

ESSENTIAL WRITING.

Detailed English Plan








Year 5, Spring 2

Poetry (assonance) unit featuring
'Rhythm and Poetry' by Karl Nova

Edition 1



| Core Text: <i>Rhythm and Poetry</i> by Karl Nova | | |
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| Day | Learning Objective | Teaching Outline |
| 1 | Read and discuss an increasingly wide range of poetry. Prepare poems to read aloud and to perform, showing understanding through intonation, tone and volume so that the meaning is clear to an audience. | Children read and respond to the poem. They explore the idea of assonance and use this to support their performance of the poem. |
| 2 | Note and develop initial ideas, drawing on reading where necessary. | Work in a group to orally rehearse and write a poem using assonance, inspired by 'The Dancer' by Karl Nova. |
| 3 | Identify the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own | Children explore the poem 'I'm Gonna Make It'. They explore and orally rehearse ideas for their own motivational poem, refining ideas for their audience before noting them down. |
| 4 | Use modal verbs to indicate degrees of possibility. Select appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning. | Children draft their own assonant poem using modal verbs. They share with a partner and offer feedback to one another. |
| 5 | Perform their own compositions, using appropriate intonation, volume and movement so that the meaning is clear. | Children edit their poem then rehearse performing it, making use of intonation, volume and movement. They perform their poem as part of a class poetry festival. |

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| ENGLISH UNIT PLANNER | | Term: Spring 2 | |
| Unit: Poetry (assonance) by Karl Nova | | Duration: Approximately 1 week (5 steps) | |
| Final written outcome: A motivational poem using assonance | | Audience: Year 6 pupils | |
| Key Text Titles: <i>Rhythm and Poetry</i> by Karl Nova | | | |
| <p>Key:</p> <p> This symbol is used to indicate an opportunity to add to your working wall.</p> <p> This symbol is used where there is a grammar focus underpinning the writing model.</p> <p> This symbol is used where there is an opportunity to address spelling within the context of the lesson.</p> <p> This symbol is used to indicate an opportunity for children to proofread and edit their writing.</p> | | <p> Yellow boxes exemplify a potential written model to share with children.</p> <p> Orange boxes exemplify a potential spoken scaffold to share with children.</p> <p> Blue quote boxes offer suggested spoken prompts or questions that you could use.</p> | |
| Cross-curricular links | | | |
| <p>Music: Explore the history of Hip-Hop and Rap music and listen to examples. Consider its influences and the culture behind the music.</p> | | | |

Step 1

Learning Objective: Read and discuss an increasingly wide range of poetry.

Learning Outcome: Children read and respond to the poem. They explore the idea of assonance and use this to support their performance of the poem.

Route to Learning Outcome

Suggestions for adaptations for learning

Your notes:
(important to think about your own cohort here)


Explain that this week the children will be learning about poetry, with a focus on Karl Nova who is a poet and Hip-Hop artist who writes about his own experiences inspired by rap lyricism. He aims to inspire and engage young people with his humorous and positive poetry.

Establish your writing goals by agreeing the purpose and audience of the poetry. The poetry should not only entertain, but also inspire their audience. Agree that it would be good to write some motivational poetry to share with Year 6 pupils as they enter their final term in primary school.

Explain that by the end of the week, children will be writing their own poetry to share with other young people in a class/year group poetry festival. Discuss what might make this feel like a special event (e.g. use of a stage, a microphone, the way the audience sits, some introductory music). It would be brilliant to have the Year 6 pupils join the poetry festival.

Watch Karl Nova perform the poem 'Poetry?' (see here <https://clpe.org.uk/videos/video/karl-nova-poetry>). Hand out copies of the poem, found on page 8 of *Rhythm and Poetry* by Karl Nova. Play the video again and ask pupils to follow the text with their eyes this time. Read it aloud again once more, then discuss:

What did you think about the poem?
 What do you think Karl Nova is telling us about his thoughts on poetry?
 How have these changed? What changed them?



Explain how to complete the 'likes, dislikes, puzzles and connections' grid (**Resource 1**). Give children ten minutes in small groups to discuss and complete the grid in response to the poem. Share ideas as a class. Come back together to explore assonance:

Stretch and challenge:
 Make use of intonation and volume when reading aloud. Work in mixed-prior-attainment pairs.

