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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
Masterclass 4: Transforming Literacy Through Picture Books	Masterclass 5: Transforming Literacy Through Poetry	Masterclass 6: Transforming Literacy Through Classroom Drama

A NEW DIRECTION for **Primary Arts**

- Masterclass 1: 13/11/2025
- Masterclass 2: 28/01/2026
- Masterclass 3: 25/02/2026
- Masterclass 4: 06/05/2026
- Masterclass 5: 17/06/2026
- Masterclass 6: 09/07/2026

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Programme



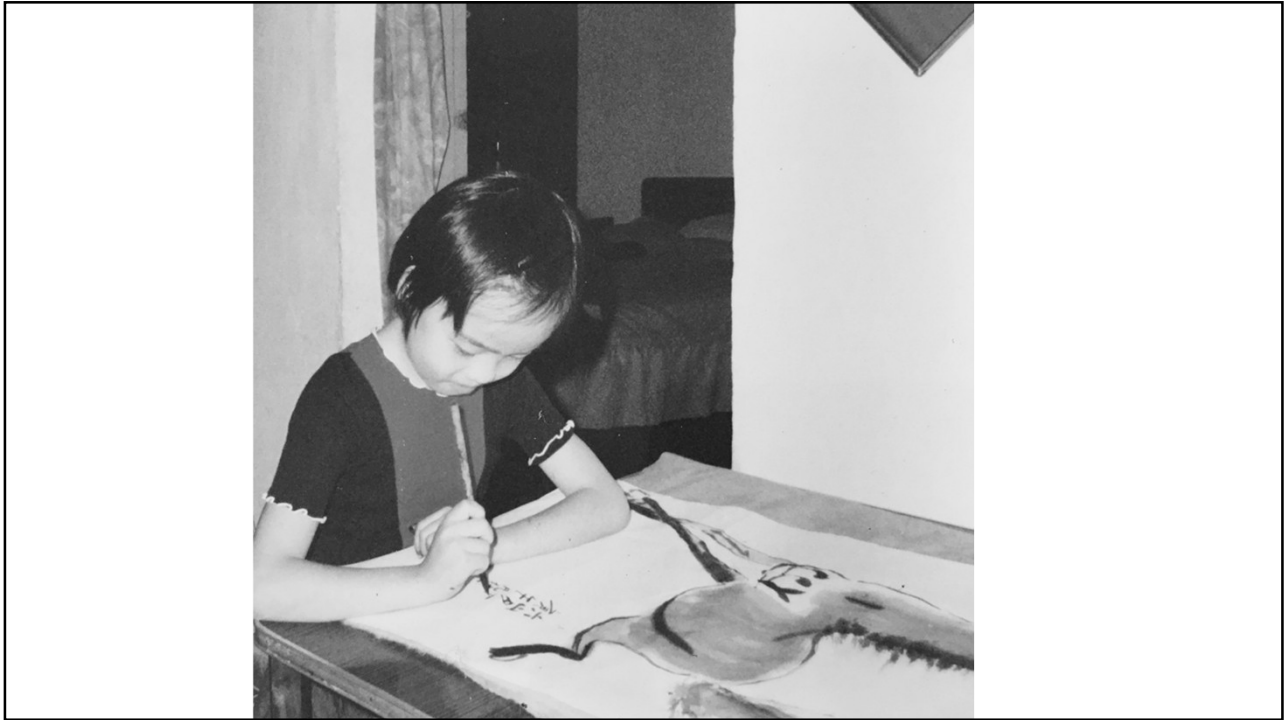
