all forms of imaginative responses for pupils, allowing them to express ideas freely through a range of approaches, such as music, drama, dance and art.

- Turn to the poem 'Weather'. Before reading the poem out loud, encourage the children to look at the illustrations around the poem.
- Take each of the four weather 'scenes'. Encourage the children to imagine that they are a child in the illustration and talk about what it might be like for them, by going through each of the senses in turn, considering what might they see, hear, feel etc. in that kind of weather. You can record their ideas in columns on a table similar to the example below to support children in organising their thoughts:

What can you see?	What can you hear?	What can you smell?	What can you feel?	What can you taste?

- For younger or less confident learners, begin this activity by going outside and observing first-hand the weather as it currently is and filling in a table together.
- Now read the poem, and see if there are more words or descriptive phrases from the poem that you could add to your table that the children had not yet considered.
- Next, lay out a selection of different percussion instruments. Include instruments from around the world.
- Depending on children's prior experience of musical instruments, support them by allowing the children to explore playing each instrument in turn. Spend time discussing the different sounds they make. *Do they like or dislike the sounds? What does it make them think about? How does it make them feel? Which is their favourite?*
- Now return back to the poem. Take each stanza and, using the instruments, create a soundscape or a musical accompaniment.
- Draw out language directly from the poem and from the children's own ideas, related to sounds such as 'splashing puddles', 'blowing through the land', 'sliding on her sleigh' to help inspire the children's musical responses.
- At this point, particularly for older or more independent learners, you can split the children into four groups, taking a stanza each to further explore and perform with the instruments.
- Allow plenty of time for the children to rehearse in their groups before coming together to perform the poem as a class.
- Once the children feel confident in their roles you could invite other classes to view their performance or film the class performance. If you do this before 15th June 2023, the film

could be submitted for the [CLiPPA shadowing scheme](#) competition to win poetry prizes, including the chance to perform on stage at The National Theatre.

- To extend this activity further, create a poetry box related to the poem. A poetry box creates a special opportunity to revisit the setting, character or theme of a chosen poem. It might consist of a shoebox containing a range of small toys and inspirational objects. The box itself can be turned into a setting for the poem using a variety of collage materials and with sides cut to fold down.
- Children can use the box to story tell aspects of the narrative shaped by the poem or create another story poem with similar or contrasting setting or characters. You can use small world figures or small dolls with different outfits for the contrasting weather conditions. Each of the four 'walls' of the box can contain pictures or artwork related to one of the weather conditions for children to explore in small groups during self-initiated learning time.

Session 8: Exploring Onomatopoeia and Alliteration through 'My Favourite Food'

- Prior to this session prepare some foods and drink mentioned in the poem My Favourite Food as well as a selection of other foods and drinks.
- Ensure any adults doing this activity are aware of possible food allergies in the group. Be mindful of school policies or practices relating to healthy eating and oral health.
- Turn to the poem 'My Favourite Food'. Before reading it aloud, look at all the food on the page. *What foods can the children name? Which ones do they love to eat? Are there any foods there that they dislike?*
- Now, show the children some of the foods from the poem. Allow the children to explore the foods before tasting them, bringing in and modelling some of the language from the poem that they are about to encounter as a way of contextualising the language. For example; wobble the jelly and say 'Wobble! Wobble!' Encourage the children to copy you and join in. Snap a carrot in half and say 'Snap! Snap!' Bite loudly into a piece of apple and say excitedly 'Crunch! Crunch!'
- Encourage the children to join in with increasing confidence and then to come up with their own words. Note down the language used by the children. You are likely to create strings of descriptive or onomatopoeic words. For instance, when eating the apple, you or the children might say 'crunch, munch, gobble'.
- Some might even end up being alliterative such as when sipping the tea, you might say 'Sip, slurp, swallow'.
- You could take inspiration from other familiar food related rhymes and songs such as the 'wibble wobble' from the rhyme 'Wibble Wobble- Jelly on a plate'.
- Now read the poem aloud. On this second reading, pause at the end of each line and invite the children to add in their own words. You could write some out, adding them to a large printed copy of the poem and shared read them aloud. Alternatively, in smaller groups let the children express them feely as you pause in your read aloud. Younger children might like to play along physically crunching the apples as you read, or slurping their tea loudly as you get to that line in the poem.
- Next, taste some of the other foods and drinks prepared for the session.
- Take photos of the children tasting these. *Did they have a favourite? Which ones did they not like?*

