

SSH! WE HAVE A PLAN, written & illustrated by Chris Haughton

Key Stage 1

Chris Haughton uses a distinctive colour palette in each of his books. In this, his third picture book, he utilises many shades of blue to depict the nocturnal wanderings of four bird hunters.

The attempts of the three fellows at the front to capture the radiantly coloured bird are consistently foiled. And then ... the littlest one at the back takes a different tack, with unexpected results.

The book has a simple repetitive text which children will quickly access for themselves as they enjoy the pictures peopled with Chris Haughton's characteristic and comical angular and wide-eyed figures.

Overall aims of this teaching sequence

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

- 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.

Overview of this teaching sequence.

This teaching sequence is approximately 3 weeks long spread over 15 sessions. All of the Power of Pictures teaching sequences are aimed to develop 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.

Teaching Approaches

- Illustrating the character
- Response to Illustration

Writing Outcomes:

- Captions
- Sentences

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| <ul style="list-style-type: none"> ▪ Visualisation ▪ Role-Play and Drama: Freeze-Frame ▪ Gallery Walk ▪ Sketching ideas | <ul style="list-style-type: none"> ▪ Speech and Thought Bubbles ▪ Character Descriptions ▪ Own story ideas ▪ Storyboard ▪ Own published book |
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Other useful texts and resources:

Other texts by Chris Haughton:

- *A Bit Lost* (Walker, 2011)
- *Oh No, George!* (Walker, 2015)
- *Goodnight Everyone* (Walker – Due for publication Autumn 2016)

Chris Haughton's Website:

- <http://www.chrishaughton.com/>
- Chris's blog provides more information on the making of *Shh! We Have a Plan*: <http://blog.chrishaughton.com/the-making-of-shh-we-have-a-plan/> as well as his other published books.
- It also has a special post about his work with CLPE on The Power of Pictures: <http://blog.chrishaughton.com/clpe-power-of-pictures-writing-ideas-for-teachers-using-picture-books/>

Other books with page turn humour:

- *Banana!* by Ed Vere (Puffin)
- *I Want My Hat Back* by Jon Klassen (Walker) *This Is Not My Hat* by Jon Klassen (Walker) *Oi Frog!* by Kes Gray and Jim Field (Hodder)
- *Quick Quack Quentin* by Kes Gray and Jim Field (Hodder)
- *This Book Just Ate My Dog* by Richard Byrne (Oxford University Press)

Examples Chris Haughton drew on for comedic influence:

- You may wish to explore other examples of visual and slapstick comedy, such as: Laurel and Hardy: Washing Up http://www.youtube.com/watch?v=t_LXd66-zKU Buster Keaton: Elevator Chase: <https://www.youtube.com/watch?v=JzZYzi0i3Og>
- Tom and Jerry: Puss Gets the Boot 1st Episode: <https://www.youtube.com/watch?v=4OVBfrSYJhY>

Websites to support understanding around picturebook creation:

- The Picturebook Makers blog gives lots of useful insights into the creative processes of a great number of author illustrators, including Power of Pictures partners Benji Davies, Chris Haughton, Viviane Schwarz, Alexis Deacon and Mini Grey: <http://blog.picturebookmakers.com>

Websites to support responses to art:

- National Gallery webpages on how to read paintings: <https://www.nationalgallery.org.uk/learning/teachers-and-schools/teaching-english-and-drama/how-to-read-a-painting>

Teaching Sessions

Before Beginning the Sequence:

- This sequence focuses strongly on children being able to recognise and understand how to create humour in a text. It would be good to read and explore Chris Haughton's other texts, *A Bit Lost* and *Oh No, George!* before embarking on this sequence: to read these aloud and discuss with the children what they find funny and why.
- You might also want to plan a trip to a wood, forest, pond or lake that will allow children to explore the settings in the book first hand. You could combine this with the learning suggested in science and make part of the trip a spotting activity to see what animals can be found in this habitat.

Session 1: Illustrating Characters

Illustrating characters alongside an illustrator or enabling adult gives children a starting point into the process of how to bring characters to life through illustration. Children who are less confident to begin this process can see where starting points are, the shapes that are used to build up characters and how detail such as proportion, facial expression, clothing and props can add layers of understanding about character and emotion.