- Understanding **the importance of picturebooks** as a vital part of children's reading experiences across the primary years.
- Investigating **approaches** to develop children's inference, deduction and to be critically reflective about a visual text and its impact on the reader.
- Explore **the impact of drawing** as a means of developing 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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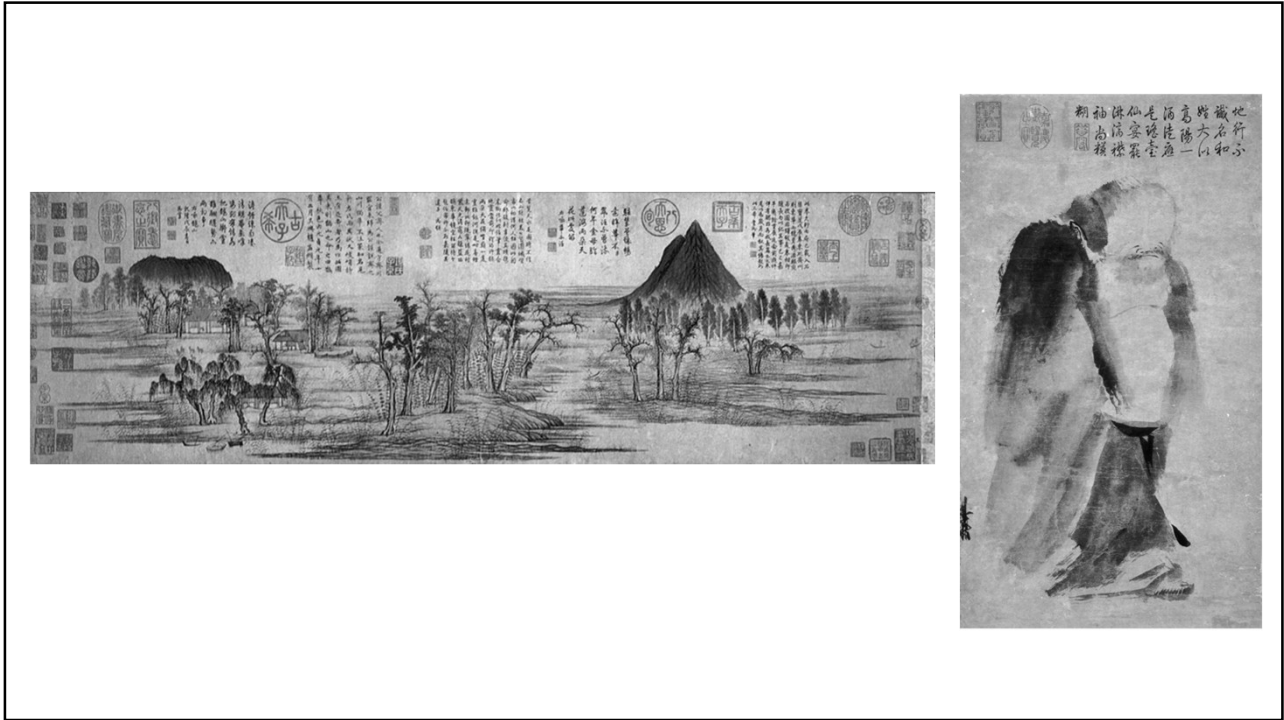
Introducing Daishu Ma:

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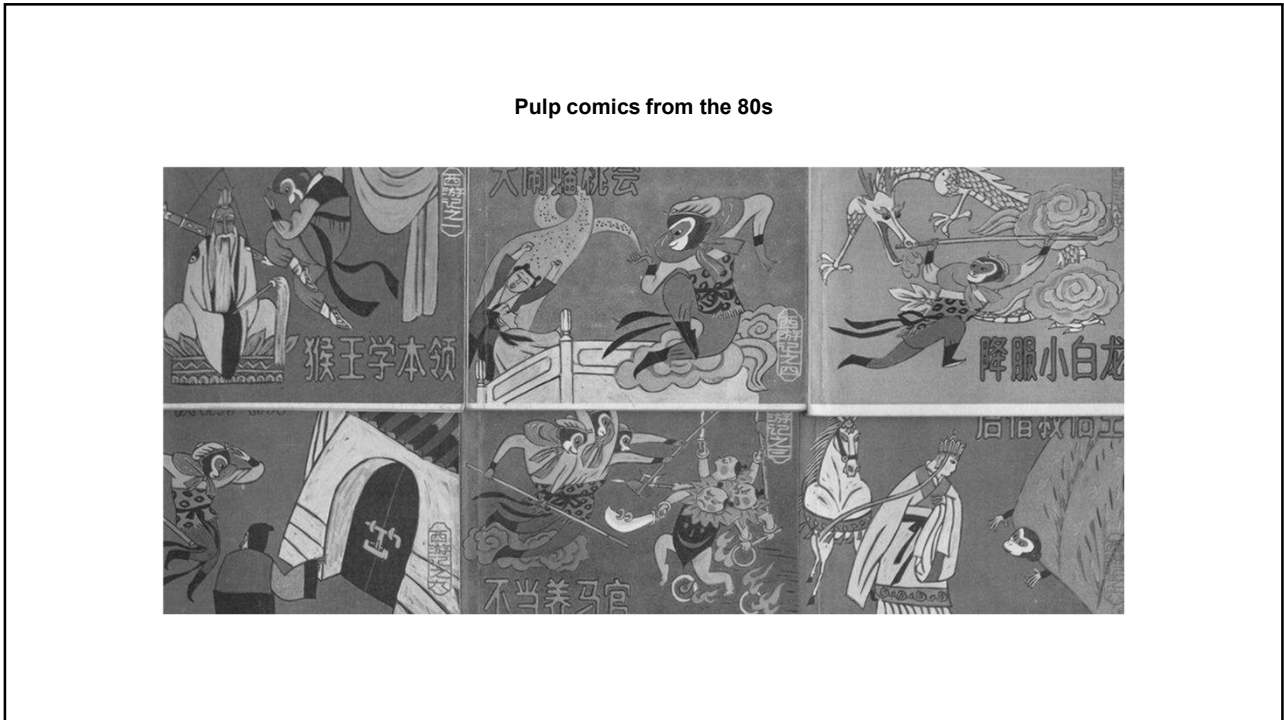
