

Grandad's Island by Benji Davies (Simon and Schuster)

Syd has a very close relationship with his Grandad, whose house and garden back onto his own. On one of his regular visits, he finds Grandad in the attic. Grandad appears to be ready to make a journey and the pair set out on a voyage, entering onto the deck of a ship by passing through a large metal door that Syd has never noticed before. They spend a wonderful time together on a beautiful tropical island before Grandad reveals that he will be staying there and Syd has to make the journey home alone. A sensitive story about the loss of a loved one which is moving and uplifting at the same time. The illustrations make it unnecessary for the words to be explicit about what may be reality and what may be imagination. This is left to reader who can infer information from such detail as the depiction of Grandad's belongings and mood from the brightness and colour of the island and the sombre shades of the rough sea which Syd must traverse to arrive home.

Overall aims of this teaching sequence

- To explore a high quality picture book which allows children to put themselves inside the story and empathise with characters and their issues and dilemmas
- To engage with illustrations throughout a picture book to explore and recognise the added layers of meaning these can give to our interpretation of a text
- To explore how to use drawing as an approach to enhance thinking for writing and developing vocabulary
- To explore and follow the authentic process that an author/illustrator goes through when developing a picture book
- To create a picture book based on children's own creative story ideas

This teaching sequence is designed for a Year 3,4,5 or 6 class.

Note to teachers: Teachers should be aware this book and sequence address the themes of death and grief. However, this is dealt with in a sensitive way. Understanding would need to be shown when introducing the book to a class in which a child may have experienced the death of a loved one, especially a parent or grandparent; although the book and accompanying sessions can provide a context through which children can express their feelings.

Overview of this teaching sequence.

This teaching sequence is approximately 5 weeks long spread over 25 sessions. All of the Power of Pictures teaching sequences are aimed at developing an appreciation of art and picture books across age ranges. The sequence will have a strong emphasis on spending time exploring and responding to illustrations, drawing and illustrating as part of the writing process and will culminate in a bookmaking activity to exemplify the process of bookmaking and allow children to see themselves as authors. The work done in the sequence could be enhanced by having an author/illustrator work alongside children at some stage of the process.

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Teaching Approaches	Writing Outcomes
<ul style="list-style-type: none"> ▪ Responding to illustration ▪ Visualisation ▪ Book Talk ▪ Reading Aloud ▪ Graph of Emotion ▪ Small World Play ▪ Bookmaking 	<ul style="list-style-type: none"> ▪ Annotations to explore thinking around illustrations ▪ Writing in Role ▪ Sketchbooks ▪ Storyboards ▪ Own picture book
<p>Links to other texts and resources.</p>	
<p>Other books which also address the same themes, such as:</p> <ul style="list-style-type: none"> • <i>Goodnight Mister Tom</i> by Michelle Magorian (Puffin) • <i>Charlotte's Web</i> By E.B White (Puffin) • <i>Duck, Death and the Tulip</i> by Wolf Erlbruch (Gecko Press) • <i>A Monster Calls</i> by Patrick Ness (for older children) (Walker) • <i>Michael Rosen's Sad Book</i> by Michael Rosen (Walker) • <i>Bridge to Terabithia</i> by Katherine Paterson (Puffin) <p>Texts written and/or illustrated by Benji Davies which link to the themes in <i>Grandad's Island</i>:</p> <ul style="list-style-type: none"> • <i>The Storm Whale</i> (Simon and Schuster) • <i>On Sudden Hill</i> by Linda Sarah (Simon and Schuster) <p>For a full list of all of Benji Davies' works, please see his website: http://www.benjidavies.com/blog/</p>	

Teaching Sessions:

Before beginning the sequence:

Take care to find out about your children's home situations and whether there are any changes in circumstances or emotional need that may demand sensitivity, such as working with a trusted adult or friend

