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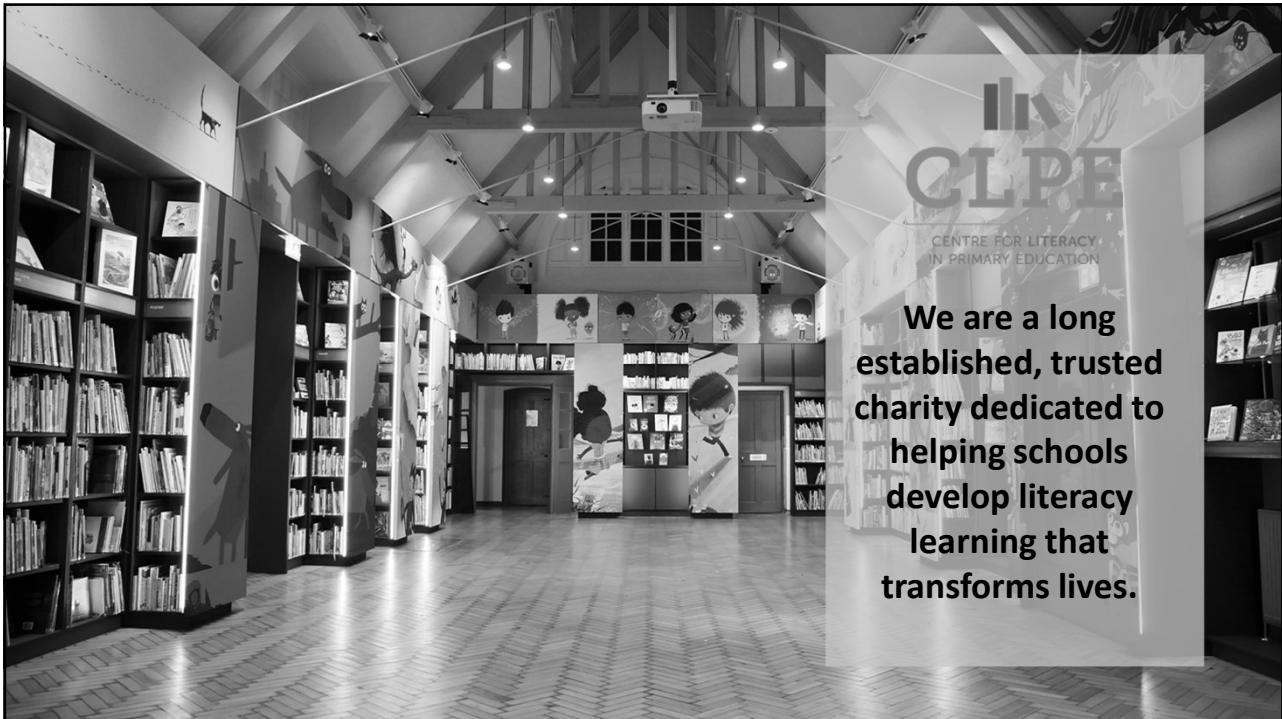
A New Direction and CLPE

Masterclass 1: Building 'Reading for Pleasure' Schools	Masterclass 2: Planning Creatively Around Quality Texts	Masterclass 3: Transforming Literacy Through Storytelling	<div style="text-align: center;"> A NEW DIRECTION for Primary Arts </div> <ul style="list-style-type: none"> • Masterclass 1: 26/11/2024 • Masterclass 2: 21/01/2025 • Masterclass 3: 04/03/2025 ▪ Masterclass 4: 29/04/2025 ▪ Masterclass 5: 10/06/2025 ▪ Masterclass 6: 08/07/2025
Masterclass 4: Transforming Literacy Through Picture Books	Masterclass 5: Transforming Literacy Through Poetry	Masterclass 6: Transforming Literacy Through Classroom Drama	

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Programme



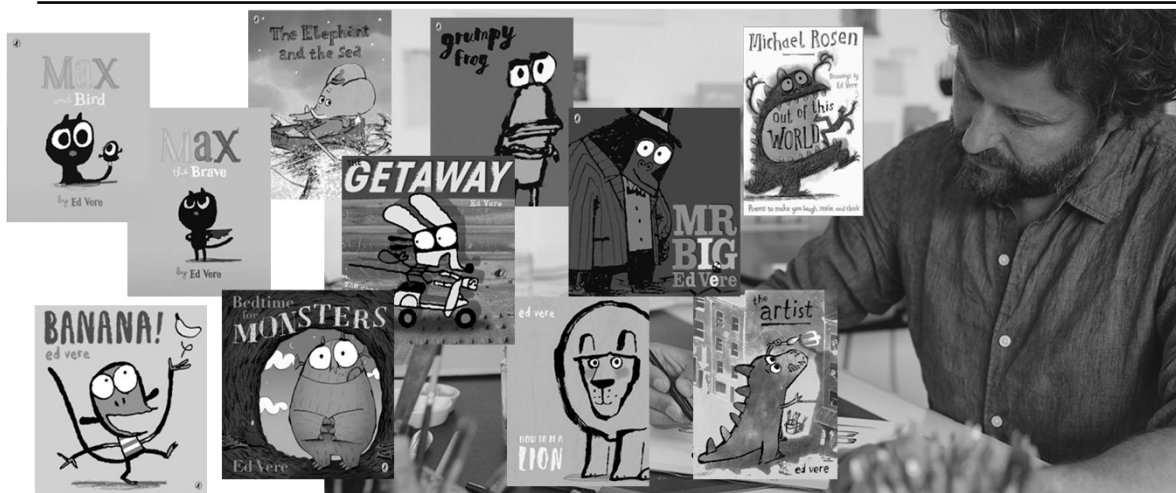
- Understanding **the importance of picturebooks** as a vital part of children's reading experiences across the primary years.
- Investigating approaches to develop children's inference, deduction and to be critically reflective about a visual text and its impact on the reader.
- Explore **the impact of drawing** as a means of communicating and sharing ideas.
- Consider how to teach children the **building blocks of narrative** through high-quality picturebook texts.
- Understand how to support children in **creating, shaping, developing and publishing their own narratives** using words and pictures following the **authentic process** of a practicing writer.

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Introducing Ed Vere:



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good morning

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A bit about me...

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Half Term

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www.thsh.co.uk/big-fun-festival

TH
TOWN
HALL
BIRMINGHAM

MR BIG PLAYS JAZZ

Featuring Neil Cowley Trio
Plus live illustration from author and illustrator, Ed Vere

Wednesday 30 October
11am & 1.30pm
Town Hall

Featuring live illustrations by author and illustrator Ed Vere on a big screen along with music from jazz group the Neil Cowley Trio, Mr Big Plays Jazz tells the charming story of a lovely Gorilla who learns to play the piano and discovers jazz and new friends along the way.

£10, £9* for groups of 4+ (with at least 1 adult), groups of 11+ receive 20% discount, plus one free ticket per 10 tickets

Mr Big illustration © Ed Vere

* A £2.50 fee per transaction will be charged on all bookings, except purchases made in person at the Town Hall or Symphony Hall Box office. Should you require your tickets to be posted to you, a further charge of £1 will be applied.

Search "Town Hall Symphony Hall"

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Funded by

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ARTS COUNCIL ENGLAND

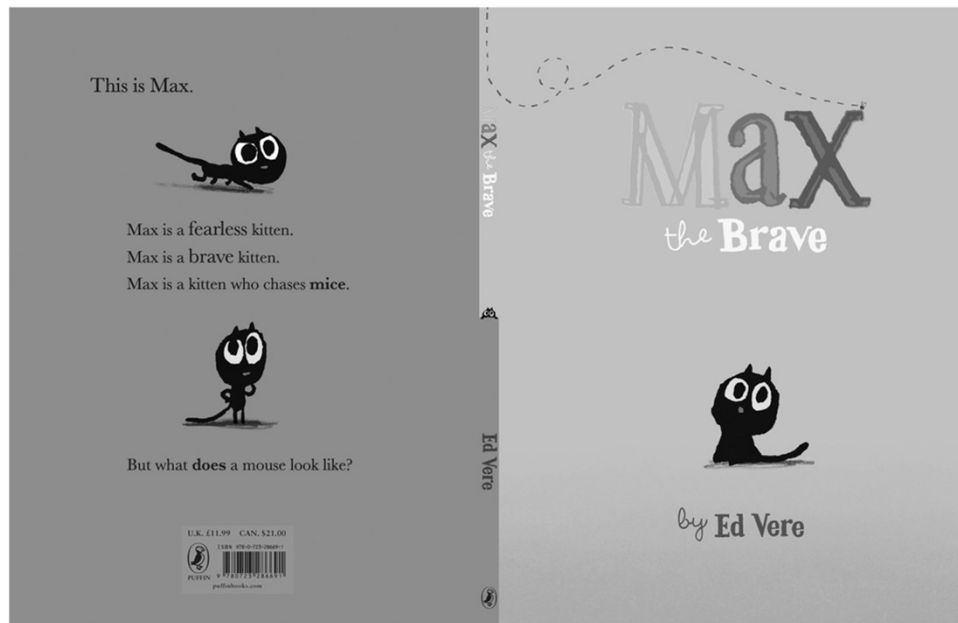
Town Hall renovation also funded by

HERITAGE LOTTERY FUND

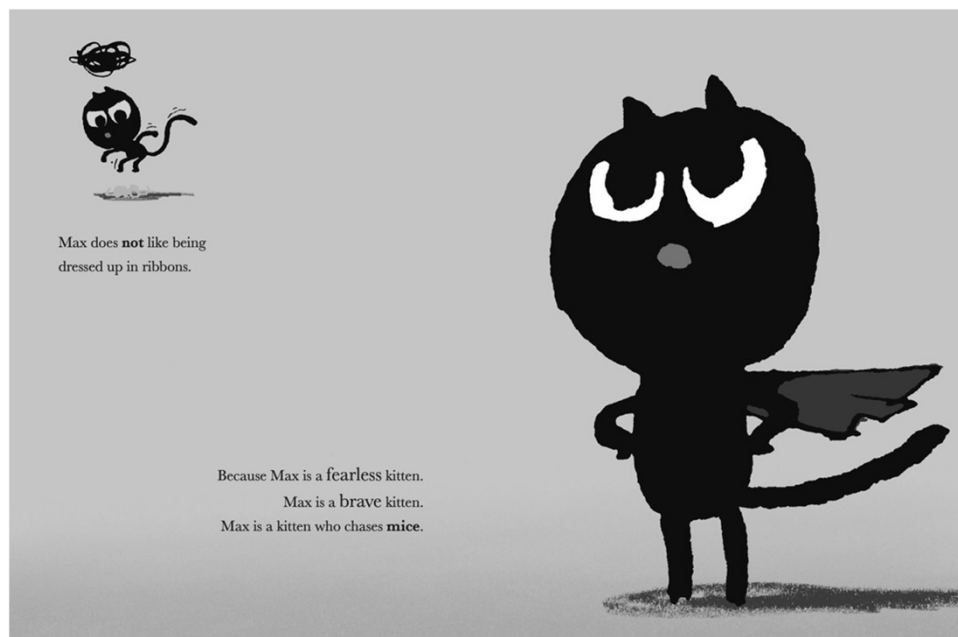
PROJECT FUNDING BY THE LOTTERY

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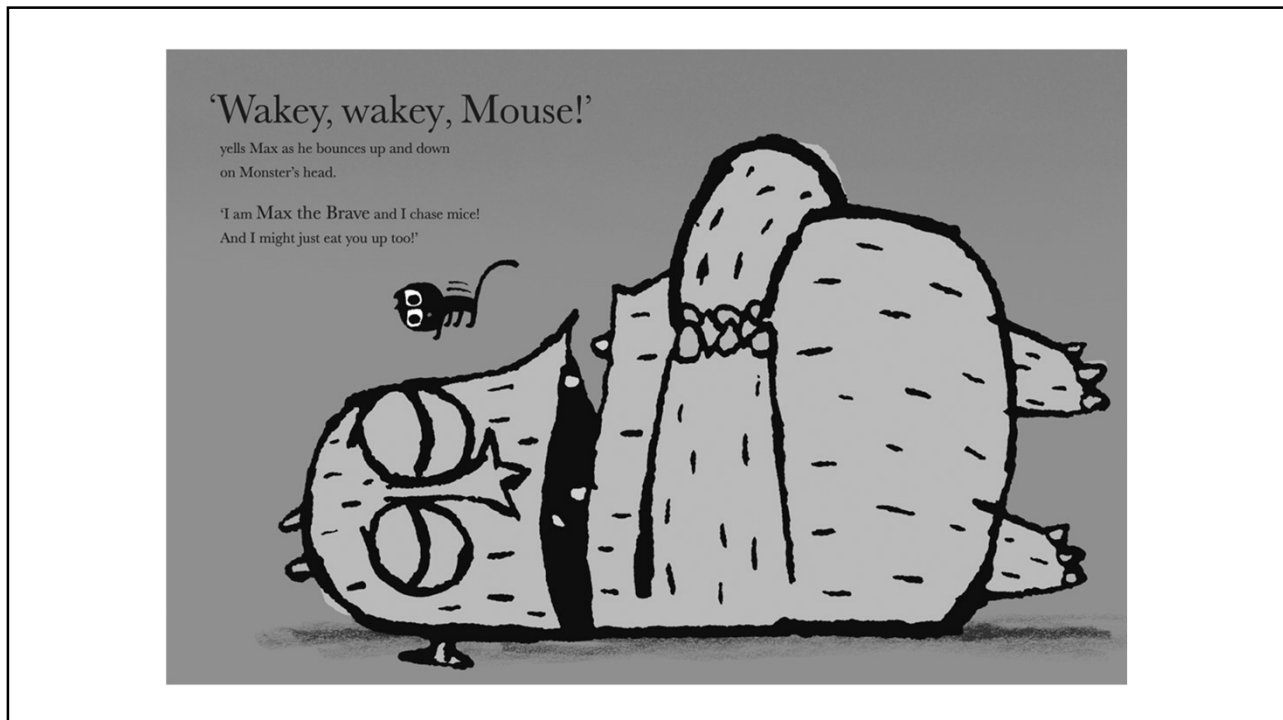
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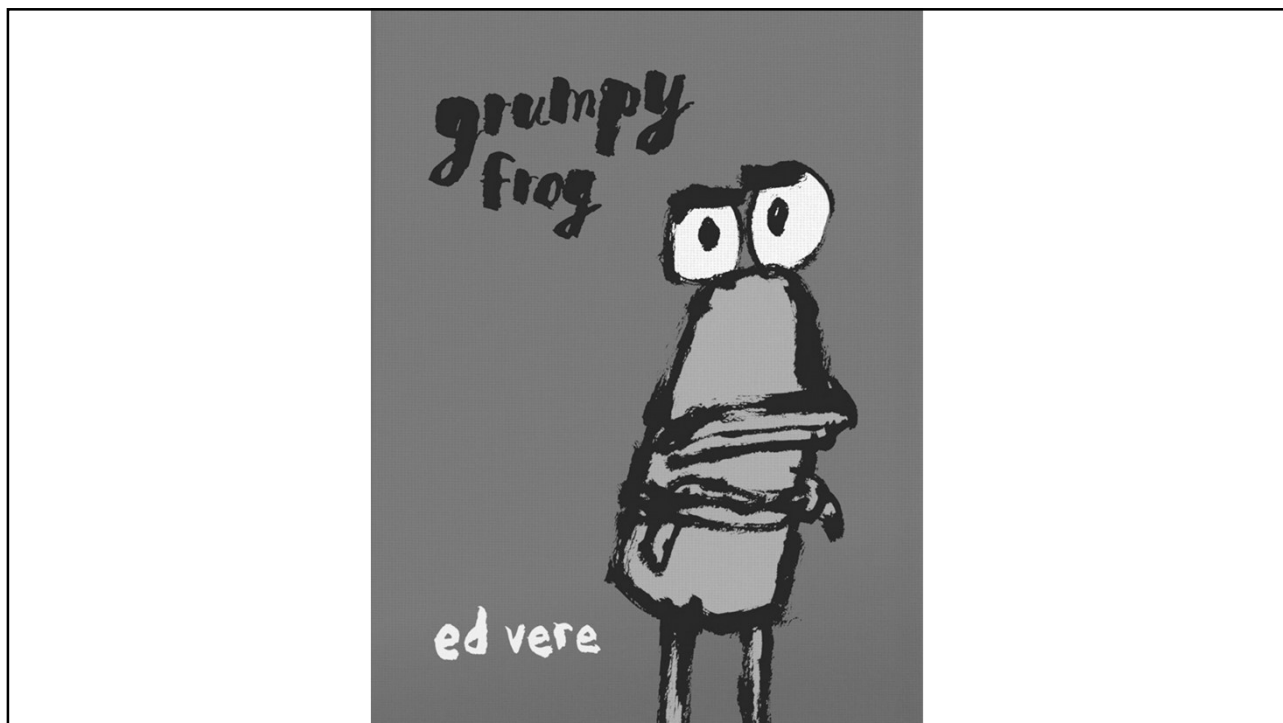
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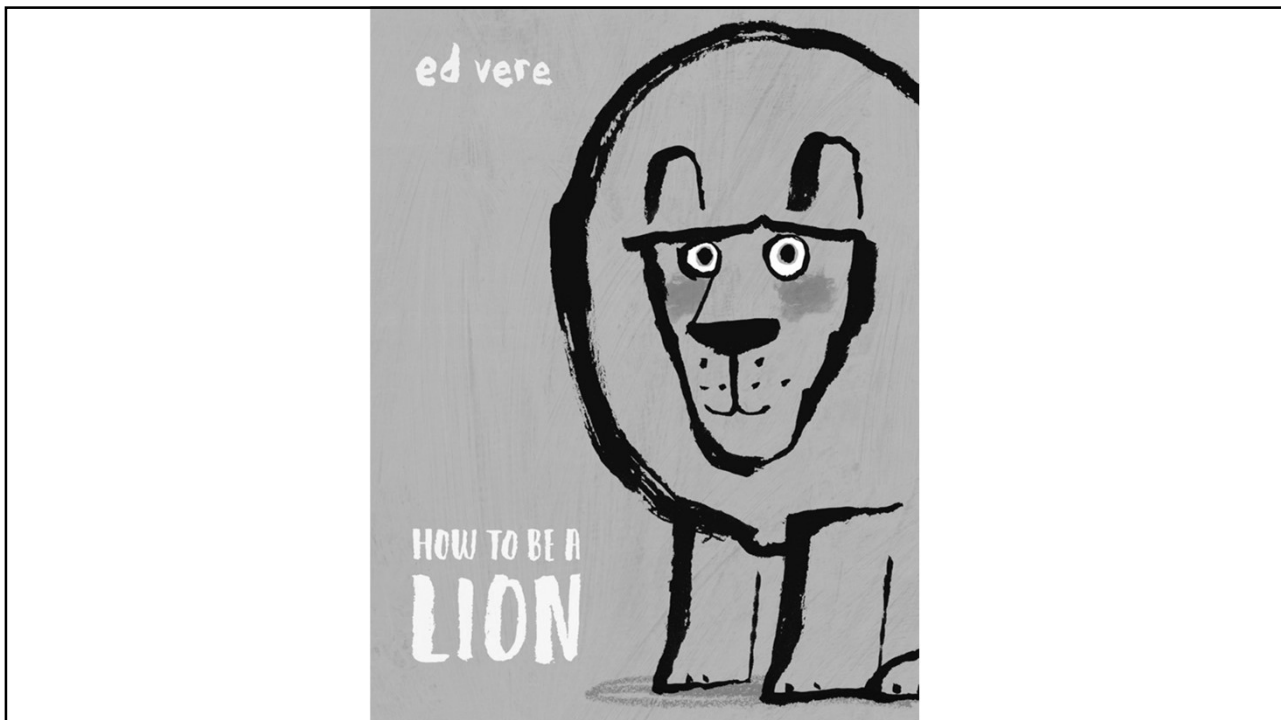


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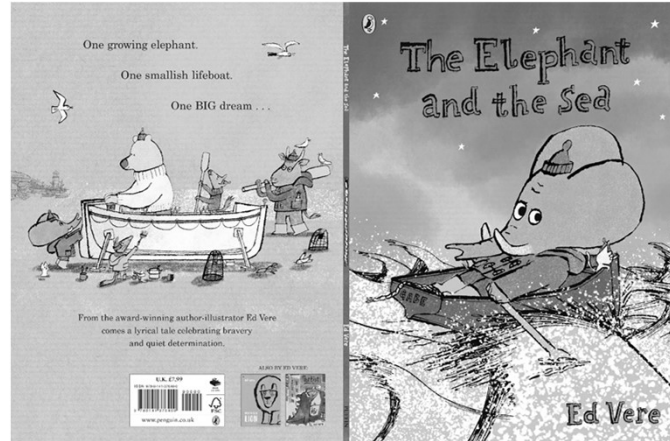


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An inspiring example...

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Who was I in school...

How are children like me taught today?

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Discussion

- *What has this led you to reflect on, in terms of the place of creativity and drawing in children's learning throughout the primary school provision and curriculum?*

Discussion

- *What picturebooks do you remember that were a memorable or significant reading experience?*
- *What picturebooks do you use in class? How do you use them?*
- **Picturebooks are valuable because...**

Who are picturebooks for?

Why do we have them in our collections?



For anyone, young or old - because it gives us all a message

For everyone - because we can read any book it doesn't matter how old we are

Picturebooks are for people that can't really read that's why the pictures are there to give them an idea what the book is about.

Everyone - Pictures can also describe what the story is about instead of using words, also it's good for your imagination

For everyone but mostly little children and children who find other books challenging - because the people who can't read can look at the pictures

For all ages - So we can go in different worlds, while reading. (Not actually in different worlds but in our imagination)

nursery children - to make little children get used to books

everyone - because it can be useful for toddlers and immigrants who need to learn English

for little children who are starting to read - so younger children can develop the reading skills before reading chapter books

for people who have trouble reading and it could be for everyone - because what if there are people who have trouble reading

I think we have them as for disabled people who may not be able to read

Anyone - I think it's for us to enjoy as well because if we only read chapter books it would be boring

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Year 5 children in London, Brighton and Newcastle responding to survey prior to the Power of Pictures workshops and training

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Using Picturebooks with Children of all Ages

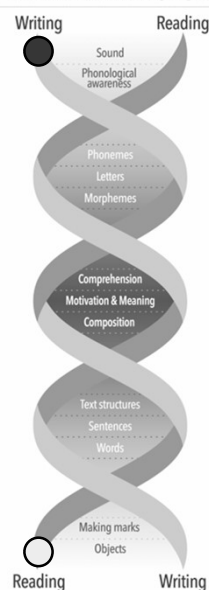
"Picture books are an important genre of children's literature and not just a step on the route to longer books. Far from being an easy read, the multimodality of such texts facilitates the development of sophisticated reading skills, enabling children to **develop comprehension alongside reading fluency** and to learn about narrative structure and character development in an accessible way, which impacts **children's understanding about narrative writing.**"

from Chapter 11: Developing Fluency and Comprehension, *The Balancing Act: An Evidence-Based Approach to Teaching Phonics, Reading and Writing*, Dominic Wyse and Charlotte Hacking (Routledge, 2024)

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The child and their language(s)



The child and their environment, including texts

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The Words and the Pictures

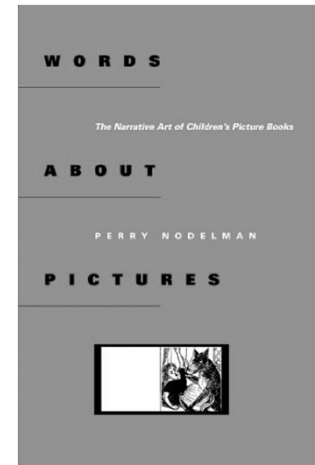
'Illustrators who understand their craft use all aspects of visual imagery to convey meaning.'

'The meaning conscious mindset required to appreciate such pictures fully is always conscious of and always in search of meanings.'

'Pictures can help people of all ages understand words.'

'The words tell us what the pictures do not show, and the pictures show us what the words do not tell us.'

Perry Nodelman - Words About Pictures, 1988



Making meaning from marks:

'Every mark matters. Pictures are made of simple basic ingredients: arrangements of interwoven lines and shapes and colours, which the artist sets down in a particular medium and, at the same time organises. The movement of the pen or brush, the placement of collage, the design of sculptures and the organisational decisions, made either consciously or unconsciously and the medium itself induce an experience in the beholder'