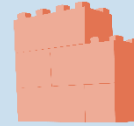
Scaffolds and resources:
 Provide some sentence starters to support the discussion for 'Resource 1' activity. Where needed, use a copy of the poem with assonant words highlighted/colour-coded.

Adult support:
 Pre-read the poem with a group. Work together to listen out for recurring phonemes (assonance) and highlight these prior to paired performances.



Writers use **assonance** to link vowel sounds within words. When assonance is used, the same vowel sound can be heard in words close to each other. Assonance can often be found in spoken word poetry or rap music because it helps to create rhythm as the words are read/said aloud. Rappers often place emphasis on the syllables containing the assonant sound. *[Find examples in the poem and add to your working wall].*

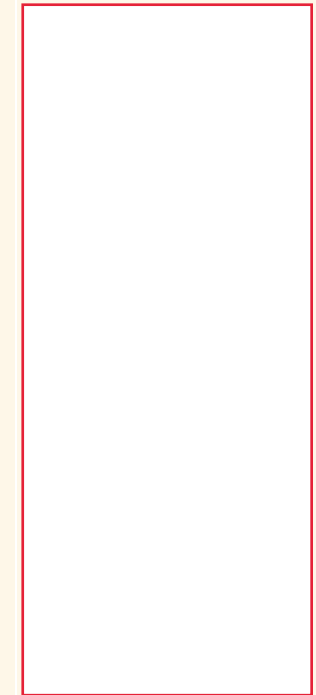
When I was a kid
poetry seemed boring
complex words on a page
that almost left me snoring



Use echo reading* to read short sections of the poem which contain assonance, exaggerating the assonant syllables to help create rhythm as you read. Ask the children to echo back your reading, just as you have modelled. They should make marks on their page to show where the assonance is within the poem.

Children work in pairs to prepare a reading of the poem (or a section of it), using the assonance to help with emphasis. Each pair should then join another pair to perform to.

Finish the lesson with a whole class choral read* of the poem.



Step 2

Learning Objective: Note and develop initial ideas, drawing on reading where necessary.

Learning Outcome: Work in a group to orally rehearse and write a poem using assonance, inspired by *The Dancer* by Karl Nova.

Route to Learning Outcome

Suggestions for adaptations for learning:

Your notes:
(important to think about your own cohort here)

Recap learning about assonance from the previous step, referring to examples on the working wall. Display **Resource 2** on the whiteboard. Explain that the children are going to play a game of 'assonance connect'. Tell them that they will need to use their knowledge of assonance to find 5 sets of 5 words; each set will contain the same vowel sound within each word. (You can scaffold this by pointing out that there is one word from each set in each row/column). Model completing the first set before children work in pairs to find the other sets.



The first word is 'cheer' – I can hear the 'ear' phoneme in that. I'm going to read some more words and listen out for that phoneme. It's not in *home* or *crown* but it is in career and hearing. I'm going to add those words to my first set list and underline the letters making the phoneme (cheer, career, hearing, appearance, eerie).



Display and read aloud 'The Dancer' by Karl Nova (*Rhythm and Poetry*, p. 17). Point out how his use of assonance helps to create a rhythm and flow as you read the poem. Explain that it was written about his experience of watching people breakdancing in New York. Share a short clip of someone breakdancing. Children re-read the poem in pairs and seek out examples of assonance. Provide the speaking frame below:



The words ... and ... both have the ... phoneme.
Karl Nova has used assonance here ...
The assonance is effective here because ...

Display the word bank (**Resource 3**) and use it to model writing a poem about watching a performer dance, inspired by 'The Dancer' (see example below). Explain that the children are going to work in groups to compose their own poem about watching dancing, music or sport. They can add their own words as well as ones from the word bank.


Stretch and challenge:

Consider inclusion of other poetic devices, such as simile, metaphor or alliteration.

Adult support:

Support with reading aloud for assonance connect activity and provide support by making clear that there is one for each phoneme in each column. Support those who need it with reading and spelling of words with alternative graphemes of the target phonemes.