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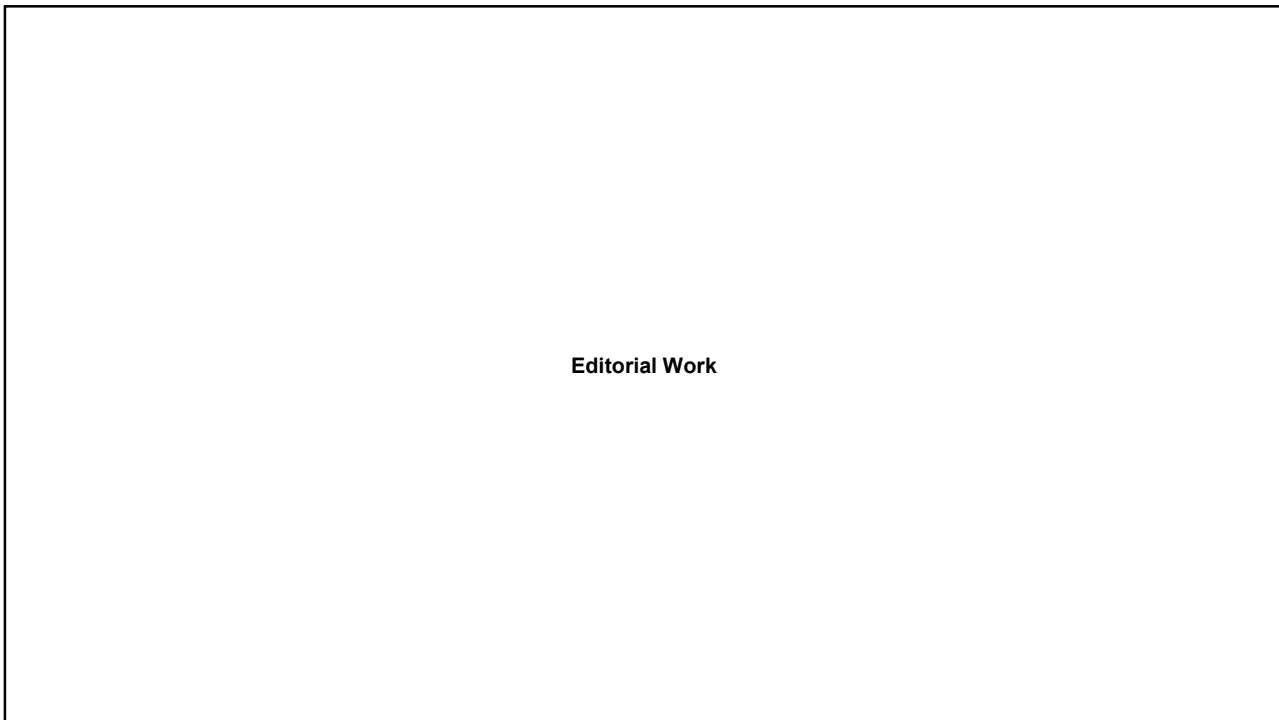
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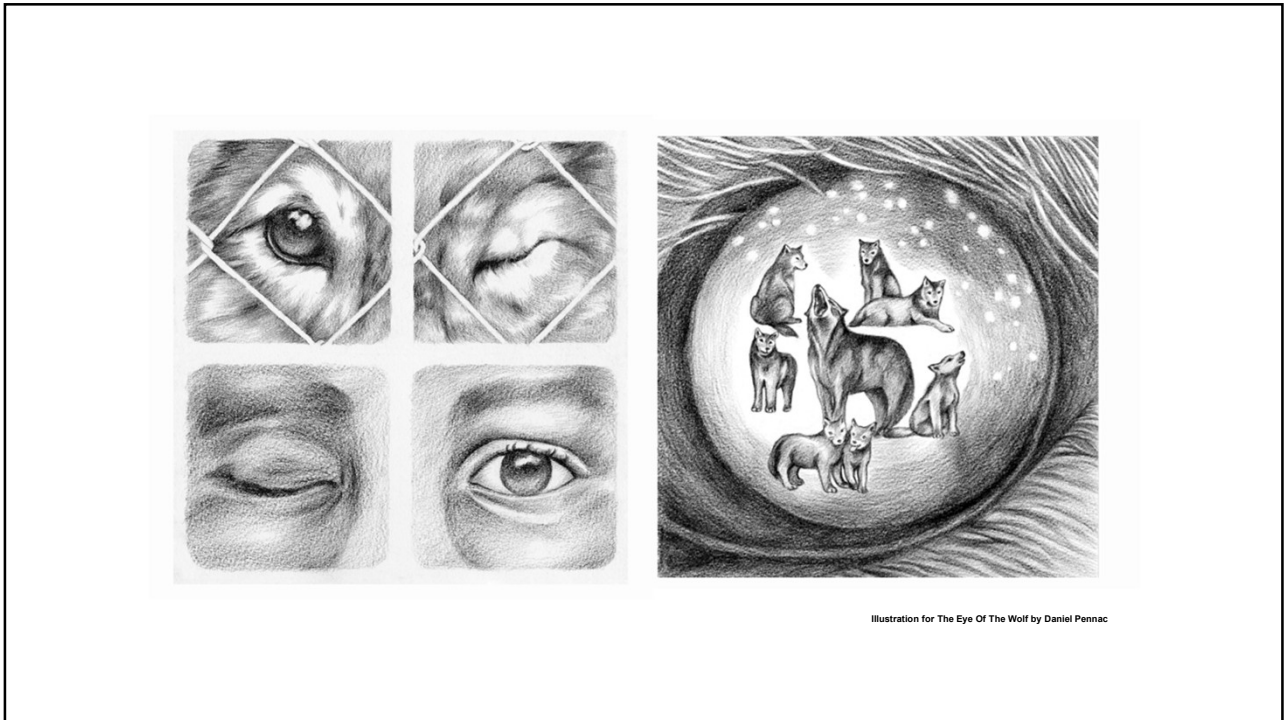


Editorial Work

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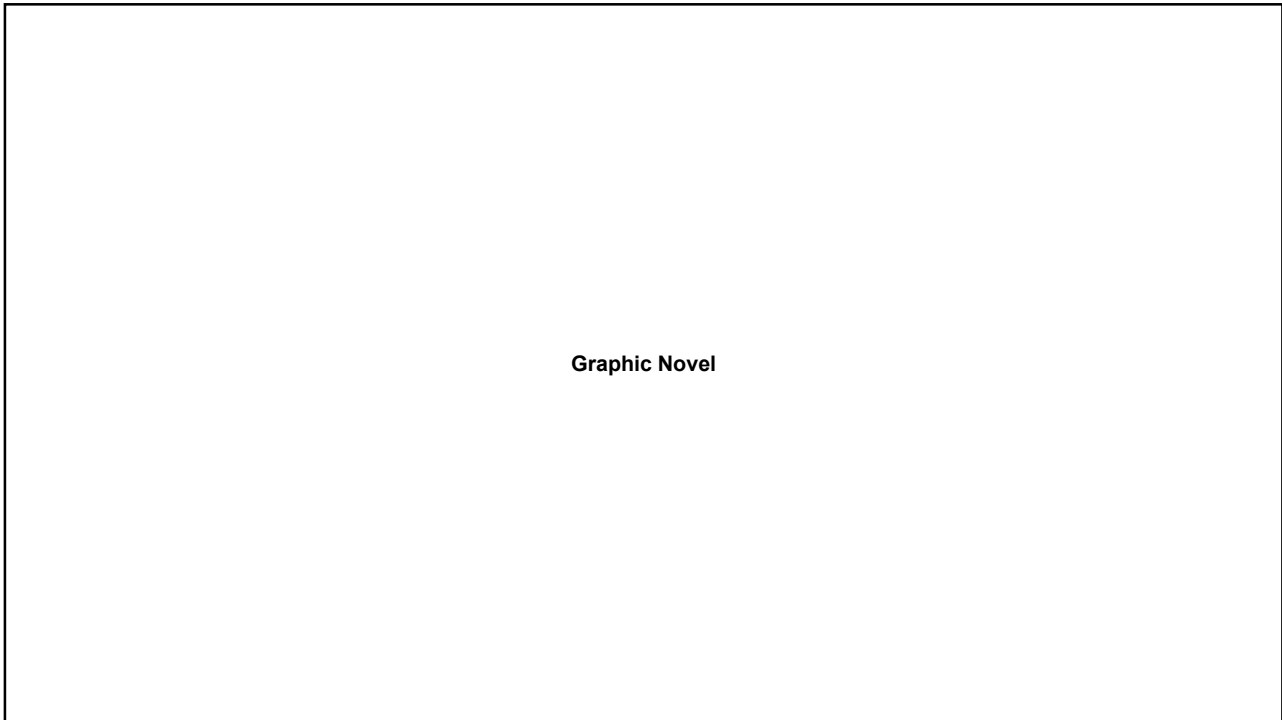
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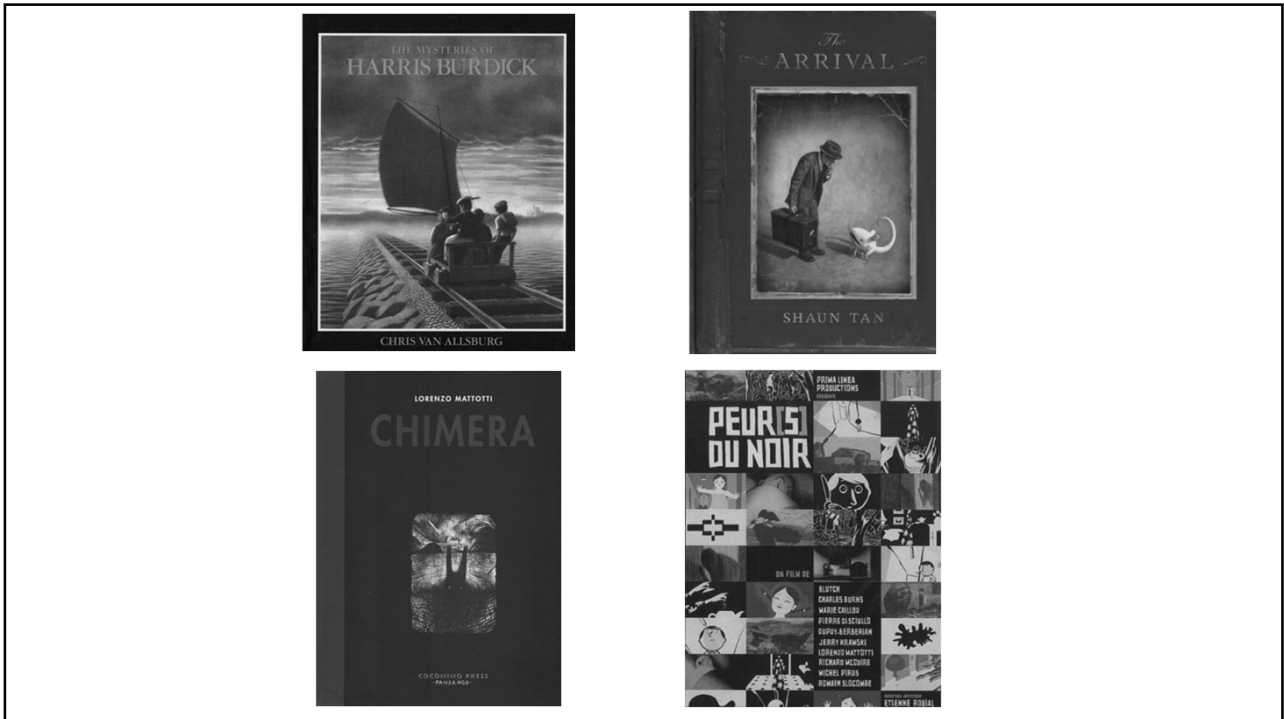
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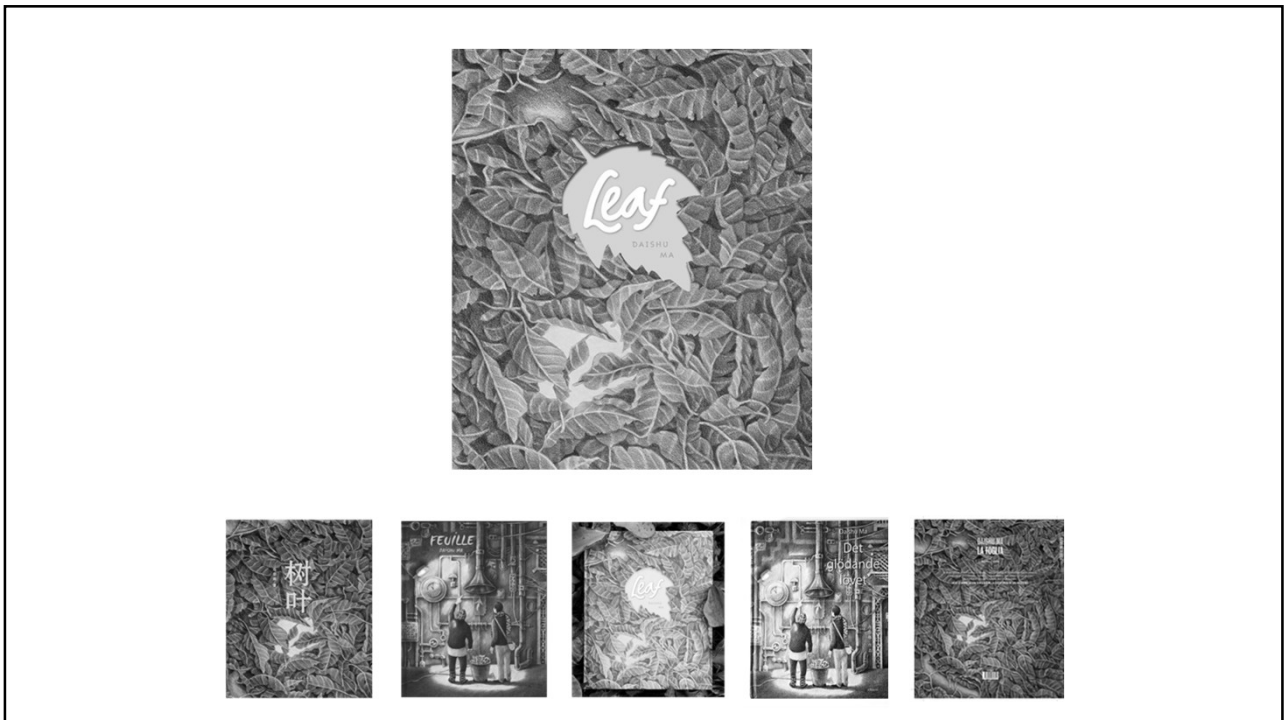
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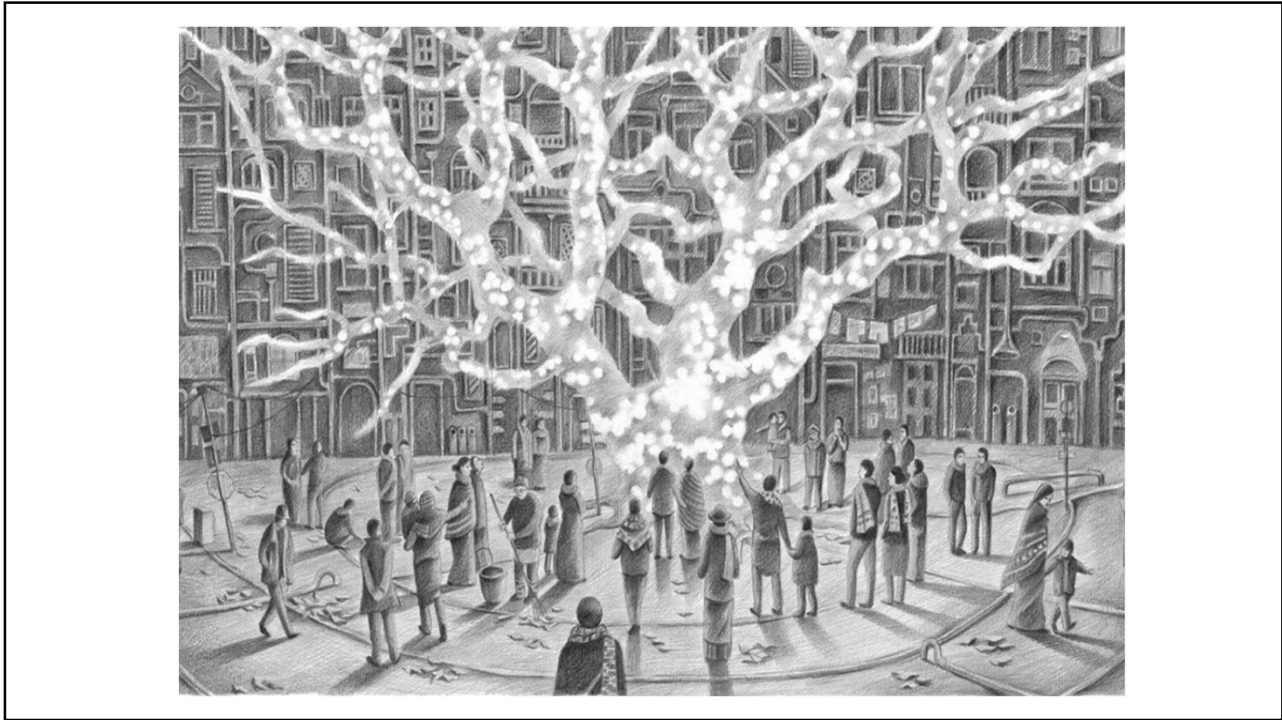