Jane Doonan - Looking at Pictures in Picture Books, 1993



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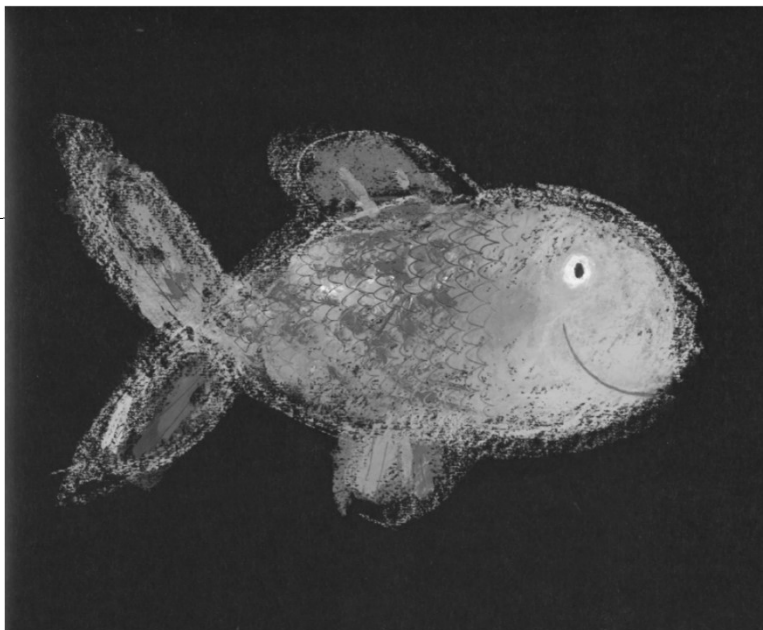
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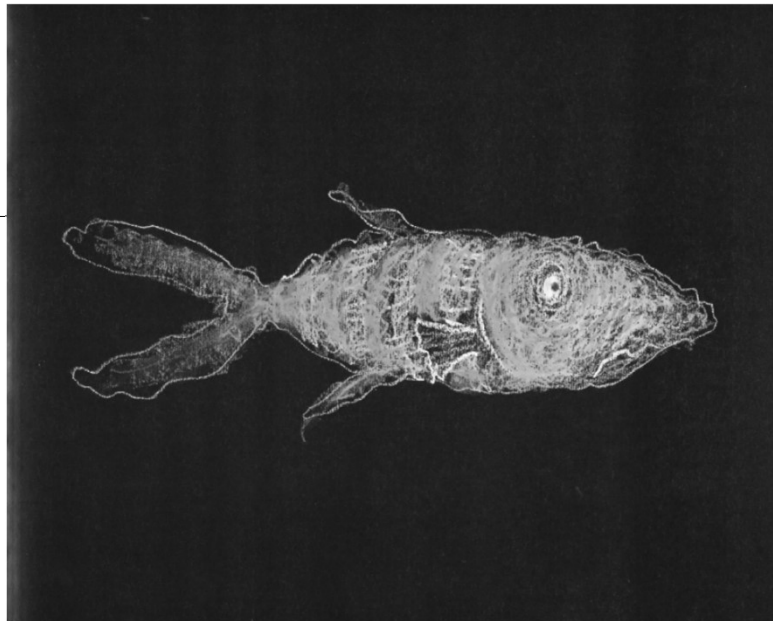
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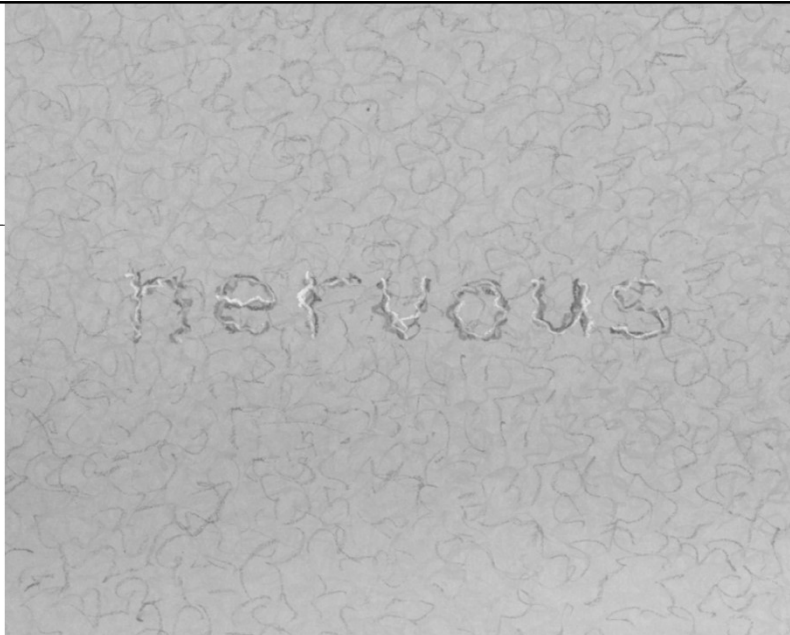
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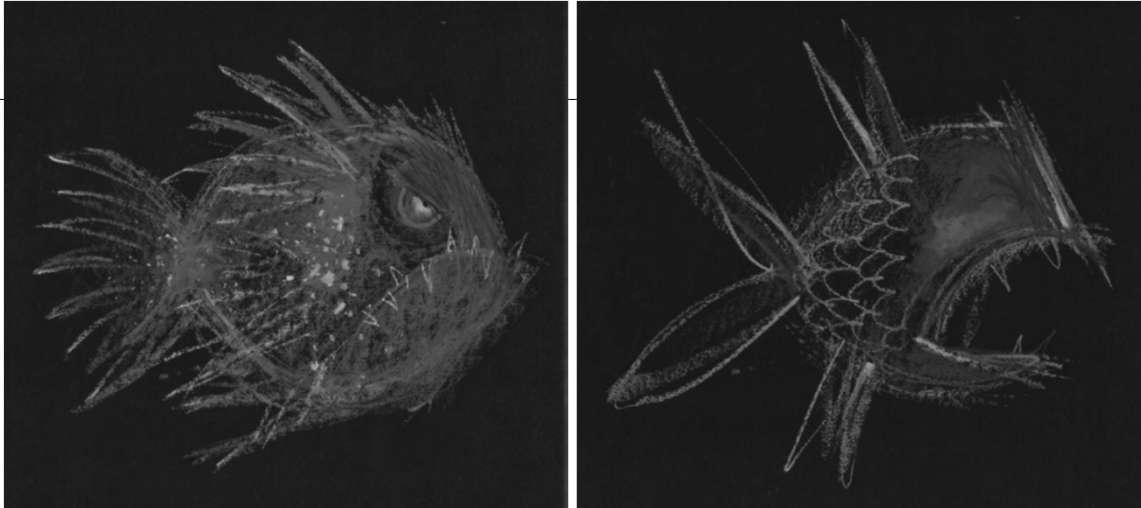
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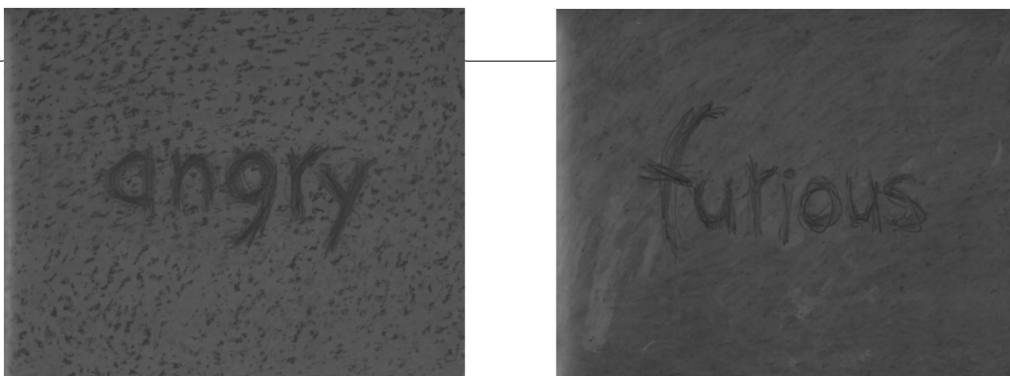
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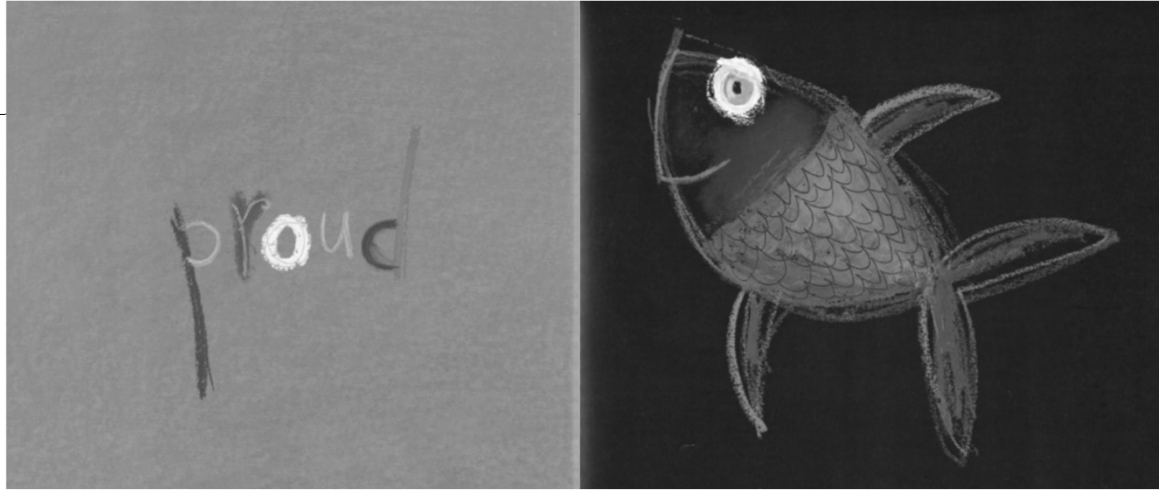
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Developing children's creativity:

- ***Creativity:*** The capacity to imagine, conceive, express, or make something that was not there before.
- ***Teaching for creativity:*** Explicitly using pedagogies and practices that cultivate creativity in young people.

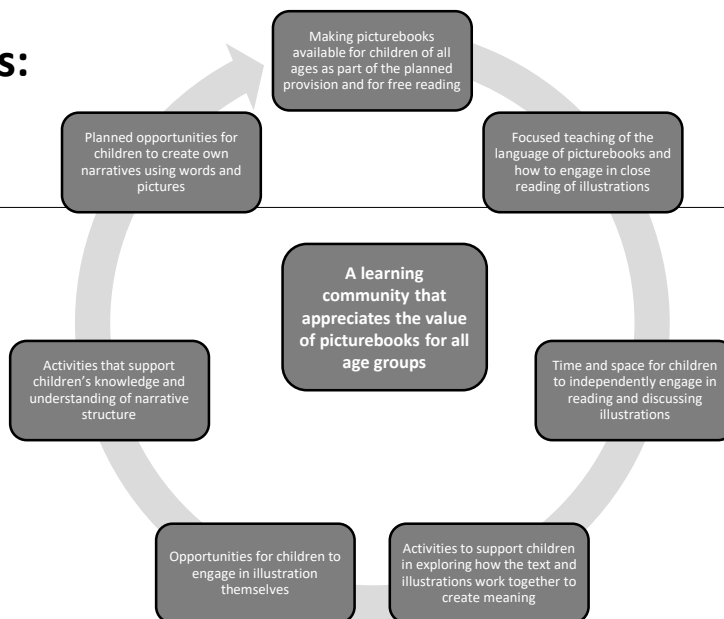
The Durham Commission on Creativity and Education (2019)

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Key Experiences:



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Workshop Warm-Up

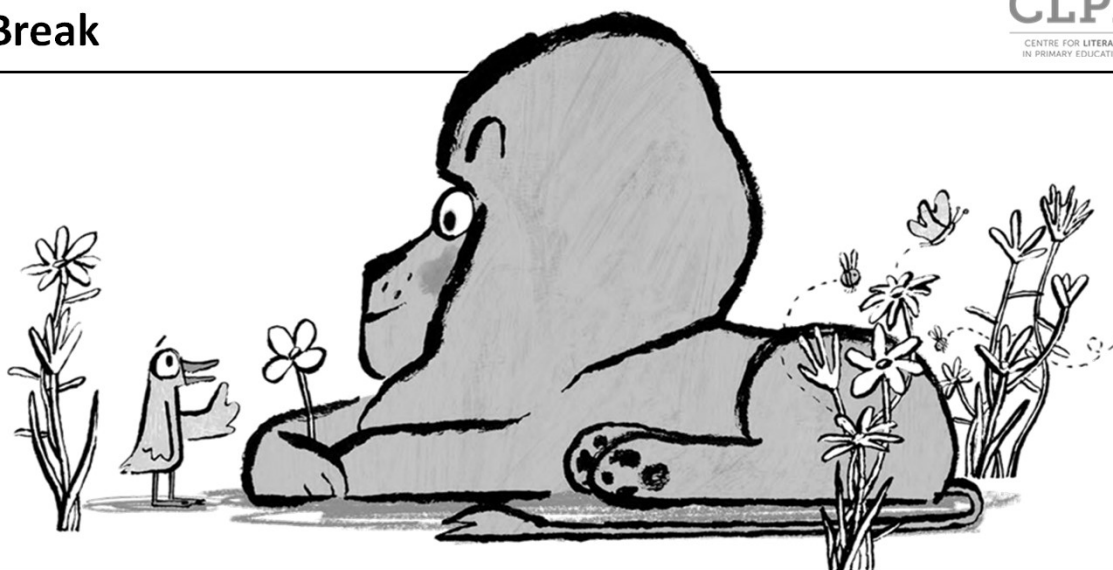
Drawing with Ed Vere

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Break



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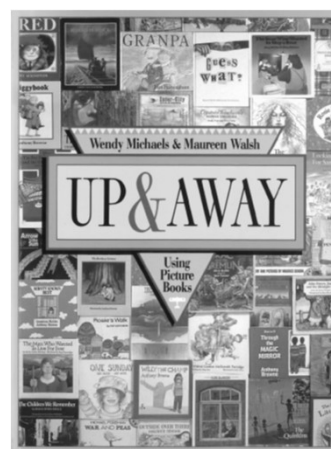
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The Role of the Picturebook

Pictures and picturebooks are an important part of the meaning making process. **Reading pictures is just as complex, perhaps more complex than reading print: it can also be just as rewarding as reading print.** When the two symbolic systems work together the satisfaction, **enjoyment and stimulation is more than doubled.** In a world that relies increasingly on visual means of communication, **picturebooks have established themselves as a complex literary genre in which both verbal and visual cues structure meaning.**

Michaels and Walsh
Up & Away: Using Picturebooks (1990)



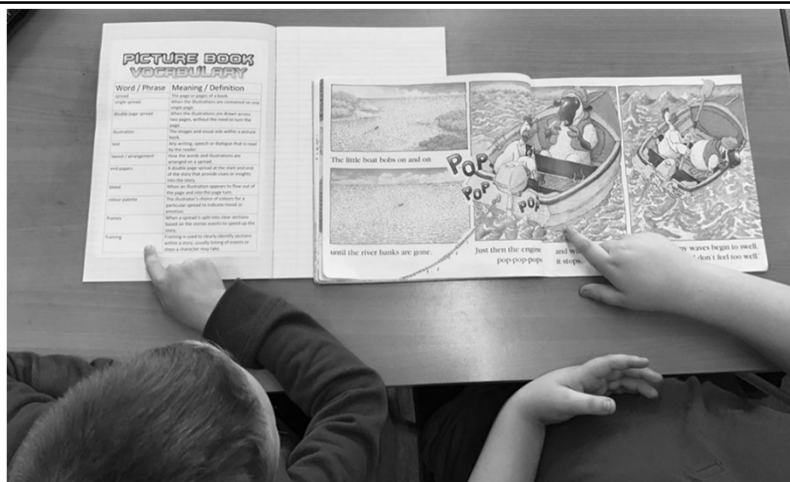
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Empowering children's talk by teaching the language of picturebooks:

- Illustration
- Text
- Layout
- Endpapers
- Spread
- Single Spread
- Double page spread
- Bleed
- Frames
- Framing
- Vignette
- Colour palette



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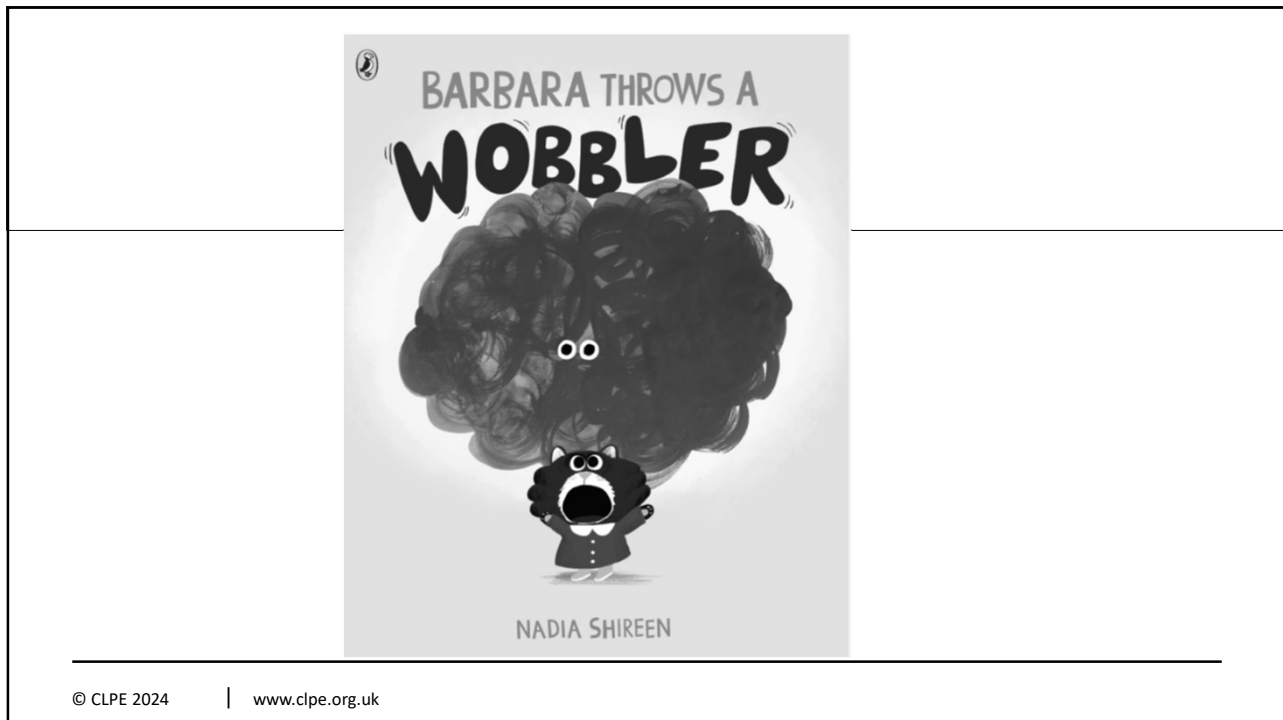
Initial engagement:

- Look at the cover illustrations, the title and the names of the author and illustrator. If you already know the work of either, you may have pre-conceived expectations and assumptions, which it may be better not to have at this stage but which are inevitable.
 - *What are we to make of the cover image?* Come back to this after reading and explore what you can make from this after reading.
 - *What extra information are you given from the endpapers? How do they take you into the story?*
 - *If the title page contains a further illustration, what more evidence shapes your reading?*


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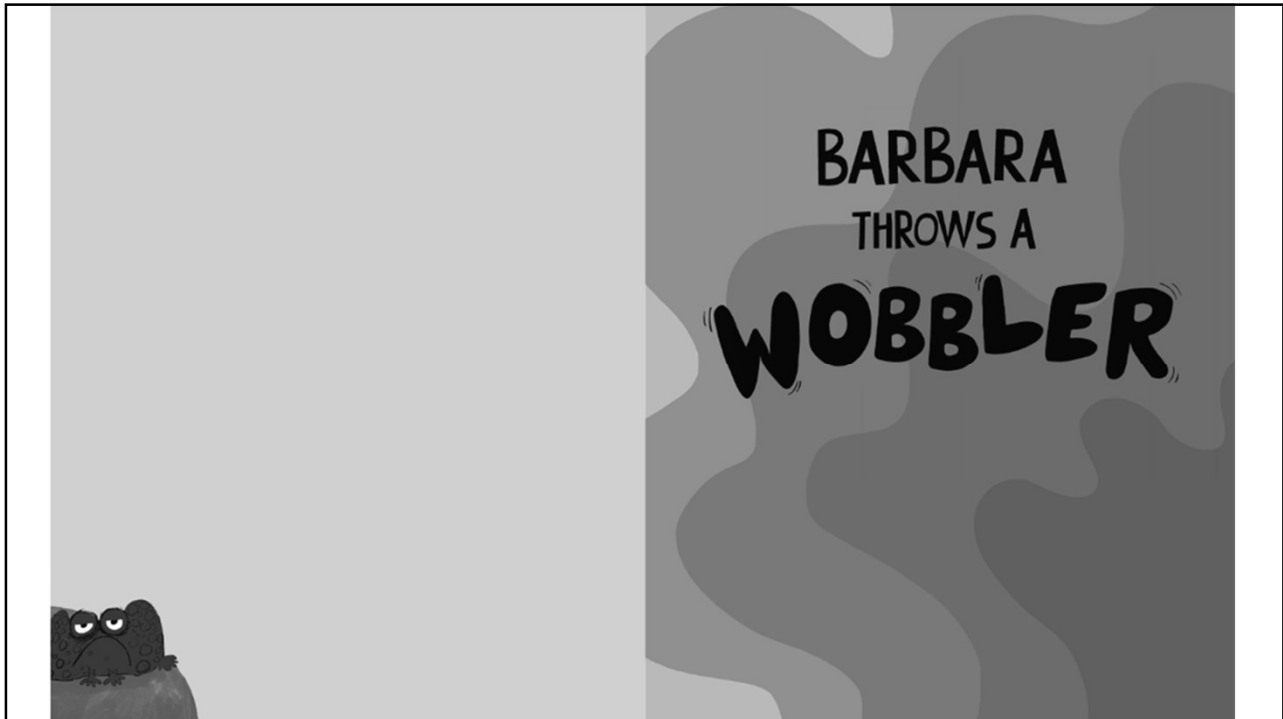
Reading pictures in practice — what to focus on:

- Composition
- The lines and patterns
- Facial expression, Body Language, Props
- Perspective, Scale, Visual Links
- Colour, shading and tone
- Journey
- Layout, Framing and separation
- The interaction between the words and the pictures

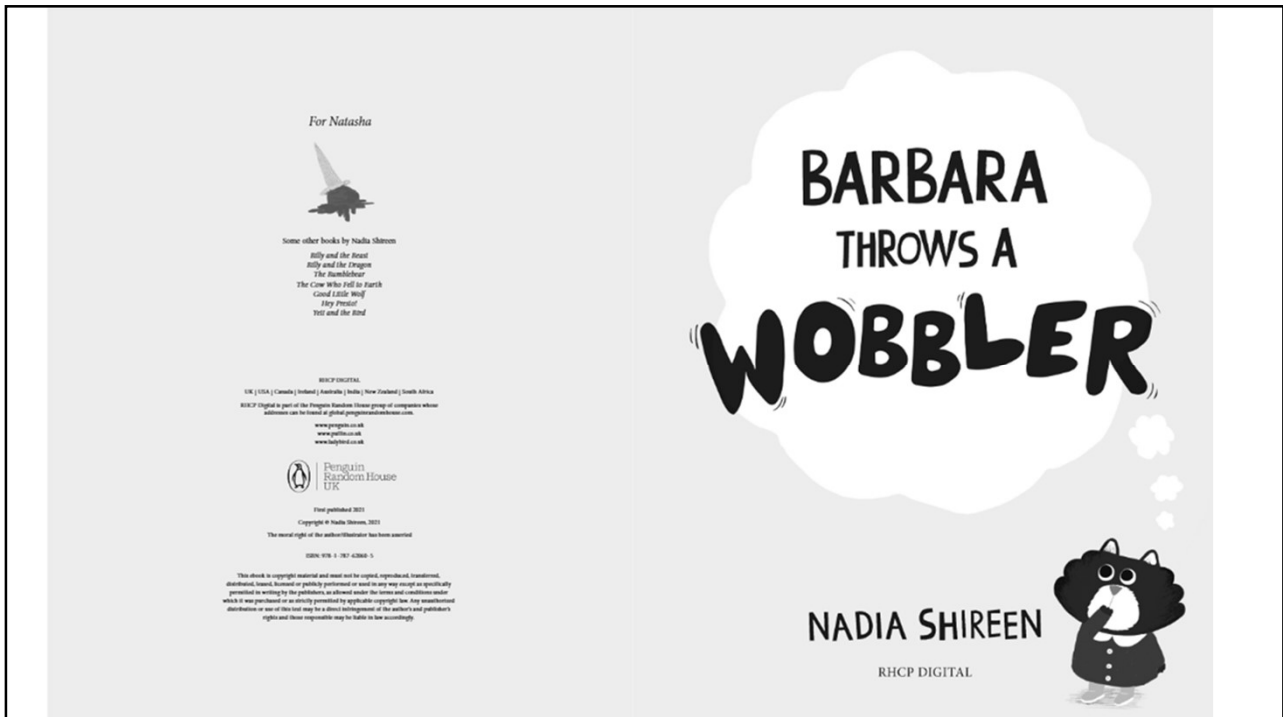
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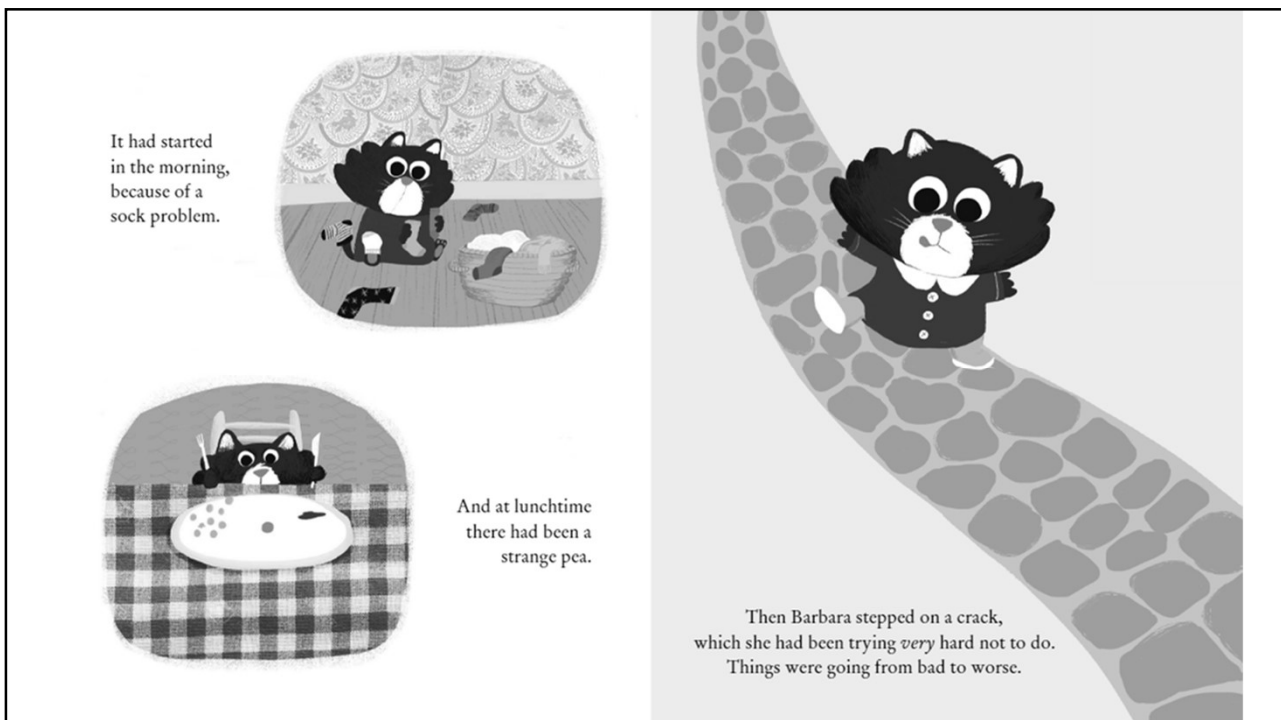


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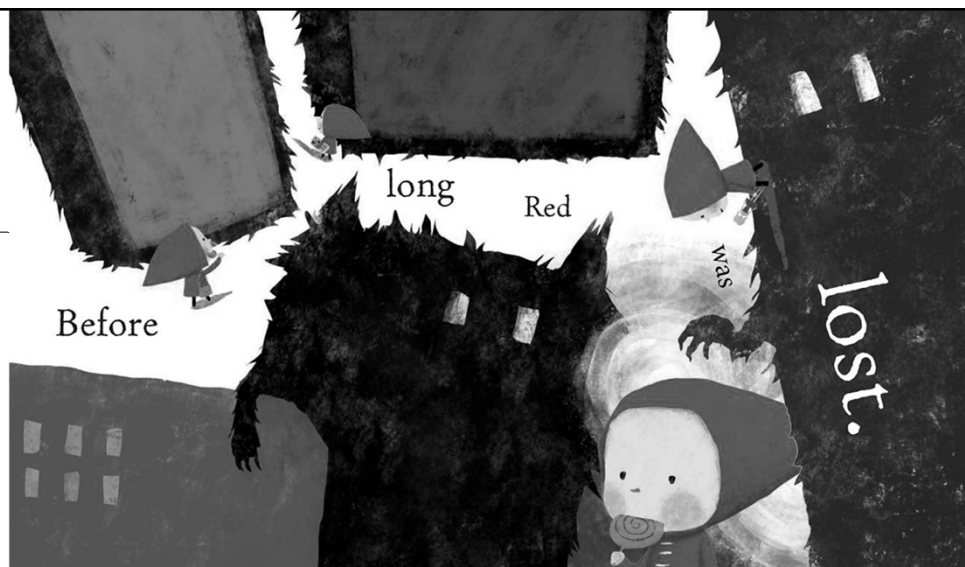


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Diminishing Returns:

'the more frequently the same character is depicted on the same page, the less likely that character is to be in control of a situation.'

William Moebius, *Introduction to picturebook codes* (1990)



Analysing layout choices:

Spread	Arrangement
1	Two single spreads, both full bleed, in contrasting colours, one with an entire grey background with a tiny illustration in the bottom left corner, one with a pattern in gradating shades of red and the book title at the top centre.
2	Double page spread, full bleed illustration publication details on left side with a small illustration, title, author and publisher name and a small illustration of the main character at the bottom right corner. A large thought bubble from her head contains the title text.
3	Double page spread, full bleed illustration. One line of text at top of left hand side (right aligned), speech bubble on the right hand side with the rest of this line of text at the top middle of the right hand spread (at the centre), with an additional line of text at the bottom of the right hand side of the spread (centred).
4	Double page spread, 2 vignettes on left hand side (one right aligned, one left aligned), with 4 lines of text to the left of the first vignette (left aligned) and 3 lines of text to the right of the second vignette (right aligned). Full bleed illustration on the right side of the spread, with three lines of text at the bottom left of the page (centred).
5	Double page spread, full bleed illustration. One line of text on top left hand side of the spread, three lines of text in the centre of the right hand side of the spread, including two speech bubbles.
6	Double page spread, four consecutive vignettes of main character. Four lines of text at top centre and one line of text at the bottom centre of the right hand side of the spread, one line of text at the bottom centre of the left hand side of the spread.

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Of course, Barbara had been in bad moods before.
She'd had huffs, grumps, upsets and strops.

But today was different.
Today felt like *a hundred* bad moods wrapped up in one.



And when **ANOTHER** terrible thing happened . . .

Barbara threw a **GREAT BIG** . . .

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The need for focussed work on reading images

“The children found some illustrations hard to unpick and even more able readers were making quite simplistic comments, which surprised me. This has highlighted, for me, the need for more regular work in discussing illustrations across KS2.”