- Depending on the children's prior experiences you may want to make provision for the children to spend time looking at, discussing and exploring picturebook illustrations and artworks in preparation for exploring this book in depth.
- It is worthwhile exploring artists' and illustrators' use of colour through the children's own exploration of a range of art materials and techniques.
- Discuss how people are depicted and positioned in artworks. The children can be supported in imagining and enacting scenarios and reacting to scenes as a participatory viewer or as uninvolved onlooker.
- Spend time exploring the behaviour, thoughts and feelings of people or the children's favourite characters in picture books by responding to illustration, and engaging in role-play, freeze-frame and thought tracking. By working in role and getting 'under the skin' of the characters, the children can be supported in examining facial expression, body positioning, and gaze. They can gain understanding of viewpoint and developing empathy for a range of fictional characters in a variety of situations.
- Explore the inclusion of objects in portrait paintings that offer clues as to the life, career, personality or

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preferences of the person portrayed, such as *The Ambassadors* by Hans Holbein (National Gallery, London). Portraits offer endless possibilities for the children to explore and with which to hypothesise.

- Provide digital cameras with which the children can record their drama work and through which they can create their own artwork and portraits.
- You may want to plan a trip to an art gallery to support this learning:
 - The National Portrait Gallery holds an invaluable collection of portraits, both old and contemporary and in a range of media. It offers creative ways of interacting with the portraits through its family and learning programmes: <http://www.npg.org.uk/learning.php>
 - The National Gallery has a range of online resources and programmes that allow young children to investigate paintings and engage in themes and characterisation interactively.
 - The Tate Gallery also has a useful online glossary: <http://www.tate.org.uk/learn/online-resources/glossary>
 - The BBC has a range of videos which could support this learning: <http://www.bbc.co.uk/education/subjects/zn3rkqt>

Session 1: Responding to illustration

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

- 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 half-title page. 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.
- Organise the children into mixed ability pairs or small groups and begin by looking at the title page of the book in which Grandad stands with Syd in a blue room filled with paintings, art materials and other interesting objects. You might want to give each group an enlarged A3 copy of the picture. Omit the title of the book as this will be discussed later in the session.
- Allow the children time to look at the illustration in depth and pose questions or thoughts about the image - you might want to layer the discussion as suggested here, or if the children are well practised at exploring illustration, ask the children to annotate copies of the picture with post-it notes and then develop the discussion starting with the children's ideas.
- Draw attention to the whole illustration; what do they notice immediately? Where is their eye drawn to in the picture? Why do they think that? Are different children drawn to different aspects of the image? Why? What do they notice about the colours? Are there any questions they have about the space or objects in this focussed space? E.g. the box of paints, the book of birds, the plant, the lighthouse, the painting on the easel, and the sketches on the wall.
- Starting with the picture as a whole and then zooming in on the detail you might want to consider:
 - Location: Do we know where we are? What clues have we been given?
 - Point of view: What point of view have we been given? What information does that give us? If this was a film what point of view would the next shot be from?
- Move on to focus in on the characters. Look at their facial expression and body positions to give clues

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about the characters and their relationship. Who do the children think they are? What could the story be about? What predictions can they make from the observations they have already made?

- Once sufficient time has been provided conduct a whole group discussion, sharing their speculations and what they have inferred about the story based on the illustration. Share the title of the book with the children and ask the children whether this changes or confirms their initial thoughts.
- Display the children's initial thoughts and responses to the illustration on a working wall so that the children can refer back to this in following sessions.

Session 2: Drawing and Annotating Characters

Drawing characters focuses attention on them: how they look; what they say; how they behave. To build their ideas of what a character is like, children have to refer to the text. They can also be encouraged to draw on the language of the text in making annotations around the drawings.