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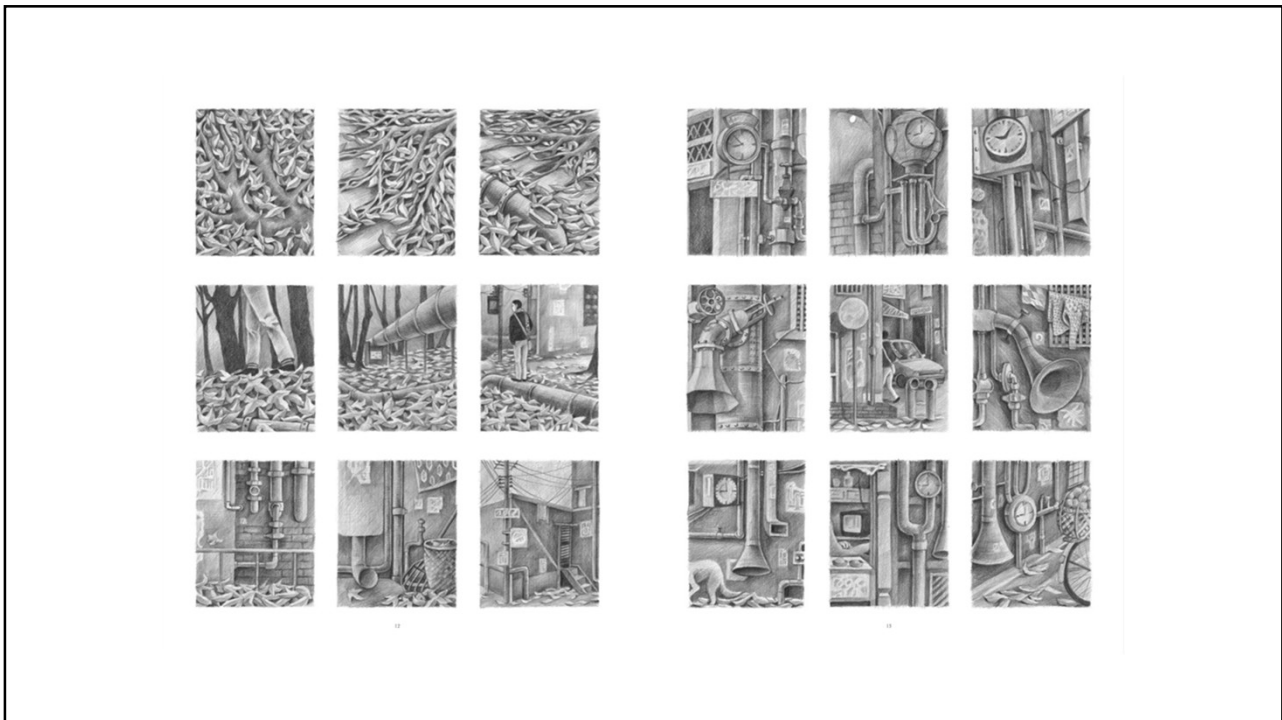
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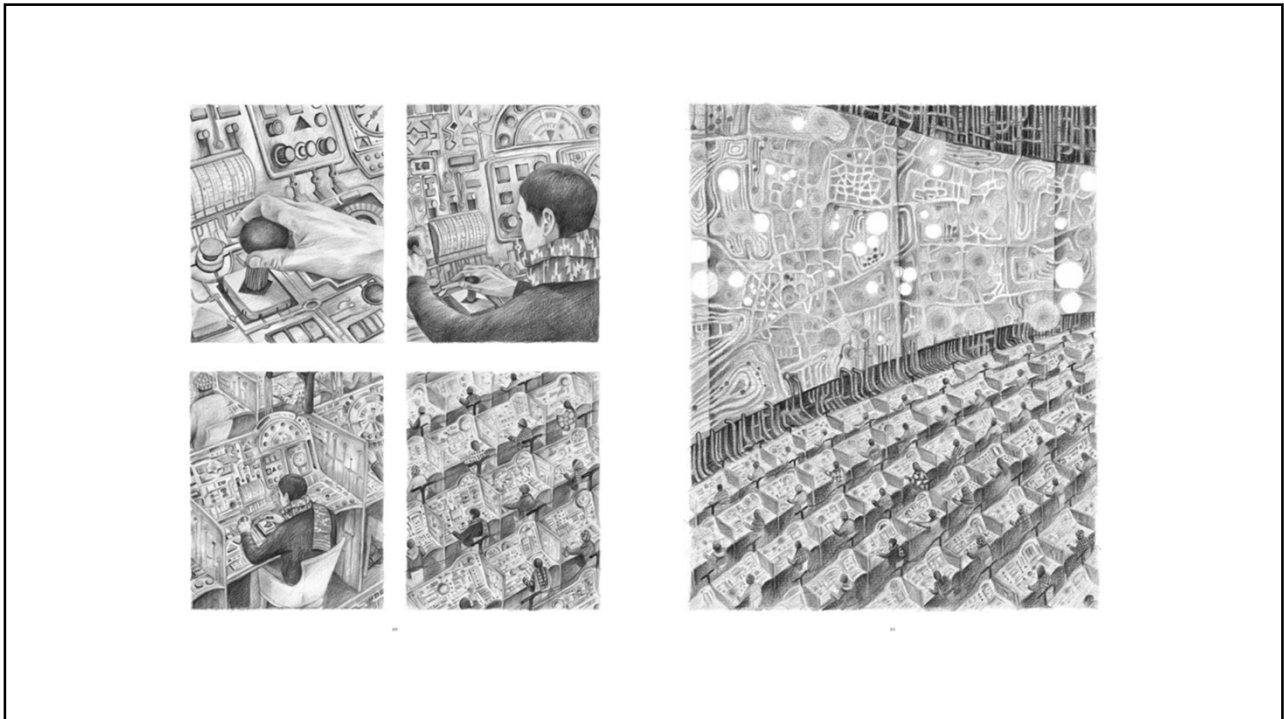
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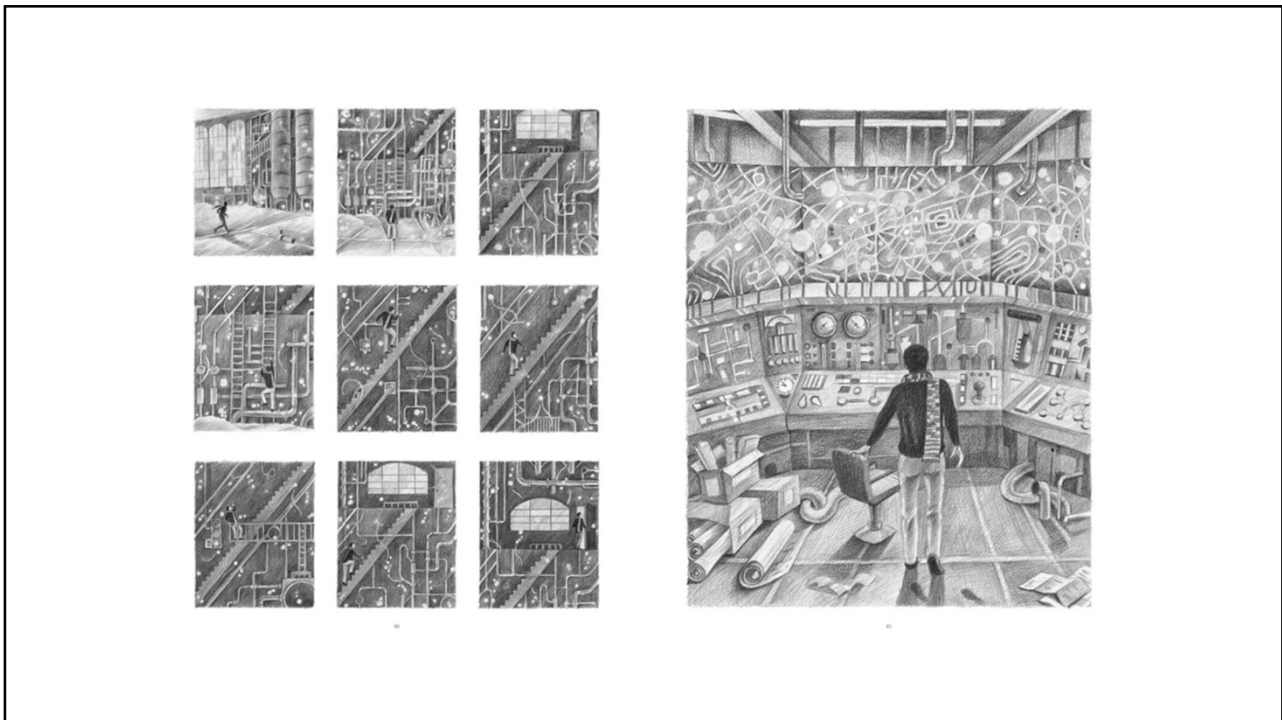
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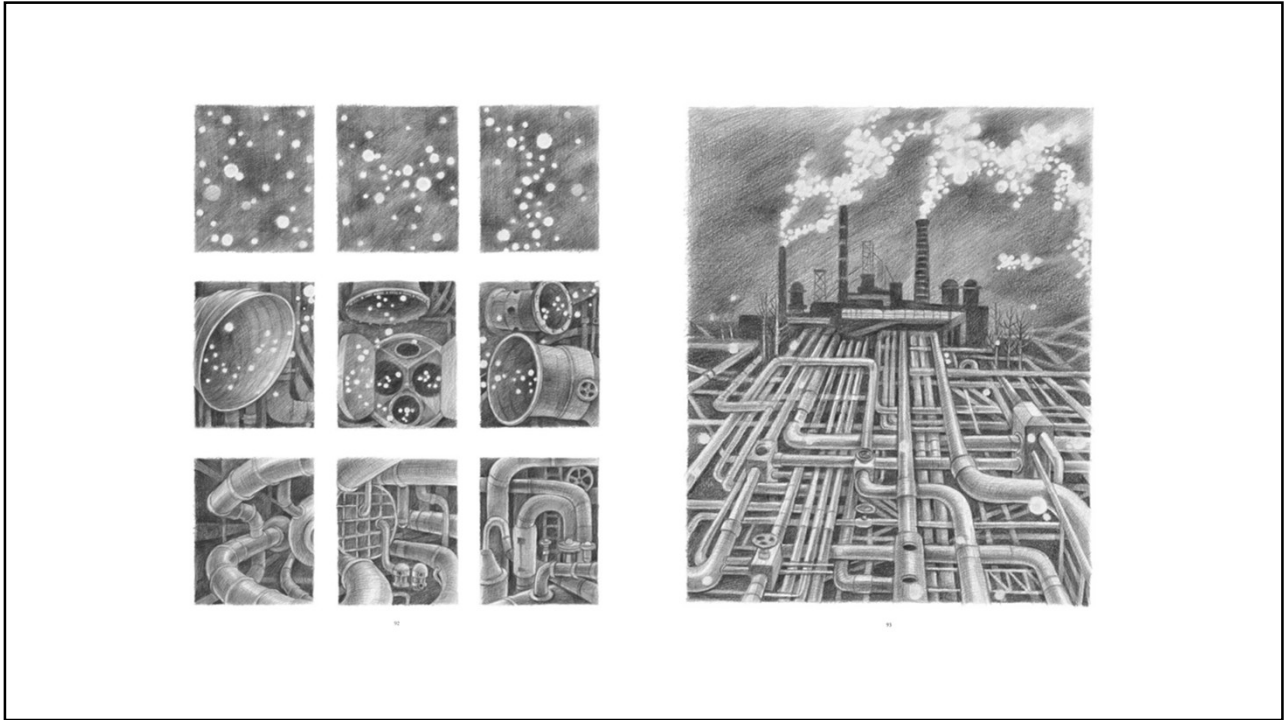
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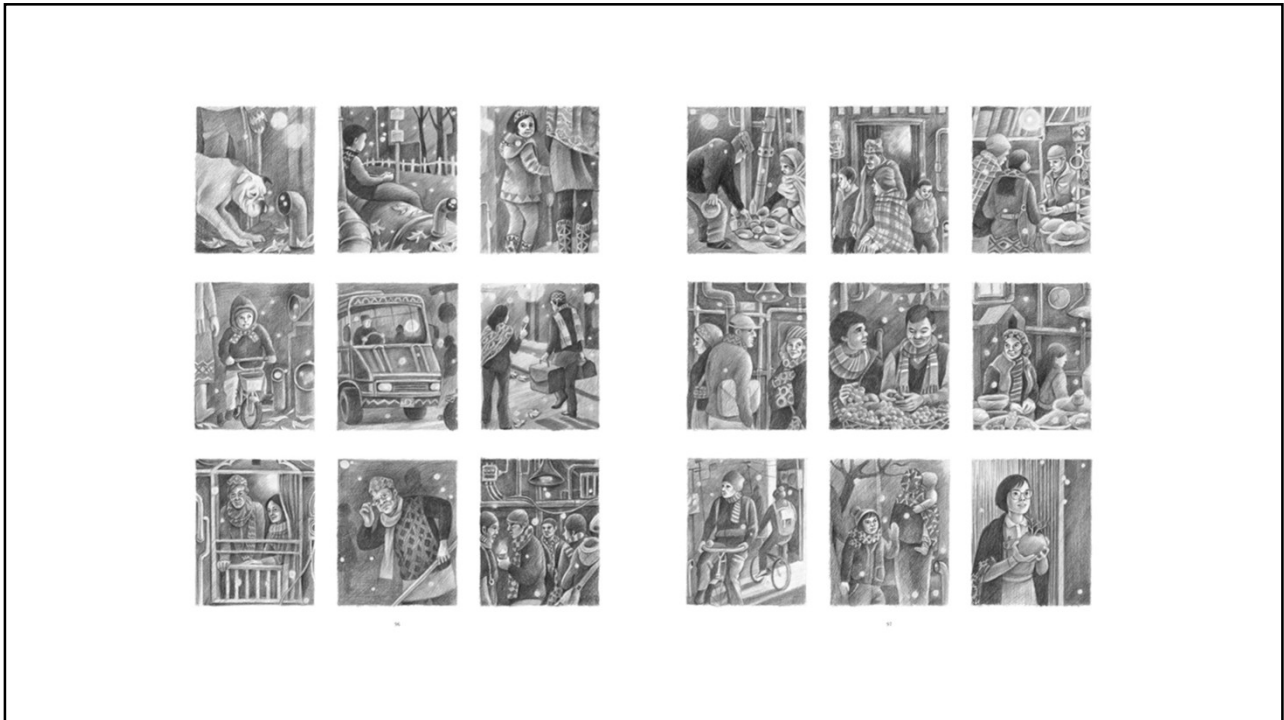
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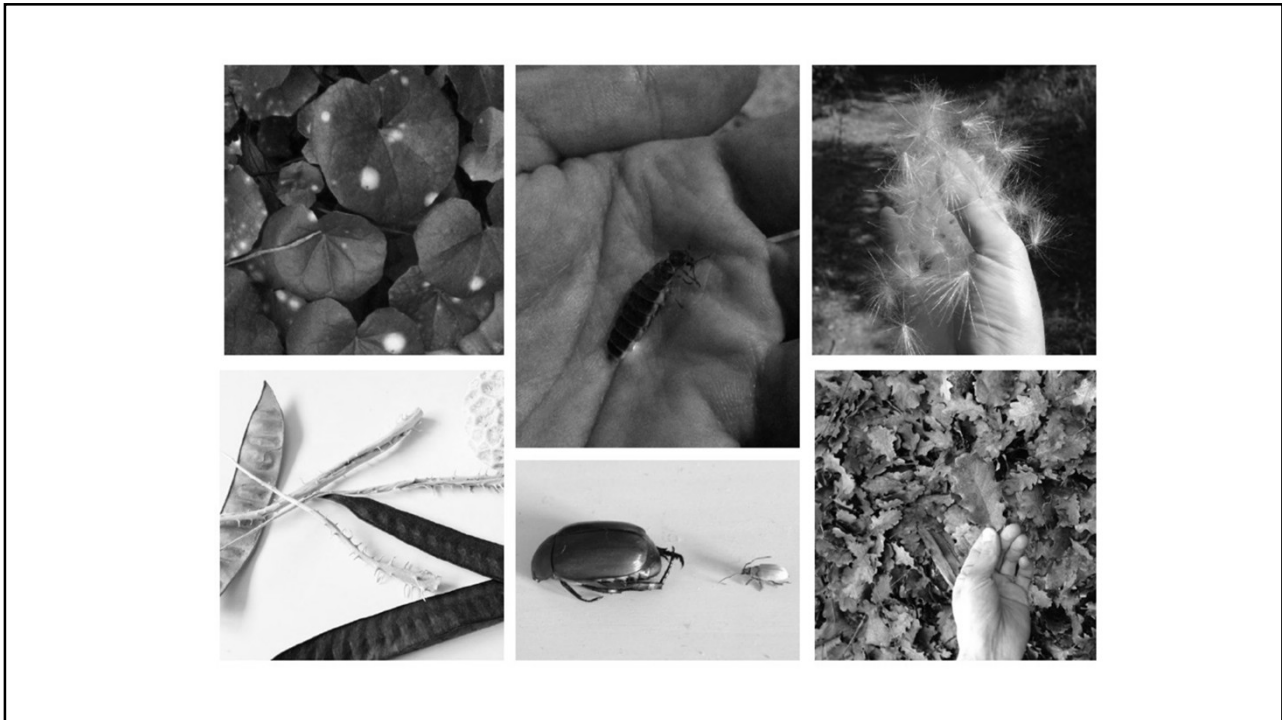