Project Teacher

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Talking about picturebooks: Impact on vocabulary and reading as a writer



*"The most surprising thing is that it has given our children **a voice and a language**. The developing understanding of how picturebooks work and how illustrators actively make decisions has led to children **digging much more deeply** into the story. The increasing understanding that the illustrator is an author has led to **in-depth discussions around authorial intent**. Pupils increased confidence in expressing understanding and a willingness to challenge ideas has impacted in ways we did not imagine. They have an increasing vocabulary and language to share their ideas."*

Simon Smith, Project Headteacher, East Whitby Academy

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Why is space to talk around visual texts important?



- Being critical and creative: questioning, enquiring and challenging
- Being responsive: flexible and able to build on the ideas of others
- Being collaborative: able to manage a discussion to the best effect and negotiate meanings
- Being reflective: aware of their own thinking and their task progress within a context

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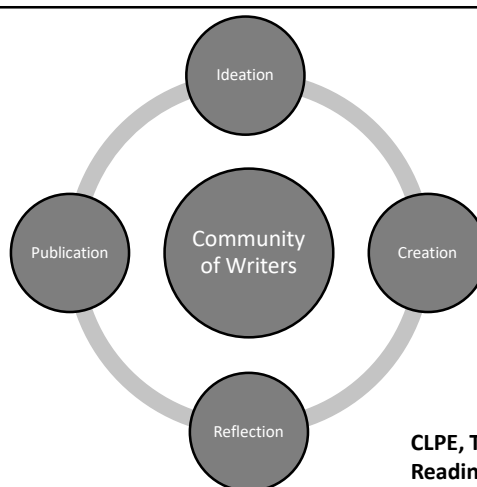
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Reflection:

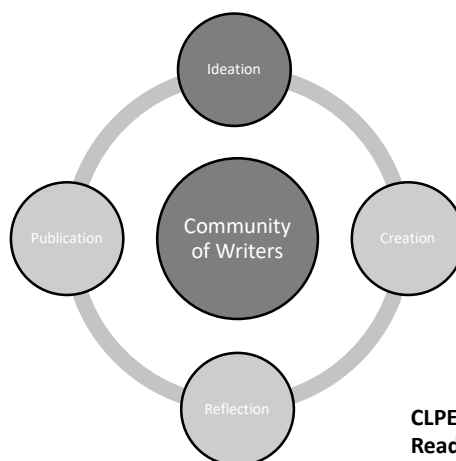
- Do you use picturebooks regularly in your teaching?
- What do they bring to the children's learning?
- Do you give time for close reading of illustrations as well as text when using multimodal texts?
- Do you teach children the skills of reading illustrations?
- What will you take back to the classroom from this session?

Learning from author/illustrators to develop an authentic writing process:



CLPE, The Power of a Rich
Reading Curriculum 2019

Giving time and space to develop ideas prior to writing:



CLPE, The Power of a Rich Reading Curriculum 2019

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Ideation...

Where do ideas come from?

How are books created?

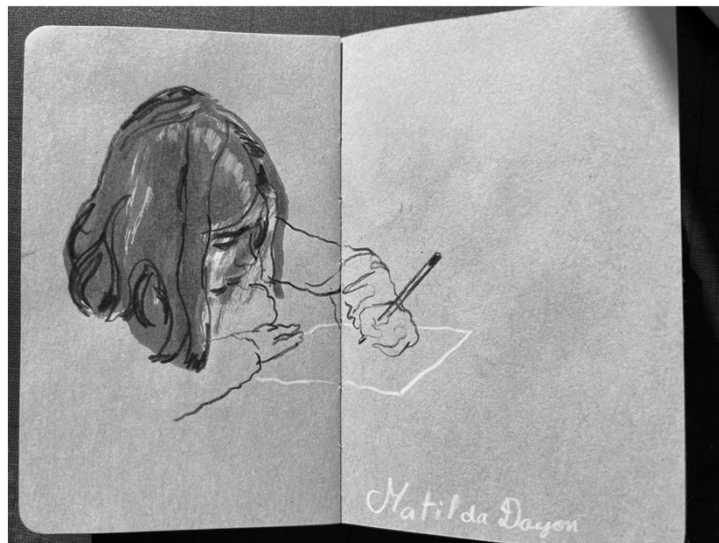
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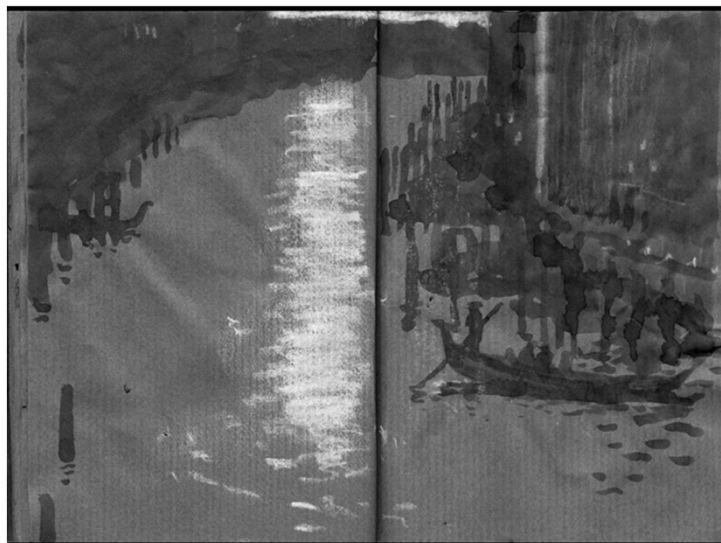


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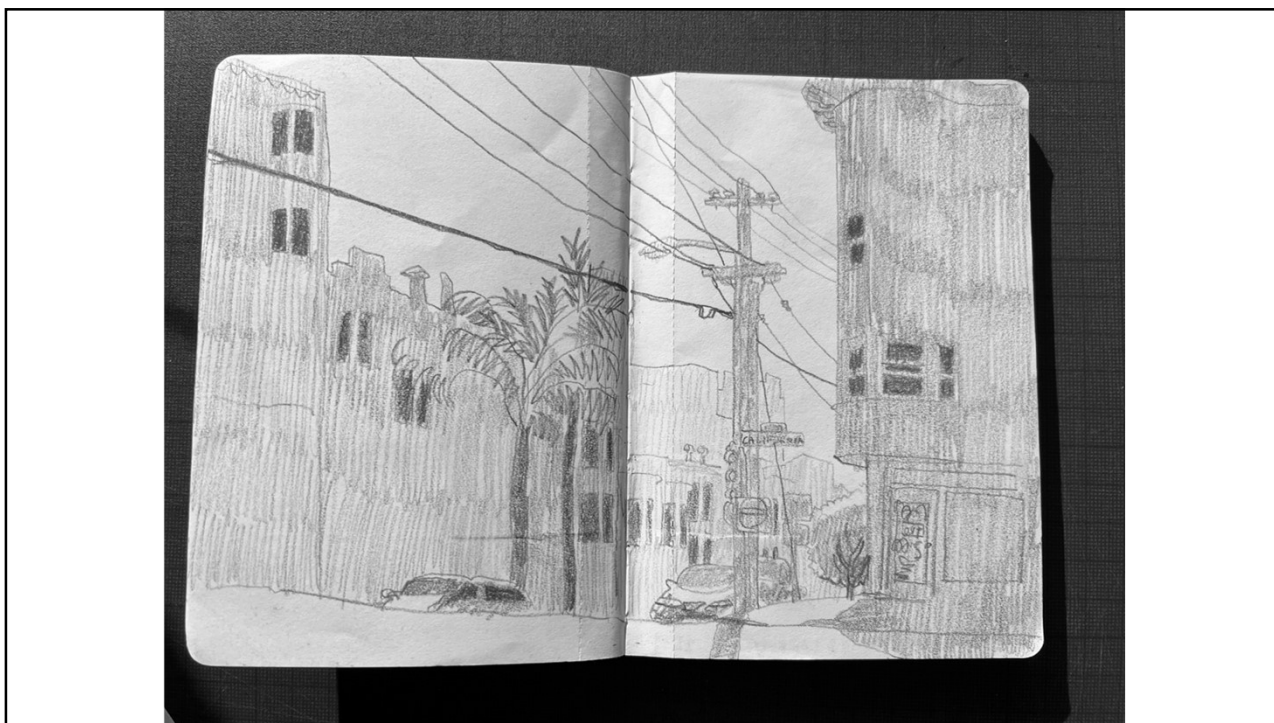


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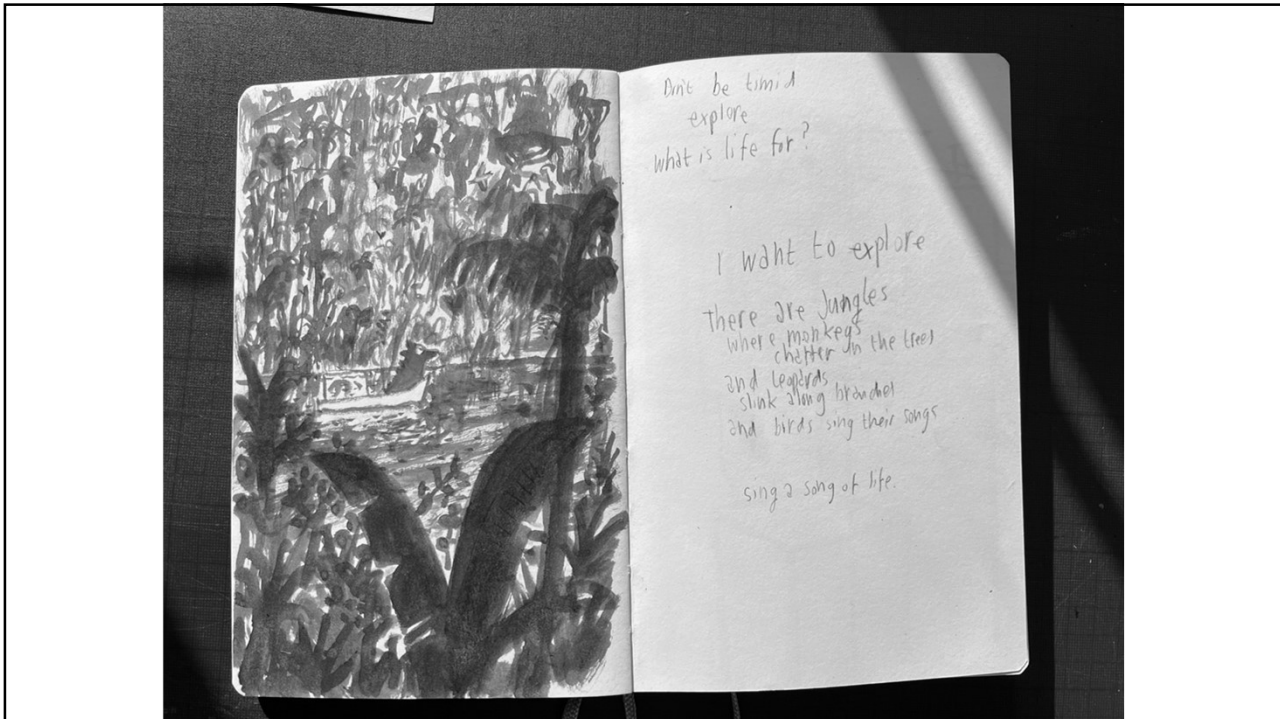


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Messing about in sketchbooks

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About a Lion...

Building character.

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But who are you?

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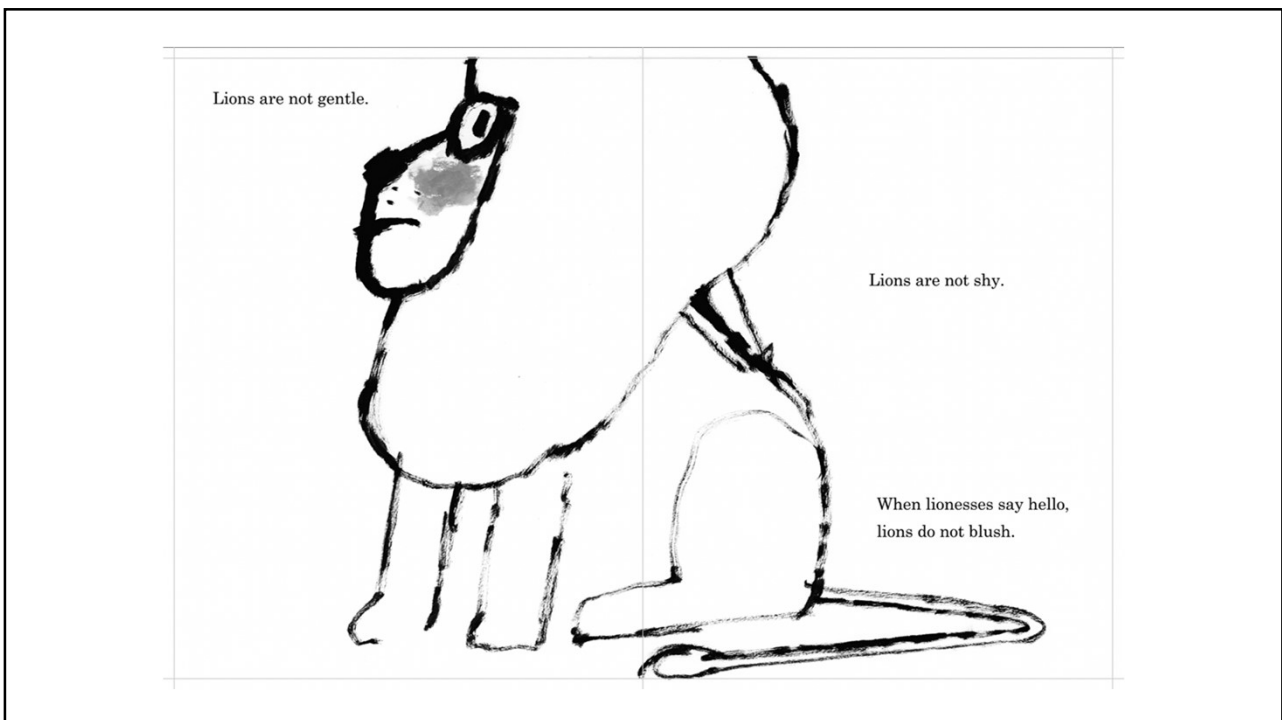


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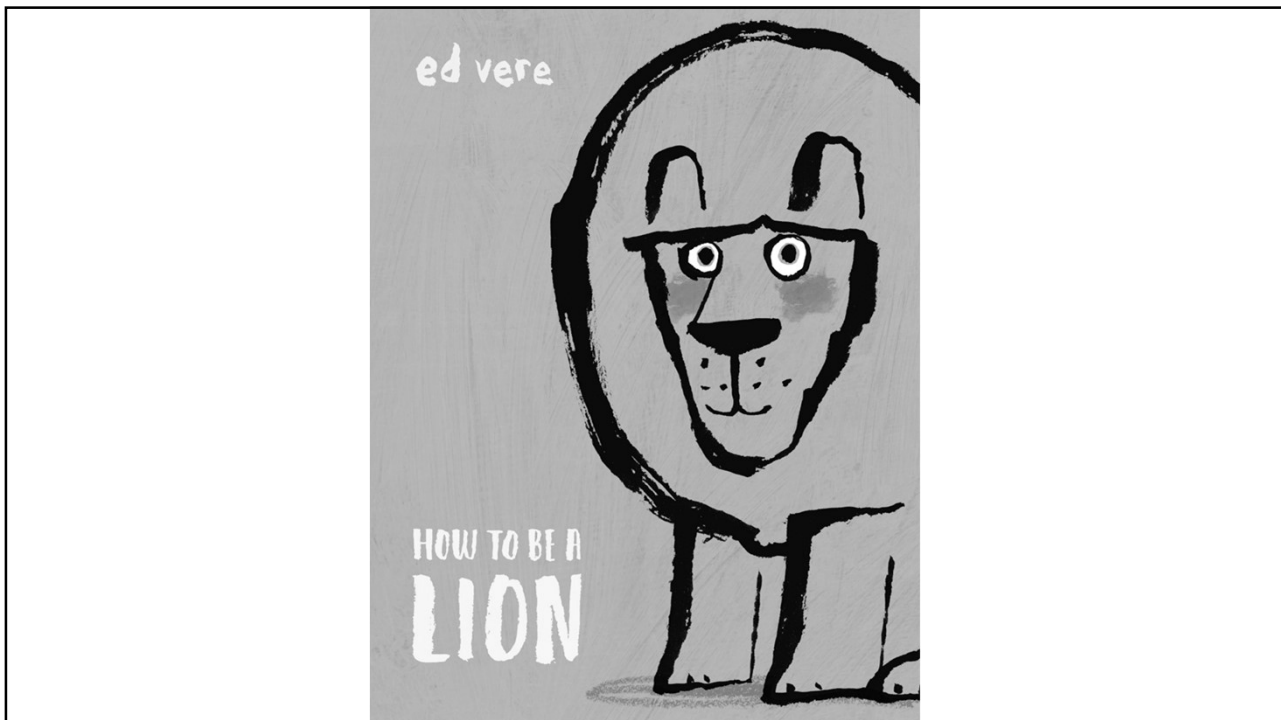


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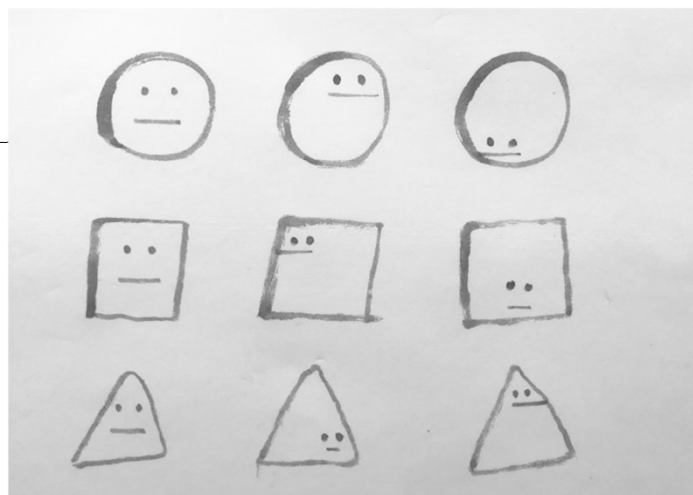


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Creating a character, when you
don't think you can draw.

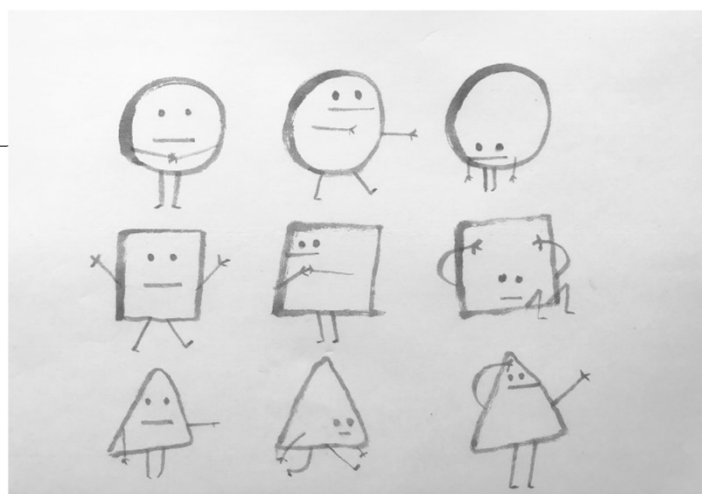
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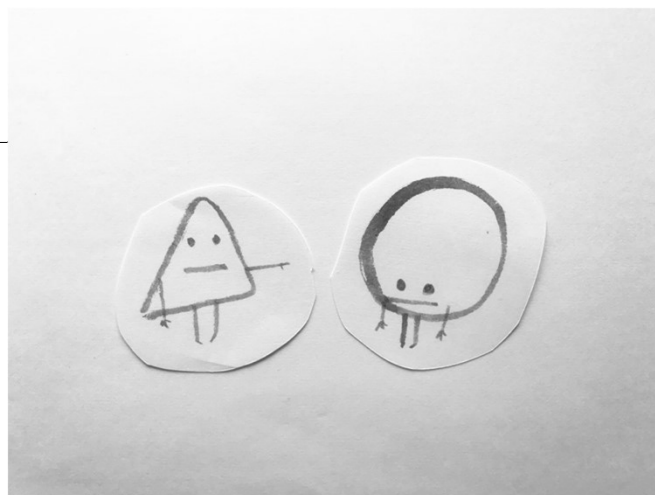
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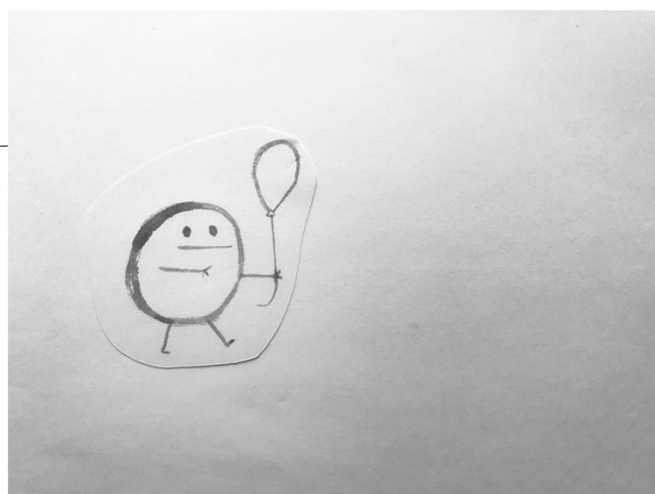
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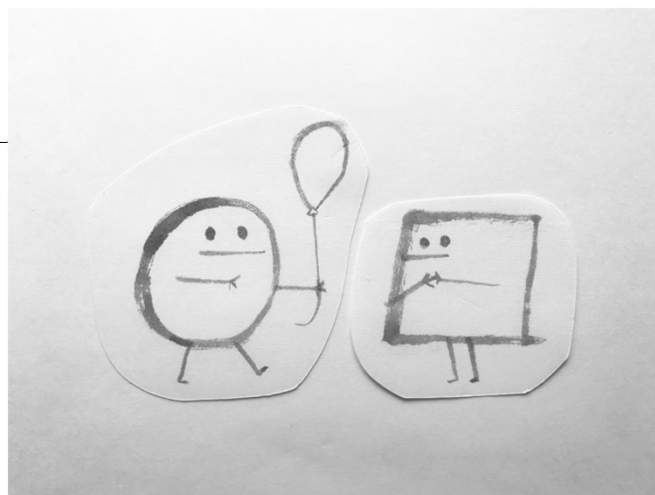
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Ideation Workshop

Creating characters and Story Moments

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The importance of ideation:

"I don't feel that we need to be rigid about where ideas come from. It's as if [people think] writing is sitting down with a piece of paper and you come up with a story - but actually that's not what happened for me and not what happened for a lot of writers....

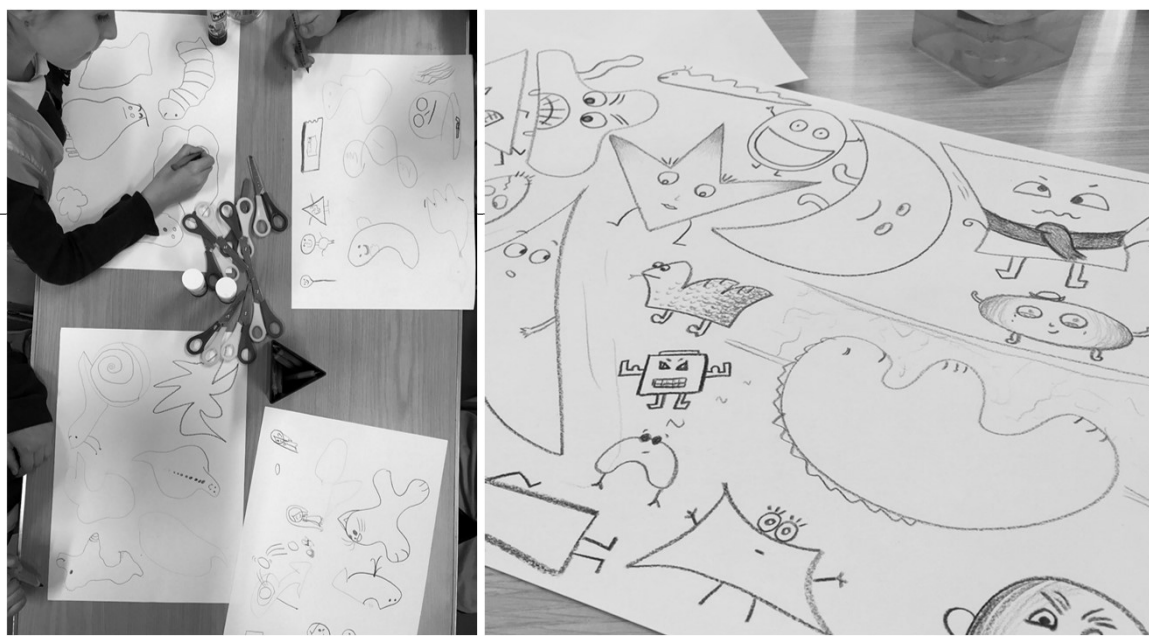
...When I'm talking to children, they get very worried about how to get an idea, but just staring out of the window you can get an idea. Writing and illustrating is about watching and observing and then filtering it through you."

Lauren Child, former Children's Laureate

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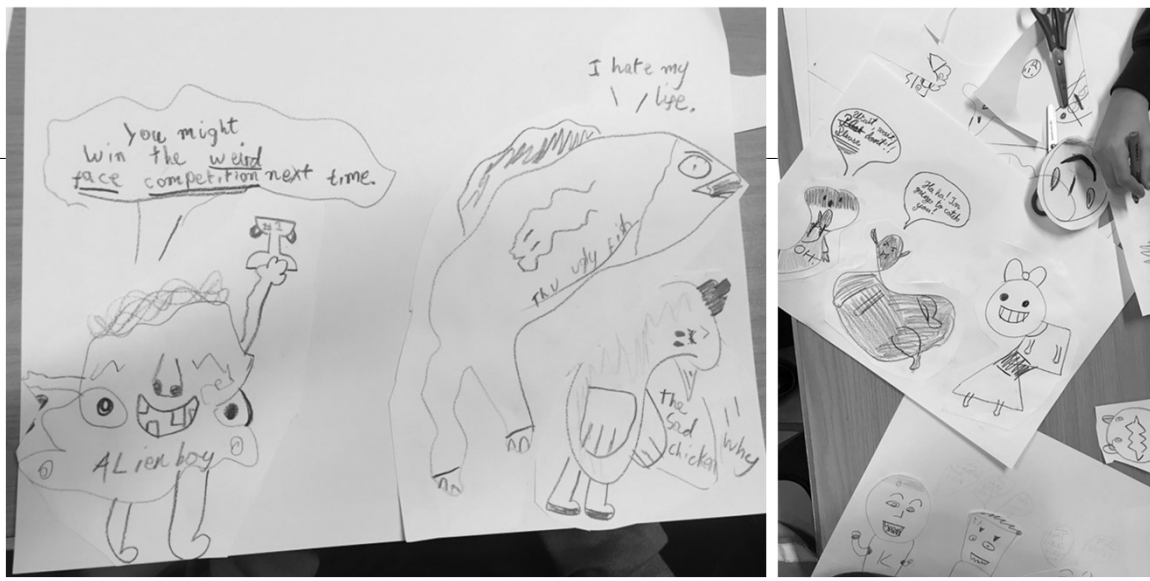


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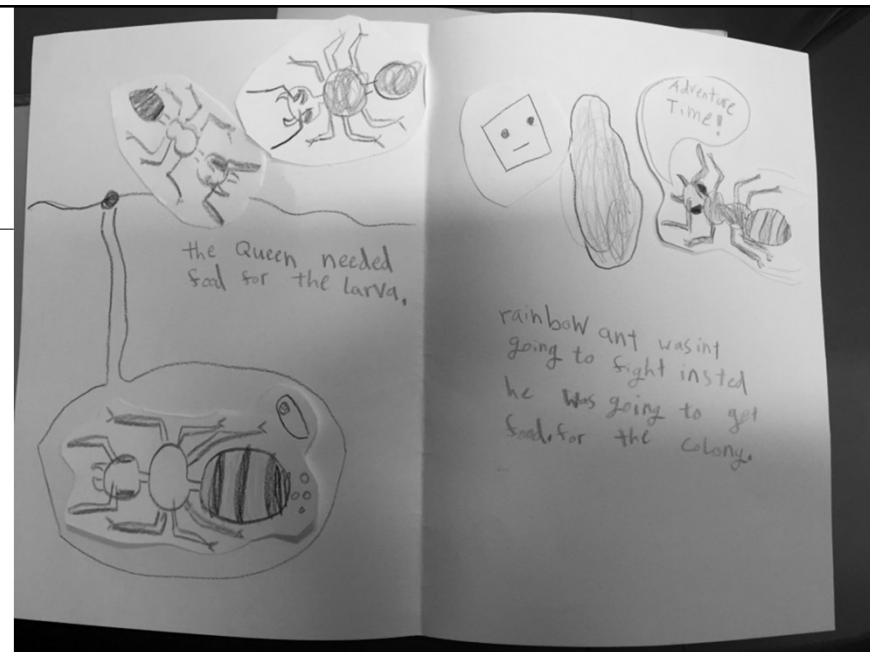
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'Drawing helps feed the children's imagination and helps them to organise their thoughts. They may become aware of additional details they had not thought about before.'