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.

- Before beginning this session, you will need to have available sugar paper in shades of blue, grey and black, scissors and glue and A3 card or thick paper.
- Look at the front cover image – without revealing the title of the book.
- Who are they? What are they like? What do you think they are doing? Are they the same or different?
- Have a large scale copy of the illustration or open a notebook file on the IWB, to note initial ideas about the characters to record their first perceptions to display on to the working wall or a

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shared journal, where you can collect evidence of the children's work and responses throughout the sequence.

- Watch the video of Chris Haughton creating one of the characters on the Power of Pictures website. Look at the materials he uses to create the initial collage, and the techniques he uses to create the shapes for the characters and how he puts these together to form the character. Look carefully at how the character comes out over the process, as more detail is added. More photographic examples of Chris's work can be seen on his post on the Picturebooks makers blog (<http://blog.picturebookmakers.com/post/101835851426/chris-haughton>), but be careful not to show the whole blog as it reveals the plot! Here is a good example:



- Model to the children how to follow Chris Haughton's process to create one of the characters using collage. Encourage the children to work alongside you – it will therefore be important to work on a large scale on a flip chart or under a visualiser so that the children can clearly see what you are doing at each step and follow the process. Talk carefully about shapes, sizes and colours as you work and what you are focussing on to allow the children to see the process of creating this character live. Will you tear parts? Cut parts? Change colours to add detail? Do they have props, like a hat or a net? What does this make us think about the character and its behaviour as well as its appearance?
- When you have finished your collage, step back and look at the character you have created. Write your thoughts about them as words and phrases around the picture or as a character description to accompany it. Encourage the children to do the same on their collage.

- If this character was to think or say something, what would they say? Record in a thought or speech bubble to put on your collage. When doing this it is important to write the words first, then shape the bubble around it, so as not to constrain the children's thinking.
- Allow time for the children to blu-tac their work around the room and explore each other's ideas and creations. Give children the chance to talk about each other's work, discussing their thoughts about the characters they have created.
- Display these on the working wall or in the shared journal.

Session 2: 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 picture 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.

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.

- Now introduce the title page of the book, where you see the characters in white space, carrying nets.
- What further information does this give us? Have the children return to the copy of the first illustration to record in a different colour around it to show how their understanding about the characters progress, the more of the story they see. Give time for the children to talk about responses to this picture and to note any questions they have about this particular illustration.
- Look at the first double page spread from the book, where the three characters are put into the context of a setting – walking through a wood, carrying nets; does this confirm or change any of your ideas? Give time for the children to talk about responses to this picture and to note any questions they have, before recording responses on the initial picture in a third colour.
- Give the children their own copy of this illustration to look at in pairs or groups. Move on to having the children think about what they think the story of these characters might be? Prepare ideas together in groups or pairs and encourage the children to write these down to add to the working wall or shared journal. This might be initial ideas in note form or more confident writers might be able to use this one image as a stimulus to write a fuller story about these characters.

Session 3: 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, painting or other media. Illustrating story settings or key events prompt 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.

- Reveal the full front cover of the book to the children. Discuss the title, *Shh! We Have a Plan*. What do we think it means? What do we think these characters plan to do? Why? Scribe ideas for the plan in thought bubbles to add to the working wall or shared journal; these could be based on the ideas the children came up with in their stories from the previous session.
- Read up to 'Look! Up there'.
- Think about how the clowns might catch the bird.
- Give the children a piece of A3 paper, folded in half. Stick a copy of this illustration on the first half of the page and on the second half, encourage the children to use drawings to think of ways the clowns could catch the bird, telling the reader what could happen next. Do you think they will be successful or not?
- Allow time for the children to draw out their ideas, in the style of the book. Would they add any text to their image? If so, what would it be and where would they place the text? Look back at the book to focus on the economy of the text and where it is placed on the page to develop thinking around this.
- Give time for the children to share their ideas and look at the similarities and differences in their responses. Celebrate the fact that different ideas came from the exercise because we all have our own story ideas from our own imaginations and that makes us all individual storytellers.