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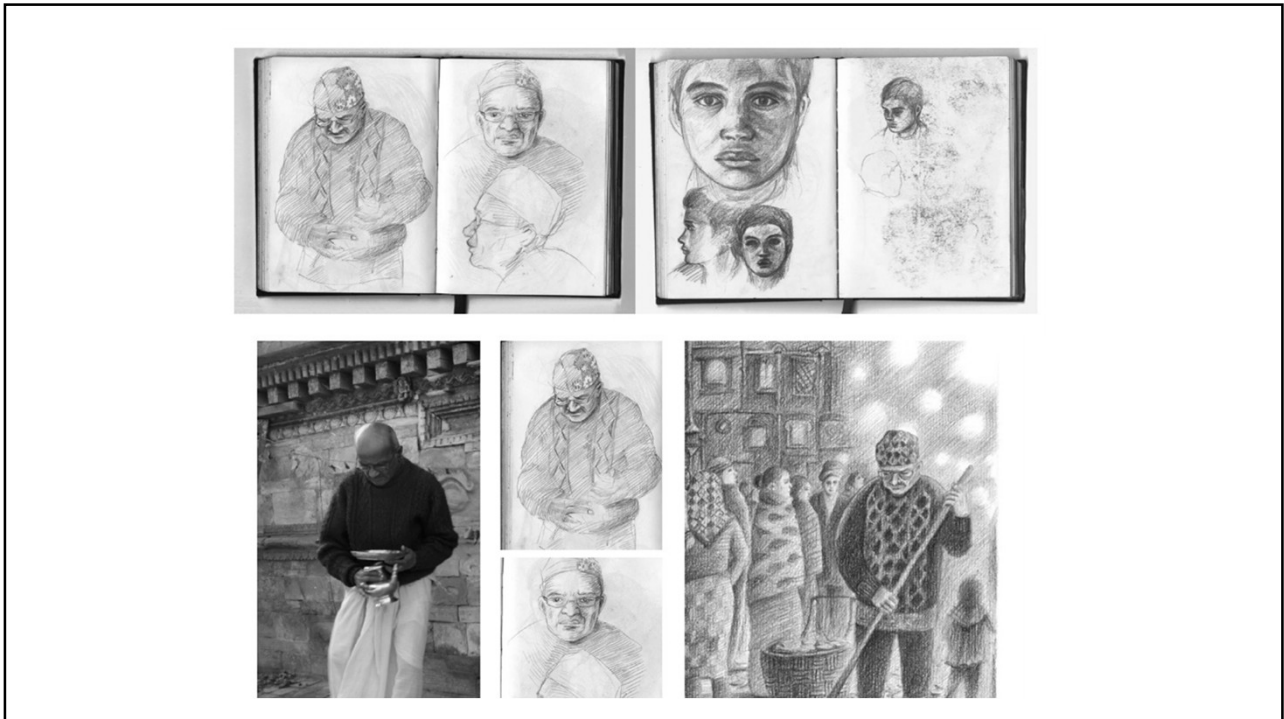
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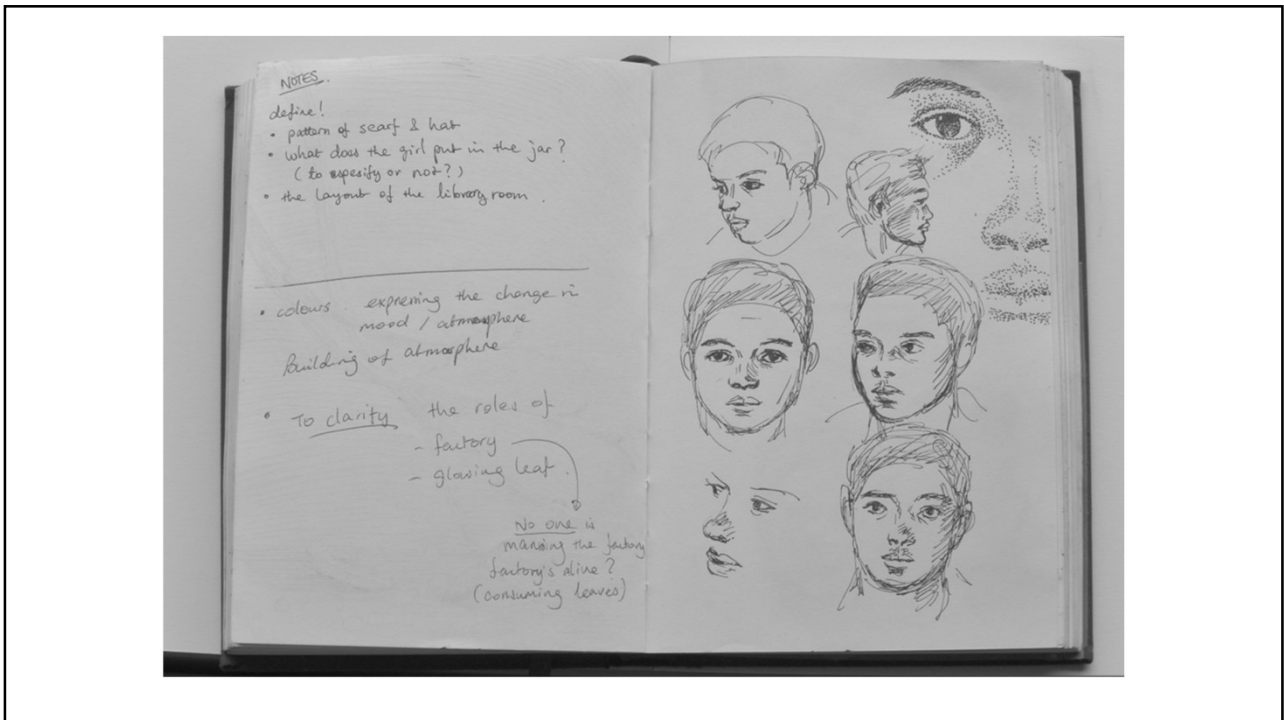
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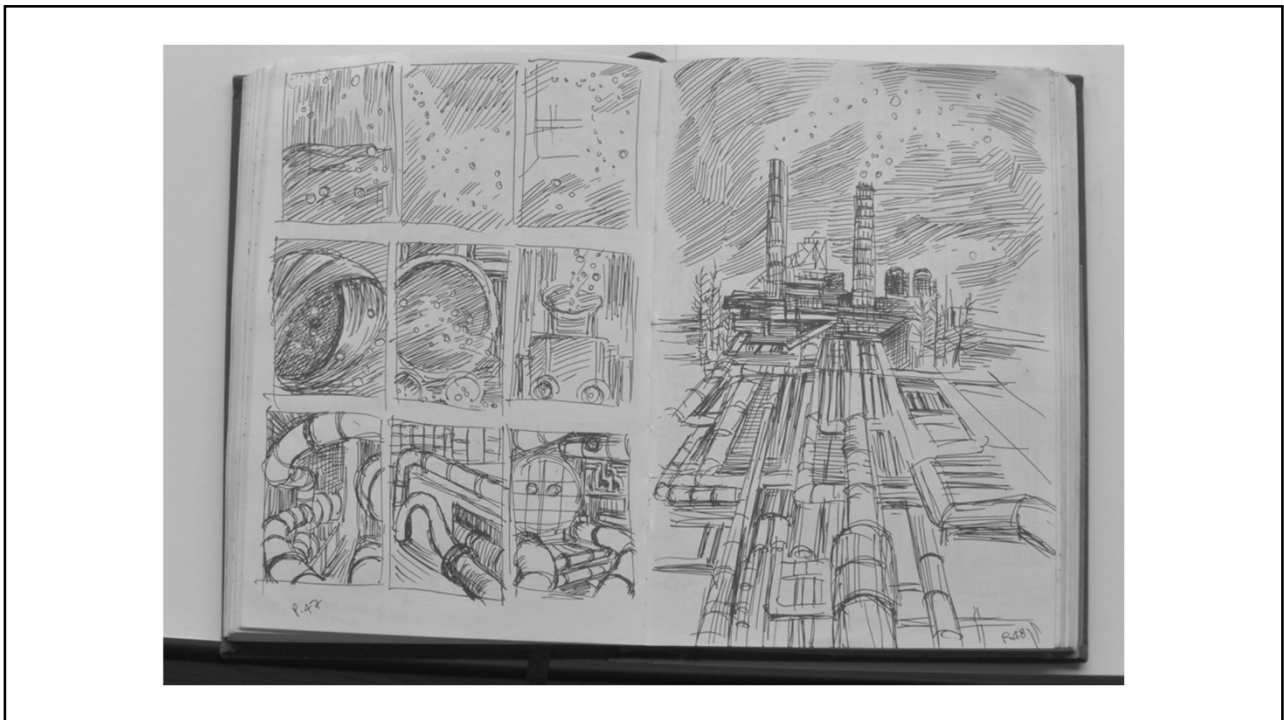
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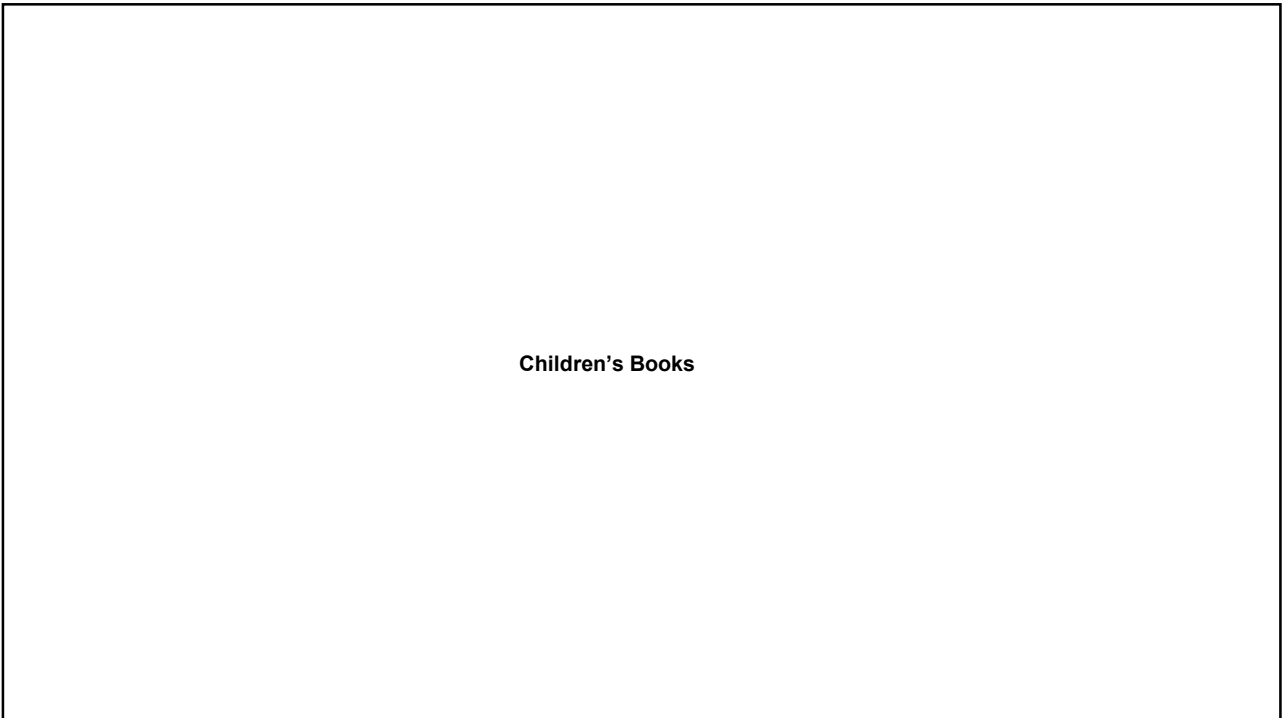
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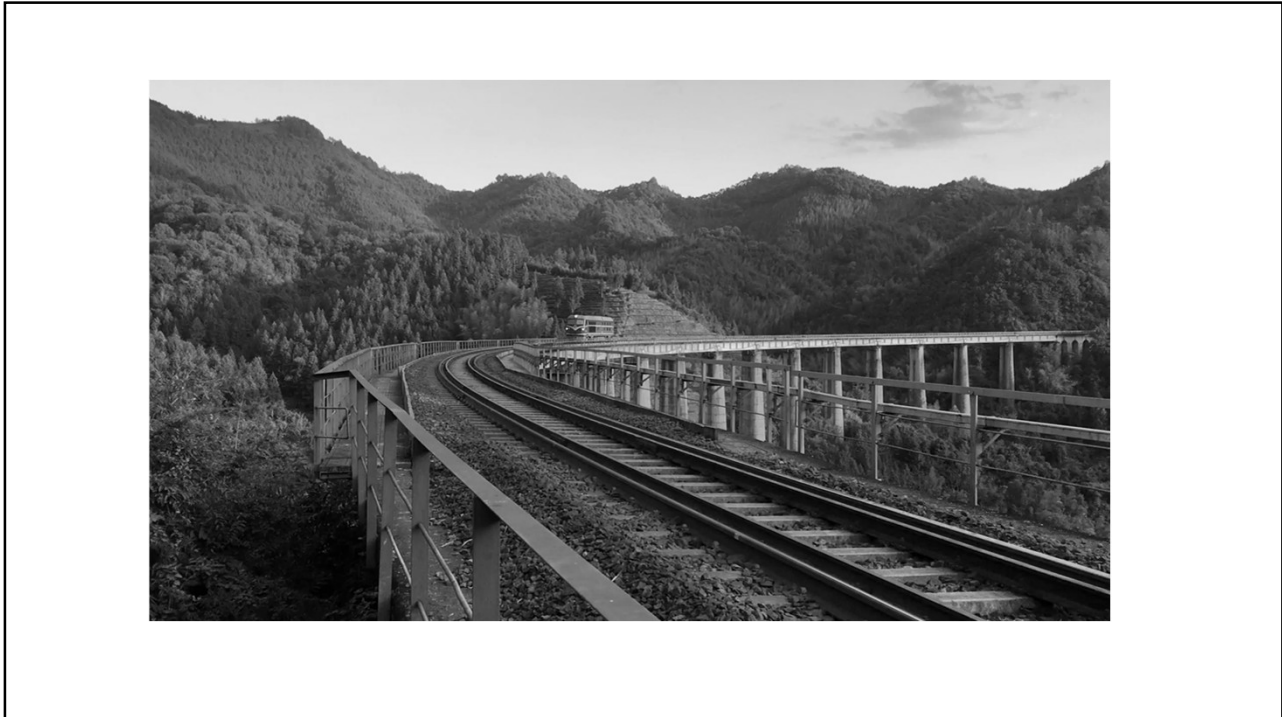
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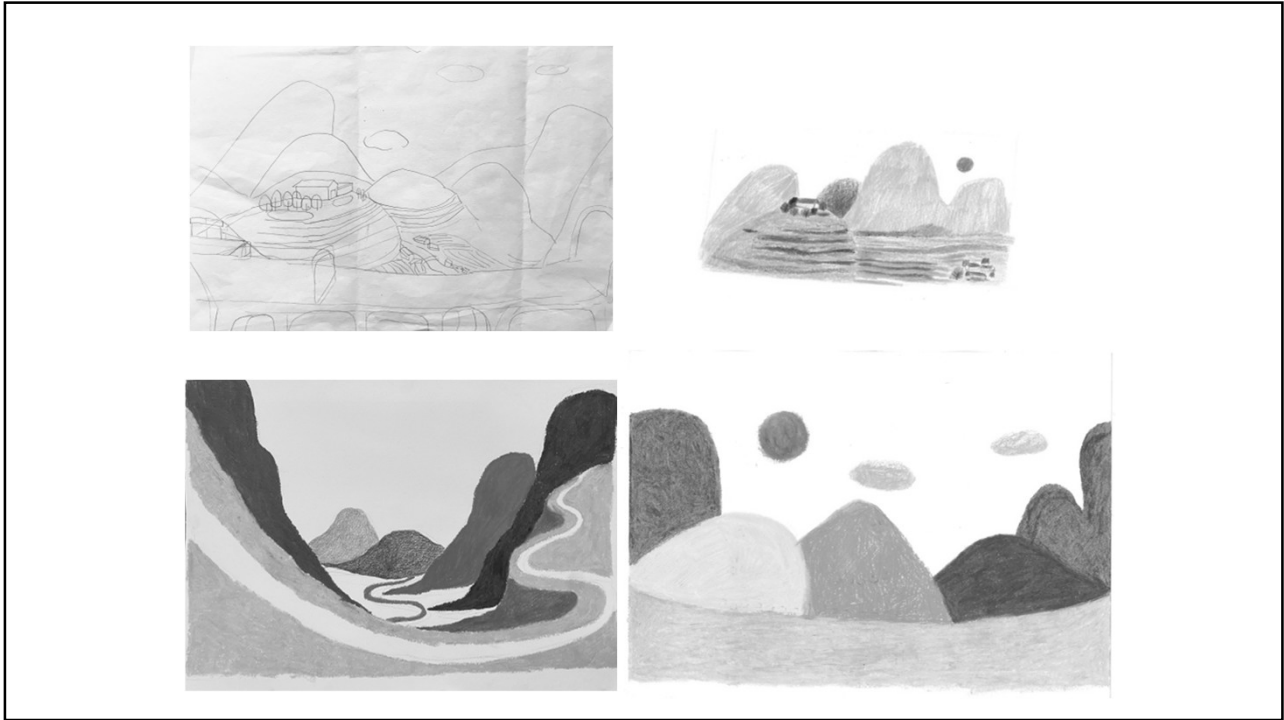
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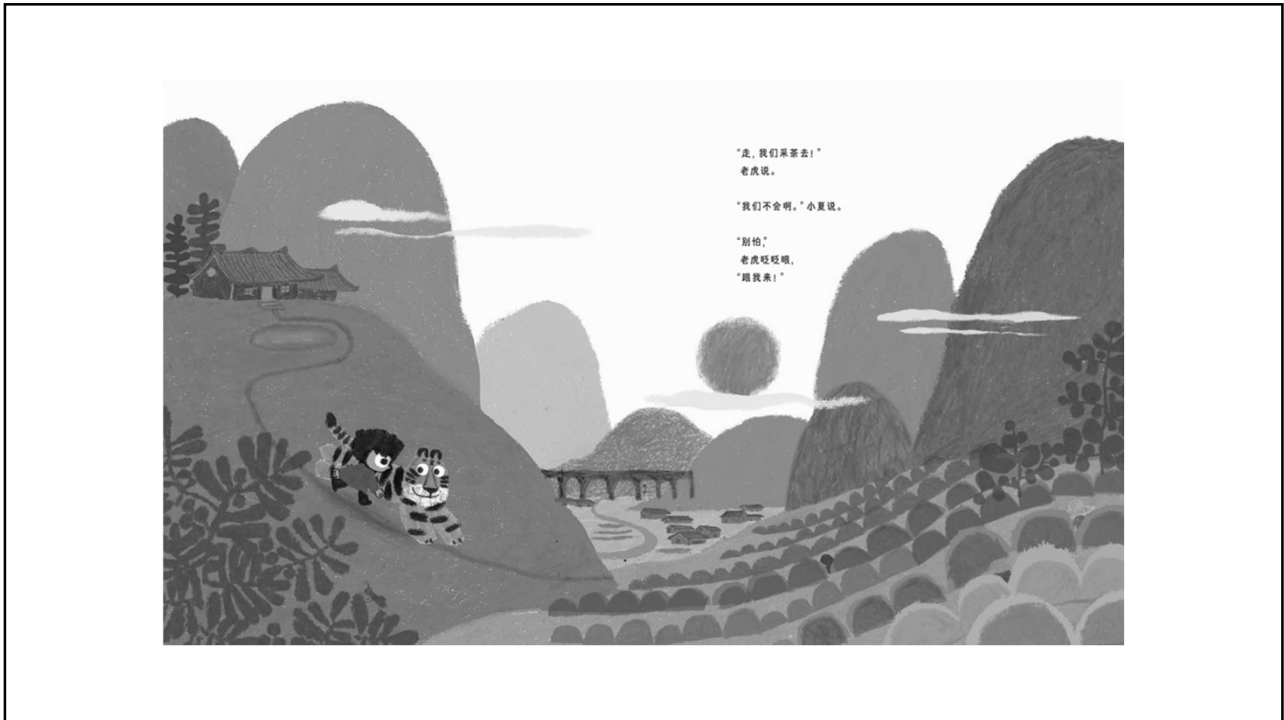