'Drawing gives children time to think and visualise characters and settings. This helps prepare them for writing. When they do come to write they have more ideas and better vocabulary as they have spent a lot of time thinking and processing their ideas.'

'The modelled drawing activity completely shattered my preconceptions of what five year olds might be capable of drawing as well as encouraging them to draw themselves'

Project Teachers

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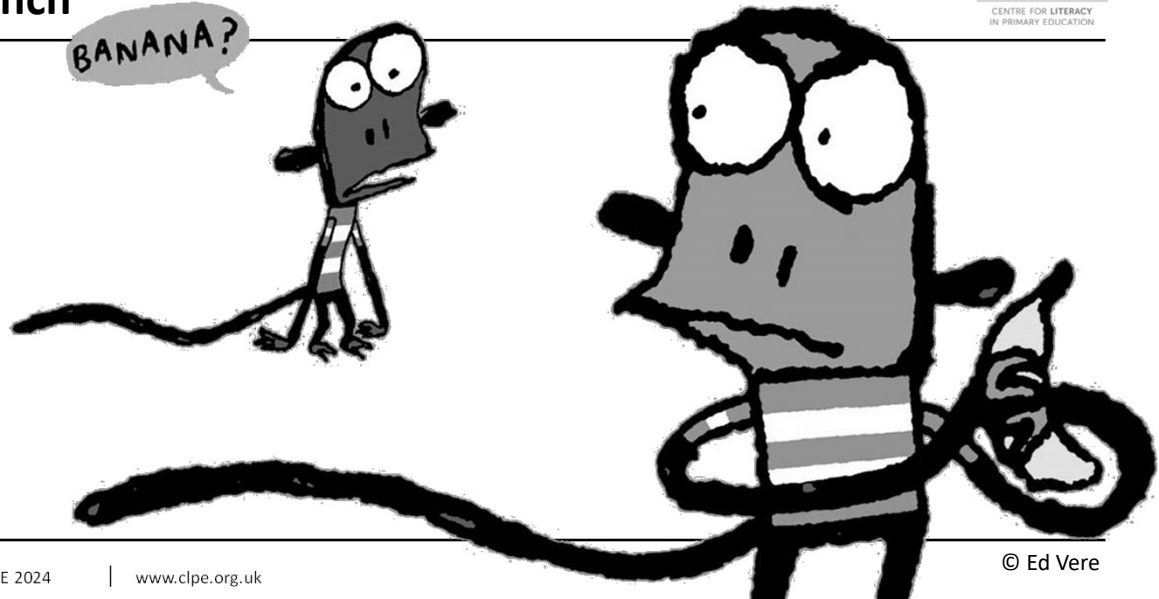
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Reflection:

- Do you regularly use art alongside writing to allow children to plan and shape ideas for writing?
- Do you model illustration for the children as you would model writing?
- Do you use a range of artistic techniques and materials?

Lunch



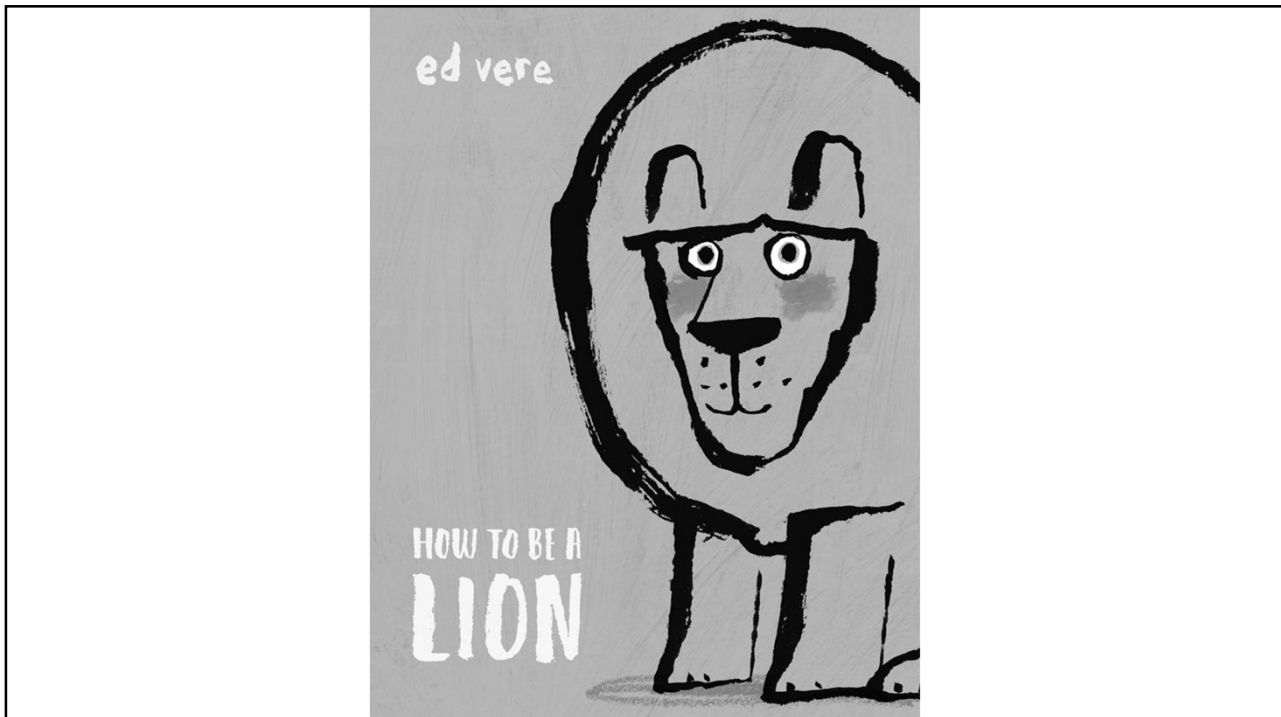
Considering Narrative Structure: Getting to the heart of the book



- Listen to *How To Be A Lion* read aloud
- On your table, **note the main characters** in this narrative.
- Note the words or phrases that best **describe** the book for you.
- Summarise **the big shapes** of the story in no more than 5 or 6 parts. *How simple can you make it? What elements are required for the narrative to function?*

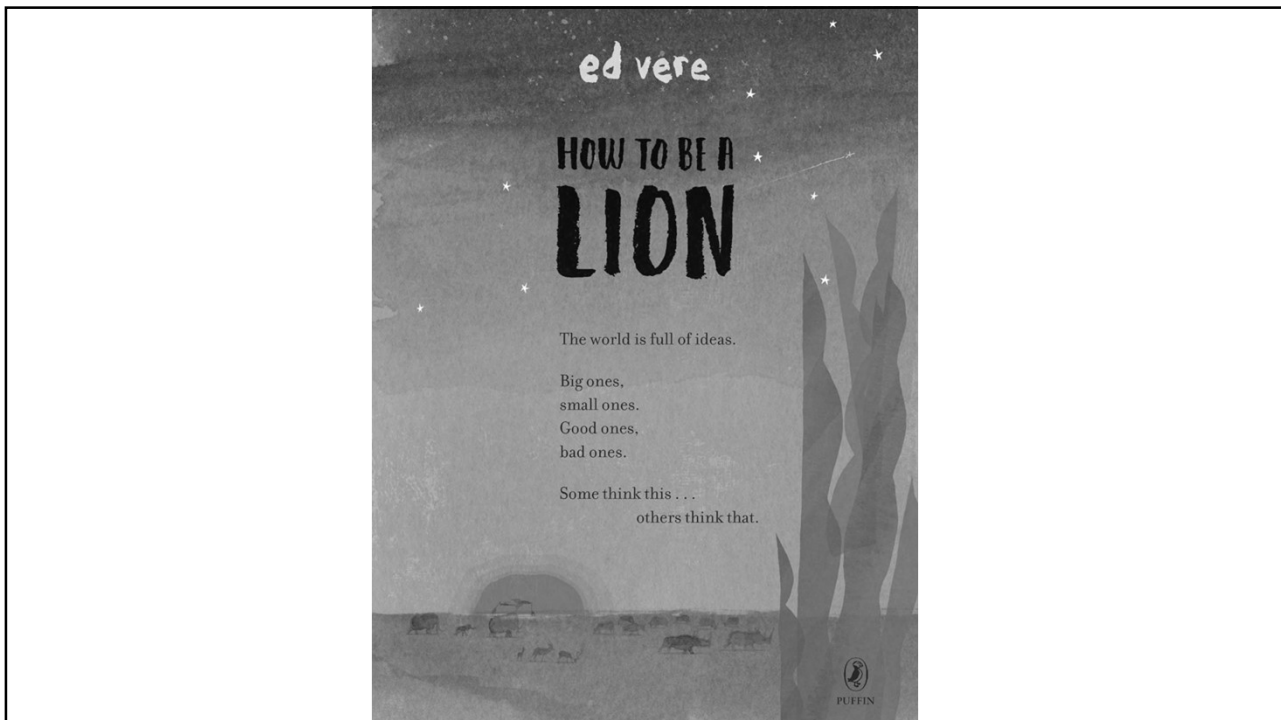
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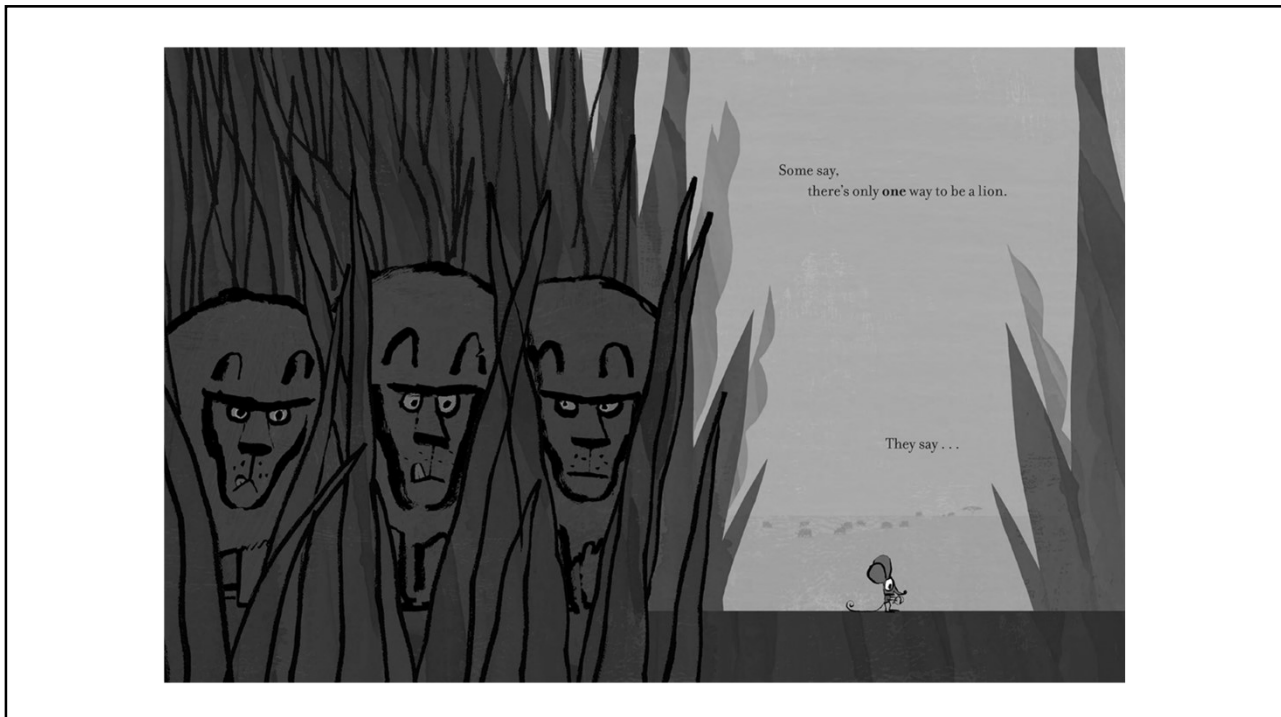


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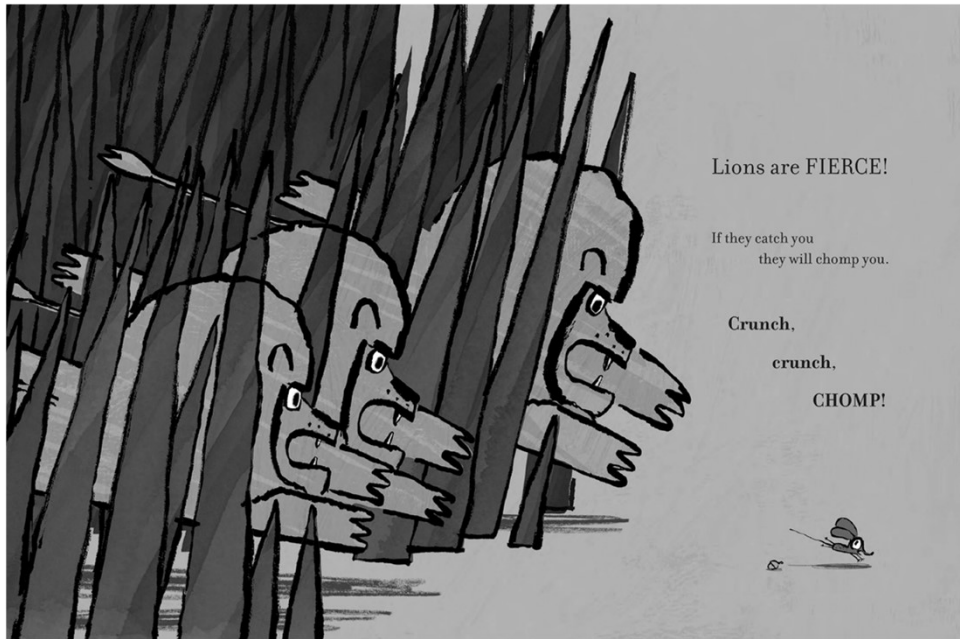


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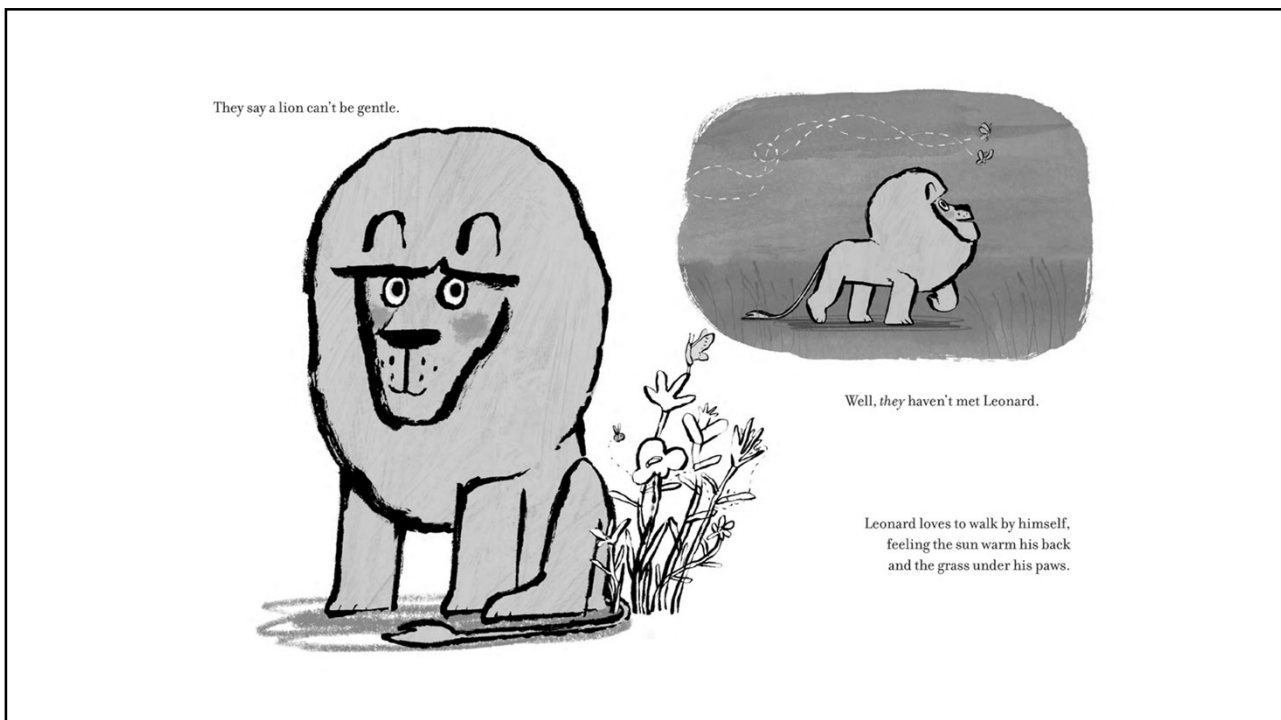


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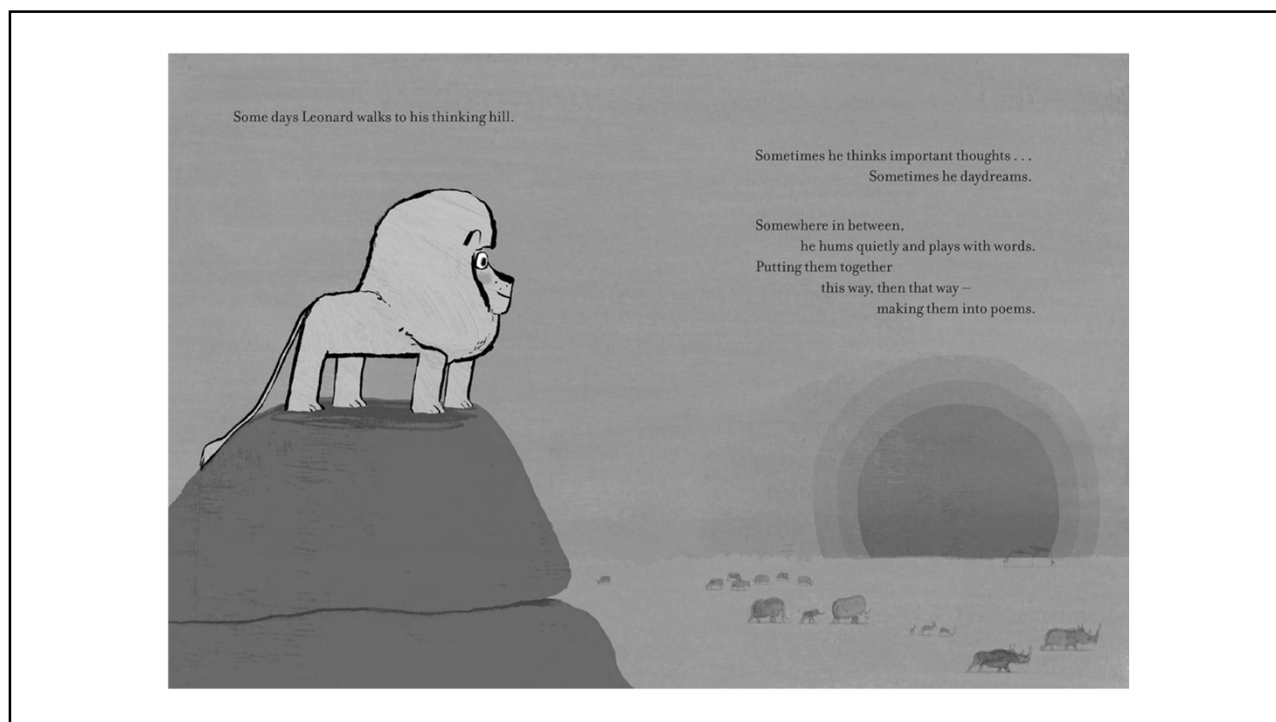


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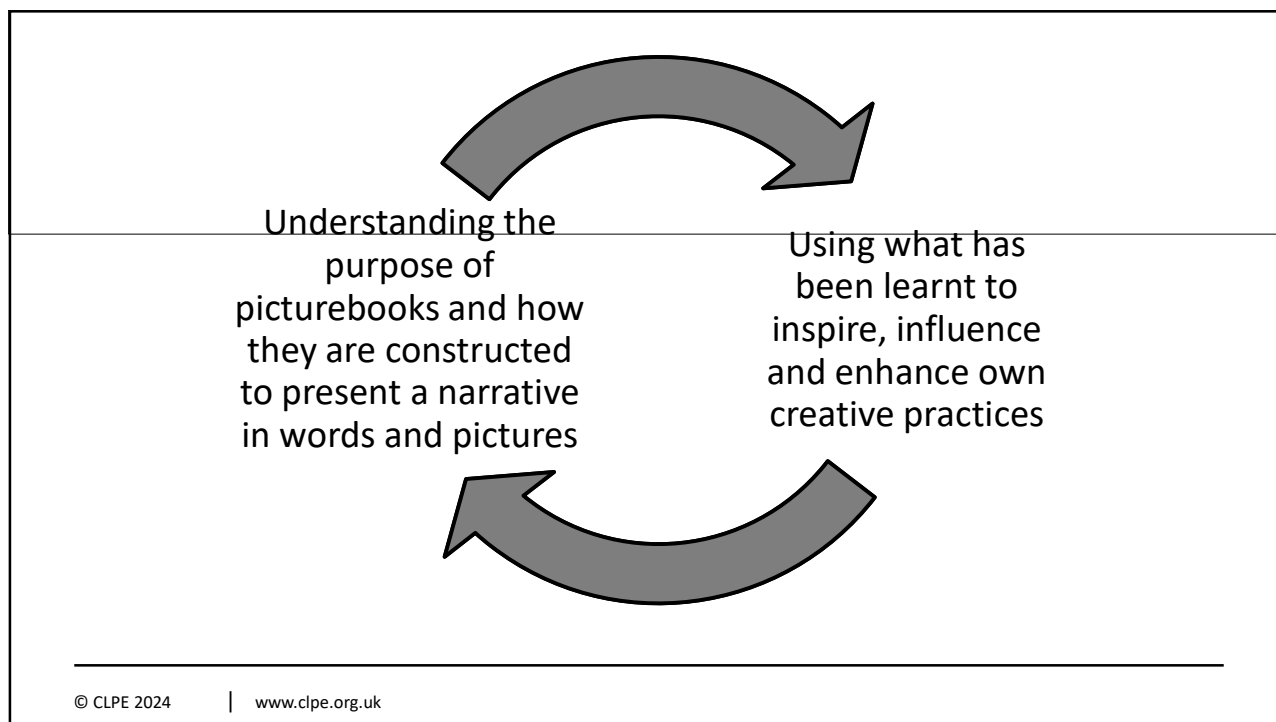


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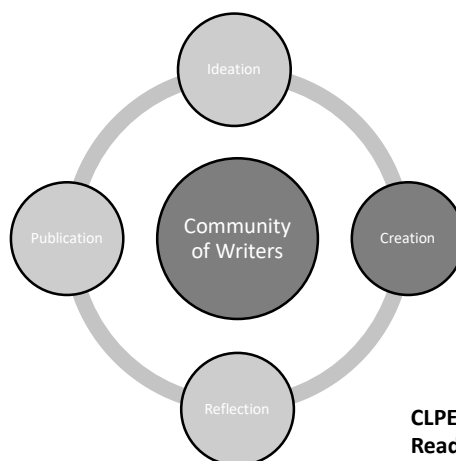
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Learning that drafting is a tentative and messy process:



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How I develop initial ideas...

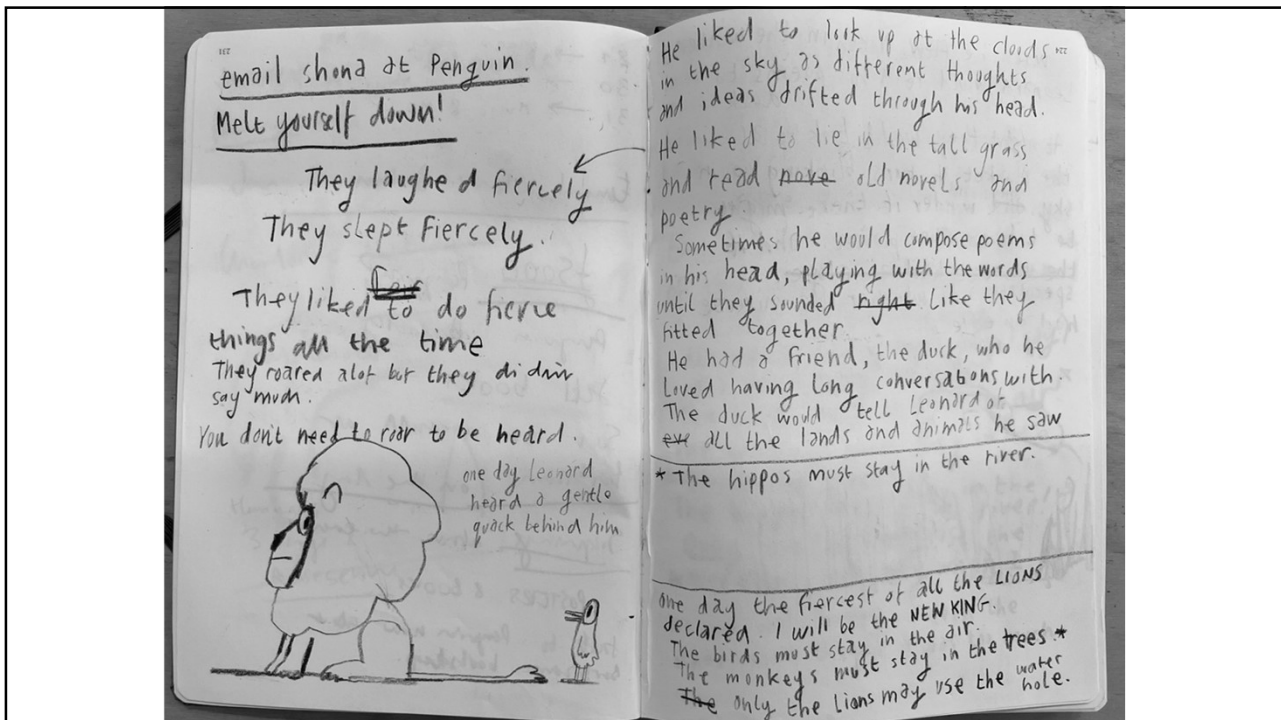
Writing anything that might just work...

Get it down!