- Explain to the children that they are going to learn how to draw Grandad and Syd in the style of Benji Davies.
- Return to the image looked at already and ask the children to consider in more depth the way in which the characters have been drawn, considering the positioning of the characters, body language, facial expression and gesture. Spend time considering how the faces of the characters have been created using apparently simple techniques, to create the character's eyes and mouth which in turn suggest mood and emotion.
- First model how to draw the character of Syd, talking through the shapes, sizes and types of lines you are using on a flipchart, or ideally, under a visualiser.
- Give the children another piece of paper and, drawing alongside you, let them have a few goes at drawing the character until they find a version they are comfortable with.
- Begin by looking at the images of Syd the children have created, what can the children learn about him from the images? Is there anything that they can infer about his character from their own image and also from the image that they looked at yesterday? Following discussion, let the children annotate their images with words and phrases that come to mind.
- Move on to drawing Grandad repeating the same process as before.
- Ensure the children look very closely at the clues the reader is given by the choices Benji Davies has made in his depiction of the character.
- It would be helpful if teachers have read the author's blog on his process which will support an understanding of this: <http://blog.picturebookmakers.com/post/123446450231/benji-davies>
- Discuss what the children have observed. For example, the pyjama bottoms and slippers suggest vulnerability. Ask the children questions to elicit this understanding e.g. what does the contrast between his top half and bottom half make you think? What do clothes tell us about people? Incorporate the discussion that the children had yesterday looking at the title page, what were they able to discern about his character from this response to illustration? What are his hobbies or interests?
- Again, following discussion, ask the children to annotate their own images with words and phrases
- Ask the children to reflect on this activity afterwards, considering what further understanding they have of the characters now that they have spent time drawing them.

Session 3: Reading Aloud and Visualisation

Discussion about books forms the foundations for working with books. Children need frequent, regular and sustained opportunities to talk together about the books that they are reading as a whole class. Asking children to picture a place from a story is a powerful way of encouraging them to move into a fictional world.

- Read aloud the first spread of the book to the children but do not show them the accompanying image yet
- Discuss the text and ask the children to consider what it adds to their understanding of the characters and their relationship.
- Re-read the text again but this time ask the children to close their eyes and invite them to try to visualise the scene
- Give the children pieces of paper and appropriate and available art materials and then ask the children to sketch the scene they pictured, drawing on their experiences in the previous sessions.
- You could read the text again several times while the children draw their pictures.
- After they have completed their drawings the children could annotate the pictures with key vocabulary or phrases from the text which support their understanding or interpretation.
- Additionally you could invite the children to annotate their artwork with further detail and description, eliciting their ideas about the garden, the house, the tree, details such as the flowerpot, who might be in the image etc.
- Give the children time to share their work with one another and to compare and contrast their images. Invite children to comment on what is similar and what is different about the way they have illustrated the opening of the book and why they think this is.
- Ask the children to consider how the way in which they have drawn the pictures express the atmosphere of the scene they had in mind. Read aloud some of the children's annotations, discussing particularly effective words or phrases that either confirm or add meaning to the artwork.
- Show the children the real illustration, asking them to compare it to their own interpretation. Encourage them to explore the way the scene is drawn drawing out ideas about the colours, the light, the placing of the tree centrally etc.
- Now ask the children to look really closely at the image drawing out what else they notice, ask them to consider what other clues are in the image which tell the reader about the characters e.g. the nautical references, the overgrown nature of the garden in the left-hand side of the image, compared to the well tended flowerbed close to the house. They may infer that the world Grandad is able to inhabit is getting smaller. Some children may notice the toucan in the shadow of the tree, consider what the significance of this could be
- Ask the children to also consider if anything puzzles them about the scene? Do the children have any questions about the book? What do they think might happen in the story?

Session 4: Read Aloud and Response to Illustration

In the best picture books illustration and text work closely together to create meanings. Children are naturally drawn to the illustrations in a book and are frequently far more observant than an adult reader. Children's interest in images and their ability to read them can be developed through carefully planned interventions with an emphasis on talk.

- Read aloud the next part of the book in which Syd calls round to see Grandad but can't find him. Ask the children to discuss the text and to predict what it might be that Grandad wants to share with Syd. Scribe their suggestions so that they can compare these with what Grandad does show him later in the book.
- Give the children copies of the images that accompany the text. Ask the children to respond to the illustrations, asking what they notice. They may note the amount of white space around the images in contrast to the previous images that they have considered. Ask the children to consider why this might be and to consider the choices illustrators and authors make when planning the different spreads of a picture book.
- Ask the children to focus in on what they can observe in the pictures and what else this tells us about Grandad's character, hobbies and interests.
- Share the next page (just the image of Syd peeping into the attic) with the children but without the accompanying text. Spend time focused on this initial image of the attic, investigating this for further clues about Grandad

For those children who have not had experience of an attic you may want to spend some time considering their purpose and what kinds of objects people normally keep there. You may also want to make reference to other books or to films the children may have experienced in which an attic or unused room features and consider the function of the room in the narrative.