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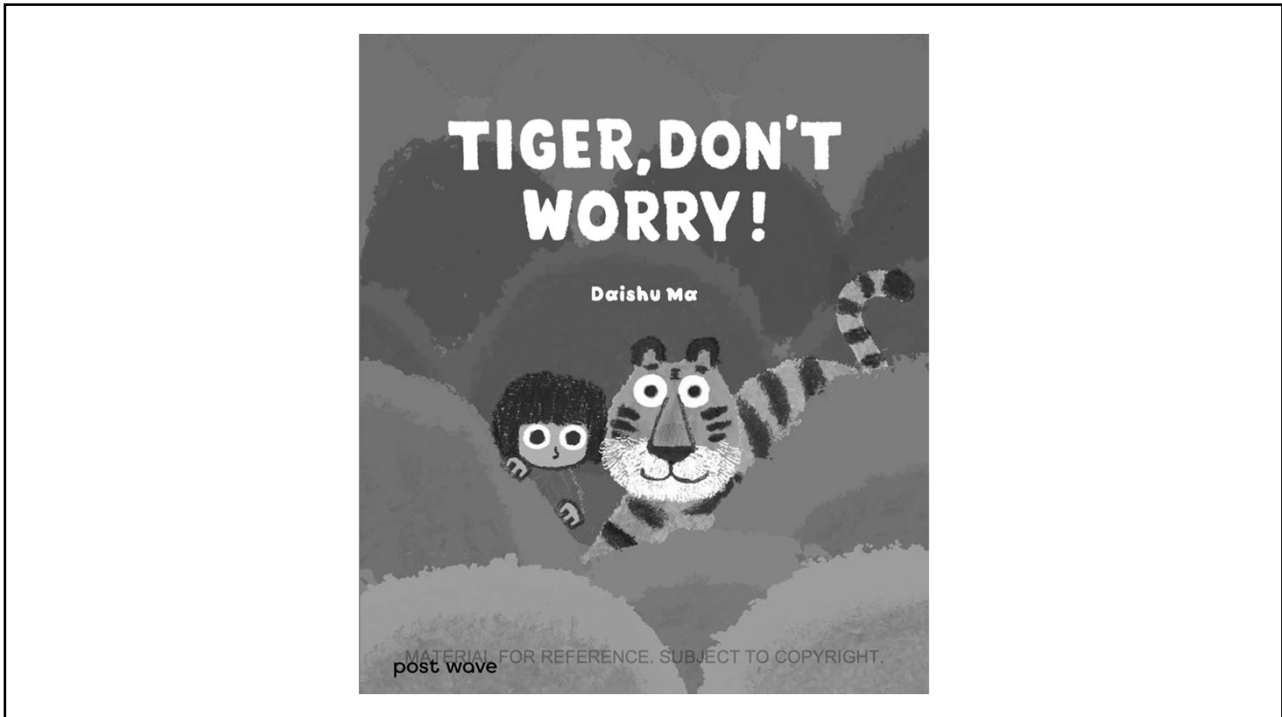


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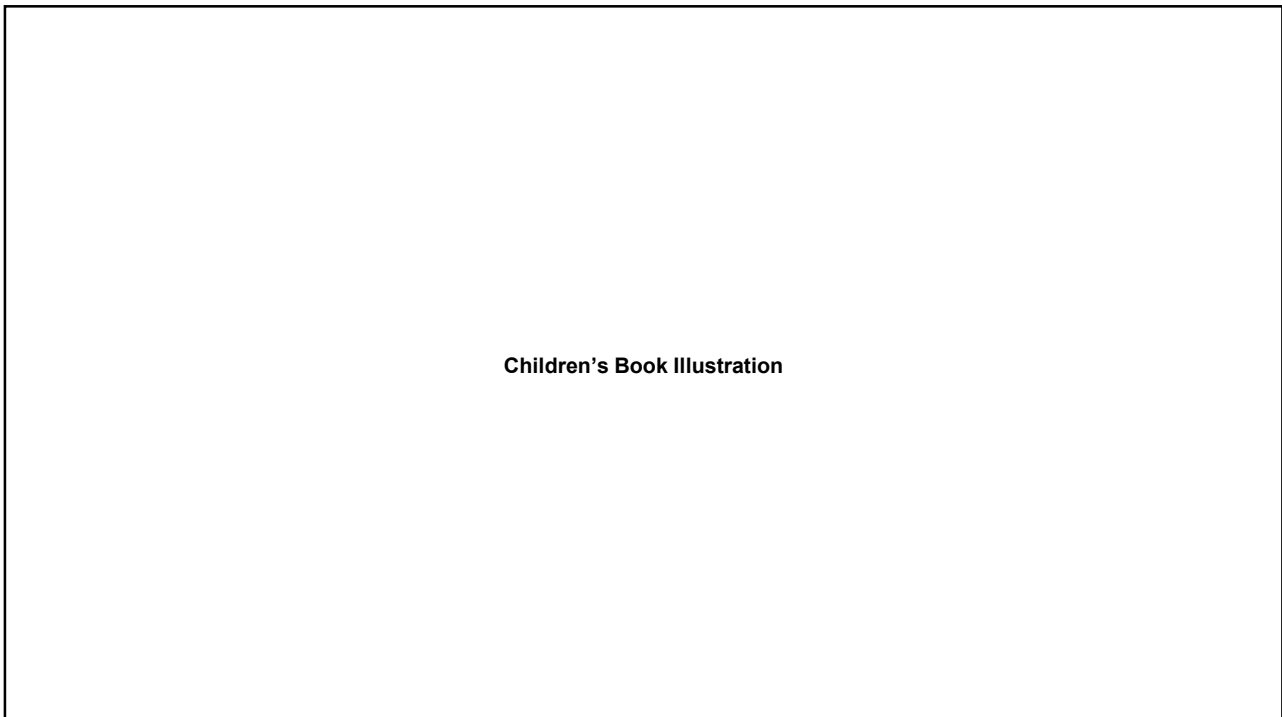


“走，我们采茶去！”
老虎说。
“我们不会啊。”小夏说。
“别怕！”
老虎眨眨眼，
“跟我来！”

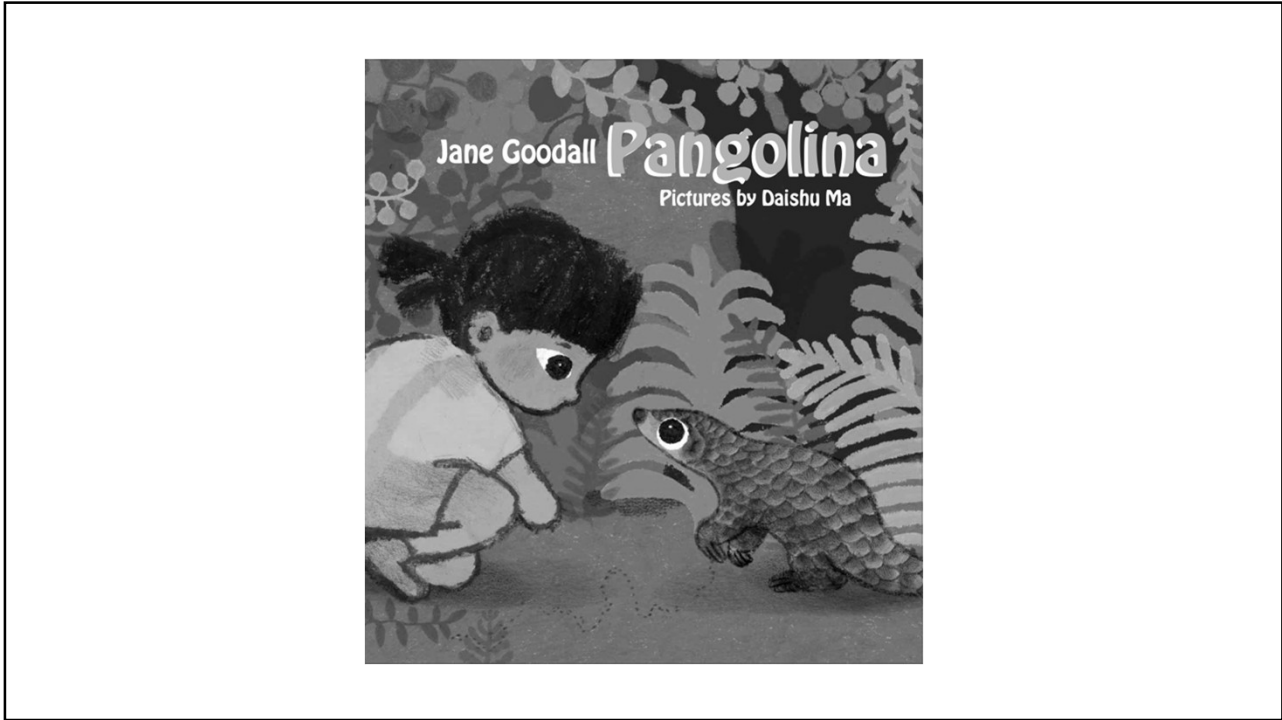
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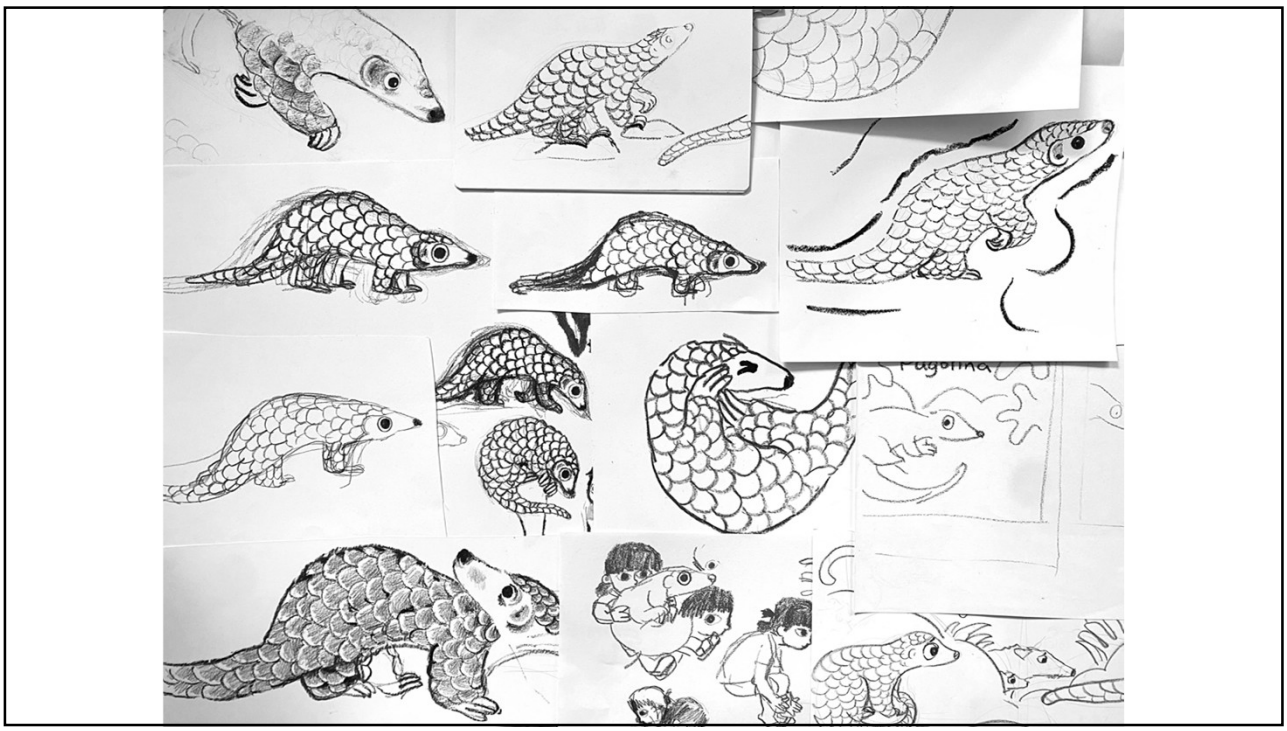
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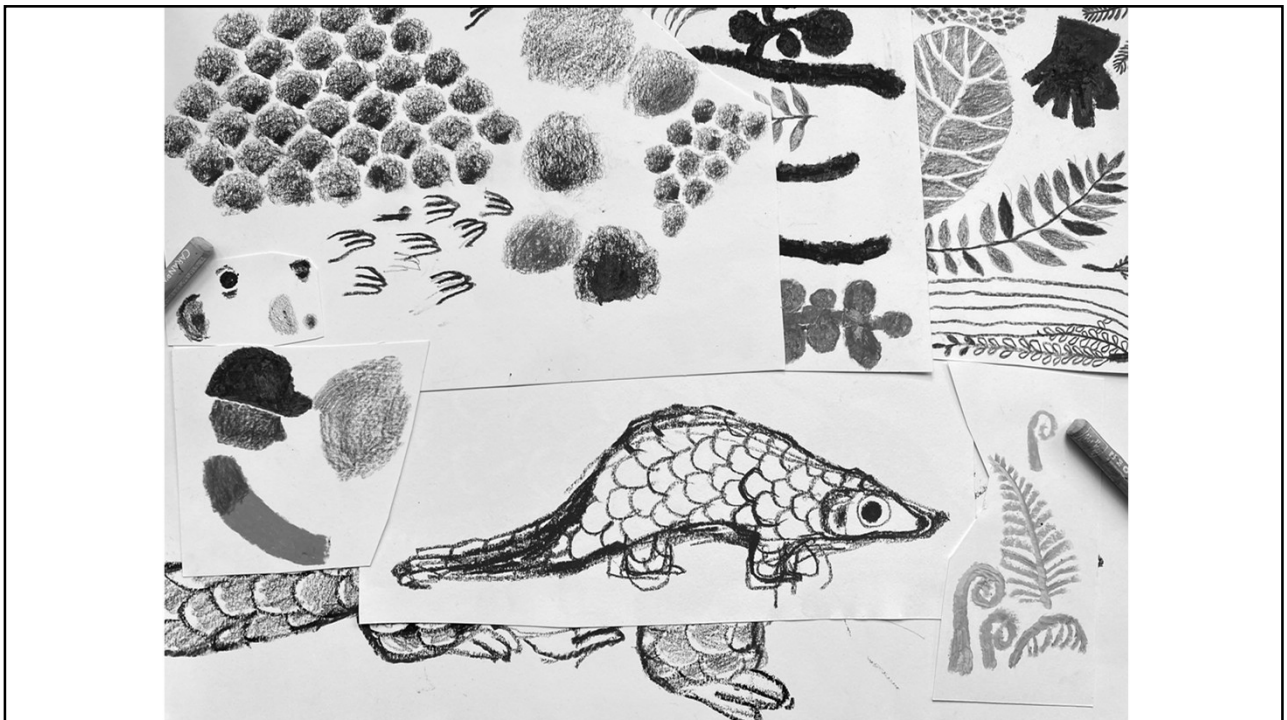
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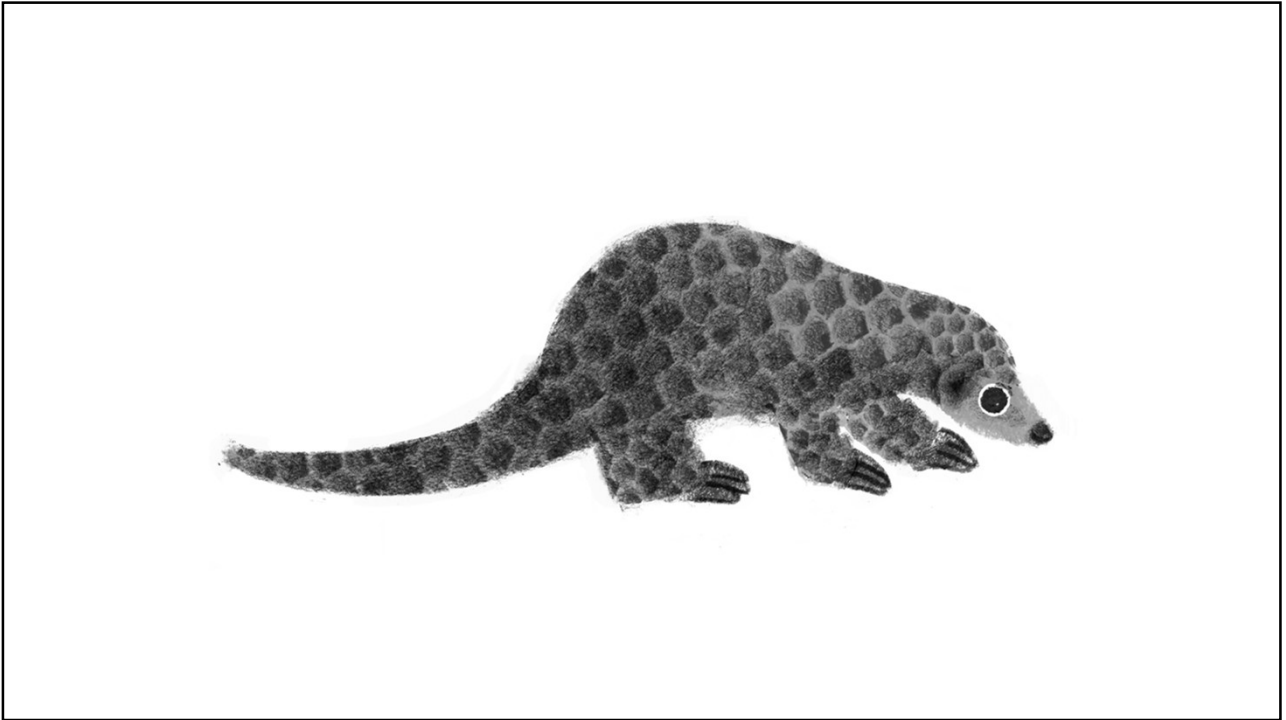