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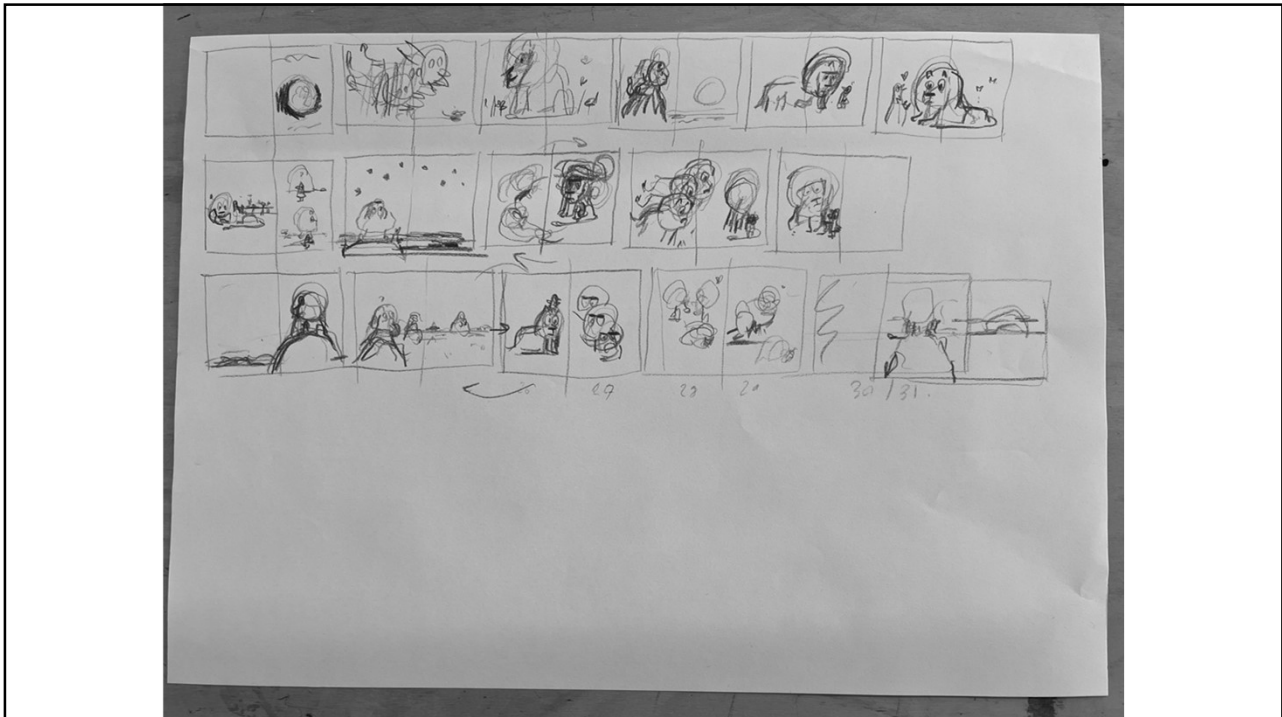


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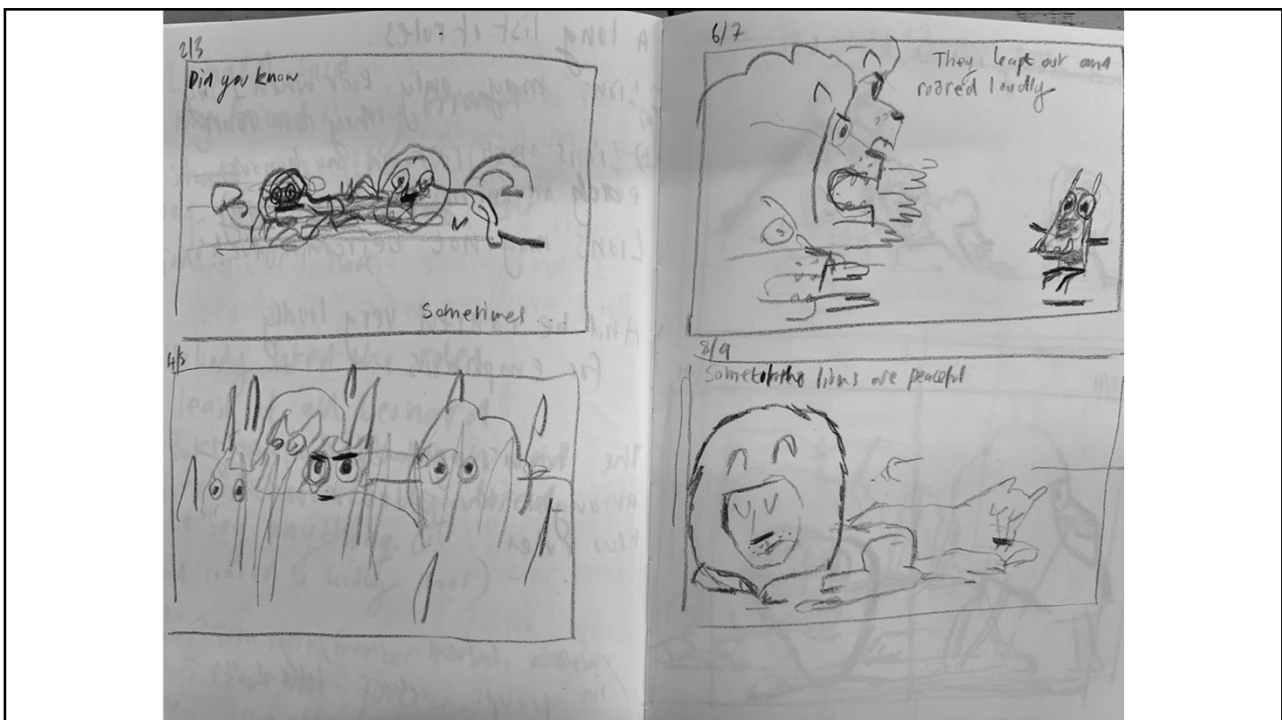
Thumbnailing a rough shape.

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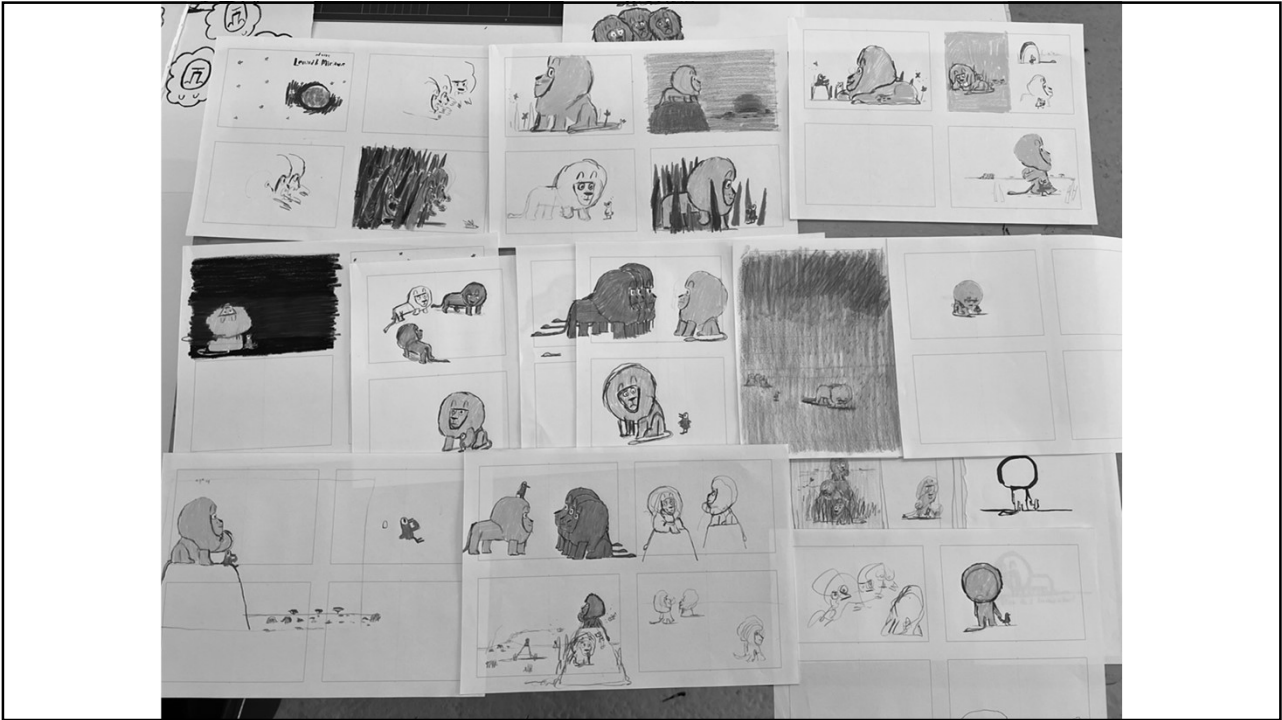


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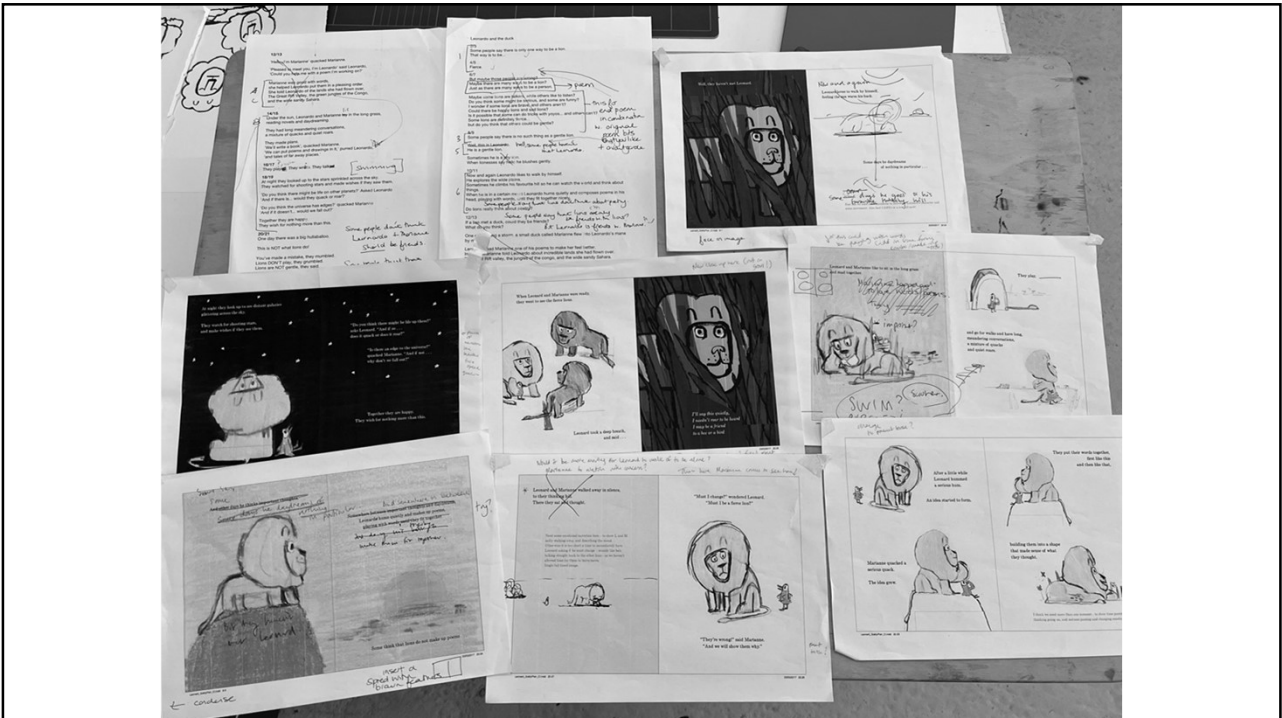


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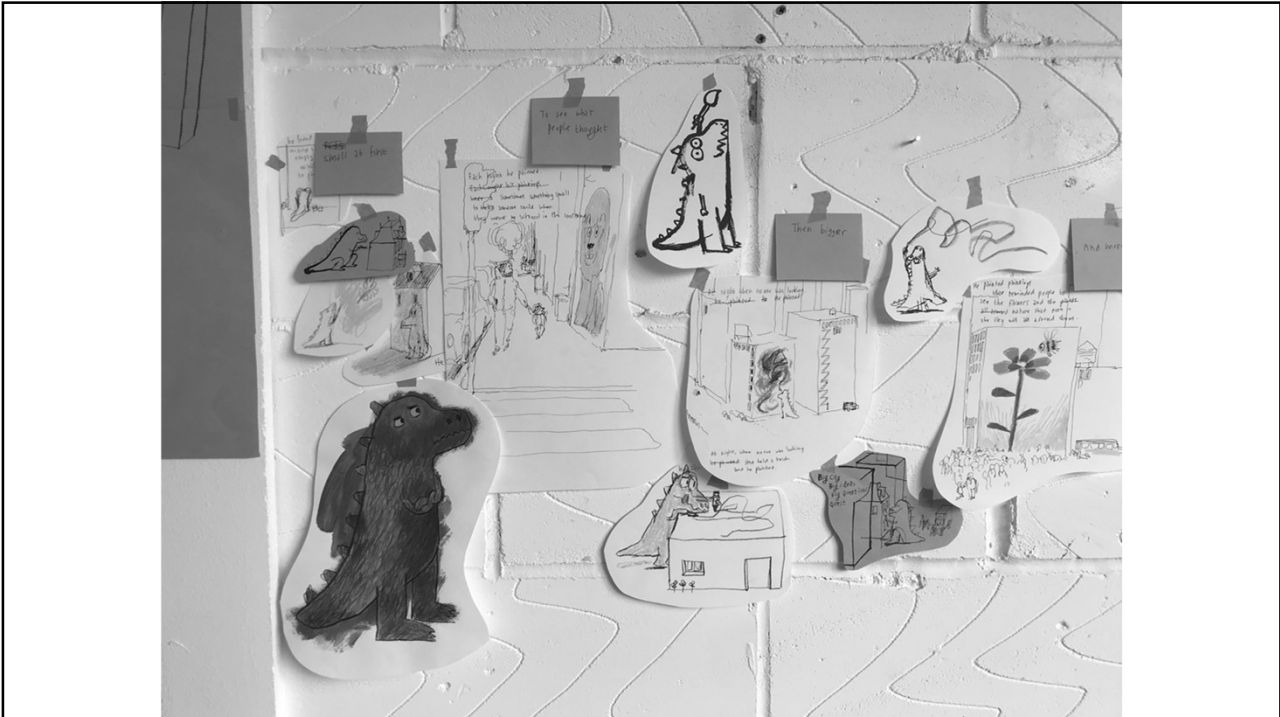


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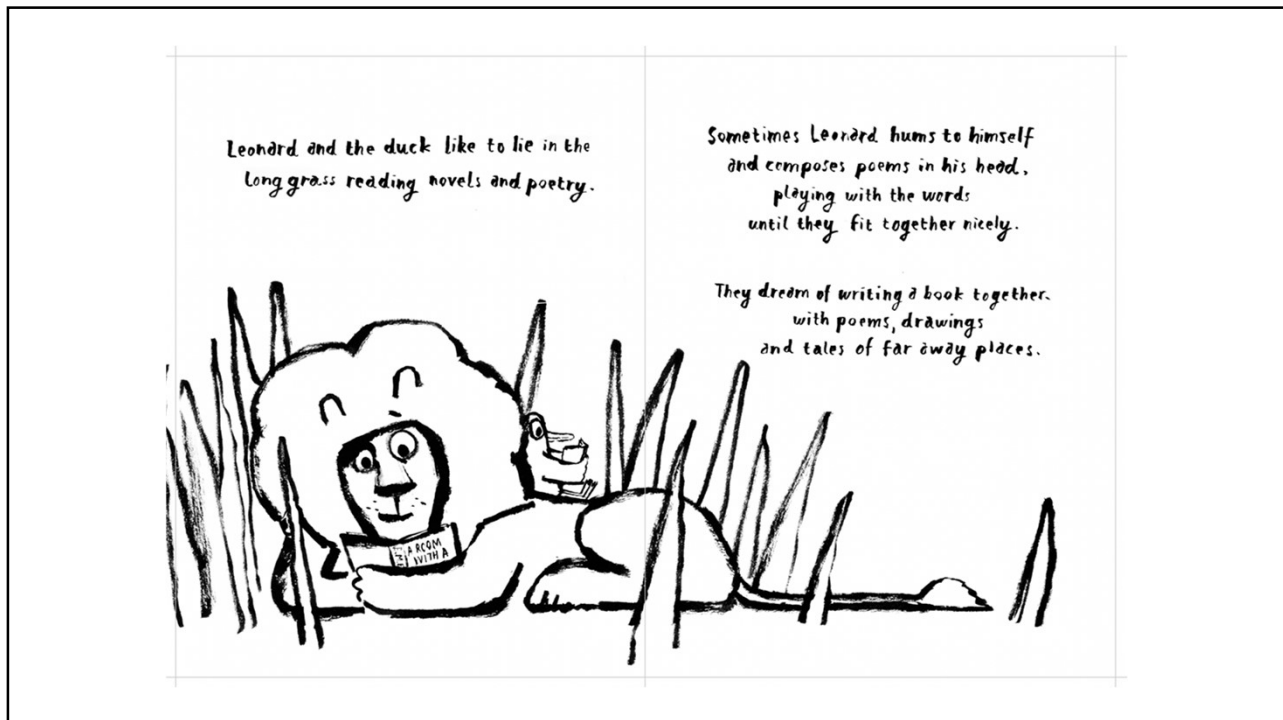


Finding a tone of voice

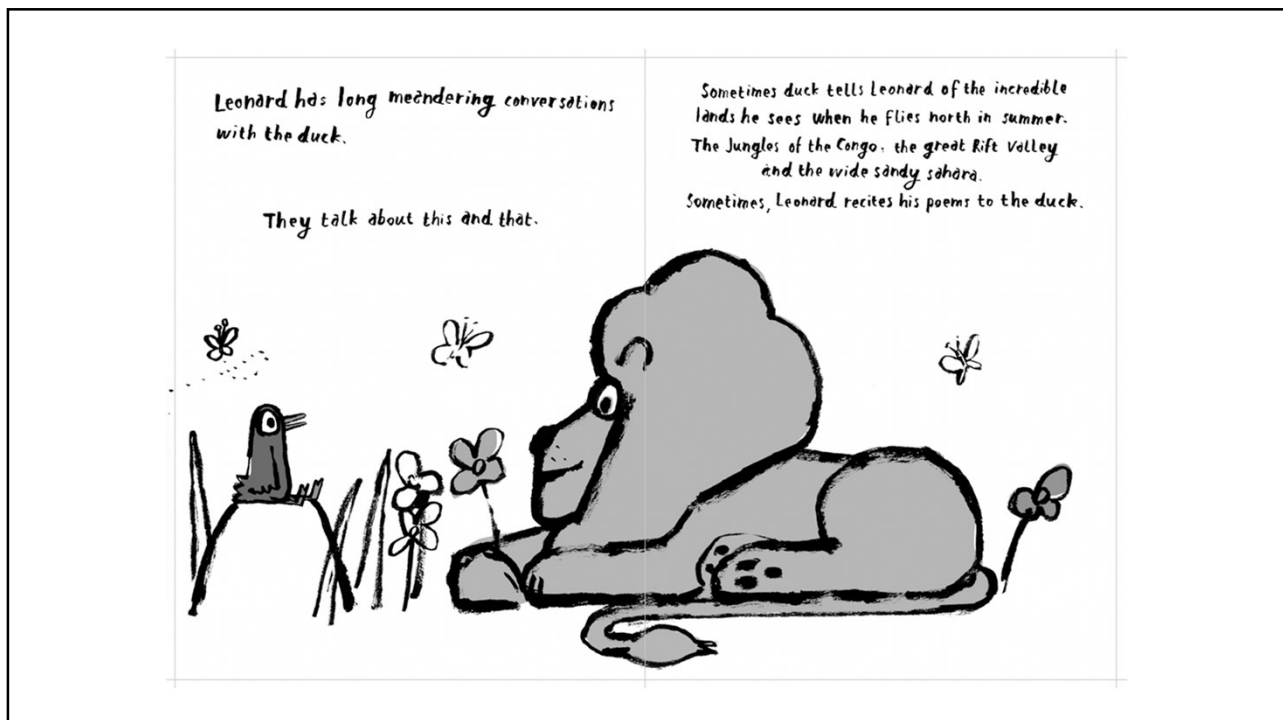
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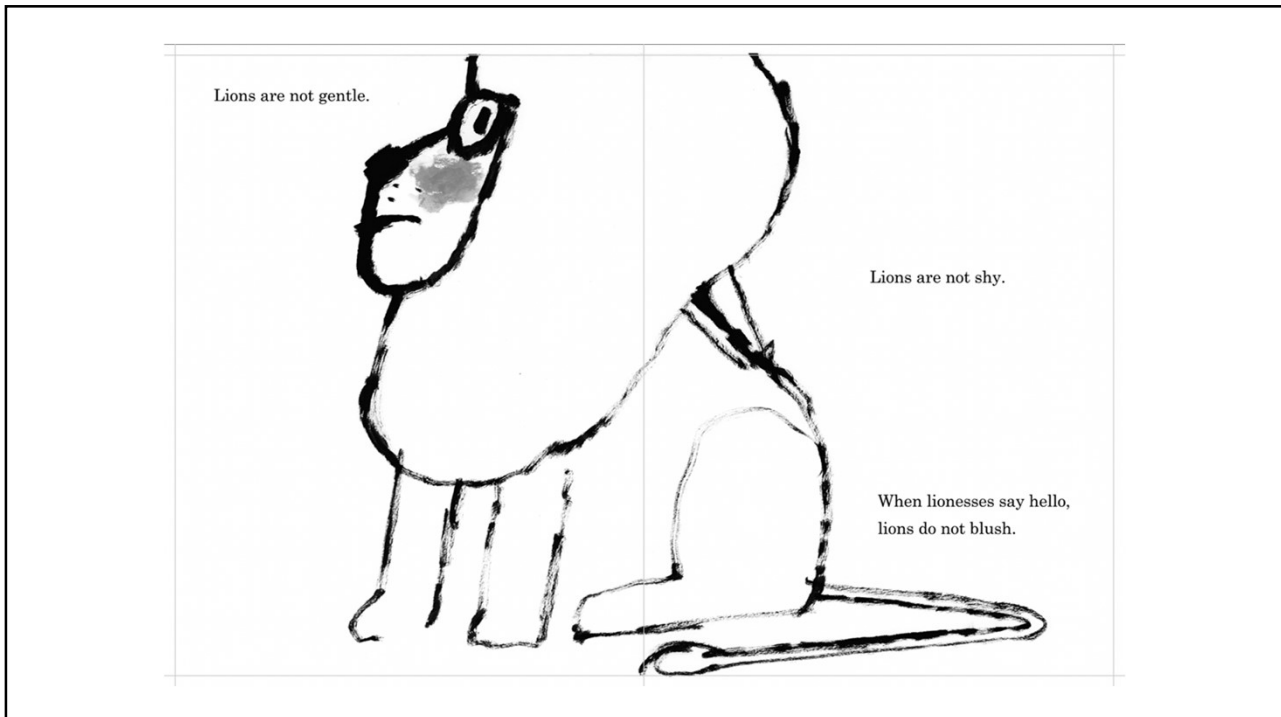
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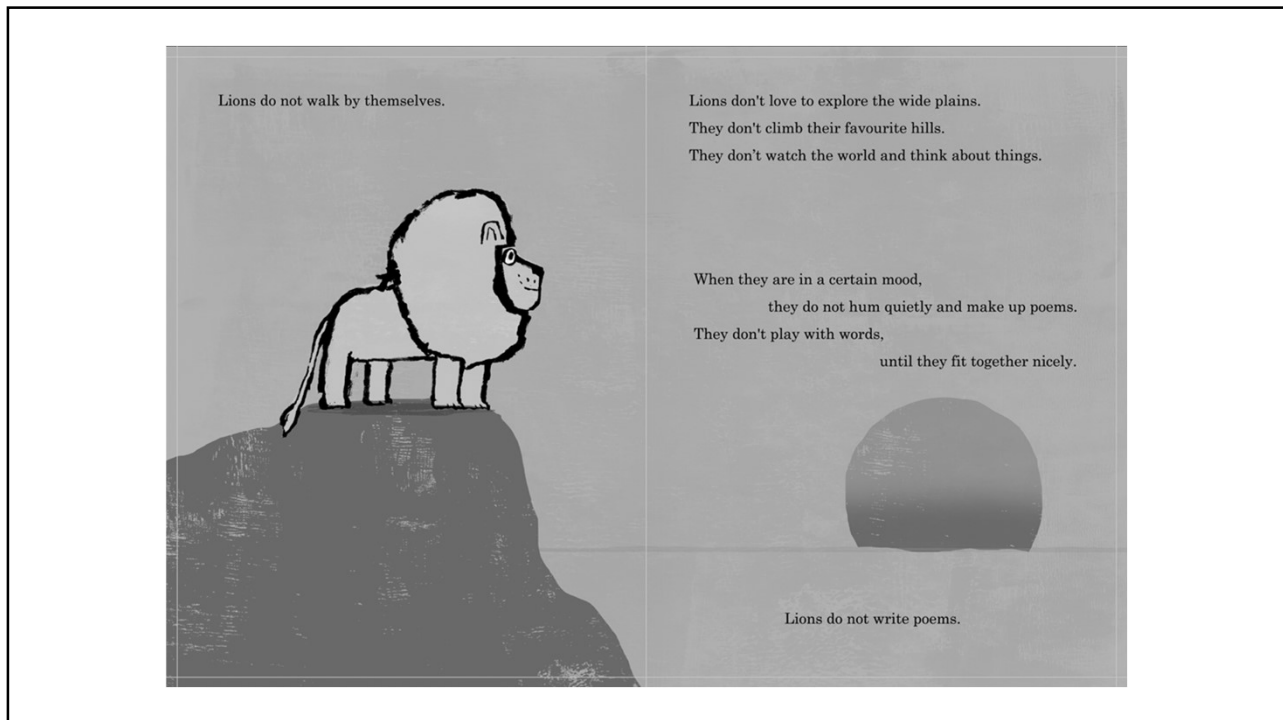
Try, try, try again...
and again...
and again.

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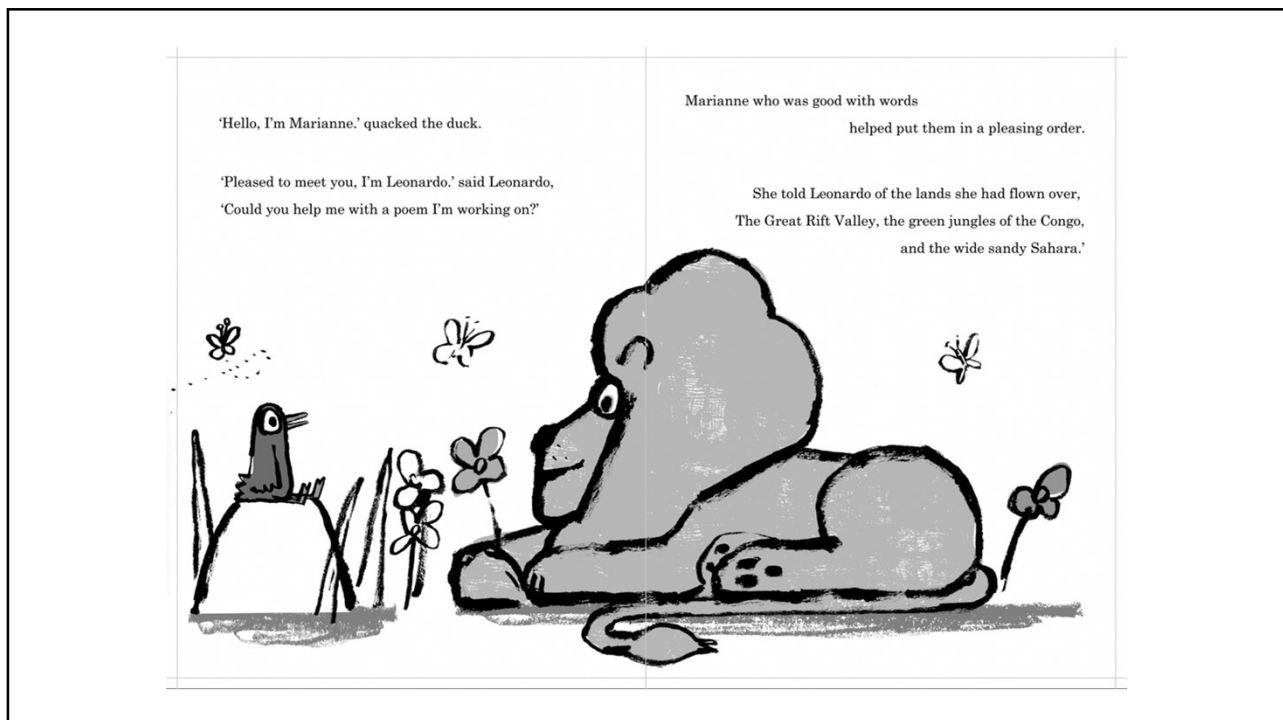


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Getting closer...