- Ask the children to work individually and ask them to note down ten things that they notice in the picture, this can be the different objects but also encourage the children to return to the ideas explored previously such as position of characters, gaze, body language etc.
- Then ask the children to work in mixed ability pairs and to compare and contrast their lists. Ask them to consider what they noted that was the same and what was different.
- Next ask the children to work together to narrow down the list and to agree on the five things that they noticed that they consider the most significant, justifying their reasons.
- Finally ask the children to agree on the one thing they notice that was most significant. Share all the children's suggestions, scribing these on a flipchart so that the children can refer back to it. Discuss the different observations and compare and contrast them and what they considered significant.
- Also consider what questions are raised by the illustration for example, what's under the sheet? What other treasures could Grandad have?
- After this discussion ask the children to reflect on what we can infer about Grandad's life from the objects. At this point you may want to plot the objects onto a map or globe to explore this further.
- Now the children have explored this illustration read the accompanying text. Reflect on the further understanding they gain from the text and again ask the children to predict what Grandad might show Syd. Scribe these and compare to their original suggestions, have they changed their ideas. Why? Why not?

Session 5: Visualisation

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

- Read the children the next part of the book in which it is revealed that Grandad has a secret door in the attic. Let the children look closely at the accompanying image and again ask them to note all the details in the picture.
- Ask the children to consider the following questions in small groups: What did Grandad do before he retired? What has he kept from his uniform? What could be behind the door? Why does Grandad keep the door hidden? What clues do we have for what is behind the door?
- Ask the children to feedback what they discussed in small groups and have a whole class discussion, scribing the children's different ideas.
- Ask the children if this reminds them of anything else that they have seen or read before. As an example the children may have read or seen *The Lion, the Witch and the Wardrobe*, and this scene evokes connections to the scene in which Lucy discovers Narnia through the wardrobe.
- You may want to read the extract from *The Lion, the Witch and the Wardrobe* to compare and contrast the two scenes – one depicted using both text and image and the other using only language.
- To extend the discussion further, you could also reference the film scene to see how the drama of this scene is intensified and discuss techniques for achieving this.
- Explain that the children are going to visualise and draw what they think is behind the door, drawing on the clues that they have gathered from their close analysis of the illustrations.
- Give the children ample time to draw what they imagine is behind the door using appropriate art materials. Once the children have finished, display their images around the room and again conduct a gallery walk, inviting children to comment on what is similar and what is different about the way they have imagined what is behind the door and why they think this is.

Session 6: Response to Illustration

Discussions about illustrations can include all children and help to make a written text more accessible. Time spent focusing on illustration can contribute to children's ability to read for meaning, express their ideas and respond to the texts they encounter.

- Share with the children the following spread in which it is revealed that what was behind the door was a ship's deck and an ocean of rooftops.
- Ask the children to consider if this is what they expected and if it was really a surprise. Consider what clues the reader was given before this point which hinted at it, the children can go back at this point and find this breadcrumb trail in all the previous details and illustrations they have already explored.
- Ask the children to look closely at the illustration again and consider the techniques that have been deployed to create the 'ocean of rooftops', the choice of colours, the organisation of the image in the spread, the placement of the characters and their gaze.
- Read aloud the accompanying text and ask the children to consider what might be happening in the story and where the characters might be going. Ask the children to revisit the other images for clues of where they might be heading.