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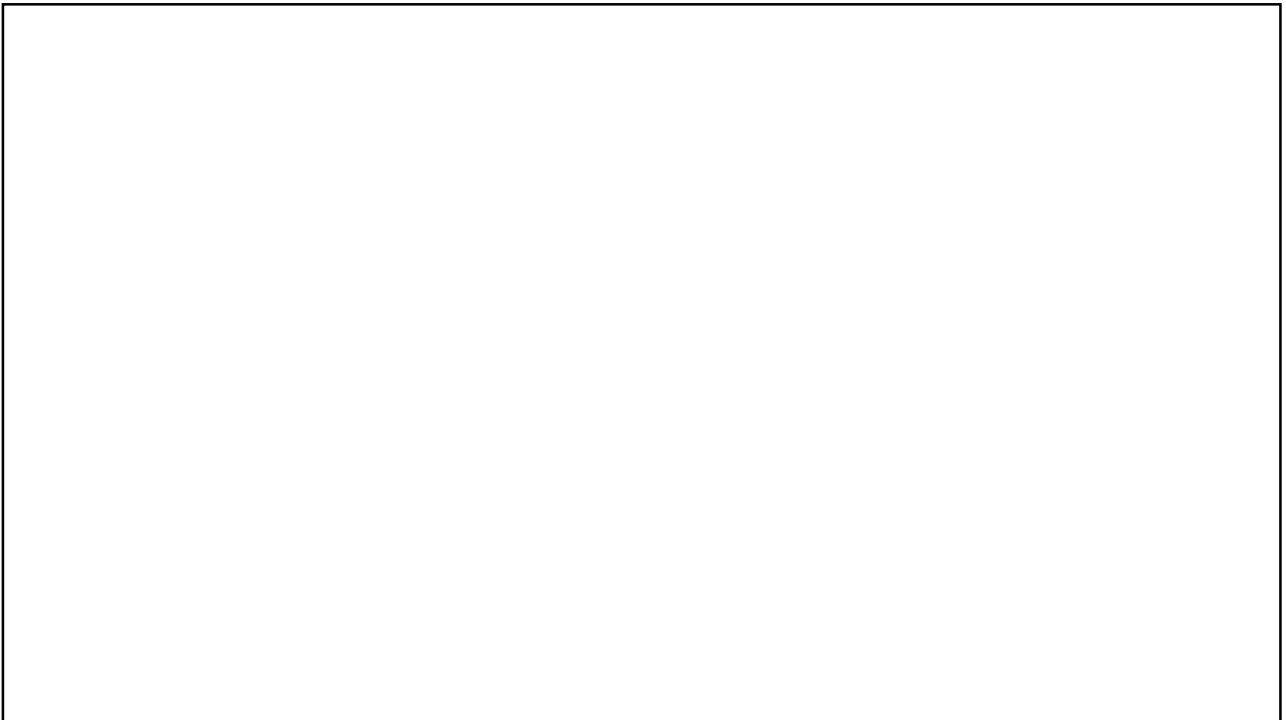
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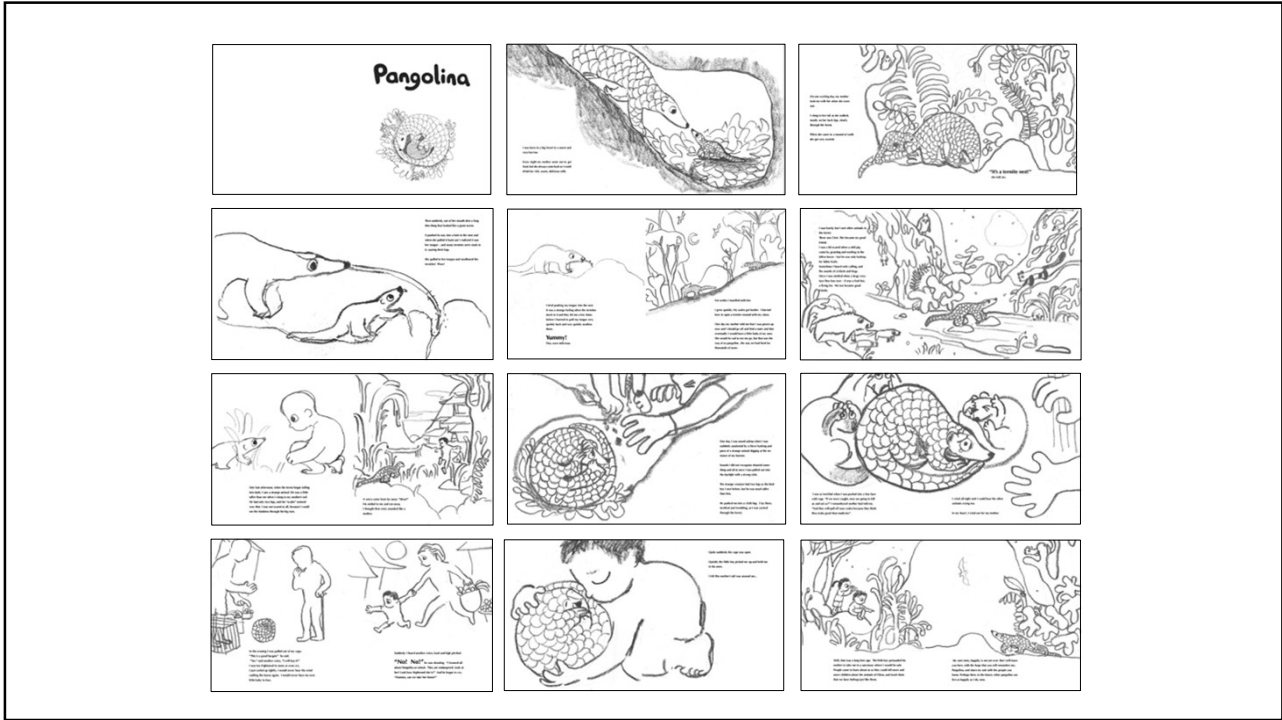
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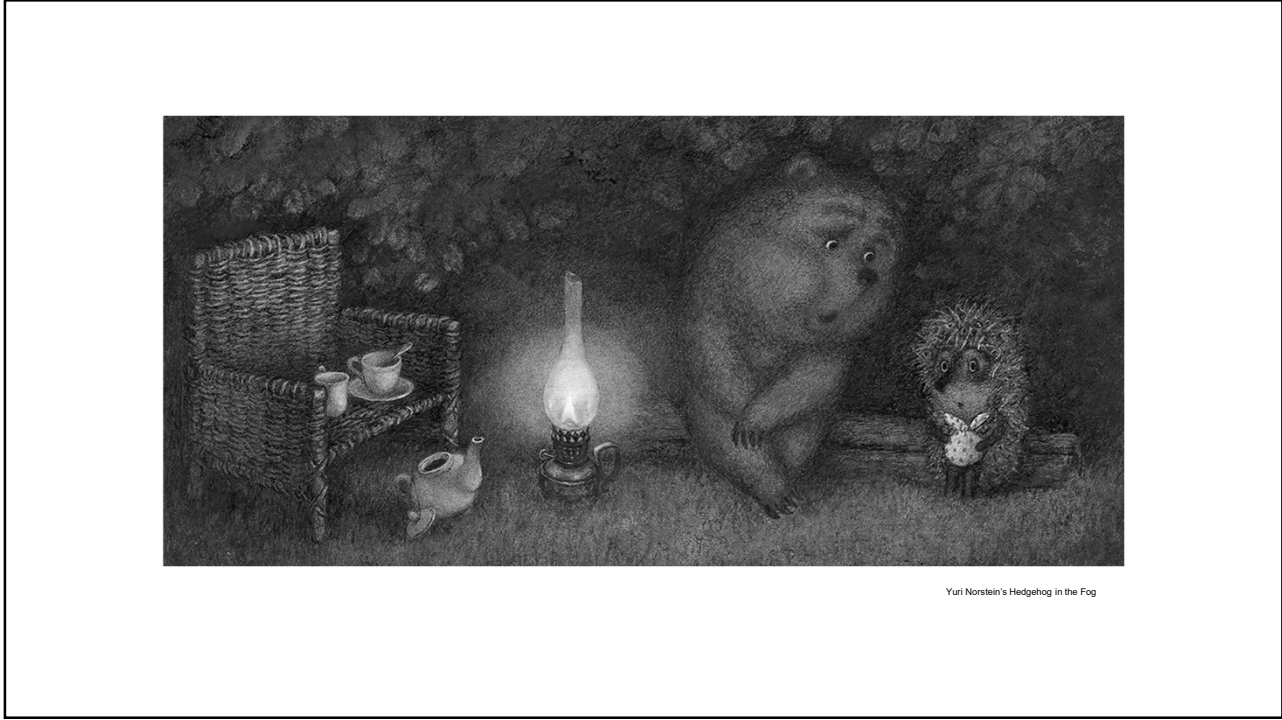
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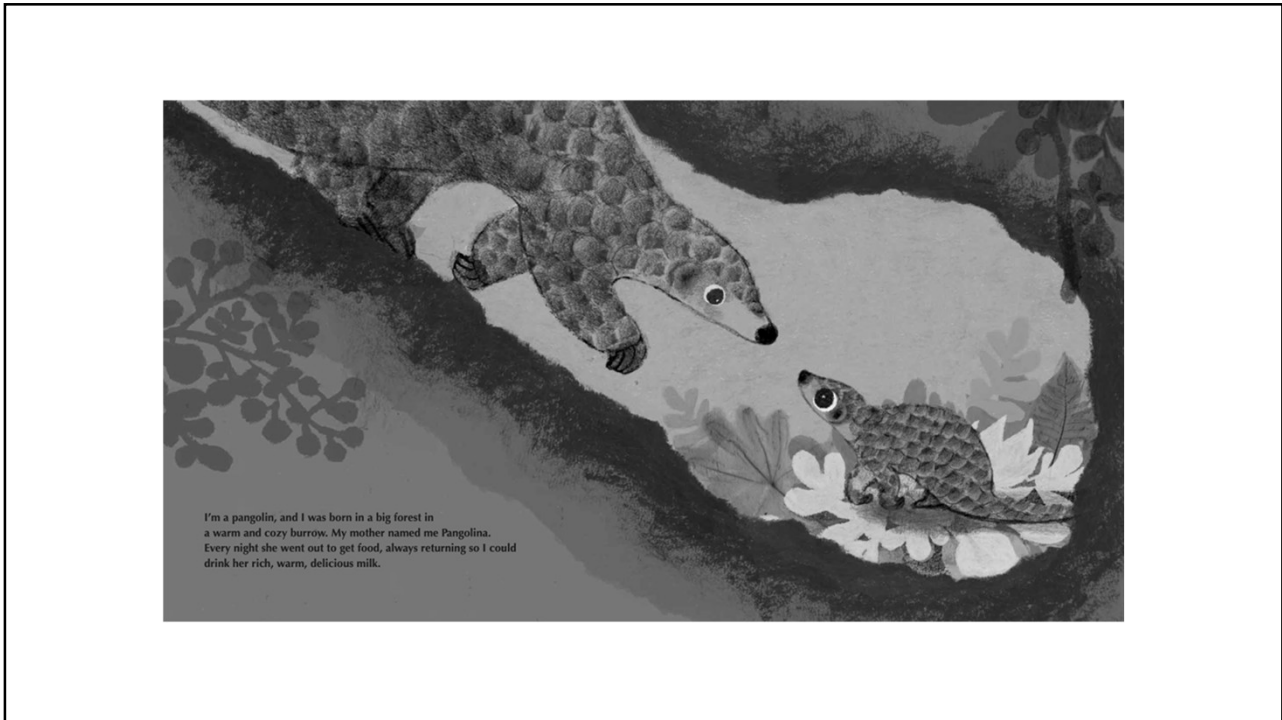
Yuri Norstein's Hedgehog in the Fog

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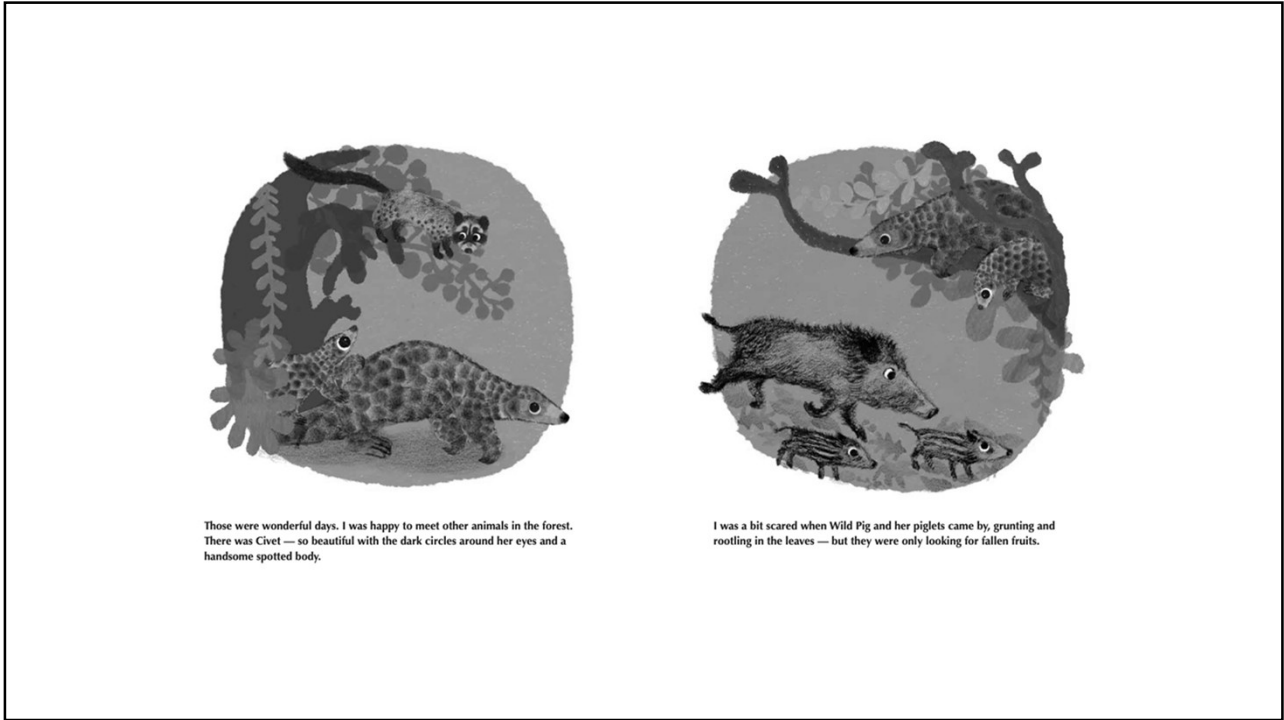
Yuri Norstein's Hedgehog in the Fog