Scaffolds and resources:



Music is loud as the crowd
gathers around the floor [1].
Performer's heart pounding
as the sound of the music gets louder. [2]
He's ready to astound.
Stands proud on the ground.
Feet begin to move
and he's twisting all around.
I could watch this for hours.
Such power.
Wow.



[1] *I want to capture the atmosphere first, so my reader knows this is exciting.*
[2] *I'll use assonance here to add rhythm and emphasis. I want it to feel like the heartbeat of the poem. Which phoneme have I used?*

Make use of the assonance connect words to support composition of poem. Provide some images of performers of music/dance/sport to inspire ideas.

Put children into small groups. Provide prompt questions to support idea development about what they might see when someone was performing music / dance / sport in front of them (support children to reflect on their own experiences, e.g. seeing the school football team play; watching a television programme with people dancing):



How would they move? What might you see? What might you hear? What might you feel?
How would the crowd react? What thoughts might you have?

As a group, they collaboratively write* their short assonant poem, using the following steps: First, children jot down their ideas based on the question prompts. Then, they decide on a sound which could be repeated to create assonance and weave this sound into the ideas. Finally, they should arrange the words into a poem.

Groups share and rehearse ideas aloud before writing them down, checking that the assonance can be heard as they say their ideas aloud.

If time allows, ask each group to share a short snippet of their poem which includes an example of assonance that they are proud of.



Add the group poems to the working wall.

Step 3

Learning Objective: Identify the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own.

Learning Outcome: Children explore the poem 'I'm Gonna Make It'. They explore and orally rehearse ideas for their own motivational poem, refining ideas before noting them down.

Route to Learning Outcome:

Suggestions for adaptations for learning:

Your notes:
(important to think about your own cohort here)

Read aloud the poem 'I'm Gonna Make It' (*Rhythm and Poetry*, p. 43). Emphasise the assonance (e.g. the /ai/ phoneme in the first five lines) as you read aloud with expression. Point out that this can feel like a heartbeat, driving the rhythm of the poem.

Elicit pupils' responses to the poem and check for understanding. Provide the following speaking frame to support discussion.



What I liked/disliked about this poem was...
I think the poem was about...
Karl Nova was trying to...
He wanted his audience to...

Agree that the poem is offering advice, trying to motivate the audience to believe in themselves, to stay focused and to work hard to achieve their dreams.

Provide pairs with a copy of the first stanza. Ask them to work together to read it, thinking carefully about the rhythm they use and where they would place the emphasis. Remind the children that the assonance within the poem should help them to find the rhythm and words to emphasise.

Children work in pairs to prepare the first stanza to perform. Once rehearsed, they should share their performance with another group. Adults to seek out examples where assonance is used effectively to support the performance and ask those pupils to perform a few lines of the poem.

Explain that the children will write their own motivational poems for young people to inspire them, making use of assonance. Remind them that they will perform these poems at the class poetry festival/jam at the end of the week to help spread positivity and inspire their peers.

Stretch and challenge:

Consider how other examples of figurative language could enhance/detract from the effect of their ideas.

Adult support: Support children identified through AfL to prepare a choral read of the first stanza of 'I'm Gonna Make It'. Work together with a guided group to create a word list of assonant words, and play with ideas orally. Provide examples and ask pupils to give feedback, then swap roles.

Children begin planning by mind-mapping words on **Resource 4b** (example can be found on **Resource 4a**). They can extend their ideas on their own mind-maps. Encourage pupils to think carefully about their intended audience of Year 6 pupils, and what messages and language might motivate and inspire them.

Once children have collated some word lists, they should work with a partner to orally rehearse* lines for their poems using the words. They should play with ideas, editing them as they go, and jot down ideas that they are pleased with.

**Scaffolds and resources:**

Spoken language frame to support discussion of poem.
Sound chart to support spelling of words.

Resource 4b

Step 4

Learning Objective: Use modal verbs to indicate degrees of possibility. Select appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning.

Learning Outcome: Children draft their own assonant poem using modal verbs. They share with a partner and offer feedback to one another.

Route to Learning Outcome

Suggestions for adaptations for learning:

Your notes:
(important to think about your own cohort here)

Model writing* a few lines of your own poem to motivate and inspire young people, making use of assonance (use example below or write your own). Draw on ideas generated in the previous lesson.