- Ask the children to consider the choice of language in the first sentence 'Syd found himself' - what does this tell us about what is really happening? Has Syd suspended disbelief? Are we exploring memories? Is this imagined or real? Does that matter? What do you think will happen next?
- Look at the following spread and accompanying text. Where have they come to? What do they notice?
- The children might spot that this is the same image on Grandad's easel. Discuss this and ask questions to elicit consideration of this such as: has Grandad been here before? If so, why has he returned? If not, is it somewhere he always dreamed of going? Or has he imagined the island into being?
- Ask the children to look carefully at the images of Grandad, ask what can we infer from his body language and facial expression in these images and how they think he feels at this point in the story.
- At this point you may want to look at the language of the text more closely. For example, you may want to consider the way in which the judicious language choice of sea/sky/sky/sea allows the reader to feel the sensation of the movement of the water.

Session 7: Visualisation

Drawing story settings prompts children to imagine what a scene looks like, or visualise it from a particular viewpoint. Like drama, it enables children to enter the world of the story and provides support for writing.

- Read aloud the next two pages of text to the children, but do not show them the accompanying image
- Give the children appropriate and available art materials and ask the children to create images of what they think the 'thick jungle of the island' looks like
- Prior to this, you may want to explore artists who have focused on jungle landscapes in the canon of their work. As an example the children could investigate the works of Henri Rousseau or Paul Gauguin, supporting resources can be found on the following websites:
<http://www.bbc.co.uk/education/clips/z34wmp3>
<http://www.tate.org.uk/art/artists/henri-rousseau-le-douanier-1877>
<http://www.tate.org.uk/download/file/fid/4651>
http://www.metmuseum.org/toah/hd/gaug/hd_gaug.htm
<http://www.tate.org.uk/art/artists/paul-gauguin-1144>
- Allow the children to consider the different ways in which the artists have created the jungle scenes; what materials have they used, is it single or mixed media? How have they layered the colours? What brush strokes have achieved the desired effect?
- After this, ensure the children have ample time to create their own jungle images experimenting with a range of techniques. For example, trying out different brush strokes and sizes, layering colours, using mixed media, placing charcoal over paint etc.
- Following this, ask the children to reflect on these images as a whole class using the language of art criticism that they have developed so far through this sequence.
- As an extension of this, the children could also create the jungle in a role-play area of the classroom so that they can continue to explore the story beyond the lessons.
- Display the images the children have created around the classroom and compare and contrast their images to the image in the book, do they think their image would match what is beyond the picture?
- Allow the children time to explore the image, again noting all the small details and considering the

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additional information this gives the reader. For example, they may notice the Toucan - this time accompanied by a blue parrot. You may also want to return to an analysis of the text, for example considering why Grandad decides to leave his stick behind

Session 8: Illustration

Drawing story settings prompts children to imagine what a scene looks like, or visualise it from a particular viewpoint. Like drama, it enables children to enter the world of the story and provides support for writing.

- Show the children the next page in which Grandad and Syd discover a shack, read the accompanying text but do not reveal the transformation on the following page.
- Ask the children to transform the shack into a place for Syd and Grandad to stay by giving them copies of the original image and tracing paper and allowing them to use the tracing paper to create the image of the finished shack as they would design it.
- Prior to this have a whole class discussion to consider what they would need to do in order to make it suitable for them. For example, ask the children to consider what the meaning of 'shipshape' is in this context.
- Ask the children to compare the space they want to design with Grandad's actual home and ask questions to facilitate their understanding such as: What do you need to make somewhere feel homely? Can you add objects from his house? What would Syd need to feel comfortable? What is the difference between being somewhere on holiday and living there?
- Following this give time for the children to create the shack as they imagined. After this, allow the children to present their designs and explain to each other why they planned the shack in the way they have done – using a visualiser could support this activity.
- Once the children have shared their own images, reveal the next page and compare the transformation that Syd and Grandad have overseen – draw out through discussion the more permanent nature of the house that they have built together and ask the children to consider what the implication of this could be.
- Ask the children what they notice about all the objects/features in the illustration e.g. the orang-utan and tortoise in the attic have come to life, the toucan and blue parrot, the other objects Grandad has brought along, the lack of objects that belong to Syd.