Sessions 4, 5 and 6: Understanding how to create humour Session 4 – Freeze-Frame:

Freeze-frames are still images or tableaux. They can be used to enable groups of children to examine a key event or situation from a picture book and decide in detail how it could be represented. When presenting the freeze-frame, one of the group could act as a commentator to talk through what is happening in their version of the scene, or individual characters can be asked to speak their thoughts out loud.

- Read the book from the beginning up until the page where the clowns crash into each other and the bird flies off. How does this compare to what the children thought would happen in their drawings?
- Read on until the clowns fall from the tree. Can you see any patterns in the text? How would you describe the book? What makes it funny?
- Look at the way Chris Haughton sets up the comic moment, building it up over a series of 4 single page spreads, before having to turn the page to reveal the comic ending in a double page spread.
- Have you seen any funny moments like this anywhere before? You may relate this back to reading and exploring *Oh No, George!* or to cartoons they may have seen, like Road Runner and Wile E Coyote or Tom and Jerry. Examples of this, plus some of the silent films that inspired Chris Haughton, can be found in the resources section in the first page of the sequence. You may want to share these to give the children further references to comic 'punchlines' in a narrative.
- Introduce the next single page spread, which will begin the next comic set up, with the text 'LOOK! up there'.
- Ask them to talk about what they can see in the image. Where is the bird? Why is it easy to spot? Why do you think Chris Haughton has chosen such bright colours for the bird, when everything else is in blues? Make a note of interesting ideas around an enlarged image.

- Think about the characters in the pictures; what are they thinking/doing?
- In groups of 5, freeze-frame the scene, taking on the roles of the 4 clowns and the bird. What is your character thinking or saying? Having some nets available will add to the authenticity of the scene
- Use a speech or thought bubble frame to record ideas writing as the character would think or speak.
- If you have iPad access, you could photograph the page and use the Comic Book! App to add in the speech bubbles.
- Give time for the children to share their ideas and look at the similarities and differences in their responses.

Session 5 - Improvisation:

Children being free to improvise ideas through drama is another key tool for exploring how characters behave in imagined scenes and situations. Children can bring their ideas from response to illustration or small world play to life; physically embodying characters and exploring their characteristics, emotions and reactions to story events. Music or soundscape can be used alongside this to add atmosphere or to suggest scenarios.

- Re-read the text so far, until the clowns spot the bird again on a branch in the water. Think about what might happen next.
- Give the children a 6 spread storyboard, with a copy of the image they have just studied on the first page of the first spread, e.g.

- Tell them that they are going to work in groups to improvise ideas for what might happen on the next three spreads to set up the comedic moment leading up to what will be revealed in the page turn to the double page spread. Re-read the book so far, to see if there might be patterns to draw on, e.g.

- First single spread – They see the bird
 - Second single spread - Shh! moment
 - Third single spread – Gain an idea of their plan
 - Fourth single spread – plan unfolds
 - Double page spread – comedic ending
- To inspire ideas, it would be good to get children to work in groups of 6 to improvise how this might work in this next scene.
 - We know the next single spread will be the Shh! moment, but will need to think about the plan, how it unfolds and the comedic ending. Where is the bird this time? What could the clowns do to try and catch him? How will that unfold? What could the comedic ending be?
 - Have 5 children take on the roles of the clowns and the bird and the 6th being the director/photographer. Re-enact and have the director take photographs of the next 4 single page spreads and the double page comedic moment that unfolds.
 - Have the prompts you made about what each spread needs to be available to the director, who can make sure they get the photographs they need to unfold this next part of the story and create the humour. Show children how to replay the images on the camera to check the photographs are in focus and match the pattern of the text. With younger children, you may wish to do this as a guided or focus group activity, with an adult taking on the role of director/photographer.
 - After the session, print out a set for each group to put in their storyboards in the next session.

Session 6 –Storyboards: Making words and pictures work together:

When planning a picture book, it is important to work out how the story will develop over the given number of pages. The simplest way in which to do this is by the use of a storyboard.