Explain that the children could choose one phoneme (as in the example below) or a few which are used to create the assonance throughout, as we see in Karl Nova’s poetry.

Point out that modal verbs (taught in Spring 1 Persuasive Letters unit) could be a useful tool in this poem as they allow us to indicate how likely something is to happen. As you write, explain the vocabulary choices (including modal verbs) that you are making and their intended impact on the audience. Write the section up to the word ‘proceed’. Invite the children to discuss and share ideas to complete the poem. Take examples and discuss. Then, reveal the ending shown here. Discuss impact on the audience.

Stretch and challenge:


Carefully consider word choice and the order of ideas and reflect on the impact of these on the intended audience.

Adult support:


Use conferencing to offer personalised feedback to pupils. Respond positively, then offer support and questions, e.g.: What did you want your reader to feel here? Are there any bits you would like some help with?

Scaffolds and resources:

Word banks for



I believe in you.
You can succeed if you
Really believe. [1]
Keep doing what you need to do
to achieve and you will see [2]
how brightly the light in you shines. [3]
It may not seem easy
but take a deep breath -
breathe and proceed. [4]
You’ll need self-esteem
trust me. You’ve got this -
Work hard and you’ll see
with a little energy
you too can achieve
your dream.



[1] I am going to use some of the words on my mind map from yesterday. I will select words to inspire and motivate, e.g. believe, succeed, pronoun ‘you’
[2] I am making careful choices about the modal verbs I use to suggest it can and will happen.
[3] Using assonance with the /ee/ phoneme will help me to emphasise the words like achieve and dream which are key themes in this poem.
[4] I have young people in mind as I write! I want to encourage you and recognise your strengths.

Elicit pupils' responses to your modelled poem; you may like to make some edits based on their feedback. Generate success criteria together as a class, e.g:

- ✓ The content of the poem is motivational.
- ✓ Some words in the poem share the same phoneme to create assonance.
- ✓ Modal verbs are used to indicate how likely something is to happen.

Children draft their own motivational poems for their peers making use of their word banks and their orally rehearsed ideas from the previous lesson. Children make careful choices about vocabulary, considering its impact on their intended audience.

Conduct pupil conferencing to offer support and guidance at this stage of the writing process.

Once children have drafted their poems, put them into pairs for peer feedback. Provide the speaking frame on **Resource 5**. Children should listen to their partner's poem and respond genuinely. The ideas in the speaking frame may help to structure their discussion to provide helpful feedback. Children edit their work using the following prompts:



Do the ideas flow? Are my language choices appropriate for the message I am giving?
Can I hear the assonance as I read? Does the order of my words help create a rhythm?



Allow time for any revisions and edits following feedback.

vocabulary support.
Sound charts to support spelling with alternative graphemes.

Resource 5

Step 5

Learning Objective: Perform their own compositions, using appropriate intonation, volume and movement so that the meaning is clear.

Learning Outcome: Children edit their poem then rehearse performing it, making use of intonation, volume and movement. They perform their poem as part of a class poetry festival.

| Route to Learning Outcome | Suggestions for adaptations for learning | Your notes: (important to think about your own cohort here) |
|--|--|--|
| <p>(NB: It would be wonderful to include the Year 6 children in today's poetry festival as the intended audience of the poems.)</p> <p>Allow time for children to publish their poems to be added to a class book which will be shared with Year 6.</p> <p>Explain that the children will now rehearse reading/performing their poem aloud, ready for the poetry jam/festival which will take place today.</p> <p>Return to the first stanza of 'I'm Gonna Make It' by Karl Nova. Provide a mediocre performance of the stanza and then ask children to work in pairs to come up with some 'top tips for performing poetry'. Gather ideas and amend your performance based on their top tips. Remind children that the use of volume and intonation* will help the audience to understand the meaning of the poem, and write up a short list of 'top tips' for children to refer to as they rehearse.</p> <p>Children repeatedly read their poems, to prepare for their performance, referring to the 'top tips'. They can make marks on their page to support them with reading the poem aloud. It may be that they choose a shorter section of the poem to perform, and really focus in on using intonation* and volume to make their meaning clear, emphasising the motivational message of the poem.</p> <p>Come together as a class for the poetry festival, using some of the ideas from the first lesson to make the event feel special. Agree on ground rules for the audience and performers. Children perform their poems aloud using intonation and volume to make the meaning clear. You may like to manage this so pupil perform in larger groups (approx. 10) or as a whole class.</p> | <p>Stretch and challenge: Consider how pace and tone contribute to capturing the meaning. Play with these ideas to enhance performance.</p> <p>Adult support: If necessary, ask children to choose a chunk to perform, and really focus on quality of intonation*/volume performance in that part. Support them to make marks on the page to help with reading the poem aloud.</p> <p>Scaffolds and resources: Rehearse/perform with a peer.</p> | <div style="border: 1px solid red; height: 400px;"></div> |

