

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

Key Stage 2

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

- 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 and collage 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.

Overview of this teaching sequence.

This teaching sequence is approximately 4 weeks long spread over 17 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	Writing Outcomes
<ul style="list-style-type: none"> ▪ Reading ▪ Responding to illustration ▪ Role on the wall ▪ Book talk ▪ Story mapping ▪ Drama and role-play ▪ Writing in role ▪ Shared writing 	<ul style="list-style-type: none"> ▪ Picture book text ▪ Incidental writing including –notes, speech bubbles, character descriptions ▪ Writing in role (1st or 3rd person narrative) ▪ Information writing about picture books ▪ Writing in role ▪ Book review ▪ Published picture book

Other useful texts and resources

Picture books by other authors which use page turn innovatively

- There are no cats in this book by Viviane Schwarz (Walker)
- The Promise by Nicola Davies, illustrated by Laura Carlin (Walker)
- The Journey by Francesca Sanna (Flying Eye)

Books which explore environmental issues

- *Hilda and the Bird Parade* by Luke Pearson (Flying Eye)
- *Akimbo and the Elephants* by Alexander McCall Smith (Egmont)
- *The White Giraffe* by Lauren St John (Orion)
- *The Ice Bear* by Jackie Morris (Frances Lincoln)

Texts written and illustrated by Chris Haughton:

- A Bit Lost (Walker)
- Oh No, George! (Walker)
- Hat Monkey <https://itunes.apple.com/gb/app/hat-monkey-for-kids-to-sing/id904565251?mt=8>
- More about Chris Haughton can be found at his website: <http://www.chrishaughton.com/>
- Including information on the making of the book: <http://blog.chrishaughton.com/the-making-of-shh-we-have-a-plan/>

- A book trailer is also available on Chris Haughton's website: <http://blog.chrishaughton.com/the-making-of-shh-we-have-a-plan/>

Useful web resources [all websites accessed on 10/05/2016]:

Websites to support understanding around picture book creation:

Chris Haughton is featured on the Picturebook Makers blog which gives lots of useful insights into the creative processes of a great number of author illustrators, including other Power of Pictures partners Benji Davies, 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>
- The BBC has a range of videos which could support this learning:
<http://www.bbc.co.uk/education/subjects/zn3rkqt>

Chris Haughton's references

Visual and slapstick comedy:


- Laurel and Hardy: Washing Up http://www.youtube.com/watch?v=t_LXd66-zKU Buster Keaton: Elevator Chase: <https://www.youtube.com/watch?v=JzZYzj0i3Og>
- Tom and Jerry: Puss gets the Boot 1st Episode: <https://www.youtube.com/watch?v=4OVBfrSYJhY>

Drawing style

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- Henri Rousseau: <https://www.nationalgallery.org.uk/artists/henri-rousseau>

Teaching Sessions:

Before beginning the sequence:

- Depending on the children's prior experiences you may want to make provision for the children to spend time looking at, discussing and exploring picture book illustrations and artworks in preparation for exploring this book in depth. In particular allowing some time for the children to explore other texts by Chris Haughton and consider:
 - Colour: What does the use of block colour suggest about the story, characters and settings?
 - Style: How do the children think the pictures are made? Do they remind them of any other picture books they have come across?
 - The way the text and the images work together: What is telling more of the story? What effect does the sparse use of text have on your reading of the pictures?
 - Humour: How is this created? Focus in particular on the page turns in the books, what are they used for? What can a page turn offer to a writer or reader? How are they used to create humour in Chris's work?
 - You could also consider the messages that the books are giving- do they have a moral ending? How are you left feeling as a reader?

Session 1: 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.

- Share the title page of the book with the illustration of the four characters on a white background with the children.
- Encourage them to look carefully at the illustration and invite them to discuss the relationships between the characters, what they think they might be doing, how they are walking, what they are wearing, the props they have etc.
- Invite the children to predict what the characters are doing or about to do.
- Now share the following page with the publication information which shows the characters in a setting, what does this add to their predictions – was this the setting they imagined?
- Invite the children to share what they now think they know about the story – time of day, place etc.
- Note their thoughts around the picture

Session 2: Illustrate a Character

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.
- 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 focusing 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.
- Are your thoughts the same about the illustrations they looked at in the last session? Add additional thoughts in a different colour.

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.