Working on small ‘thumbnails’ allows children to experiment with and work out ideas for how to develop a visual sequence, how spreads will look in a finished book, whether spreads will be single or double paged and how words and images will work together on the page. Children can also plan ideas for book covers, front and end papers, title pages and dedications, allowing them to use understand the language of picture book publication in an authentic process.

- Re-read the text so far, stopping again at the page where the clowns spot the bird again on a branch in the water.
 - This time, focus the children on the patterns in the words on the page. Can you see a pattern here too? How could we describe it? This might be a good opportunity to build in work around verbs to describe the different actions of the clowns. You might also investigate the way Chris breaks the rules of punctuation in the book.
 - e.g. In the comic spreads:
- First spread: LOOK!

a (noun) (the first time) or (preposition) there (the next two times)

- Second spread: hello
birdy
shh SHH! we have a plan
 - Third spread: (verb) (verb) now stop
slowly slowly SHH!
 - Fourth spread: ready one ready two ready three...
 - Fifth spread (comedic moment): GO!
- Have the group come back together to stick the photographs into their storyboards and to think about the text that might accompany each image.
 - Give the children some tracing paper and black markers to experiment with writing their text and placing it on the page. Once they are happy with their formation, the text can be glued down.
 - Display the group storyboards and give time for the children to share their ideas and look at the similarities and differences in their responses. Does each comedic reveal do its job and make you laugh? Could anything be improved?

Session 7: Responding 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 picture 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.

- 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. Re-read the text so far and on to the page where the clowns fall into the water, revealing Chris Haughton's ideas for this part of the story. Were they similar to ours? What were the similarities and differences?
- Turn to the next page and explore the next illustration. Note that the image of the smallest clown and the bird are in white space. What does this allow us to do? If the children are unsure, explain that this makes us focus solely on the characters and their actions. What is happening here? How is the smallest clown different from the others? Have we seen this elsewhere in the book? Look back through the images throughout the first part of the text to find examples of how his behaviour is different. What do you think will happen now? Turn the page to reveal the next three images, also in white space. Give time for the children to look at the images and build a fuller picture of this particular character. What do you think his role might be in the story? How might the story move on from here?
- Look at the next illustration, where the other three clowns are hiding behind the bushes. What are they thinking, feeling or saying at this point?
- You might find it helpful to freeze-frame this moment in groups of 7, with three clowns hiding, looking on at the small clown feeding first one bird, then two, then three.
- Provide children with copies of the two spreads of illustrations showing this and have them overlay the illustrations with thought or speech bubbles for the characters.

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- Come back together and ask the children whether they think the three larger clowns could learn anything from the smaller one? Note down ideas and responses on sentence strips on the working wall or in the shared journal.

Session 8: Gallery Walk

A gallery walk allows children to walk the story of a picture book. The illustration spreads without text are displayed in sequence around the classroom or larger hall space and the children walk individually or in groups around the room building their own picture of the narrative through the illustration. Children can discuss their different interpretations of the story by discussing the images, working out what is happening and possible motivations of the characters. They can also empathise with different characters and situations by drawing on personal experiences.

- Before the session, prepare copies of the final spreads of the story and stick them around the room at spaced intervals, to allow time for children to reflect between each image. If there is not space to do this in the classroom, it would be a good idea to use a larger space, such as the school hall.
- Encourage the children to walk around each image, spending time looking carefully at the detail in each spread to conclude the story. You may wish to do this by placing the children in small groups of 5 and staggering the times they start their walk. Once the first group move on to the second image, the second group begins, and so on. Explain that they need to wait for the group in front to move on before they do too.
- Once they have finished, encourage them to reflect on the end of the story in their groups, while they wait for other groups to finish. Give time for the last group to have some discussion time too. Was the ending as they expected? How did it make you feel? What questions are you left with after finishing the book?
- Come back together as a whole group to share responses to these questions and note these down on the working wall or in the shared journal.
- Discuss the following questions with the children:
 - If the story were to continue, what do you think would happen?
 - Do you think the three larger clowns will ever learn from their mistakes?
 - Do you think the story ending would be as funny if it did?
- Collect responses on the working wall or in a shared journal.

Session 9: Reader Response through Booktalk:

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.