Session 9: Bookmaking

Publishing their work for an audience helps children to write more purposefully. Bookmaking provides a motivating context within which children can bring together their developing understanding of what written language is like; making written language meaningful as they construct their own texts.

- Read the next page to the children but don't show them the accompanying image.
- Focus the children on the sentence 'at every turn they saw new wonders'. Ask the children to consider what these could be.
- At this point you could allow the children to complete some cross curricular research in which they explore island and jungle habitats and investigate what 'wonders' the characters may have seen. You may want to focus on Thailand as this is where Benji Davies found inspiration for these images.
- Once the children have completed this, they can create their own images of what they think Grandad and Syd would see on the Island. Then these images can be put together to create a class book of 'new wonders'.

Session 10: Exploring Text and Image

In the best picture books illustration and text work closely together to create meanings.

- Give the children copies of the next three spreads in the book, but ensure the text has been omitted.
- Then give the children separate copies of the text that accompanies each image, but don't reveal which image goes with what section of text.
- Allow the children time to explore the images and discuss them, noting their observations. For example, compare the colours in the first image to the other spreads and consider why this image is quite different in composition from the others.
- Then ask the children to work together to match the text to the image that they think it belongs to.
- Ask the children to work in pairs or small groups initially and then to feedback to a whole class discussion, reasoning and justifying their ideas.
- Tease out through this discussion an understanding of the relationship between text and image. For example, consider what is said in the image and what is said in the picture – do they give the same message (one emphasising the other)? Are they a literal representation of each other? (This is unusual in a published picture book) Do they show the same thing but from a different point of view?

Session 11: Graph of Emotion

A graph of emotion is a simple graph comparing a range of happiness to sadness against different points (time) in a story or film. This technique of graphing the emotional ups and down within a story really helps children to visualise the whole story in a different way. Once the graphs are complete they can be discussed in reference to the different peaks and troughs of emotion.

- Spend some time exploring the spread in the jungle in which Grandad reveals that he doesn't think he will be lonely.
- Ask the children to consider why he won't be lonely. Support the children to look for clues in the image to support this, both literal clues such as the abundance of life and all of his personal belongings, but also what they can infer. For example, the gramophone that wasn't working in the attic has 'come back to life', the fact that Grandad no longer needs his stick, the direction of the flight

of birds suggests a looking forward to the future which could imply either hope or an accepting of his own fate. The children may note that all the things Grandad liked and treasured are here, except Syd as he cannot stay.

- Ask the children to consider what is causing these changes and what is different about the Island from his home. Ask them to consider how Grandad feels to be here. Is he happy, relieved, or accepting?
- Compare this to how Syd feels. Do the children think the characters could be hiding their true feelings?
- At this point you could complete a graph of emotion for Syd and Grandad.
- Create one graph for Syd and another for Grandad.
- Place images from the story so far along the x axis, leaving space for more images to follow.
- The y axis should be labelled with varying degrees of emotion experienced through the story.
- Use an image of grandfather to plot his emotions at particular points and another for Syd. (You will need a number of these.)
- Ask the children to track the characters' emotional journeys so far. Pausing at this point in the story, considering what we know from the story but also what we might infer

Session 12: Writing in Role

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

- Show the children the next image in the book, the image of Syd and Grandad hugging goodbye.
- Ask the children to add thought bubbles and speech bubbles to the image, considering both what the characters might be feeling and thinking. At this point you may want to get the children to consider the difference between what we say and what we think and why sometimes we keep our true thoughts hidden.
- Share the children's different suggestions and responses and have a whole class discussion. Return to the graph of emotion completed yesterday and compare and contrast the characters emotions, add to the graphs.
- Read aloud the text that accompanies this image and focus on the author's choice of language especially the choice of 'one last time'.
- Following this ask the children to write a short piece in role as the different characters at this point in the story. This writing could be read aloud, added to the class journal or displayed on the class working wall.
- Follow this, reveal the second image which shows Syd back on the boat and the characters waving goodbye. Spend time considering the gaze of the different birds in the image, especially the toucan and blue parrot.
- Ask the children to role-play this scene considering how or if the character's thoughts or feelings have changed, what might the other characters be feeling at this point and why?
- Return to the graph of emotion to record the characters' feelings at this point in the text.