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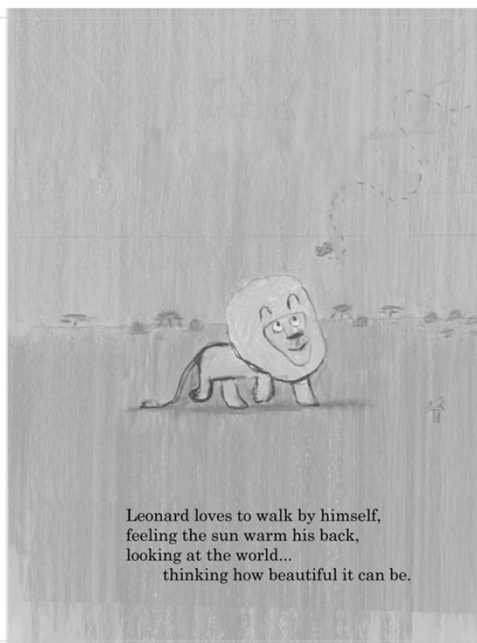
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They say a lion can't be gentle.

Well, they haven't met Leonard.

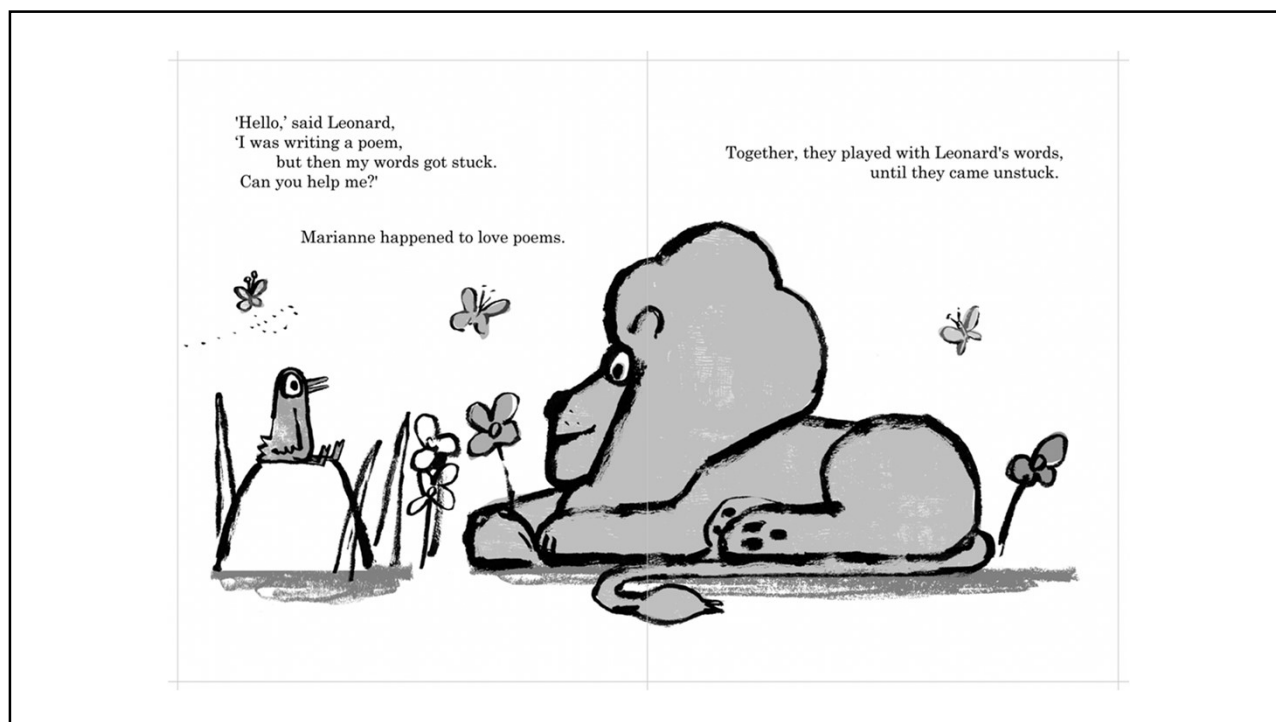


Leonard loves to walk by himself,
feeling the sun warm his back,
looking at the world...
thinking how beautiful it can be.



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A voice in the artwork style

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Working Up Ideas & Developing the Narrative

From Idea to Story – sketches, doodles, planning, storyboarding, book-making and play...

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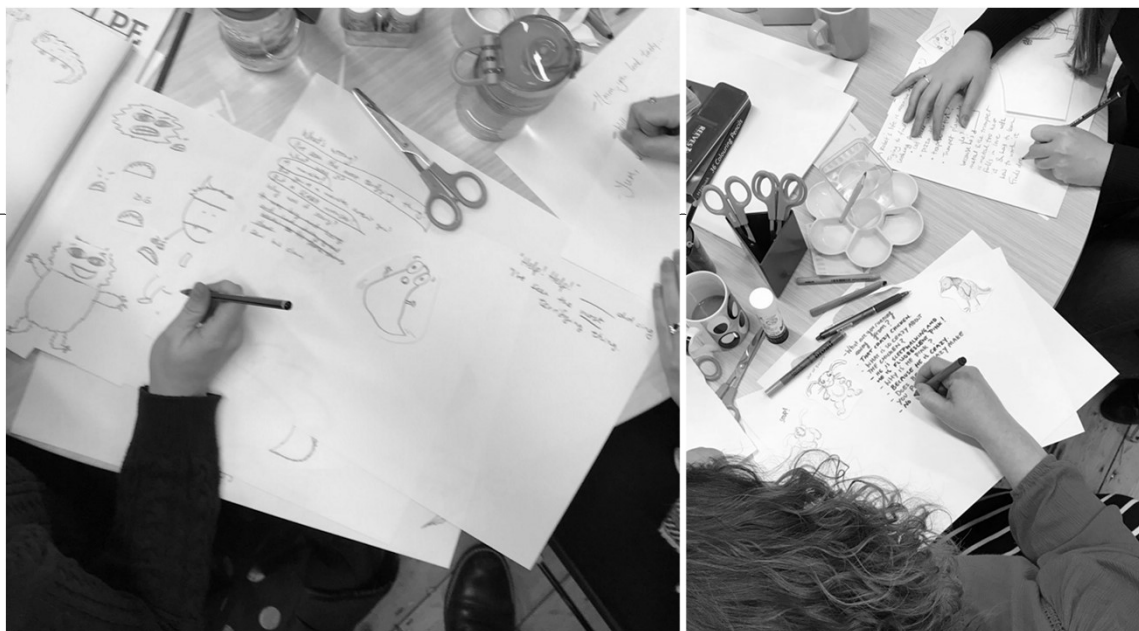
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Developing your narrative

- Return to your scenario and character(s) from this morning
- Is that the start, middle, or end of your story?
- Think about what might happen before or after that moment
- Begin to create a storyboard or story outline for your wider narrative
- A picturebook usually has 12 or 16 spreads. However, you might not have time to develop ideas for each of these spreads, but aim to plan out at least 5 consecutive moments.
- Remember, you are still just developing ideas. We are not aiming for finished artwork at this stage – a sketch, doodle or annotation that outlines the intention will suffice.

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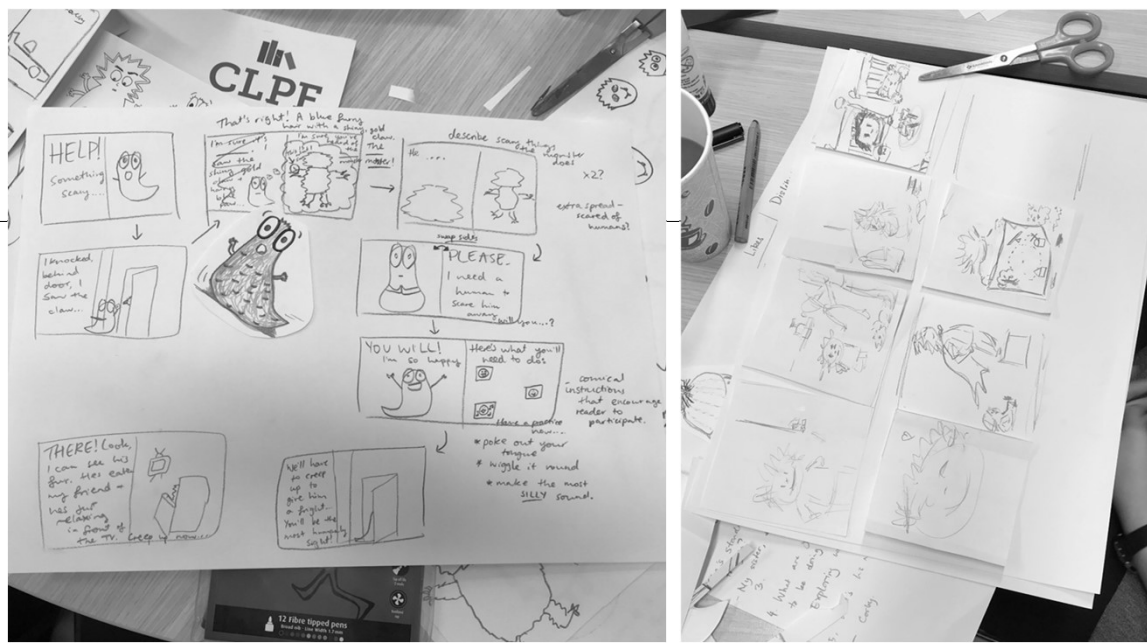
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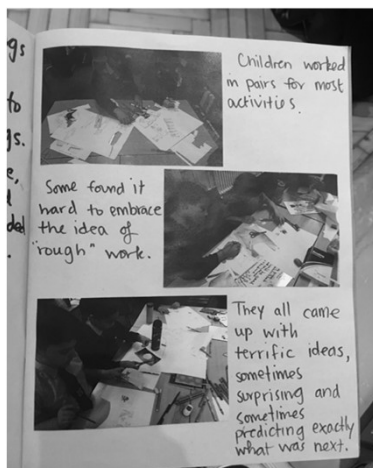


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Impact on writer resilience: facing uncertainties and overcoming challenges



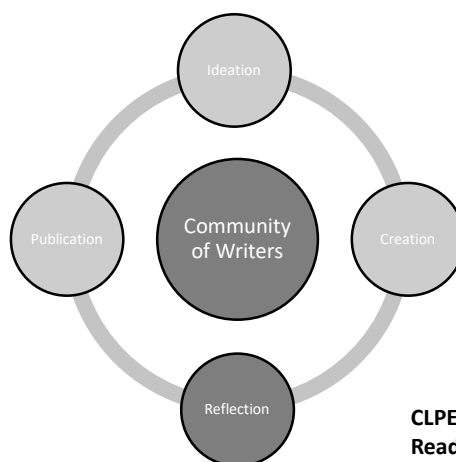
*"The children were hugely engaged in all stages. Whilst **realising the value of being messy** and that they can edit as they write, they took enormous pride in what they were doing."*

Project Teacher

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Gaining an effective response to be able to question and develop ideas and work through 'stuck points':



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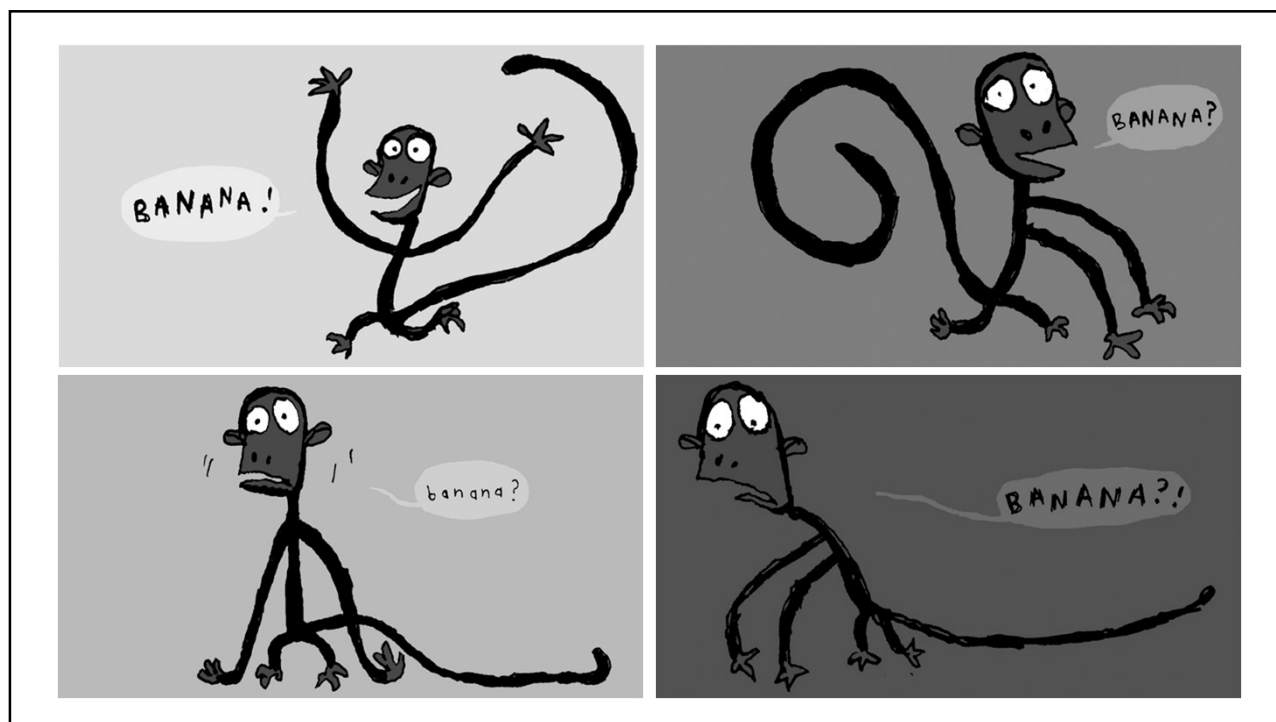
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The vital importance of... editing.

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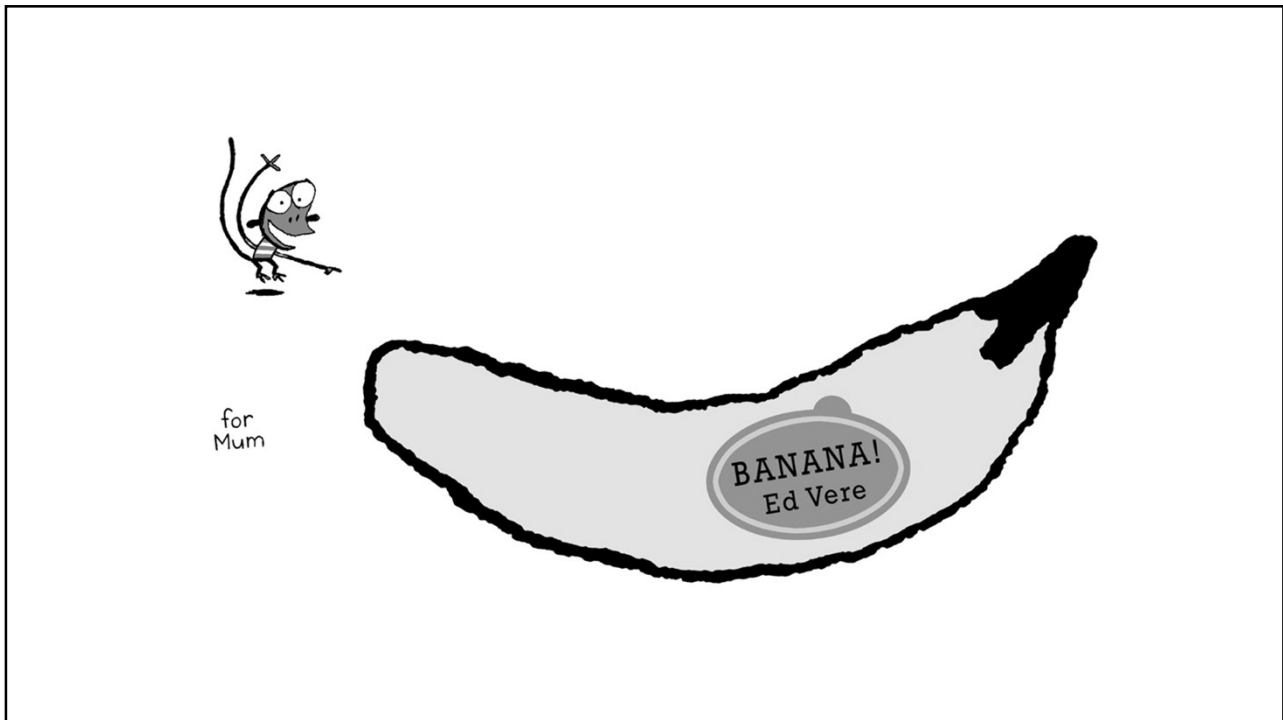


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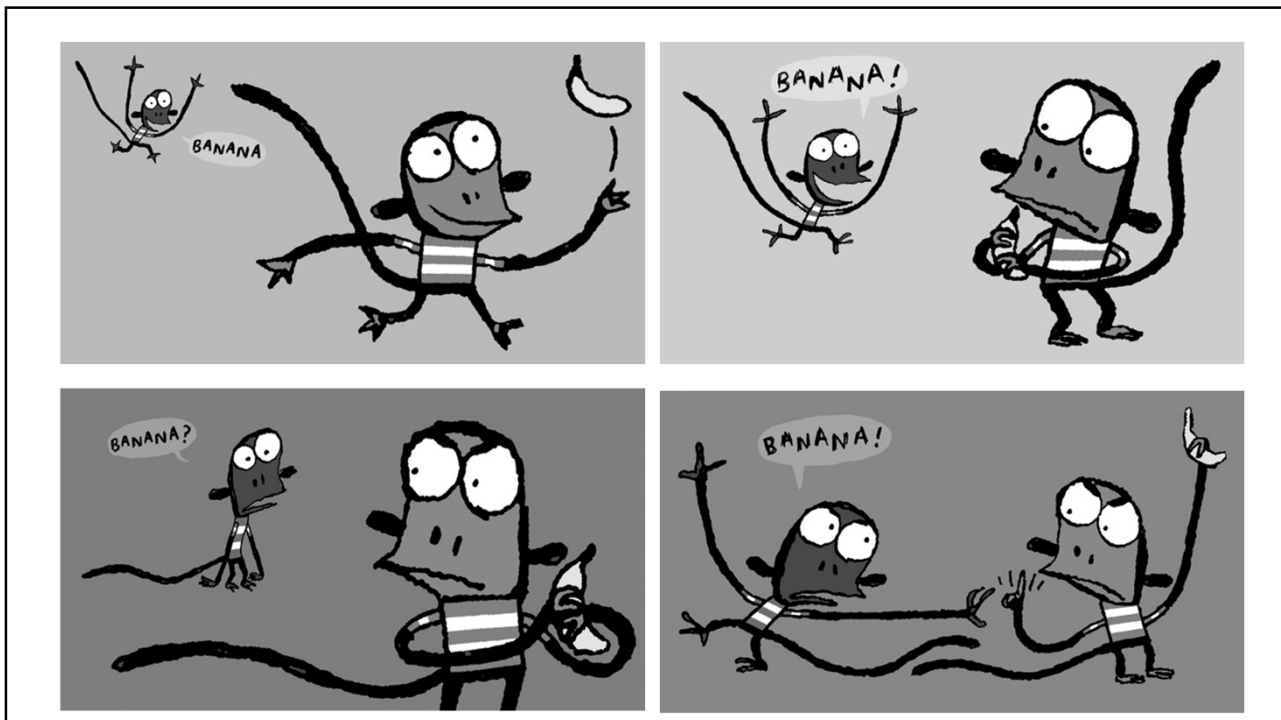


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Perspectives and point of view.

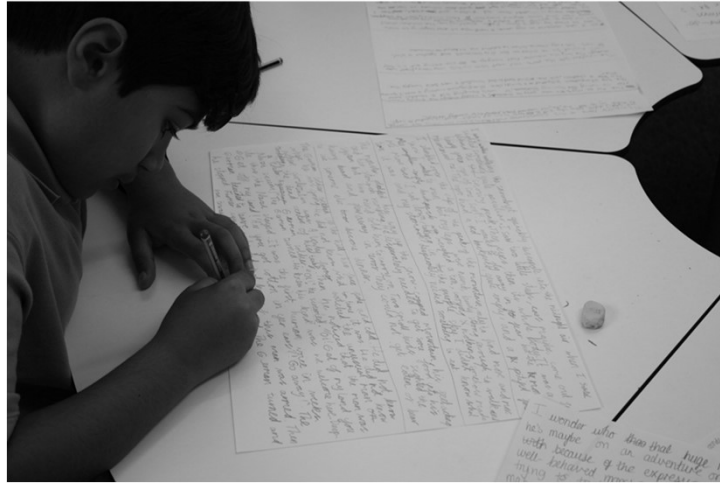
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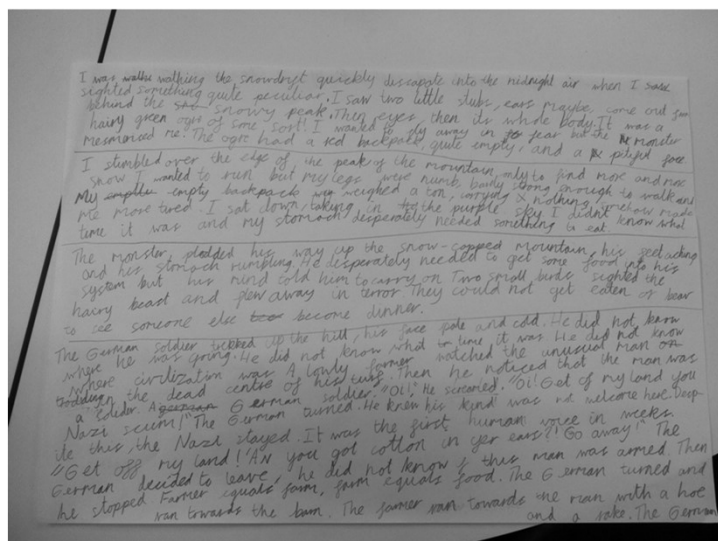


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Being a critical friend

Reflecting on your work, collaborating with editors, and other response partners

Effective Response Work

- Work with a partner to share the work you've undertaken so far.
- *What are your aims for the book? What impact would you like to have on the reader? How do you want them to engage with the book?*
- *How do you intend your words and pictures to work together and separately to communicate your ideas?*
- *What's working well? Is there an aspect of the story or the text that you would like to explore with your partner? What support would you like?*

Responding to writing:

- Teachers' interventions in students' writing should be concerned, first, with what the student has written in terms of the content and overall structure of the piece.
- Teachers' interventions in students' writing should be concerned, next, with the degree of correctness shown in the writer's handling of the writing system: with spelling, punctuation, layout and the grammatical order and forms of words in sentences.

From: Writing 7-16, John Richmond (UKLA & Owen Education, 2015)

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Impact on children's self-efficacy

*"I have seen the **children's listening and communication skills improve**. They are **motivating each other, evaluating and helping each other improve** or make their ideas clearer for the end result. Their sense of achievement has been marked. All the children commented on how they are so glad they **didn't give up when they felt challenged**.*

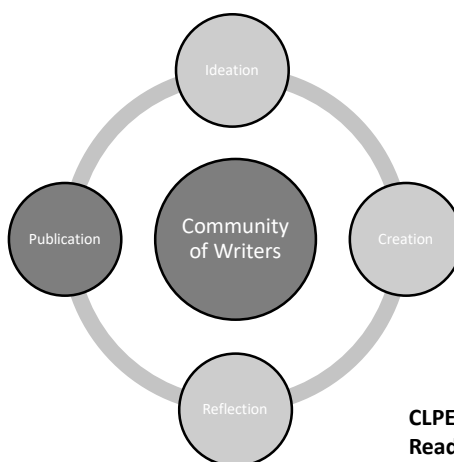
*More room and **time needs to be allowed for children to work autonomously** in this way – steering their own learning and ideas through guidance and discussion, learning from each other's experiences."*

Debbie Rudge, Harefield Juniors

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The satisfaction of working up a finished, published piece:



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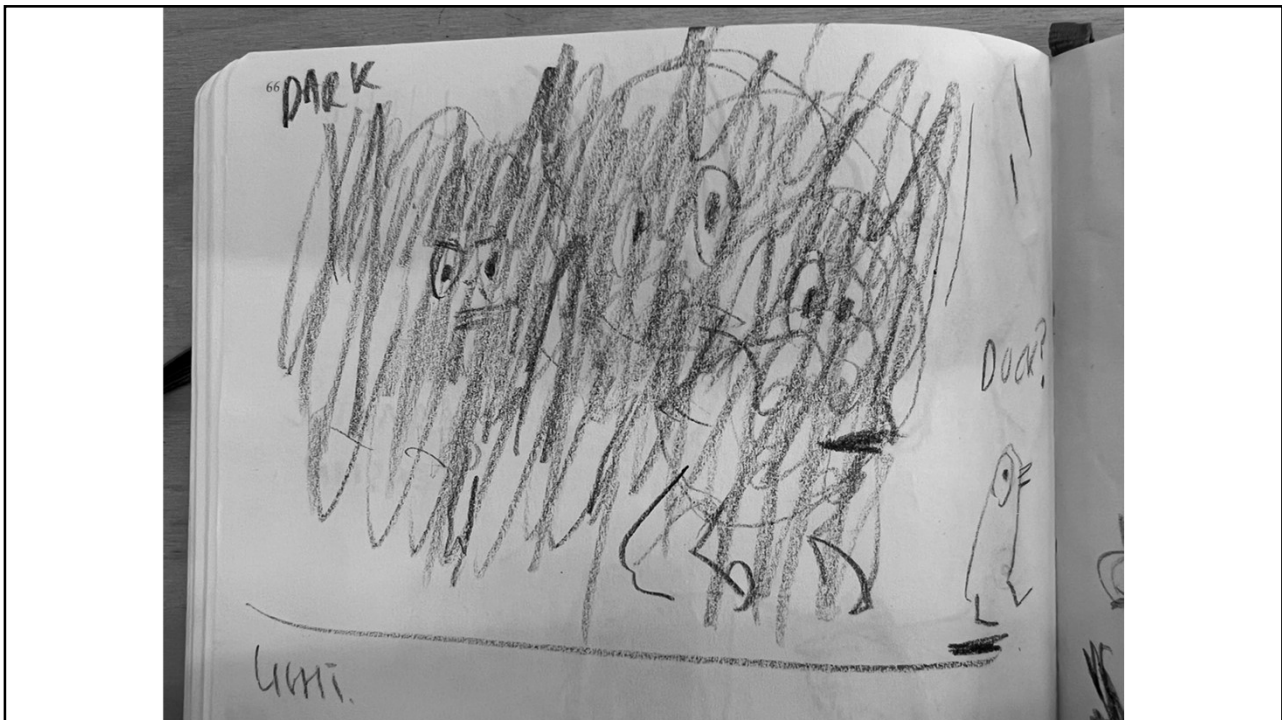
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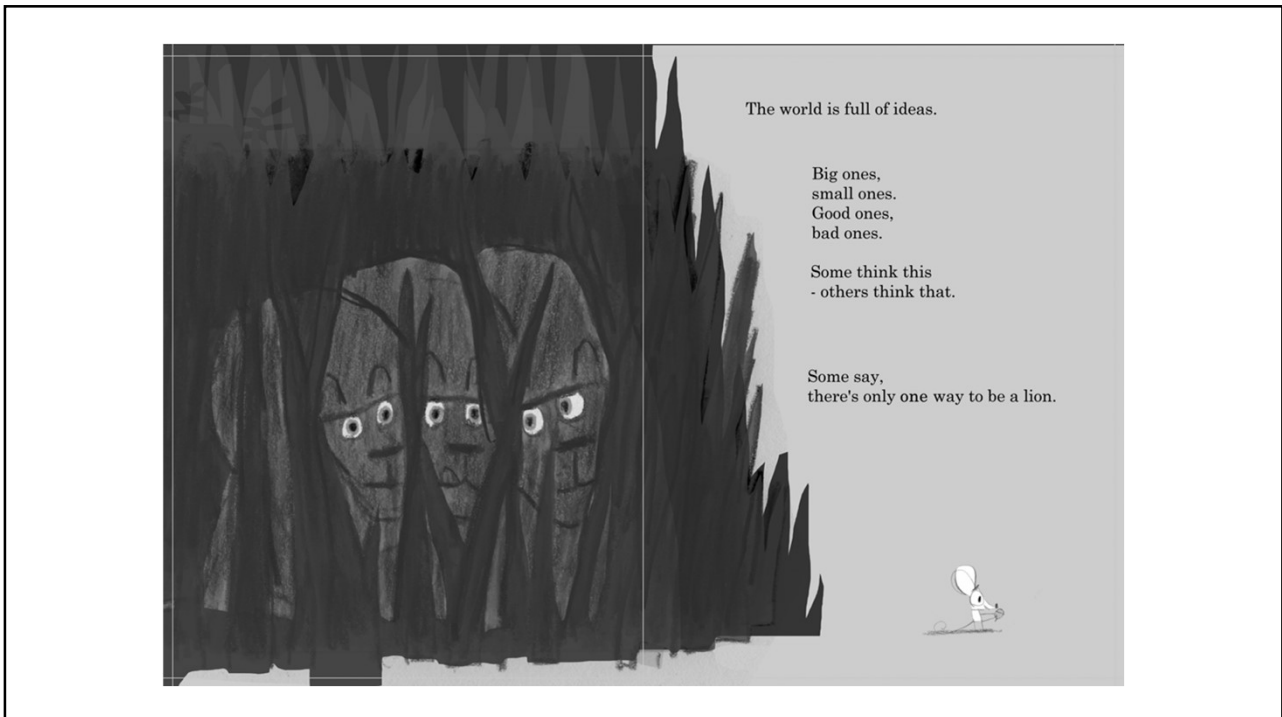