- Notice and explore the sounds the children make as they eat. Note down the words they say on speech bubbles or have the children write their own and stick these around the pictures of the children tasting the foods.
- Use these to make your own lines for a class poem about the things the children ate and drank. Scribe ideas from the youngest children, working these into lines that follow the structure and patterns of the original poem, modelling how to draw on and extend ideas from the children's direct experiences and how to use and apply phonic knowledge at the point of writing. Older children can write their own lines using the structure and patterns of the original poem to support them and thinking of their own onomatopoeic words to describe the sounds they made as they ate or drank.
- You can link this activity to maths learning around data handling and create simple tally charts, or bar graphs of the children's favourite foods.
- You can further explore the tastes and textures of many other foods, creating collections of describing words around foods, allowing children to express their likes and dislikes or linking this to wider learning around healthy eating.
- To extend this session further, you can add a laminated copy of the poem to a kitchen role play area or mud kitchen, or set up an outdoor 'tea party' so children can continue to pretend to try different foods.
- Introduce other favourite food related rhymes and songs and share these throughout your day. Examples might include:
 - 'Avocado! Avocado!' From this collection
 - 'Pat-a-cake, pat-a-cake, baker's man'
 - 'Five Currant Buns'
 - 'Hot Cross Buns'
 - 'Jelly On the Plate'
 - 'Ten Fat Sausages'
 - 'One Potato, Two Potato'
 - 'Who wants breakfast?' From the collection *Honey for me, Honey for you*, written by Michael Rosen <https://www.youtube.com/watch?v=8ZfuYivnVaE>

Session 9: Poetry Writing: list Poems in response to 'Collecting'

- Prior to this session, ask the children to bring in a cardboard box. The box can be any dimension, as long as they can close fully or have a lid. Collect lots of spare boxes by reusing old packaging for any children that might forget to bring in a box.
- Ensure that the children write their name on their box and invite them to decorate it however they would like. Ensure that the boxes can open and close or have a lid to conceal things inside.
- Invite the children to place one object inside their box that they love (nothing perishable, breakable or too valuable). The object could be a toy, a book, a photograph, a natural found object like an acorn or shell or something the children love to use like a special felt-tip pen. Ensure the object is placed into the box either at home or away from other children in the setting and seal the box in a way that can easily be re-opened. Masking tape is ideal for this.
- Allocate an area in the classroom to display the boxes and create some mystery and suspense before the session by saying phrases such as, 'I wonder what tiny thing might be in that very small box'.

- Start the session by choosing one of the boxes at random. Invite the child whose name is on it, to hold up their box and give clues about what is in their box.
- They can invite a friend to hold the box and shake it gently and carefully to feel its weight and listen to any sounds it makes. Encourage the other children to try to guess what is in the box.
- You could also blindfold one of the children and have them feel the object inside and describe it to the others to help them guess.
- The children might be able to guess what is in the box based on what they already know about their friends' interests, for example a child really interested in space might have put a toy rocket in their box. Celebrate how much they know about their friends' interests and all the new things they are learning about them through this activity.
- Finally, let the child reveal what was in their box and talk about why they chose that special object.
- This activity is an excellent opportunity to support children's speaking and listening skills, as well as getting know more about each other. It might take a few sessions to get through each box.
- Once each child has had a turn at giving clues and revealing their object, read aloud the poem 'Collecting'. *Were there any similarities between what the child in the poem likes collecting and what children in our class have collected in their boxes?*
- Look closely at the language in the poem which describes the objects; 'lovely things, jubbly things', and 'sticky things, icky things'. *How would you describe the thing in your box?* Note down children's descriptions to display next to their boxes, or, depending on their age and stage of development, encourage them to do this for themselves, using and applying their developing knowledge of phonics and spelling at the point of writing.
- Explain to the children that you are going to use what you have all collected in your boxes to make a collaborative list poem.
- Select and write out repeated refrains from the original poem on sentence strips so that you can move the text around later and play with the composition. Useful refrains might be 'I like to collect things', 'and put them in a box', 'I put them in the box'.
- Either by scribing their ideas or by having the children write their own lines, support the children to talk or write about their objects and collect these together as a class.
- Spend time reading aloud the children's responses and moving the lines around until you find a composition you agree on. One stanza of the class poem might begin to sound something like:

Collecting

I like to collect things
and put them in a box,
space things, soft things
I put them in a box
a toy rocket,
a book about planets
a little feather
a cuddly teddy
I put them in a box.

A Poem written by Reception Class

- You could type the poem or have the children type parts of it together. Play around with the typography, encouraging the children to consider how they would like their class poem to look on the page.
- They could add digital photos of the objects from their boxes alongside the poem to illustrate it, or draw their own illustrations digitally or by hand.
- Print copies of the poem and hang them near your box display and put one in your Poetry Journal. You could also send home copies of the poem for children to share with loved ones outside of school.
- Leave spaces in the classroom such as a spare shelf, or other empty boxes for children to continue to collect and sort things. You could encourage the children to sort things in many different ways, by colour, by size, by material such as wooden things, plastic things, or even by description or other aspects of their properties such as sticky things, soft things, and spiky things. Leave blank labels and pencils for children to label their collections as they create them.
- Leave blank or lined paper for children to write their own list poems based on their new collections.

Sessions 10 and 11: Poems inspired by the local environment

- Before this session, arrange to take the children out in the local area. It would be beneficial if they could go to a place which allows them to see physical elements of the environment to put the poem they will read into context and to inspire ideas for their own writing. Talk with the children about the things they see in their local area, such as the buildings, people and vehicles. Take photographs of elements of interest to return to back at school. You could provide them with a small sketchbook to draw things they see.
- Begin the session by looking at the illustration for the poem 'The City is Growing'. *What can you see in this image? Does it remind you of anywhere you have been or seen before? What do you think it might be like to be here?*
- Now, read the poem aloud to the children. *What was the city described in the poem like? What words and phrases stick in your mind? Why do you think this was? How does this city compare to where we live? Did we see things that were similar to the things described in the poem in our local area? What is similar and what is different?*
- Talk about the structure of the poem – *what do you notice about each verse?* The children might identify the repetition of the line 'The city is growing' at the start of each verse or they might have heard the rhyming words used in each verse: sky/high, around/town (half-rhyme), cheer/year. With older children, you might compare the way these words sound and how they are spelt, looking at the differences in spelling of the rhyme patterns and linking these to other words which follow the same pattern.
- Talk about where you live in more depth – *is it a city, like in the poem? Is it a town or a village?* Allow time and space for the children to recount the walk they went on in the local area and talk about the things they saw.
- Provide each child with or a clipboard and paper and a drawing pencil and give them time to draw what they think their local area looks like from the memory of their walk. Keep

Nicola Killen's illustration of the city visible and refer back to features of the image, comparing and contrasting with your own local area. *What features do they remember? What sounds did they hear? What did it feel like to be there?* Scribe the children's thoughts and ideas to come back to.

- Look back at the things the children said and use these to compose a poem together about your local area, incorporating the children's ideas. You might choose to anchor each verse with a repeating line as Joseph Coelho did in the original poem – What would you say about your city, town or village? You might choose to follow the ABCB rhyming pattern – ask the children to support you in thinking of rhyming words and selecting ones that make sense in the context of the poem.
- As you model the writing, look at how to select and expand on the children's initial ideas in writing, using and applying phonic knowledge at the point of writing and looking at how to punctuate lines and split the poem into verses. Look at how the composition of a poem is a messy process, trying out, adapting and changing ideas as you go, reading your writing aloud to check for flow, sense and meaning, until you are happy with your composition on and off the page.
- When you have completed your poem, type it up for the children to see.
- Split the class into two groups – one to learn and perform' the original poem 'The City is Growing' and one to learn the new poem you have just written. Perform the poems one after the other. *How do they sound in comparison to each other?*