Session 13: Response to Illustration

Children's interest in images and their ability to read them can be developed through carefully planned interventions with an emphasis on talk. Time spent focusing on illustration can contribute to children's ability to

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read for meaning, express their ideas and respond to the texts they encounter.

Teacher note: In this session the children may explore what might have happened to Grandad. Teachers will need to deal with this sensitively and consider the needs of their children before delivering this session.

- Reveal the next image of the boat making the return journey. Ask the children to consider the depiction of the storm, the sea and the sky, the colours and the image of the whales. If the children have read *The Storm Whale* they will be able to identify the whales and begin to draw some comparisons between the two texts.
- Following this, show the children the image of Syd steering the boat alone. Compare and contrast this image to the previous image of Syd and Grandad steering. Ask the children to work in small groups and record their observations. For example, they may notice the slanting nature of the picture, Syd's facial expression and gaze (this is the first time he fixes the reader with his gaze) the expression of the cat. Ask the children to spend time inferring meaning from all these observations.
- Read aloud the accompanying text and ask the children to return to the graph of emotion and consider Syd's feelings at this point in the story.
- Following this you may want to have a discussion around how to approach confronting difficult situations, the children may want to reflect on personal experiences of having to do something on their own for the first time such as coming to school, going away for the night etc.
- You might want to ask the children to consider how they would feel if they had to separate from someone special to them, for example if a friend has moved far away.
- Some children with experience of death and grief may bring this experience to their reading of the text and this will need to be carefully supported.

Session 14: Response to Illustration

Children will need time and opportunities to enjoy and respond to the pictures, and to talk together about what the illustrations contribute to their understanding of the text.

Teacher Note: Again, teachers should consider the particular needs and experiences of their own class before shaping this session to fit the children best.

- Read the next part of the text to the children stopping at 'there at all'. Explore the next two images with the children but ensure the text 'Then Syd heard something tapping at the window...' is covered up.
- Ask the children to discuss and respond to both the text and images.
- You may want to ask the children questions to support their understanding for example:
 - What's missing from the loft?
 - Has Grandad taken his most important belongings?
 - Why doesn't he need the other things?
 - Why do you think Grandad has left these things?
 - Why has the door gone?
 - How is Syd feeling?
 - Which objects does Syd have to remind him of his Grandad?
 - What memories will he treasure?

- You may want to move the conversation on to how we remember special people.
- You may also want to consider the space; although the house is the same it is also different due to Grandad's absence. Here you could discuss the challenge of places and objects remaining when people don't.
- The children could also consider if the space might bring Syd comfort or if spaces take on an essence or the soul of a person.

Session 15: Drawing Grandad

Opportunities to draw, both before and during writing, increase children's motivation to write, and can help them to think. Drawing can help all writers to plan their writing, develop their ideas and use vivid description.

- Explain to the children that they are going to spend the session imagining that they are Syd reflecting on his memories of Grandad. Hand out all the images of Syd and Grandad from the text so far and ask the children to spend time considering the different memories that they would represent for Syd. Allow the children to discuss this in small groups and then to feedback to a whole class discussion.
- Ask the children to go into role as Syd and to choose their favourite memory of Grandad and to explain and reason why this is their favourite.
- Then explain that the children are going to draw Grandad so that they can create a memory of Grandad to keep.
- Ask the children to draw Grandad in a scene that would represent a significant memory for Syd that he would want to hold onto, either from the book or an imagined scene.
- After the children have completed their images, ask them to conduct a gallery walk where the children in your class respond to each other's works commenting on their composition and effect and discussing the different memories that the children have recreated or imagined.