- Read the book aloud to the children up to the first 'Shh! We have a plan'
- Invite the children to discuss what the plan might be? Who is in charge? What role will each of the characters take? Do they think the plan will work?
- Explain that the plan unfolds using 3 pictures and 15 words.
- You might want to revisit some of Chris Haughton's other texts to consider his style and the way the plots unfold in these. *A Bit Lost* would be a good example to consider here as the story unfolds in a similar setting.
- Invite the children in groups to sketch out three images that show the plan unfolding. Remind the children that this isn't the end of the story so their final image needs to offer the possibility for further action.
- Once they are happy with the pictures invite them to consider how they will add text. Challenge them to use no more than 15 words. Revisit the book— what style is the text in? Discuss the advantages of using direct speech. You could compare this style with *Oh No, George!* which includes short pieces of

narrative text too. You might also want to discuss why the speech isn't punctuated as you might expect and possible reasons for this.

- Once the children have completed their images and words invite them to share with each other, what were the similarities and differences? How did the children use the limited text to tell their story?
- Discuss with the children how they feel about working in this way – what were the challenges? How did they decide which words to use? What did they find themselves cutting out?
- Read the book to *LOOK! up there*. Discuss Chris Haughton's use of image and text to tell the story. Where is most of the story happening?

Session 4: Gallery Walk leading to Freeze-Frames

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.

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.

- In advance of this session prepare copies of the illustrations (without the text) from the beginning to
- *LOOK! down there*.
- Display these images around the classroom with plain pieces of paper underneath.
- Invite the children to walk around the room, adding their thoughts about what information each picture is giving them.
- Once the children have had a chance to look at all the images, discuss their findings. Do the characters remind the children of anyone? Chris Haughton talks about the three characters with nets as clowns – why do they think that might be? What do they understand about clowns?
- Encourage the children to revisit the images looking carefully at the bird's story, what does the bird's facial expression and posture add to the story? Is the bird scared of the hunters? 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?
- Read aloud the story to *LOOK! down there*.

- 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. You could also discuss Chris Haughton's comparisons of these scenes as pantomime.
- Introduce the next single page spread, which will begin the next comic set up, with the text *LOOK! up there.*
- 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.

Sessions 5, 6 and 7: Role-play and drama

Role-play and drama provide immediate routes into the world of a story and allow children to explore texts actively. Through role-play and drama, children are encouraged to experiment with the 'what if?' of plot and make it their own. Role-play is a particularly effective way for children to inhabit a fictional world, imagining what the world of the story would be like, and illuminating it with their own experience. It enables children to put themselves into particular characters' shoes and imagine how things would look from that point of view. Through drama and role-play children can imagine characters' body language, behaviour and tones of voice in ways that they can draw on later when they write.

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. Some time could be spent creating a collage bird puppet in the same way the characters were developed in the second session. The children could even create removable eyes to show the different expressions in each picture.
- 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.
- To extend this activity you could give the children some time to manipulate the images on an iPad or computer, adding the spotlight as Chris Haughton does and even giving them a colour wash or filter to capture the mood.
- 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 and 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:

- Share the trailer for the book <http://blog.chrishaughton.com/the-making-of-shh-we-have-a-plan/>
- Ask the children to respond to the trailer. Do they like it? Is it how they imagined the characters to move? Does it have the same mood as they imagined?
- Invite the children to discuss what a trailer is and what purpose it is for.
- Revisit the section the trailer depicts in the book. What is the same and what has changed? Consider why this might be. Which spread is missing? Why do you think this might be?
- What techniques have been used in the film to add comedy to the story? Consider sound effects, music and movement of the characters and camera.
- Invite the children to listen to the music without watching the images. What can they hear happening in this piece of music? Identify which musical patterns are used to convey this. Chris Haughton commissioned this music for the trailer to capture the mood of the narrative.
- Invite the children to compose pieces of music for their plans that can be played alongside the pictures, what movements do they want to be able to hear? What forms the soundscape? What mood do they want to evoke? Will there be any spoken words?

Session 8: Page Turn investigations

Children need experience in looking at illustrations, not just as single images but in the context of the whole book. Exercises such as this one with a focus on a particular technique can build up a repertoire of skills that children can apply to their wider reading.