End of unit

Glossary

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| Success Criteria | Features of writing that children know or have been taught within this unit, which show how all writing choices link to the intended effect on the reader, with audience and purpose at the core. |
| Collaborative writing | The children work in pairs or small groups (usually threes) to complete the writing task. Children within the group can be encouraged to participate by asking them to swap the pen between group members after each sentence. Children should be expected to discuss compositional aspects of their writing within their group. |
| Echo reading | The children hear the teacher read a word/phrase or sentence from the text, before they then repeat it back, mimicking the exact tone, pace, intonation. |
| Intonation | Intonation describes how the voice rises and falls in speech. These changes can signify certain sentence types e.g. a question, where the voice rises at the end. Correct intonation can aid understanding of spoken and written language. |
| Modelled writing | The teacher models the writing skills and techniques being taught to the children. Teacher models the thought processes of a writer articulating their choices and reasons linking this to intended effects on the reader. The teacher writes in front of the children, voicing their authorial choices, thus making the invisible thought processes of a writer visible to the observing children. |
| Oral rehearsal | When something is 'orally rehearsed' the children are asked to practise saying what they are going to write before writing it. It can be helpful to say to children that they need to 'talk like writers' as the sentences they are practising will be distinct from just 'talking about' a subject. Spoken language frames can be used to support language patterns that are new to the children. |
| Shared writing | Unlike Modelled Writing (see glossary entry for full definition) where the teacher does not invite contributions, during Shared Writing the teacher invites the children to offer contributions. The teacher will support the children to reflect on the quality of their contributions and help them to shape them so that they are in line with the high standard of writing set during the Modelled Writing session. The teacher acts as scribe. |
| Sound chart | A sound chart can be a chart that displays all the graphemes taught so far, or all those expected to be secured for the age group (end of year expectations). It enables children to see all the choices available to them, when deciding how to write a sound (phoneme) that they can hear in a word of which they are unsure. This helps them by seeing the visual look of the sound (grapheme) as well as hearing it and is an important step towards accurate spelling. |
| Working wall | A working wall is interactive as it contains information to assist learning that can be moved, adapted, and enhanced as the learning progresses. An English Working Wall might contain word/phrase/sentence banks; visual stimulus; first drafts; writing tool kits etc. |

See appendix of resources for this unit below:

'Poetry?' by Karl Nova



Likes *What did you enjoy about the poem?*



Dislikes *Was there anything that you didn't like?*



Puzzles *Did the poem leave you wondering about anything?*



Connections *Did it remind you of anything you've heard, read, seen or experienced?*