This booktalk is supportive to all readers and writers, but it is especially empowering for children who

find literacy difficult. It helps the class as a whole to reach shared understandings and move towards a more dispassionate and informed debate of ideas and issues.

- Read the whole book all the way through.
- Talk with the children about their responses to the story and to the illustrations. What did they like and/or dislike? Would they recommend the book to someone else? Why? Why not?
- Ask the children; what will you tell your friends about this book? What won't you tell them because it might spoil the book for them? Or might mislead them about what it is like?
- Watch the book trailer for the book, made by Chris: <http://vimeo.com/88145367>
- Would watching this make you read the book? What has Chris told you about the story here? What has he decided to leave out? Why do you think he did this?
- You could finish the session by writing a book review. You could look at an example of one someone else has written first, like this one on the Books for Keeps website: <http://booksforkeeps.co.uk/issue/205/childrens-books/reviews/shh-we-have-a-plan>
- This website uses a star rating. Have the children decide how many stars they think they would give this book and then what they would write about it.
- Display these prominently in the class reading area or school library for others to read or publish on a class blog.

Session 10: Creating own picture books – Sketching ideas

When planning and developing ideas for picture book narratives, children may wish to approach the process in different ways and should be supported to do so. Some children, like some authors, may think of the words in writing first and then the images that will accompany them. Others may think of the pictures first before composing accompanying text and others will work with a combination of the two.

Throughout the writing process it is therefore important for children to be given materials and space to allow them to plan and compose ideas in different ways. You may wish to give each child a personal sketchbook to develop ideas in and out of taught sessions.

- Explain to the class that they are going to write the sequel to *Shh! We Have a Plan*, titled 'Sh h! We have ANOTHER Plan' about what happens when the clowns try to catch the squirrel. They will compose a mini-adventure for the characters. This will eventually be published in the form of an illustrated origami book.
- Listen to Chris Haughton talk about the writing process for this story on his author page on the Power of Pictures website.
- Look back over the storymaps for the original story. Explore the idea of the events happening in threes. Which three places could the squirrel hide? What three ways will the clowns try to catch it? Linked to work on habitats in Science, the children should explore suitable places for the squirrel to hide. Put children into small groups or pairs to talk about their ideas and plans that could be linked to catching them. What will happen at the end of the story?
- Model to the children how to sketch out ideas in words and/or illustrations for some of the settings, plans and the comedic moments that happen. Make sure the children know that, at this

stage, the pictures should be rough sketches just to give an idea of what the finished drawings will look like. They will do more detailed drawings when they make their finished book. Think about what words might come on each page. Will you follow the pattern of the original story, or use a different sequence of words?

- Give plenty of time and space for the children to plan out their own ideas in a way in which they are most comfortable; some children, like some authors, may think of the words in writing first and then the images that will accompany them. Others may think of the pictures first before composing accompanying text and others will work with a combination of the two. Continue to sketch out your own ideas alongside the children or work as a response partner to those who may be struggling with ideas.
- Encourage the children to share their ideas in turn to the class for them to comment on what they liked about each other's ideas. Use prompts to support articulation of evaluations: *I liked... because...* Model this for the class.