- To extend the children's work on using a page turn you might want to explore other picture books and how page turns are used for effect.
- Gather together picture books for each group of children to explore. Other Chris Haughton and books by other Power of Pictures authors will work well for this activity.
- Provide the children with post-it notes.
- Invite the children to spend time with the books exploring how the page turns are used – to prepare for this activity you might want to show some examples first. Filmic vocabulary is useful for this:
 - Punchline – the joke is revealed - Chris Haughton's texts have lots of examples
 - Jump cut – you are moved to a new setting – Bedtime for Monsters by Ed Vere does this (you might also want to note that the reader is prepared for these different settings in the opening spread)
 - Zoom – the page turn takes you deeper into a particular scene – Benji Davies uses this technique
 - Wide Angle – from having been close to the action you are shown the wider context Tom McLaughlin uses this in The Story Machine

- Perspective Change – the page turn shows the same scene from a different point of view – Viviane Schwarz uses paper technology to deliver this in her texts.
- The children can then mark up their books and consider the best examples they want to share with the class.
- You could create a page turners display in the classroom as a result of this activity. Alternatively the children could write some instructions or letters of advice for the other children in the school about how to use a page turn or what to look for in a picture book.

Session 9: 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 book to the point where the bird escapes from the water.
- Look carefully at each of the bird escape pictures – what’s different about this one? Use some of the vocabulary from the last session – this is a wide angle picture, the first two are zooms. Consider the addition of the small character – what might this mean? What does his position in the spread suggest regarding his relationship with the others? What is he looking at? What is he most interested in?
- regarding his relationship with the others? What is he looking at? What is he most interested in?
- You might take this opportunity to discuss the rule of three here and how often patterns of three appear in stories. The use of threes in literature is prevalent, particularly in traditional tales, examples include: 3 little pigs and their houses, Goldilocks and the Three Bears, Goldilocks tries the bears’ beds, chairs and porridge. In Little Red Riding Hood, Red Riding Hood questions the wolf three times –Oh Grandma what big eyes you’ve got, oh Grandma what a big nose you’ve got, Oh Grandma what big teeth you’ve got.
- Return to the children’s original thoughts about the story/characters – is there anything further they would like to add?
- Gather predictions from the children about what might happen next.
- Share the next two spreads of the story with the children.

- Discuss what is different about these spreads. Consider use of colour, zoom, white space – invite the children to consider why this might be. You could consider turning points offering a possibility for change, white space giving focus and a break in the patterned text to this point. How does this change support the reader?
- Share the next spread with the three clowns saying LOOK!
- Invite the children to draw or collage what they think is happening on the next page.
- Share these images and predictions before sharing the spread of the little one surrounded by birds
- You could take the opportunity here to do some writing in role as the little one – retelling the story from his point of view or describing this moment in narrative or poetry.

Session 10: Endings 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?
- Invite the children to discuss whether they think this story has a moral, and if so what it is?
- The children could be invited to create a book review to summarise their thoughts.

Session 11: Using the whole book

Every element of a picture book is designed and considered, using dedications, quotes and endpapers in your teaching will encourage children to engage with the whole book as they are reading and discover more about the story as a result.

- Return to the title page with the publication information and share the Einstein quote *Peace cannot be kept by force; it can only be achieved by understanding*. Spend some time unpicking what this quote might mean.
- Move on to discussing what the quote means in relation to the book. What does it add to the discussion in the previous session around whether the book contains a moral?
- You might want the children to spend some time looking at Chris Haughton’s website finding out more about what he cares about.
- You might also want to share that the sister the book is dedicated to runs Upcycle Ireland
- Invite the children to reflect on these findings in relation to the book – what do they think Chris Haughton is trying to make the reader feel/do in response? What would have been different if the clowns had learnt their lesson?
- Consider other examples of points of view being flipped to add impact – you could share some of the Creature Comforts clips for the David Attenborough’s 90th Birthday celebrations <http://www.bbc.co.uk/programmes/p03t18tz> for example.
- Invite the children to share messages that mean something to them – you might have a school motto or quote of the week you could draw from as a starting point.
- You could also share some other quotes about the environment. There is a list here to select appropriate ones from <http://www.goodreads.com/quotes/tag/environment>.
- Alternatively you could look at the quotes in other Chris Haughton texts:
 - *A Bit Lost*: “Thus we never see the true state of our condition till it is illustrated to us by its contraries, nor know how to value what we enjoy, but by the want of it”— Daniel Defoe, *Robinson Crusoe*
 - *Oh No, George!*: “Freedom is secured not by the fulfilling of one’s desires but by the removal of desire...No man is free who is not master of himself.” Epictetus
- Discuss with the children how these messages are shown through the stories and why they think Chris Haughton chose to put the quotes at the beginning of the books.

- Invite the children to discuss what the quotes/mottos they are picking say to them and why they are important.
- 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.