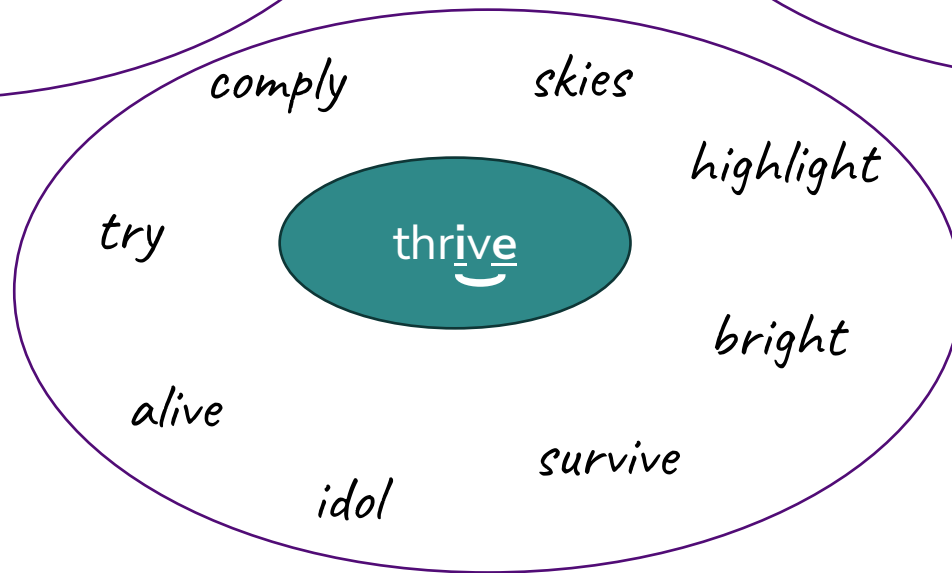
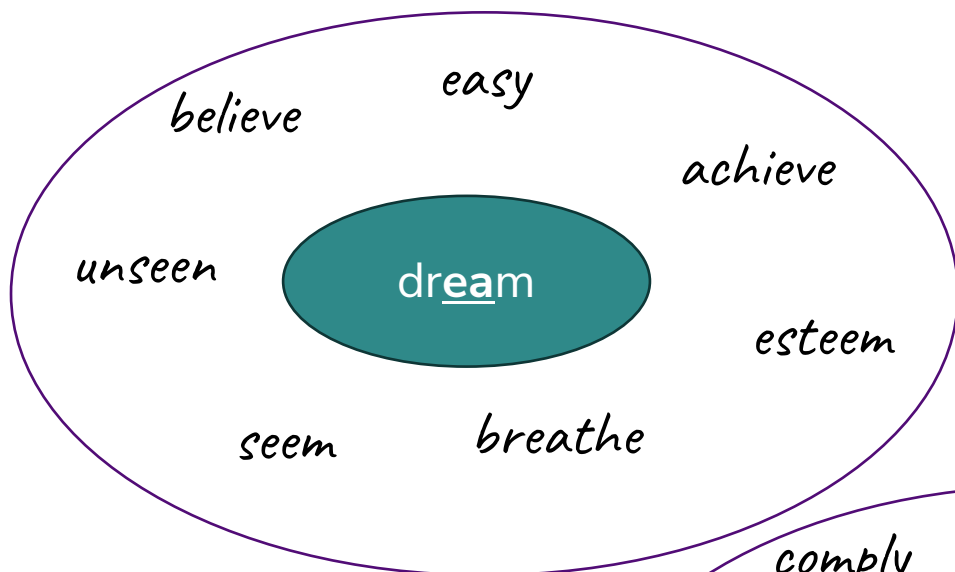
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|----------|--------|-----------|------------|-----------|
| cheer | home | loudly | review | uncut |
| gloating | crown | interview | honey | eerie |
| power | career | drumming | slope | tuneful |
| touch | smooth | hearing | output | telephone |
| who | wonder | omen | appearance | announce |

groove
move
music
shoes
prove
lose
oozing
choose
tuneful
smooth

wow
crowd
loud
proud
out
power
hour
astounding
pounding
sound
ground

unstoppable
drop
flop
opportunity
nod
along
song
bop
swap
shock

start
dance
chance
art
apart
harmony
star
carnival
party
target



dream

greatness

thrive



Person sharing their poem

1. Read aloud the poem with expression and emphasis.
2. Share your thoughts on your own poem.
3. Ask for feedback about your best bits and parts that you would like some help with.

You could use these prompts to help:

- The bit I really like is...
- What do you think about...?
- I would value your opinion on...
- Does this bit...?
- I hope this bit would... - does it?
- Does this word help you to know...?



Person giving feedback

1. Listen carefully to your partner's poem.
2. Tell them what you liked about it and what was interesting.
3. Support them with the feedback they ask for.

You could use these prompts to help:

What did you want your reader to think here?
How do you want your reader to feel in this bit?
I love the way you have...
This bit of assonance is...
I think this part could be improved by...
My favourite part is...
I think your choice of vocabulary here...