Session 16: Book Talk

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

- Read the final part of the book in which Syd hears tapping at the window and the toucan brings him a letter. Pause and ask the children to predict who the letter might be from and what it may contain.
- Reveal the final image to the children and ask them to respond to this. Ask them to consider if it changes their interpretation of the story? Why? Why not? What added meaning could it give? What do they think has happened?
- The children may consider that the ending is hopeful, they may consider that the gifts we leave behind us can support those we cannot bring with us, they may want to discuss how people live on inside us and in the things we do.
- The children may want to consider what Syd would write back to Grandad.
- At this point re-read the whole story from start to finish and engage the children in the 'Tell Me' approach to book talk.
- Once they have heard the book read aloud again, the class can begin to explore their responses to it

with the help of what Aidan Chambers calls 'the four basic questions'. These questions give children accessible starting points for discussion:

- Tell me...was there anything you liked about this book?
- Was there anything that you particularly disliked...?
- Was there anything that puzzled you?
- Were there any patterns...any connections that you noticed...?

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

- As children reply it can be useful to write down what they say under the headings: 'likes', 'dislikes', 'puzzles', 'patterns'. This written record helps to map out the class's view of the important meaning and is a way of holding on to ideas for later. Asking these questions will lead children inevitably into a fuller discussion using more general questions. They can respond to a particular illustrations as well as to the text.

Session 17: Preparing for bookmaking and character development

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

The rest of the sessions are devoted to the children creating their own picture books. How much time this takes will depend on your children and also on how much time is given to final drafts.

Prior to this session ask the children to consider a person that is special to them that they could include as a character in their own story. Ask the children to bring in photographs of this person and objects that represent this person.

- Explain to the children that they will now create their own book based on the ideas that they have explored through reading *Grandad's Island*.
- Explain that in this session the children are going to be choosing a character for their own picture books based on the person that is special to them. Ask the children to share with a partner the photographs and objects that they have brought in which focus on the person who is special to them.
- After they have discussed this, give the children some time to sketch out different versions of their character/special person until they are happy – you might want to show them examples of other illustrators doing this – Judith Kerr has sketches published on the Seven Stories website: <http://www.sevenstories.org.uk/collection/collection-highlights/judith-kerr>.
- Ask the children to consider what objects represent the character that can be included in the image, what clothes they wear and what their favourite hobbies or interests are and consider how these can be revealed through the use of signifiers. For example, Grandad's hat.

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- Ask the children to spend time illustrating this person's house or several rooms in this house, considering what clues there would be in their house about what they like doing.

Session 18: Preparing for bookmaking and settings

- Explain that in this session the children will be developing a setting for their story.
- Ask the children to think about where they would want to go with their special person. Is it somewhere they have been before? Somewhere you both want to go? An imagined place? Give the children time to plan their setting and to sketch different images of the setting.
- Ask the children to consider also what their special person would need or want to take from home and to make notes. After this, allow the children time to sketch the luggage and items that their character would need to take on their journey.

Session 19 - 20: Preparing for bookmaking and plot development

- Ask the children to consider how their characters are going to make the journey to their chosen setting.
- Ask the children to consider different forms of transport and to try to link the chosen mode to the interests/personality of the character that they have developed. Ask the children what clues might be in the character's house that suggests their favourite way to travel.
- You could provide the children with the image from Spread 4 with the ship missing and allow the children to fill in space with their chosen mode of transport as a way to develop their ideas.
- Following this ensure that the children have time to plan:
 - The journey that the characters take
 - What they witness on arrival to their chosen destination
 - How they build a home for their special person/character
 - Why the special person wants to stay rather than return home
 - How they say goodbye
 - The journey home
 - How the person is remembered or how the relationship continues while the characters are physically separated

This is a Power of Pictures teaching sequence. The Power of Pictures is a whole school development project run by the Centre for Literacy in Primary Education and funded by the Arts Council. The project offers participants the opportunity to work alongside a highly regarded author/illustrator to explore the creative processes involved in the making of a picture book. It combines an introduction to high quality picture books for teachers and children with an approach to teaching the English curriculum that is creative, engaging and develops an appreciation of art and picture books as a vital part of children's reading repertoire, no matter what their age. Find out more about Power of Pictures on the CLPE website www.clpe.org.uk

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