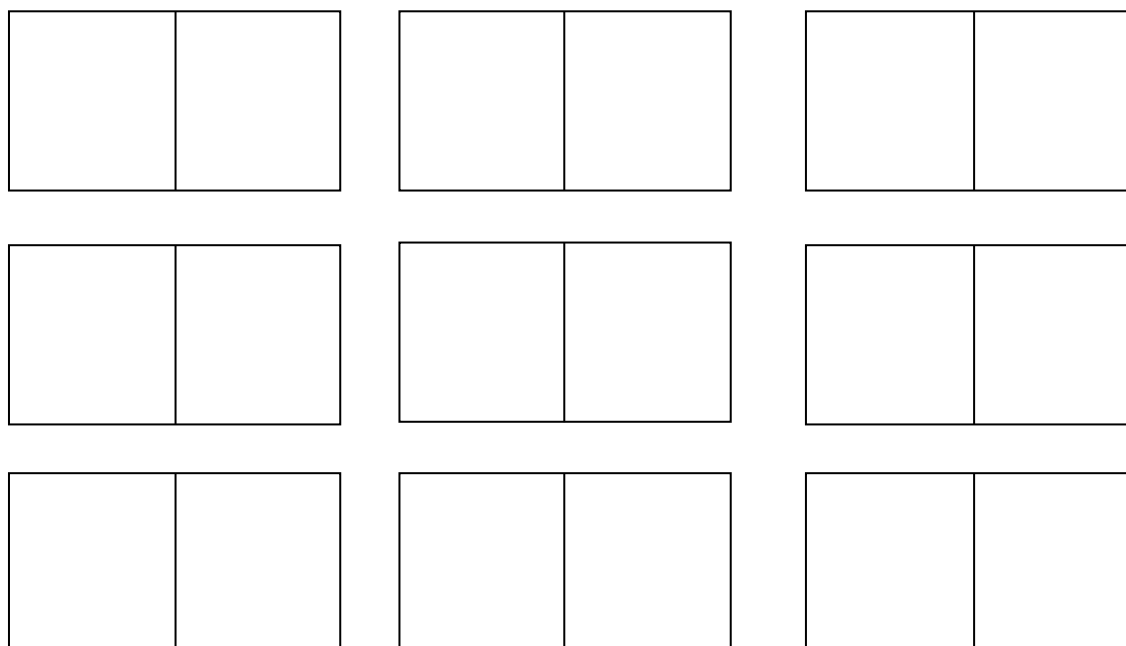
Session 11 : Storyboarding:

When planning a picture book, it is important to work out how the story will develop over the given number of pages. The simplest way in which to do this is by the use of a storyboard.

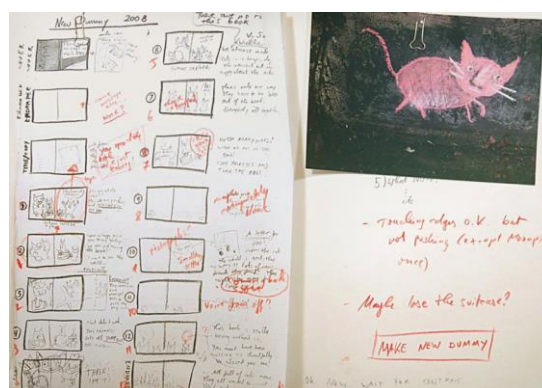
Used by author/illustrators as part of their planning process, it is particularly useful for marking out the key spreads in a story within a given number of pages, usually 32 pages or 16 spreads. Less experienced writers might want to work with fewer spreads to help begin to structure their story.

Working on small 'thumbnails' allows children to experiment with and work out ideas for how to develop a visual sequence, how spreads will look in a finished book, whether spreads will be single or double paged and how words and images will work together on the page. Children can also plan ideas for book covers, front and end papers, title pages and dedications, allowing them to use understand the language of picture book publication in an authentic process.

- Lots of author/illustrators will work using a storyboard on a single sheet of paper, representing the whole book in small thumbnail sized squares. Within the squares, they can plan the basic design of each page, plan how the story unfolds over the pages, see how the words and illustrations work together, and consider how the illustrations work together.
- Go back to the original book re-read to remember the story and patterns of the text and look at the way the images are used across the book. Some are double page spreads, with an image working across both pages and some are single page images. Encourage the children to think about which events might work in this way in their stories.
- Have a storyboard with a maximum of nine spreads (you may want to work with three or six, depending on how extensively the children have developed their stories) marked out on a flipchart or IWB for you to model marking out a story, like this:



- Show the children how to work with the spread diagram to develop their sequel story. Look at how to mark out the rough illustrations swiftly like in this example by Viviane Schwarz, which can be found at: <http://blog.picturebookmakers.com/post/116986873251/viviane-schwarz> Give the children time to retell their mini-adventure in their pairs using illustrations text and illustration. Support children as necessary.



- Model and demonstrate carefully how to transform your story ideas onto the spreads, talking through each step of the thinking involved – what the pictures will look like on the page, what words will accompany the pictures and where the best place for the words will be. This is quite a complex process for children at Key Stage One, so showing clearly how you develop one idea into a larger narrative will scaffold the activity the children will do next. Encourage them to think

through their ideas in a similar way to the original book, but with their own ideas for the story sequel.