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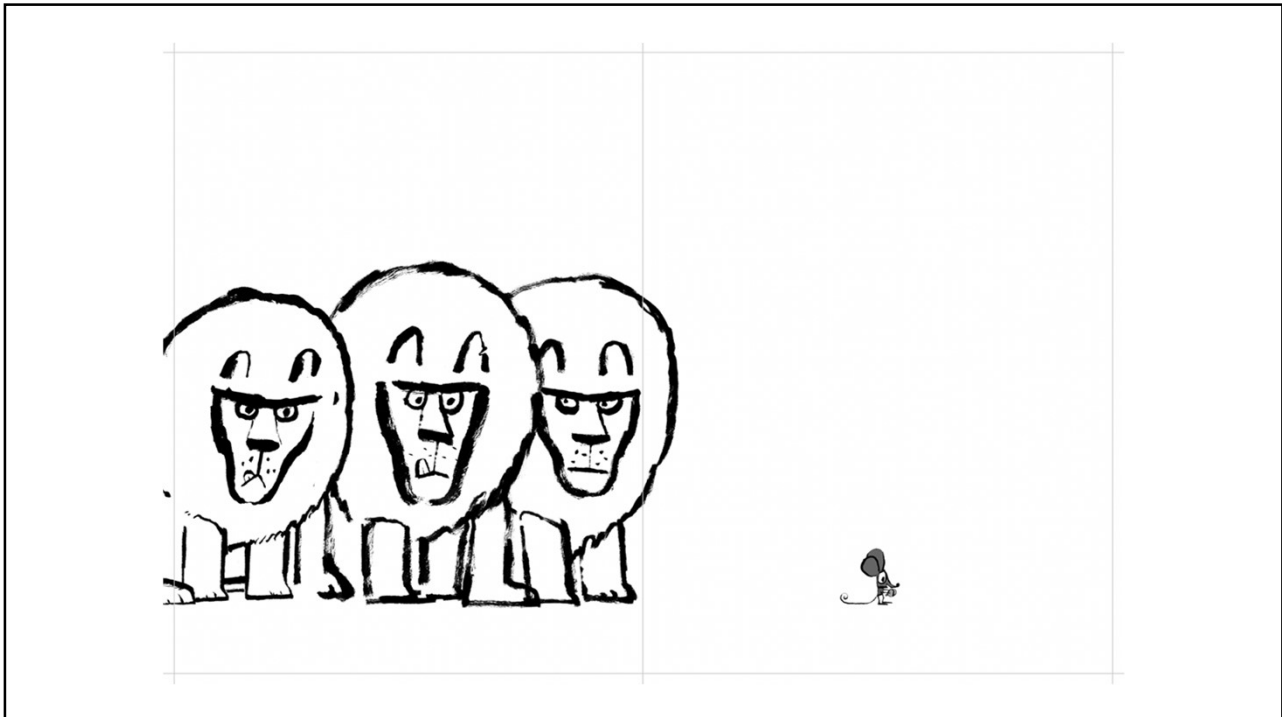


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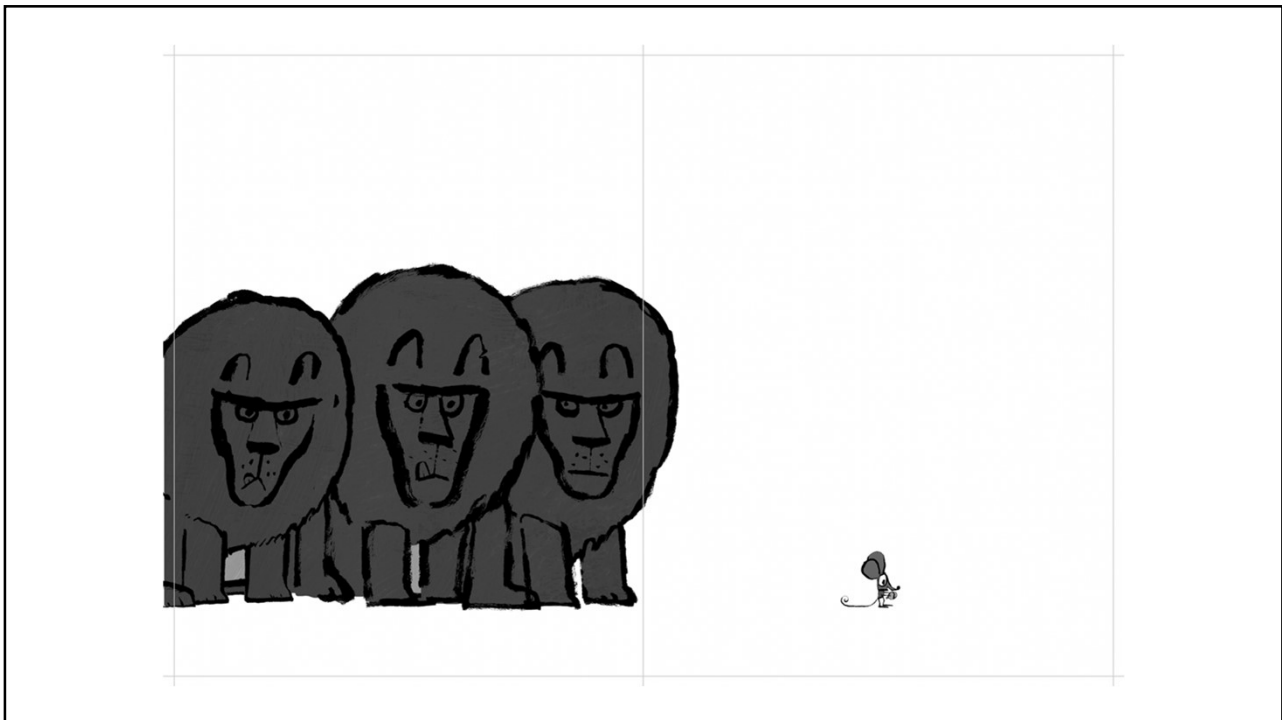


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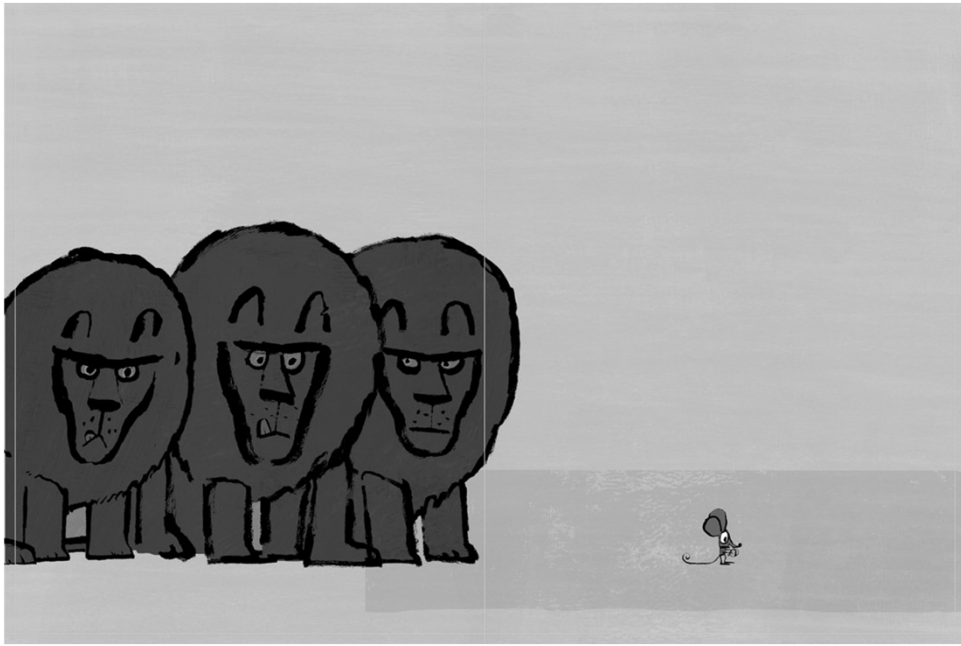


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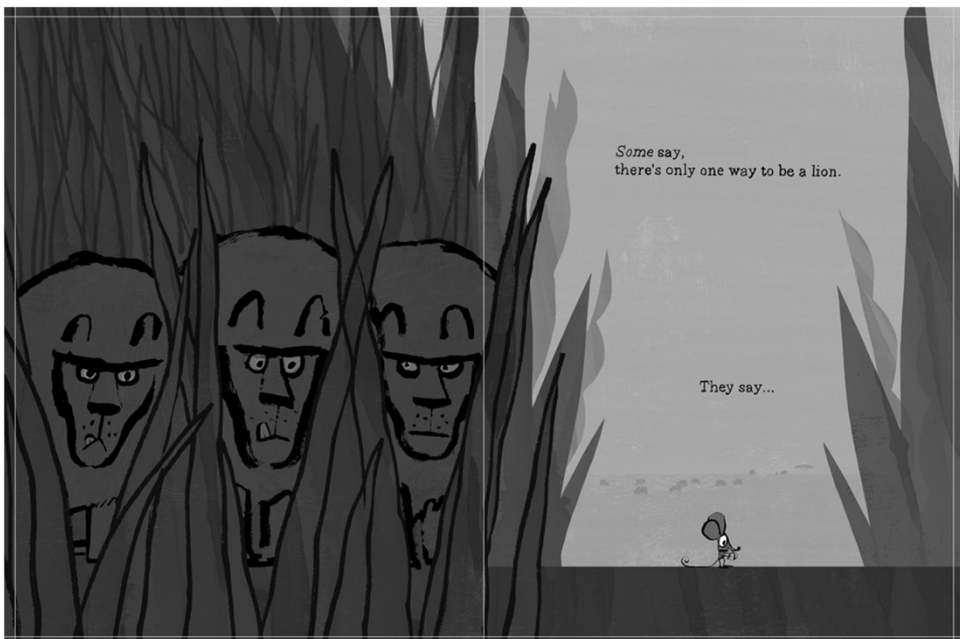


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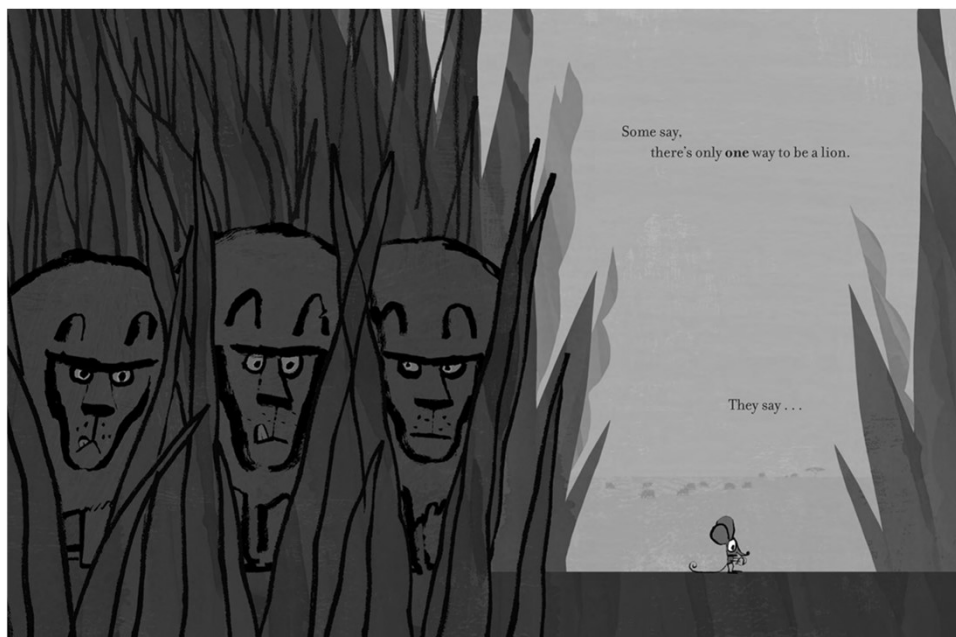


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Getting Ready for Publication

From Draft Spread to Published Edition

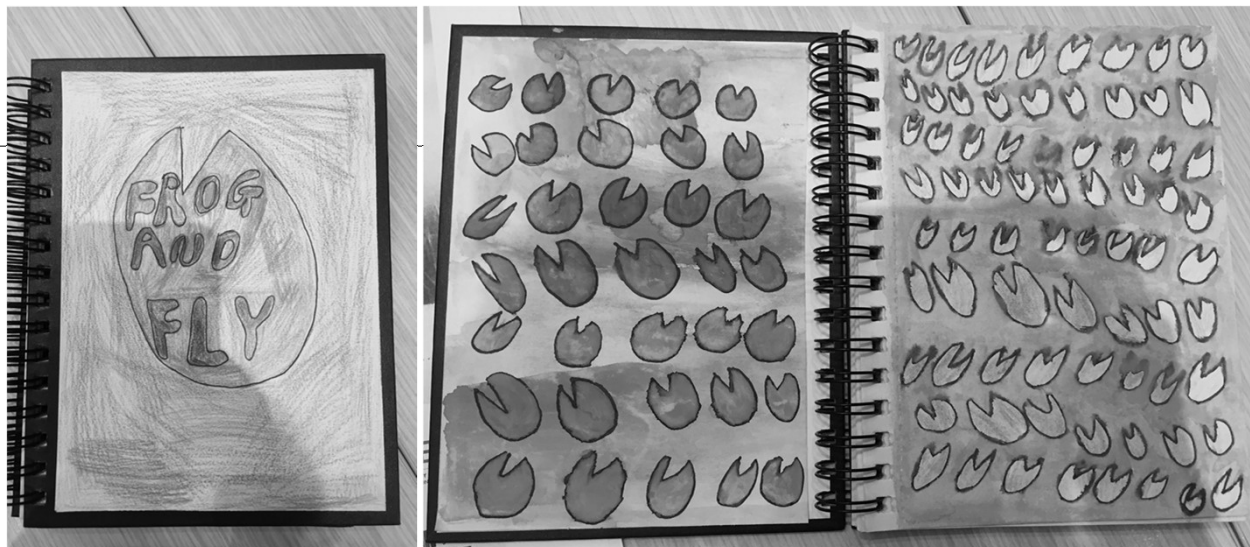
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Working Towards Publication

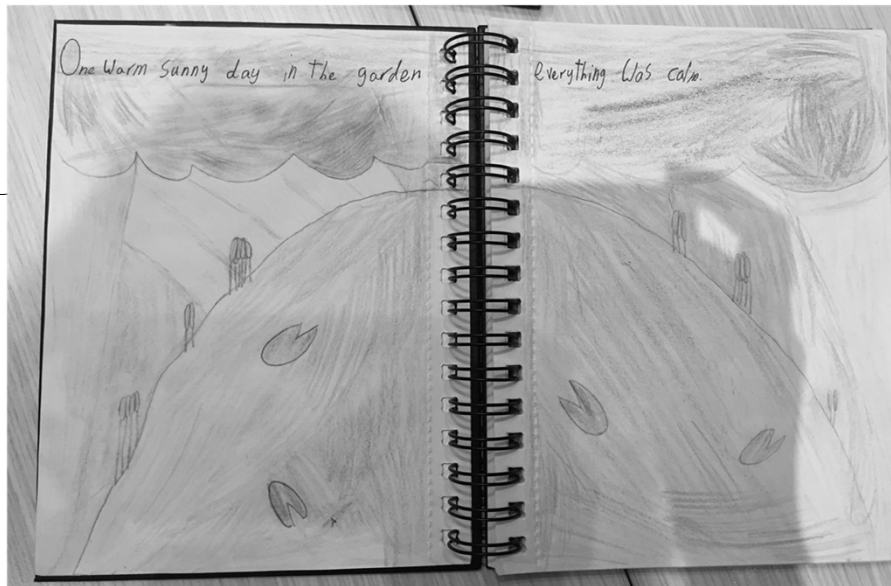
- **Choose one significant spread from your storyboard.**
- Take some time to begin working this up into a 'finished' spread. *How will this be different to the storyboard version? What resources do you need? How will the text – if there is any – be set out on the page? What layout options do you have?*

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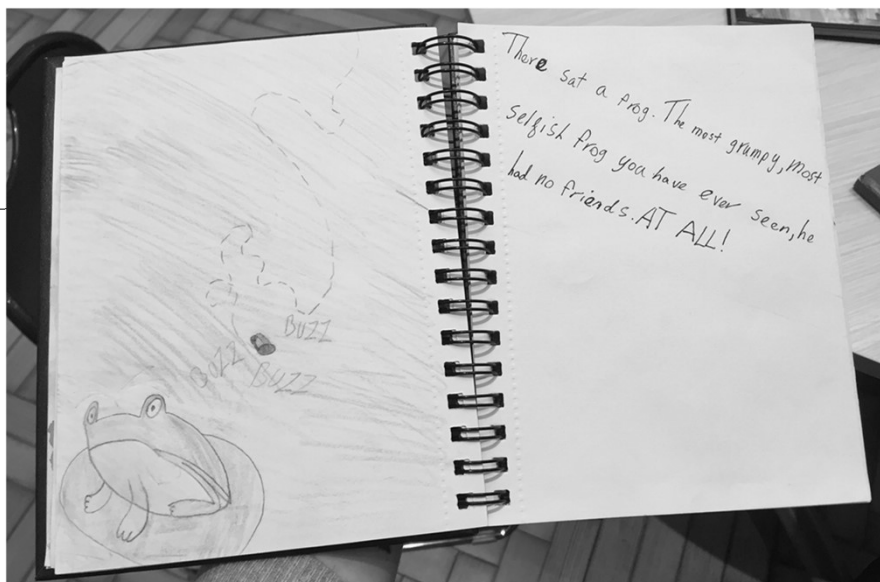
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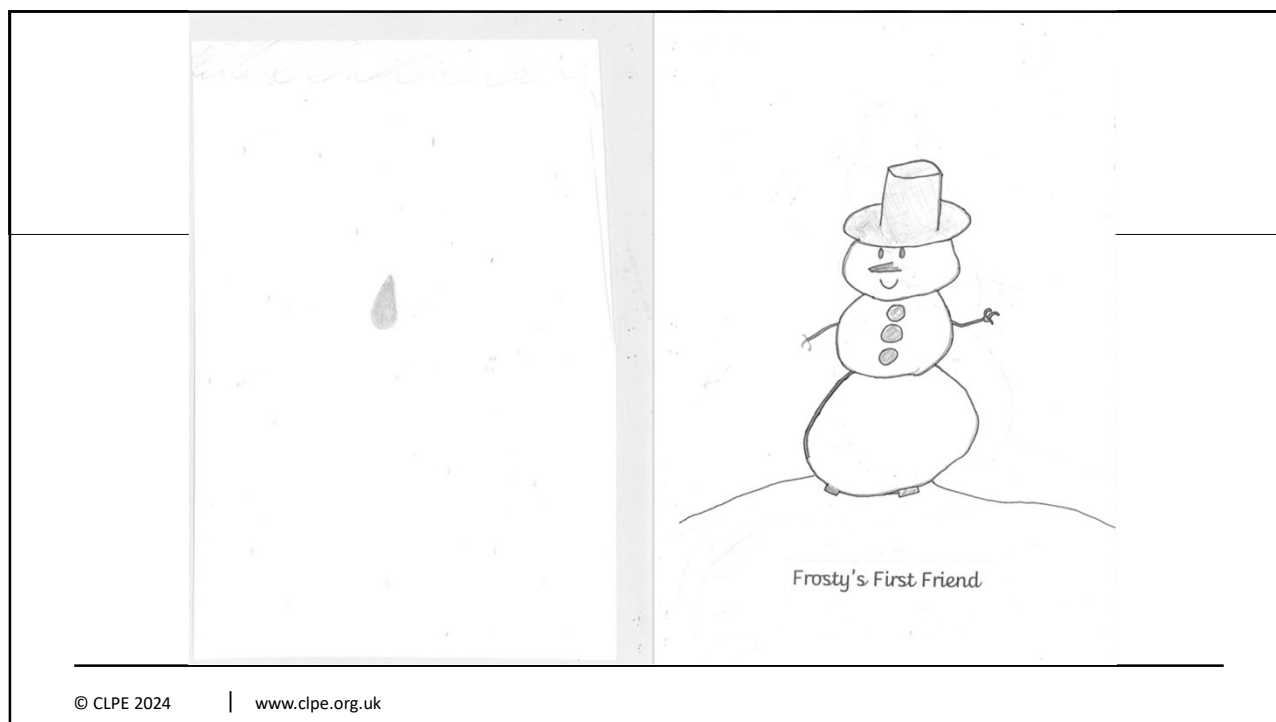
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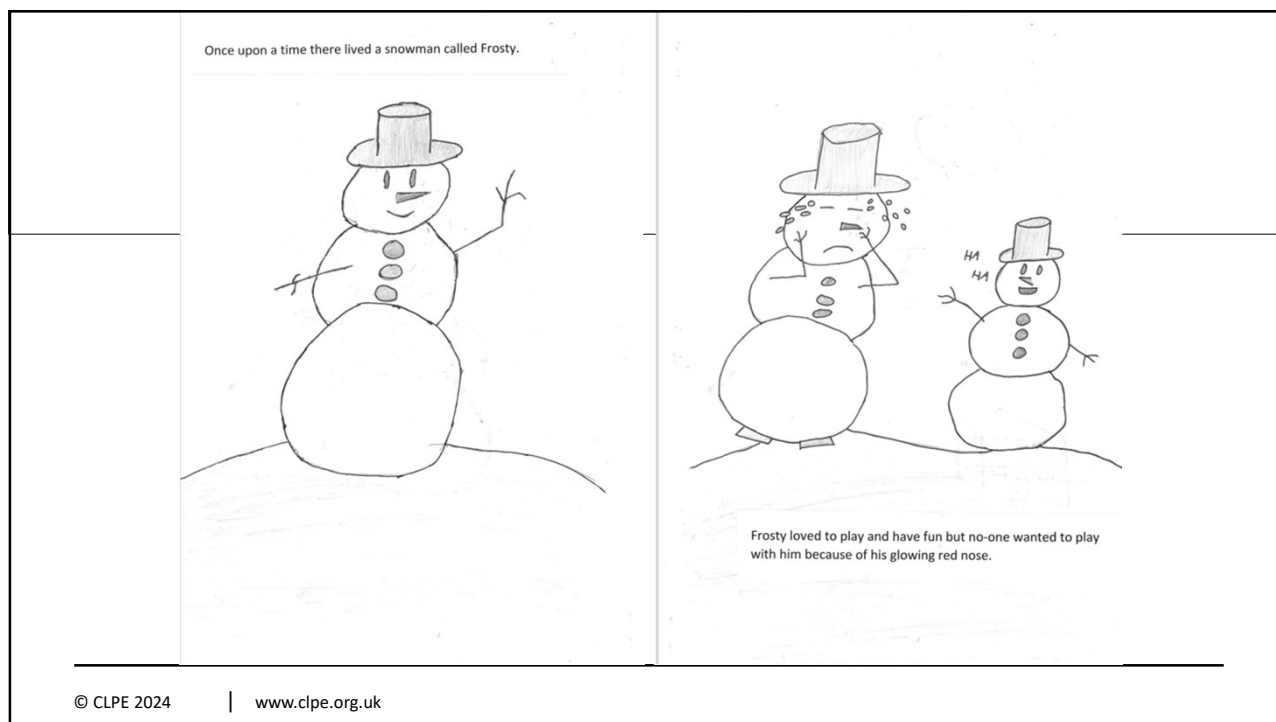
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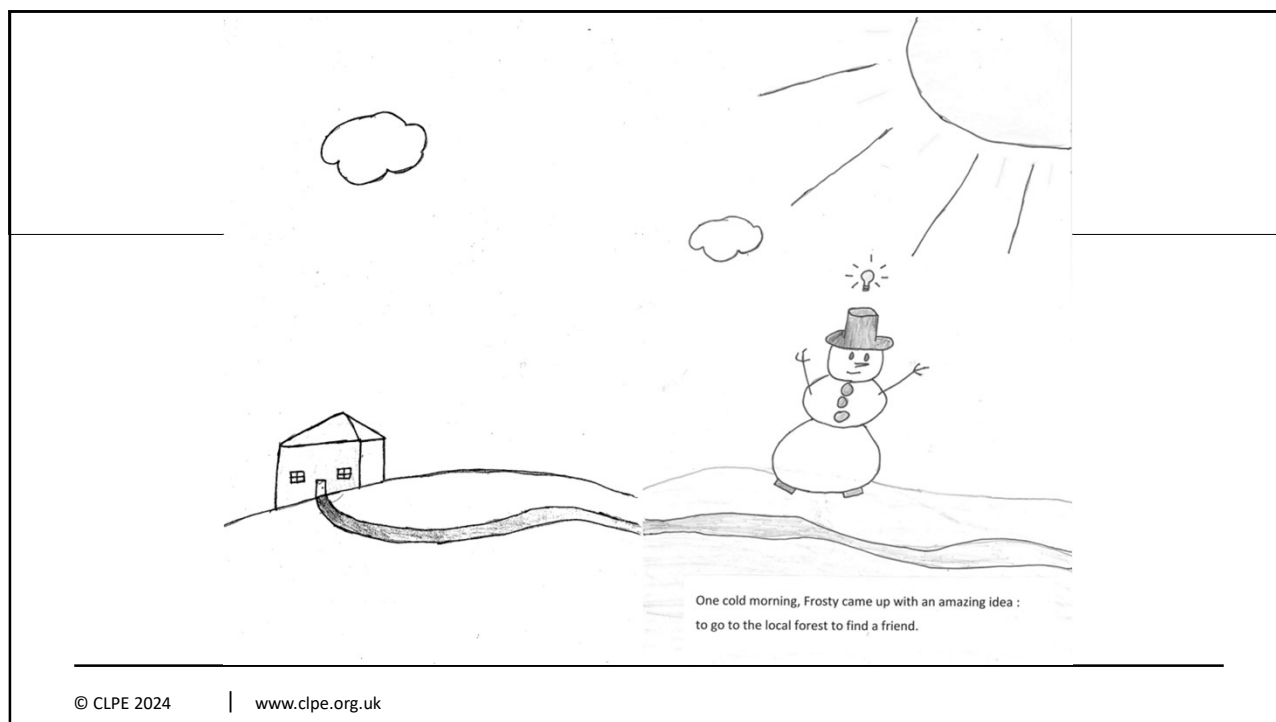