Sessions 12 and 13: Observations of Nature

- Take the children out into the local environment to somewhere where they can observe local wildlife, such as birds and minibeasts, in action. A park, nature reserve or garden area would be ideal. Give each child a small, homemade notebook and pencil to take with them to draw and record in. Instructions for making an origami book can be found at: <https://clpe.org.uk/teaching-resources/teaching-approaches/book-making-teaching-approach>. Take a copy (laminated to protect against the elements) of the poem 'Pigeons' with you. You'll also need to take some word cards and a marker pen to write on these. You should also take equipment which will support the children to closely observe nature in action, such as large magnifying glasses, pooters and cameras.
- As you arrive in the space, gather the children together in the space and read the poem 'Pigeons'. *What do you learn about the pigeons from reading the poem? What are they like? What do they do?* Collect words and phrases together that describe these things, looking for the adjectives and nouns that describe the pigeons' features and the verbs that describe their movements. Encourage the children to closely read the illustrations on the page, linking these to the words they heard read.
- Write the verbs that describe their actions (fly, swoop, soar, peck, drink) out onto different word cards, modelling how to use phonics and spelling knowledge at the point of writing to spell these words correctly. Talk about each word as you read, assessing children's prior understanding of the meanings, clarifying their understanding where necessary.
- Tell the children that they are now going to become pigeons in the outdoor space. You will hold up a word card, say the word and the children will need to act out the relevant action. Watch carefully to assess the children's understanding of each word in the actions they perform before moving on to the next word.

- Now, invite the children to look and listen for other kinds of wildlife in the space and to observe and describe anything they see or hear. Support them in identifying and naming creatures where necessary. You could take some spotter guides with you if you have these available in your reading provision. As the children find creatures, ask them to describe the appearance and movements of the creatures, encouraging them to use adjectives, nouns and verbs in their own talk, as they heard in the original poem. They can make sketches of the creatures and note down relevant vocabulary in their notebooks. Take photographs of the creatures found to refer back to in the classroom.
- After you have found a good number of creatures, return to the classroom to discuss these together. Use one of the creatures as a stimulus for writing. Discuss together what the creature looked like, and what movements or actions it made. Make a note of the children's responses to refer back to.
- Look at how you might use this language to build a poem of your own. To start your writing off, you might do what Joseph Coelho did in his poem, describe the creature's movements using appropriate verbs. You could then move on to describing the features of the creature, using nouns and adjectives to paint a picture of the creature with words. Refer back to the children's drawings and photographs that were taken to stimulate ideas.
- As you write, you can decide whether to make the poem rhyme, as the original poem does, or whether to write in free verse. Whichever choice you make, look at how the composition of a poem is a messy process, trying out, adapting and changing ideas as you go, reading your writing aloud to check for flow, sense and meaning, until you are happy with your composition on and off the page. Model also how to use and apply phonic and spelling knowledge at the point of writing to support transcription, appropriate to the children's age and stage of writing development.
- Older children may wish to go on to write their own compositions about creatures that they saw, younger children who also wish to do this may need adult support to scribe their ideas.

Drawing the learning together

- To draw together all the work done in over the course of this sequence, hold a discussion about the collection as a whole.
 - *What are your most memorable poems or performances? Why?*
 - *What have you learnt about poetry that you didn't know before?*
 - *Would you like to read more poetry after reading the collection Blow a Kiss, Catch a Kiss? Why? Why not?*
- *If you were to write a letter to the poet, Joseph Coelho, what would you say about the collection? What questions would you ask him?*
- You might like to find out more about Joseph Coelho's other work and share more examples.
- To complete the unit, look back at the children's initial ideas about poems and the collection by looking through the class Poetry Journal. Review together the videos and photos from the last nine sessions. Reflect together on the children's learning journey through this unit and celebrate this journey together.
- You could organise a poetry recital or celebration event and invite families or other classes to watch the children perform their favourite poems from the collection and share their own written poems.