You could also:

- Work on the text for a further week and have children write the sequel to *Ssh! We Have a Plan* for a younger class in the school, focussing on the clowns attempts to catch the squirrel or creating your own chase story with alternative characters. Children should have the chance to follow the full writing process, drafting ideas, composing writing and reviewing and reflecting on this writing before publishing a made book with full picture spreads. These books should then be shared with, read to and given to an appropriate class to share and respond to.

Session 13 and 14: Building own picture narratives

A storyboard is another way of helping to map out key scenes in a picture book through drawing and annotation. 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.

Shared writing is one of the most important ways a teacher can show children how writing and illustration work and what it's like to be a writer. Acting as scribe, the teacher works with a small or large group of children to create a text together, enabling them to concentrate on their ideas and composition. In working with picture books, it is important to focus on how the text and illustration work together on the page to both complement and extend the focus for the reader. Teacher and children work as active partners, talking together to share ideas, while the teacher guides the children through all the decisions that writers and illustrators need to make and help them to shape their thoughts on paper. Shared writing gives children a model for their own independent writing and can introduce them to unfamiliar genre or styles of writing.

- 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 and look at the way the images are used across the book. Most are double page spreads, with an image working across both pages and only the first and last are single page images. Encourage the children to think about which events might work in this way in their stories. Consider here:
 - The page turn strategies and how they are used to support the humour.
 - You might want to revisit the structure of each of the plan sequences and how the repeated text and scenario creates a build in humour.
 - Chris Haughton's use of colour and the change at the turning point.

- The economy and style of the text – will the children choose to use direct speech? Will they repeat text for comic effect? You could read the story to the children without the pictures to emphasise this point.
- For more verbose writers the economy of the text in a picture book can be challenging spend some time modelling the thinking about what will be said in the image and what will be said in the picture – will they give the same message? (one emphasising the other), will they be a literal representation of each other? (this is unusual in a published picture book), will they show the same thing but from a different point of view? Have a storyboard with a maximum of sixteen spreads (this is the usual number for a published picture book) 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 one of the stories in your own sketchbook. 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>
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- 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. Also consider where you will place your defining moment for your character and what will shift the emotions in the story.
- Give children a large frame and plenty of time for having a go at planning out their story.
- 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 15: 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 proof reading, 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 a funny picture book with a message as inspiration. 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: *Can you tell what the message might be? Do the comedic moments make you laugh? Has the rule of three been used to create dramatic tension? Have repeated patterns been used to build comic effect? Has the author created a knowing reader that is engaged with the comedy? Does the story show something of the quote that was used to inspire it?*
- 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 proofreading 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.

Sessions 16 and 17: Editing writing and 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.

- Demonstrate to the children how to make an origami book with dustjacket and modify to increase the number of spreads. (For support in doing this visit 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 word processor, cut out and stick. Provide tracing paper for the children to practise text layout before committing themselves to a final choice.
- 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), Spine text, dustjackets and endpapers, blurb, bar code, price. Also invite the children to consider where and how they want to position the quote they chose as the starting point.

- 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:

Art and design

You could extend thinking around the bird in the text using another of Chris Haughton's references for the book 'Surprised!' by Henri Rousseau <http://www.nationalgallery.org.uk/paintings/henri-rousseau-surprised>

- Look closely at the picture – what does the tiger have in common with the bird? What is different?
- Split the class in half, invite half the children to write in either 1st or 3rd person as the tiger or a hunter watching the tiger out of shot and the other half to write as the bird or the hunters in *Shh! We Have a Plan*.
- Encourage the children to think about:
 - What makes it good to read?
 - Were any parts interesting, effective, or made you think?
 - Does it make sense?
 - Has anything been missed out?
 - Is there anything that you don't understand?
 - Is it written in the right sort of style?

- Spend the next session re-drafting and then share with an editing partner. Underline any bits you are still not sure about from a response point. Then read the writing aloud together, and help each other to put in any:
 - Spellings that you can correct together (you might need a dictionary).
 - Punctuation including capital letters.

- Compare the pieces of writing, how are the hunters and animals different in each. Which elements has Chris Haughton taken from this jungle scene and which has he adapted? How are we supposed to feel about the bird and the hunters?

ICT

- The children could develop their own picture book trailers as stop motion animation or SCRATCH games adding music and sound effects to enhance their storytelling as Chris Haughton does in his trailer <http://blog.chrishaughton.com/the-making-of-shh-we-have-a-plan/>

Music

- Children could explore adding music and sound effects to silent films to add humour. Discuss with the children that Chris Haughton had music specially composed to accompany the trailer to reveal the characters of the clowns. This type of composition is called a leitmotif. Children could work to create leitmotifs for their own characters or for the bird in the story.

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