- Give children a large frame and plenty of time for having a go at planning out their story in a maximum of nine spreads. More confident children may want to go beyond this, which they can, but ensure the beauty of the contained story in a picture book is maintained. Holding a writing conference with any children who are attempting a longer story will help to support their thinking at this stage. At this point the drawings only need to be rough sketches, but the children should think carefully about the words they will use, how they will be written and where they will appear on the page.

Session 12: Responding to writing

Just as an author would work with an editor, children should be given opportunities to help each other by reading their writing aloud and responding as readers. This allows them to support each other as they compose and structure their ideas. Writers can tell response partners what they are pleased with in their writing, particular concepts or parts of the story they may be struggling with and gaining a picture from the reader of how their writing impacts on them. Response partners should be encouraged to reflect on the impact of the narrative and illustrations on them as a reader. Children can then re-draft sections of their work, based on these conversations.

At the final stage of the writing process, it is important that children are given time to support each other with transcription proofreading, looking at spelling, punctuation and grammar and consider the quality of their illustrations before publication.

Re-read the original book to remember the story and patterns of the text.

- Use your own writing or negotiate with a child to share their writing, under a visualiser if you have one, to model a process for responding to writing. Look at what we were aiming to do – create our own picture book sequel to *Shh! We Have a Plan*. Read the storyboard plan aloud and have the children respond to what has been read. You might use key questions to target their thinking, such as: Does it follow on from the first book? What is similar? What is different? Do the comedic moments make you laugh?
- Consider revisions that could be made and why. You may ask questions like: *What might develop the story? Are there any other words, phrases or types of sentence you can use or anything you could add to the illustrations that would help the person reading or make them more engaged?*
- Give children time to look at and review their draft ideas. Share these with a response partner to evaluate the effectiveness of their writing for another reader. Allow time to make changes or enhancements. By looking back at Viviane Schwarz's process work, children can see how she makes changes and additions with a different colour over her storyboard.
- When the children have had a chance to respond to the composition of the story and the effect on the reader, work with the children on proof reading and editing their work. Children could work with editing partners or with small focus groups with an adult, to read their text aloud, checking for missing words, spelling, punctuation and grammar errors and correcting before the text is transferred to the finished book. It is really important that everything is correct before going into the finished book.

Session 13 and 14: 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. 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.

- Demonstrate to the children how to make a simple origami book with A3 paper. One book will give you three spreads, so depending on how many spreads they have chosen to use, they may need to join two or three together.
- Most basic books start with a rectangular piece of paper, divided equally into eight boxes. When folding the paper it is important to line up the edges exactly and make the folds very crisp by running a ruler along them, bending back the other way and repeating:
 1. Fold paper in half lengthways.
 2. Now, fold widthways, you should see a cross in the middle of the paper.
 3. Fold one edge to the middle of the cross, and repeat with the other side.
 4. Open out the book and fold it in half widthways. On the folded edge make a horizontal cut to the mid-point.
 5. Open out the whole sheet again and fold widthways in half. Push the edges into the centre to make a cross.
 6. Fold round the pages to make a book.
- (Photographic instructions for this process also appear as PDF download on the Creative Approaches section of the Power of Pictures website)
- With a large scale version, model the difference in the quality of illustration from the storyboard to the finished book. Think about whether the children want to use presentation handwriting for the text, or whether to type on a wordprocessor, cut out and stick on.
- Give plenty of time for the children to complete the publication of the inside of their books.
- Go back to the original book to explore and work on adding features of published texts on the front and back covers. What will they call their book? What will they draw on the front cover to give the reader an idea of the story? Where will they place their name as the author/illustrator? This is a fantastic opportunity to demonstrate more complex book language in action, such as publisher logo/name (this could be agreed as a school or class name publishing house), blurb, bar code, price.