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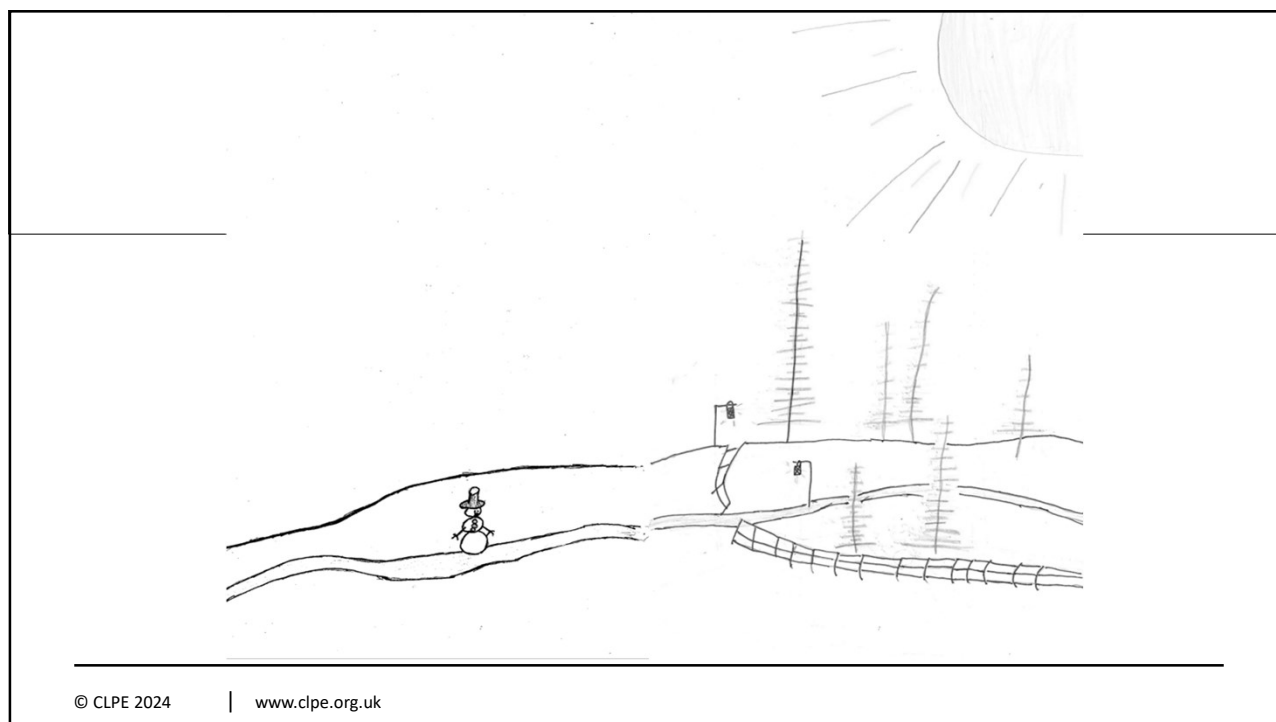


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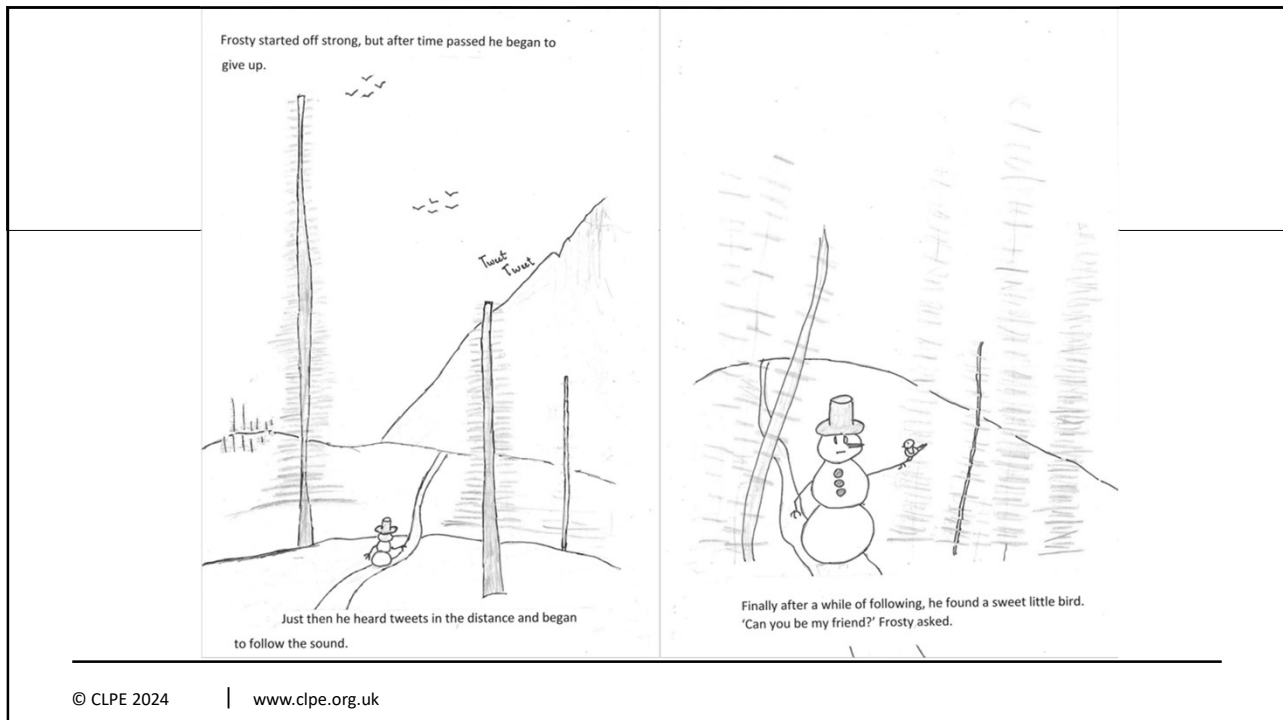


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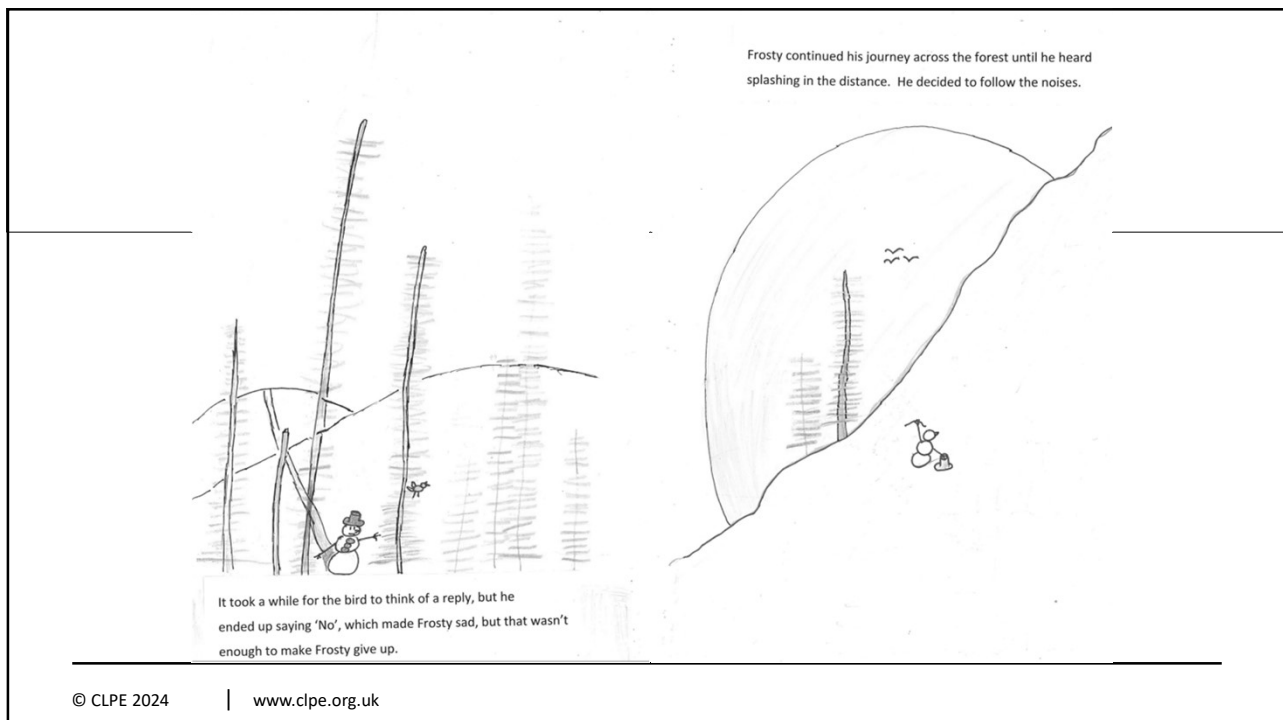


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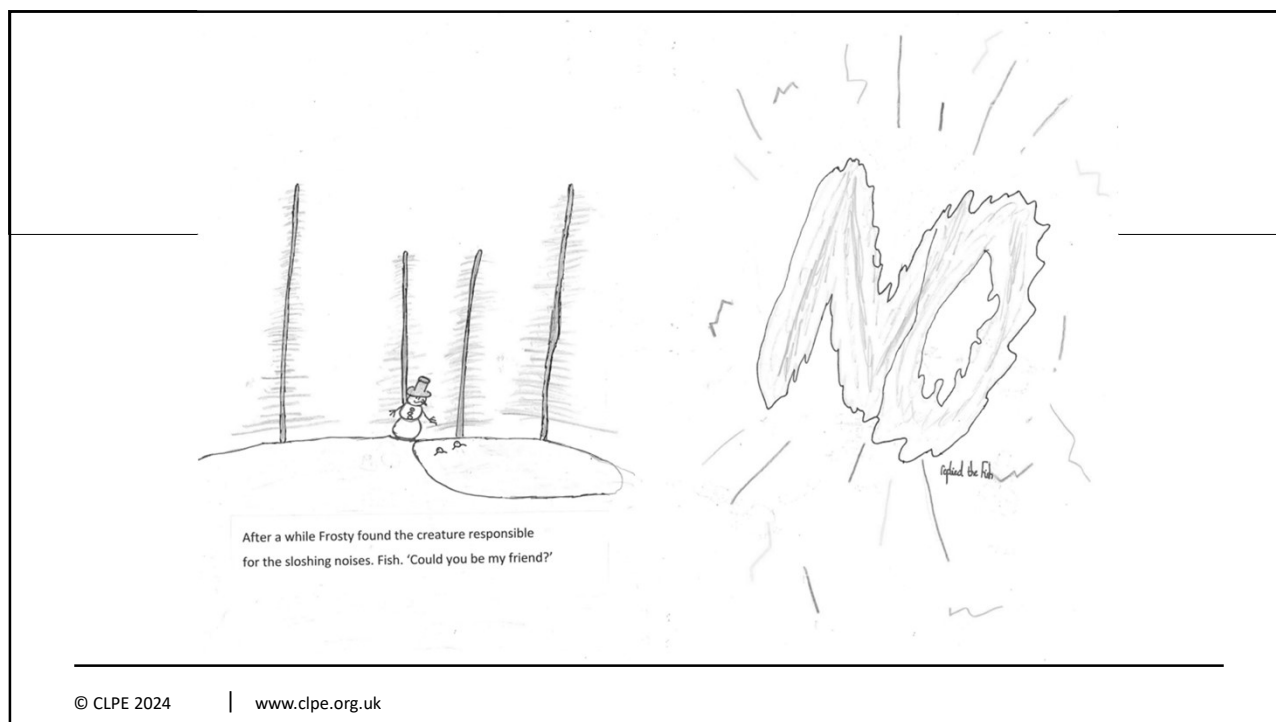


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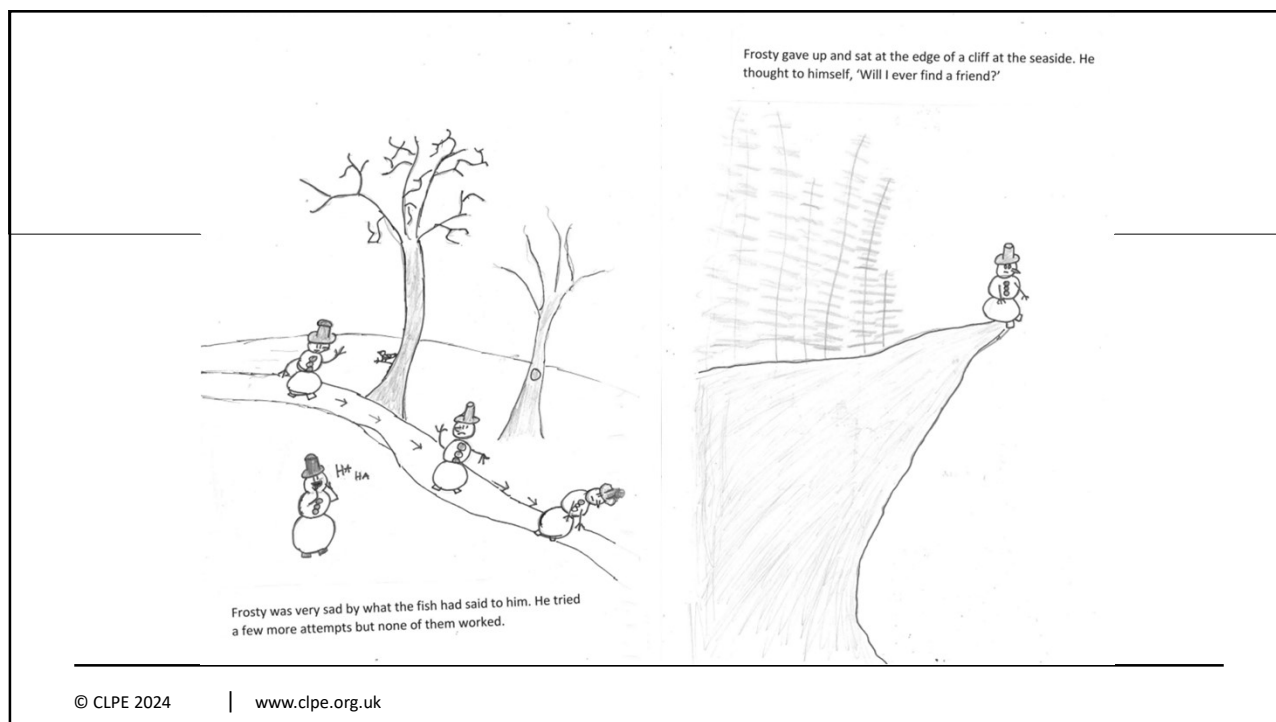


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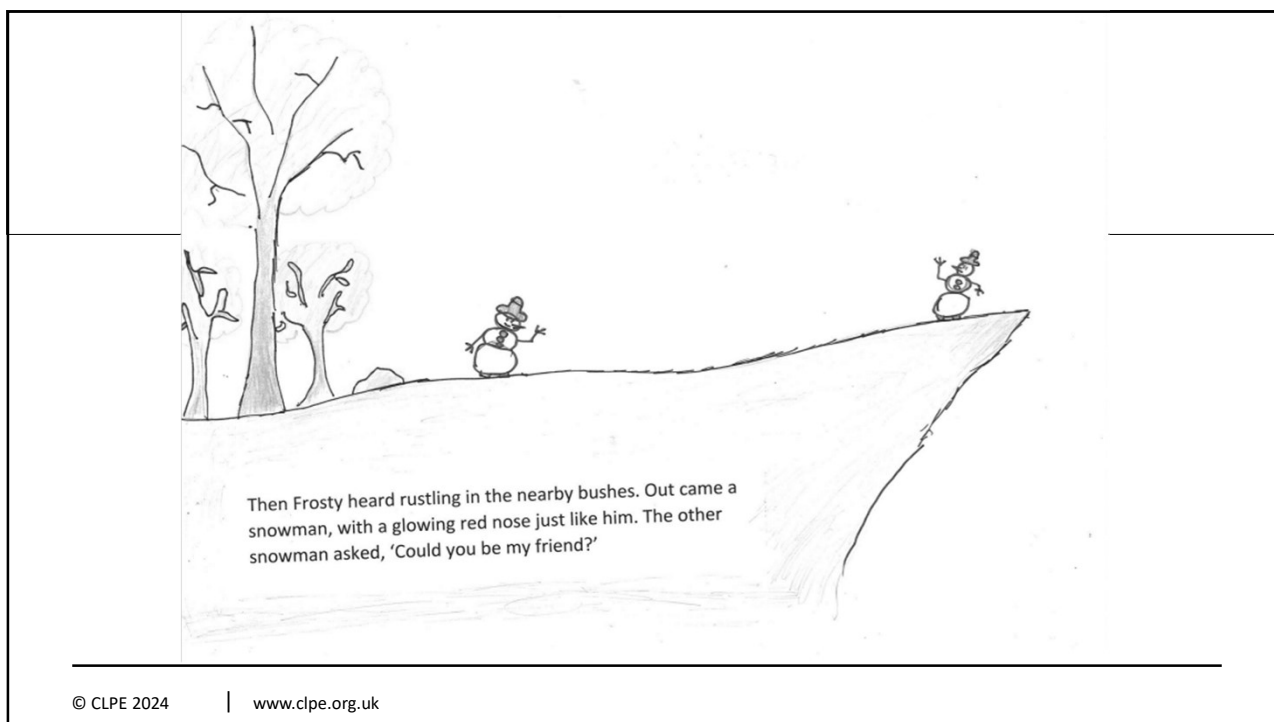


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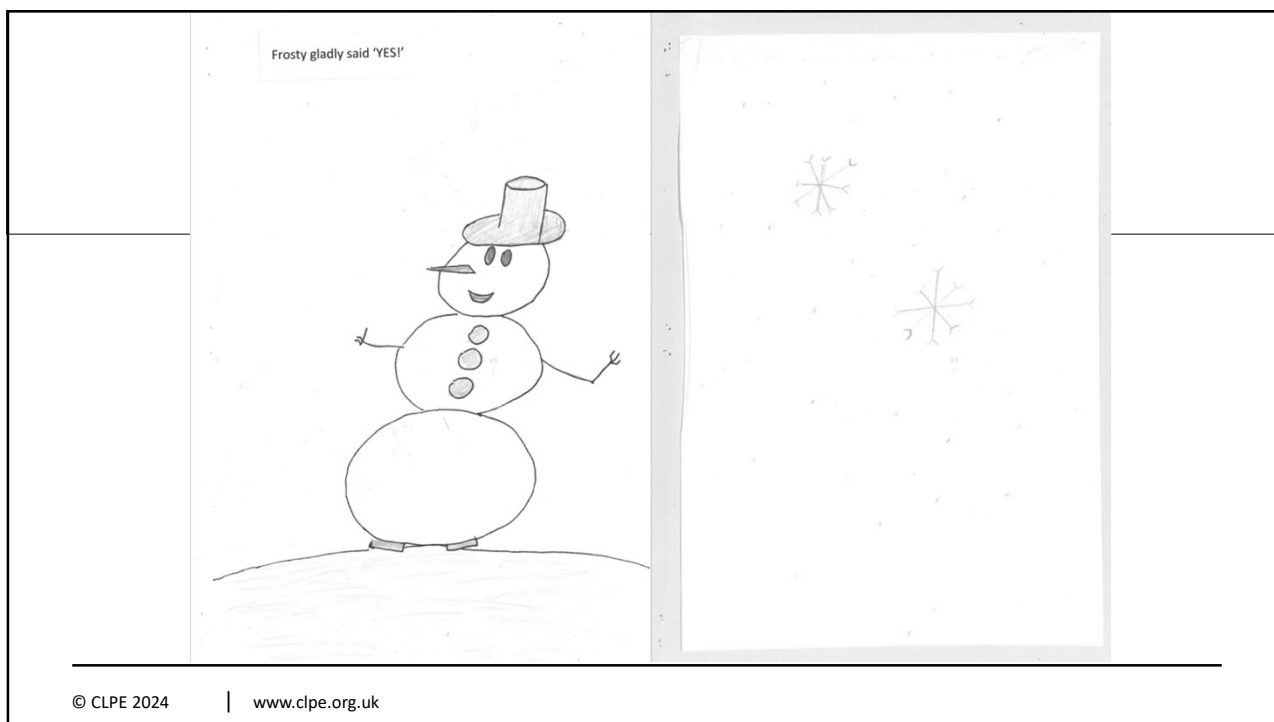


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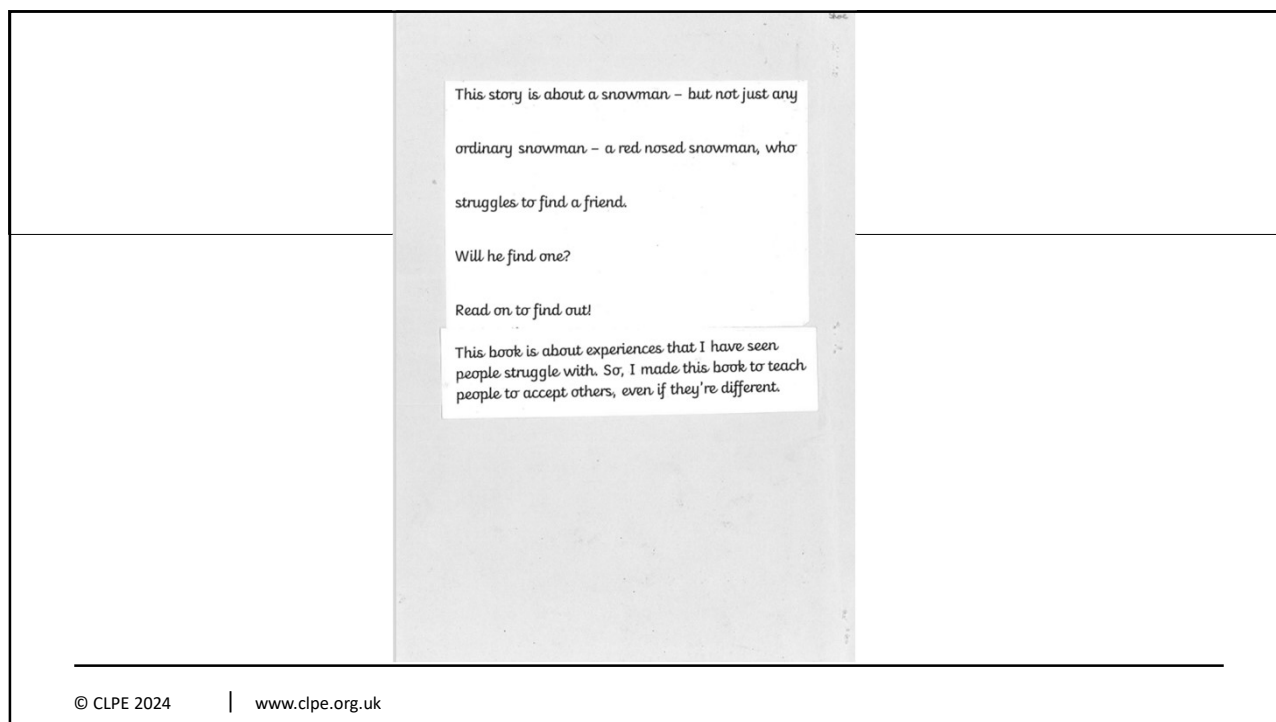


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Developing truly independent and creative writing



*"The children have gained so much from creating their own picture books. They were given the **freedom to create their own setting and their own characters and then their own plot line.** The children **were allowed to be imaginative and creative.** Alongside this, they were able to **see what it meant to be an author/illustrator** and began to use the technical terms associated with the role. For the project they became illustrators and authors - something which they were extremely proud of."*

Project Teacher

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Developing writer identity

"I felt quite proud because I never made a book like that before. I like writing much more now and it's not as boring as I thought it was."

"I thought my picturebook was successful and I really liked it once it was finished. I had underestimated myself a lot but now I believe in myself when writing a picturebook or story."

Project pupils from the Power of Pictures

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The modelled drawing activity completely shattered my preconceptions of what five year olds might be capable of drawing as well as encouraging them to draw themselves.

Y1 Teacher

I will now use picture books a lot more. I always thought you couldn't use a picture book with Year 5, but the children have gained so much from it.

Year 5 Teacher

This has totally changed my attitude in using picture books with my Year 6 children. Before, if I had seen one of them pick up a picture book, I would have said "Put that down and choose a proper book." Now I can see the value of using them in my planning and for developing children's reading and writing.

Year 6 Teacher

This is the first time that I have used a picture book as the main inspiration for a few weeks work. It is amazing to see how much can be found in just one picture and how much discussion can be generated.

Project Teacher

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The impact of the Power of Pictures:

- Pupils who received the Power of Pictures programme had, on average, higher writing scores (equivalent to one month of additional progress) as compared to children in the control group.
- Among children eligible for free school meals (FSM), those in schools that PoP was delivered in also made one additional month's progress.
- Children in PoP schools had higher writing self-efficacy (equivalent to two months additional progress) and writing creativity (ideation) scores than those from schools in which the programme was not taught.
- The visual element of this programme attracted learners who traditionally have difficulties engaging in literacy activities.
- Teachers reported high levels of engagement with the programme not only from the pupils and themselves, but also from the senior leadership teams at their schools.

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Reflection:

- Do you plan in time for talk and discussion in response to illustrations in picturebooks?
- Do you regularly use art alongside writing to allow children to plan and shape ideas for writing?
- Do you model illustration for the children as you would model writing?
- Do you use a range of artistic techniques and materials?
- Do you support children to create their own picturebook narratives, using what they know about conveying a story through words and pictures to make impact on their reader?
- What might you need to do to facilitate this way of working in your classroom/school?

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CLPE's Power of Pictures Research and Resources for Schools



- Teaching sequences that develop children's understanding of picturebooks, the roles and relationships of words and pictures.
- The role of drawing and other techniques in helping children develop ideas.
- The importance of teachers drawing and writing alongside children.
- How giving space to think and time for discussion *before* writing means children have something to say and the vocabulary to say it.
- Using knowledge of real writer's processes to model authentic processes for the children
 - video bank to 'get to know the authors' and what they do
 - time and space to develop characters and ideas through drawing
 - developing own ideas through storytelling
 - response partners – like an editor
 - creating a finished picturebook for authorial satisfaction.

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CLPE's Power of Pictures

Teaching Sequences

For EYFS, KS1 and KS2

Videos created especially for the programme by the author/illustrator



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Power of Pictures with Daishu Ma



COURSE DETAILS

KEY STAGE

Early Years
Key Stage 1
Key Stage 2

CATEGORIES

[Art and Illustration](#)
[Developing Language and Vocabulary](#)
[Picturebooks](#)
[Reading](#)
[Writing](#)



Winner of the Teach Primary Award Best CPD 2022

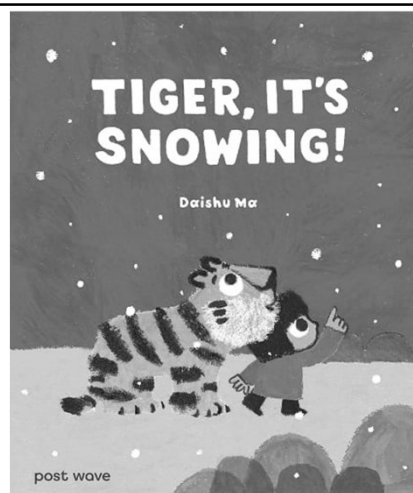
Enhance your knowledge and understanding of how to develop visual literacy, reading comprehension and the teaching of creative writing alongside renowned author/illustrator, Daishu Ma, using her picturebook *Tiger, It's Snowing!*

Over 2.5 days, participants will learn how working with picturebooks across the primary years supports the development of children as readers and writers with a greater depth of understanding about the writing process, learning directly from the

What you will learn:

This 2.5 day course was designed by CLIP's Learning and Programme Director, [Charlotte Hocking](#) in partnership with CLIP Patron [Ed Vere](#) and developed with a wide range of author/illustrators and will cover:

- Understanding the importance of picturebooks as a vital part of children's reading experiences across the primary years
- How to closely read illustration, developing visual literacy skills;
- Investigating approaches to develop children's inference, deduction and to be critically reflective about a text and its support
- How to use picturebooks to develop children's understanding of the world
- How to convey meaning in words and illustrations of their own, investigating the impact of drawing as a means of communicating and sharing ideas;
- How to teach children the building blocks of narrative by exploring a wide range of high-quality picturebooks; and
- Investigating your role as a teacher- writer and the proactive that one involved in this role.
- How to support children in creating, shaping, developing and publishing their own narratives using words and pictures following the authentic process of a practicing writer.
- Understanding the wider benefits of children being more visually literate, including how to develop news literacy in the current climate;
- How to embed creative practices across your school to develop children's engagement and attainment in reading and writing.



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CENTRE FOR LITERACY
IN PRIMARY EDUCATION

The image displays a collection of educational materials, primarily curriculum maps and book covers. The top portion contains several curriculum maps for different grade levels (Year 1 to Year 6) and semesters (Autumn 1, Spring 1, Summer 1, etc.). These maps outline themes, texts, and learning objectives for each period. The bottom portion features a row of book covers, including 'Zeki Goes to the Park', 'Oh, Mr. George!', 'The Dark', 'How to Find Gold', 'Milo Imagines the World', 'The King Who Banned the Dark', 'I Talk Like a River', and 'The Dam'.

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Evaluation



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