Session 15: Publishing and Responding to Writing

- Re-read the whole of *Shh! We Have a Plan*.
- Look at the back cover and read the quotes from *The Guardian*, *The Irish Times* and *The Independent on Sunday*. Have the children think about something they would like to say in response to the book. These are all positive quotes with people responding to things they liked about the text, so even if there were parts they disliked, have them try to think of one thing they liked that they could tell someone else.
- Encourage the children to share their own made books with a different response partner. They can swap books, read each other's stories and share their opinions on them. This should be a positive experience, so you may want to model this with another adult responding to your book with what they liked about the story and illustrations first.
- Give lots of time for them to swap with a number of different people. The children could then pick their favourite comment that they got from someone else to write as a quote on the back of the book, as Chris Haughton has with his book.
- Display the books prominently in the class reading area, library or an appropriate communal space so that they can be shared with and enjoyed by a wider audience.

Other ideas to use across the curriculum:

Science:

- Linking back to the text, ask the class to consider what the author might be trying to tell us. Through shared writing, write one or two sentences to capture the children's ideas and display these.
- Do you think the clowns were right to try to catch the bird? What do you think would happen if they did catch it?
- Reflect on ways that we should treat animals that are wild. How does the small robber get the birds to come to him?
- What should we do to look after birds and squirrels in our local area? Perhaps invite in or arrange a visit with a local park or wood keeper to learn more about their conservation work.
- Have the children design and write their ideas on a poster about looking after birds and squirrels.
- Display these in the outdoor area around the school so the writing has a purpose.
- Look at videos of different kinds of local birds, such as the fantastic introductory video to Garden Birds on the BBC Nature website: <http://www.bbc.co.uk/nature/collections/p00bt4d3> and supportive non-fiction texts, such as the *RSPB's My First Book of Garden Birds* by Mike Unwin, Sarah Whittle and Rachel Lockwood (A & C Black), *Usborne Little Book of Birds*, *Usborne Discovery: Birds*, *Usborne Spotter's Guide: Birds* or Matt Sewell's beautifully illustrated book *Our Garden Birds* (Ebury Press).

- There are also supportive resources on the Woodland Trust website <http://www.naturedetectives.org.uk/packs/birds.htm> and RSPB websites bird guide: <http://www.rspb.org.uk/discoverandenjoynature/discoverandlearn/birdguide/name/a/>
- Use these resources for children to choose 3-5 local birds to write about for a non-chronological report. Model how to read and then summarise important information into notes. You could suggest sub-headings to help the children look for and categorise information found, e.g. what they look like (appearance), where they can be found (habitat), what they eat (diet).
- Through shared writing, model how to take some of the notes from yesterday's session and construct informative passages or paragraphs to give another reader information about the birds you have chosen. Include modelling of the technicalities of writing, such as phonics, spelling, punctuation and grammar.
- Look at other features of information texts, e.g. labelled diagrams, drawings or photographs with captions, 'Did you know?' boxes. Think about which of these features you might use in your own information text.
- Talk about the writing process and explain that the children will be having a first go at their writing – a draft. Explain that this will not be the finished piece so they do not have to do their best drawings for the final version. Give the children time to draft their pieces on their 3-5 birds.

Art and Design:

- Chris Haughton cites Henri Rousseau's painting Surprised! <http://www.nationalgallery.org.uk/paintings/henri-rousseau-surprised> as one of his artistic inspirations for the text.
- Look at the painting and encourage the children to respond to it; you may wish to use the materials on the National Gallery webpages on how to read paintings to enrich discussions:
- <https://www.nationalgallery.org.uk/learning/teachers-and-schools/teaching-english-and-drama/how-to-read-a-painting>
- Imagine you are a hunter watching the tiger out of shot. Choose to write in either 1st or 3rd person as either the tiger or a hunter watching the tiger out of shot, thinking back to the role-play work you did around *Shh! We Have a Plan* to inspire ideas.
- Give time for the children to draft their writing, read through with a response partner, re-draft as necessary then edit and publish the pieces for a class anthology, using the painting as the front cover.
- Explore other artists who use collage in their work. Henri Matisse would be a good focus artist to study in relation to broadening children's knowledge around the collage technique and other ways of using collage. You may wish to look at his 'Jazz' series <http://www.moma.org/collection/works/portfolios/66170?locale=en> or L'Escargot, currently part of the Tate collection: <http://www.tate.org.uk/art/artworks/matisse-the-snail-t00540>

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