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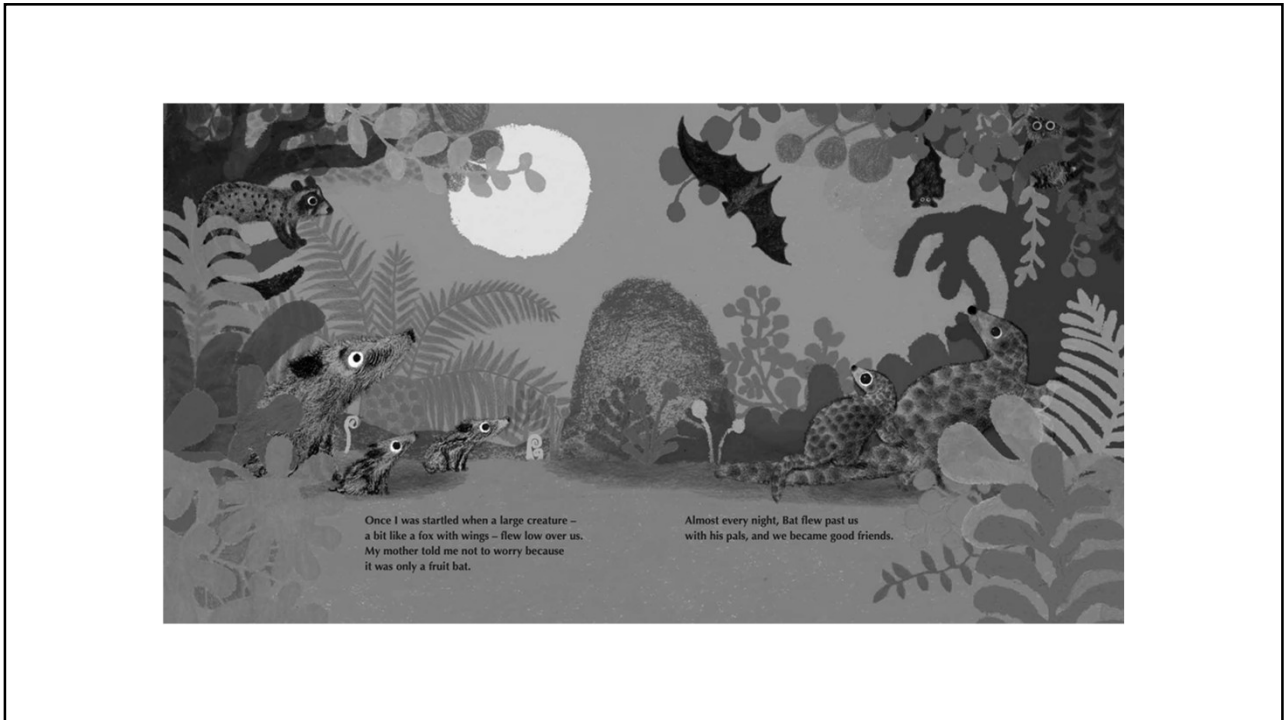


I'm a pangolin, and I was born in a big forest in a warm and cozy burrow. My mother named me Pangolina. Every night she went out to get food, always returning so I could drink her rich, warm, delicious milk.

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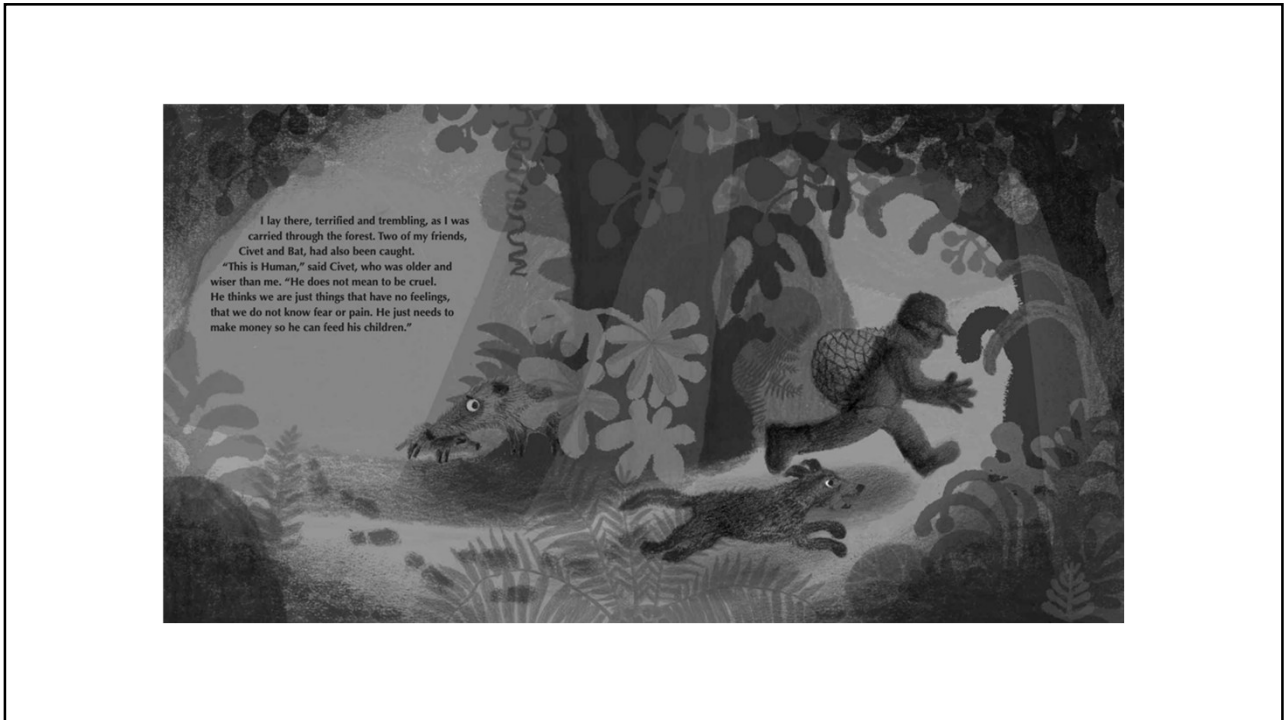
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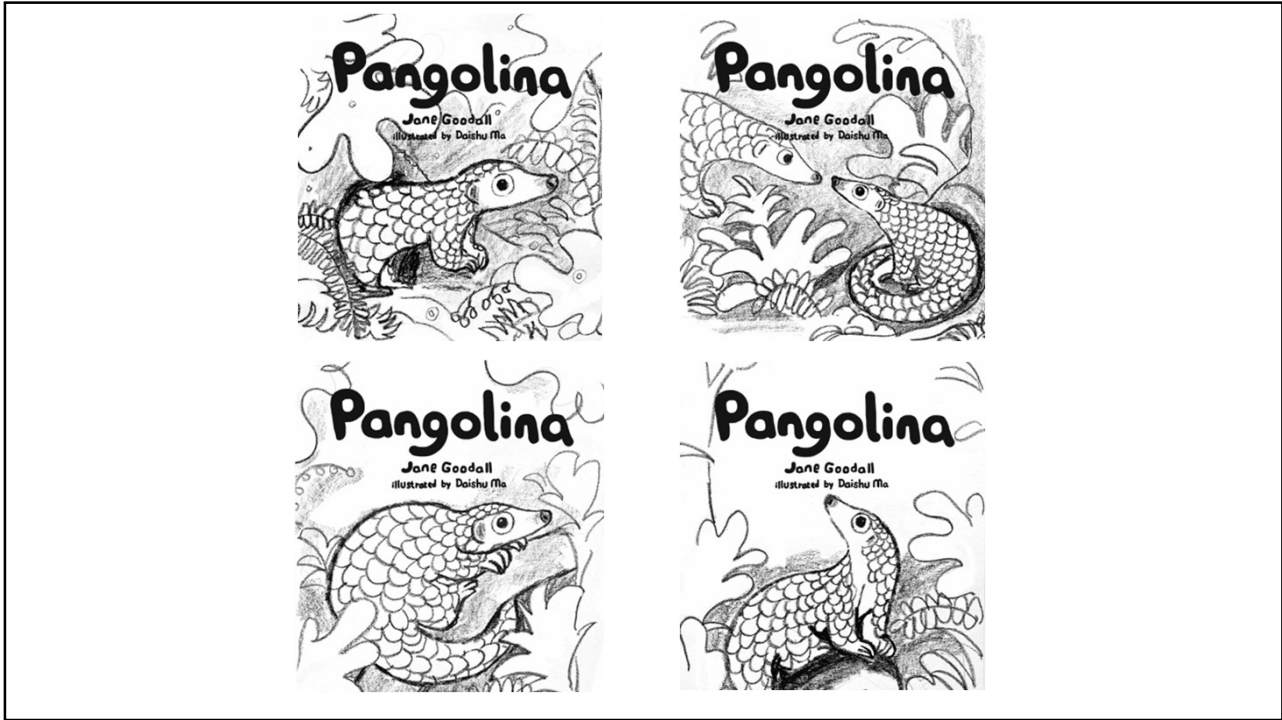
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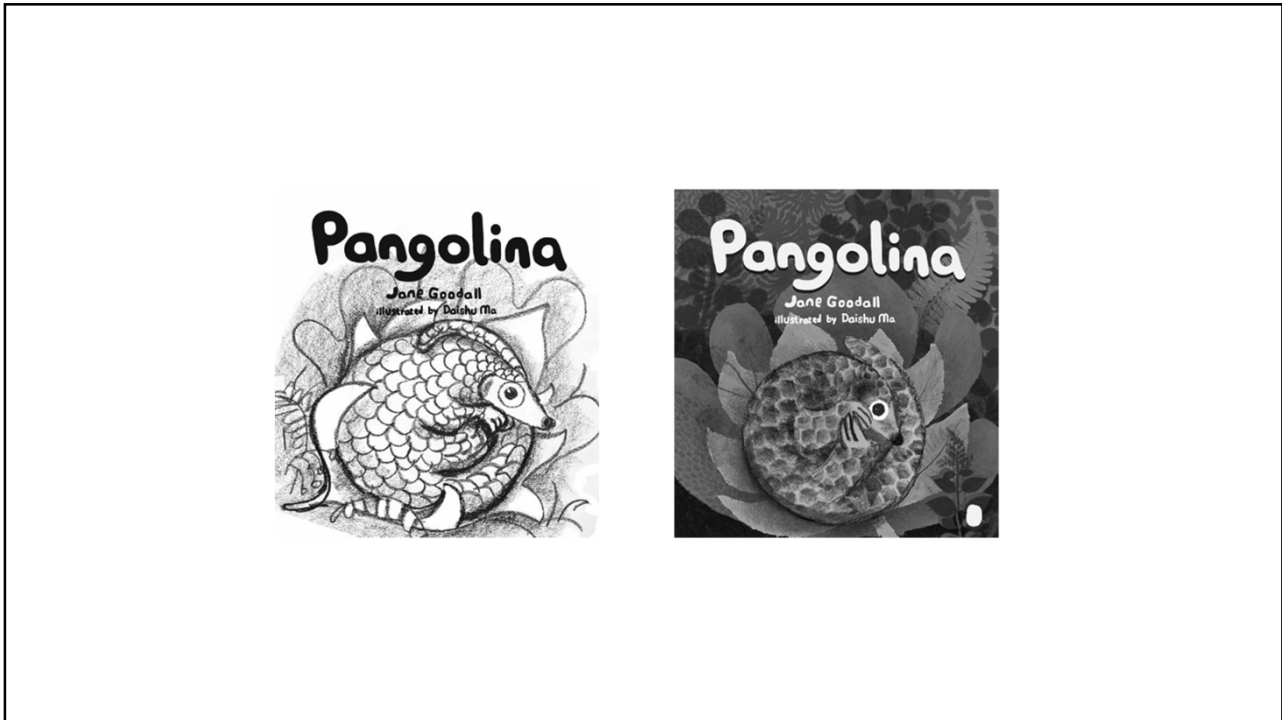
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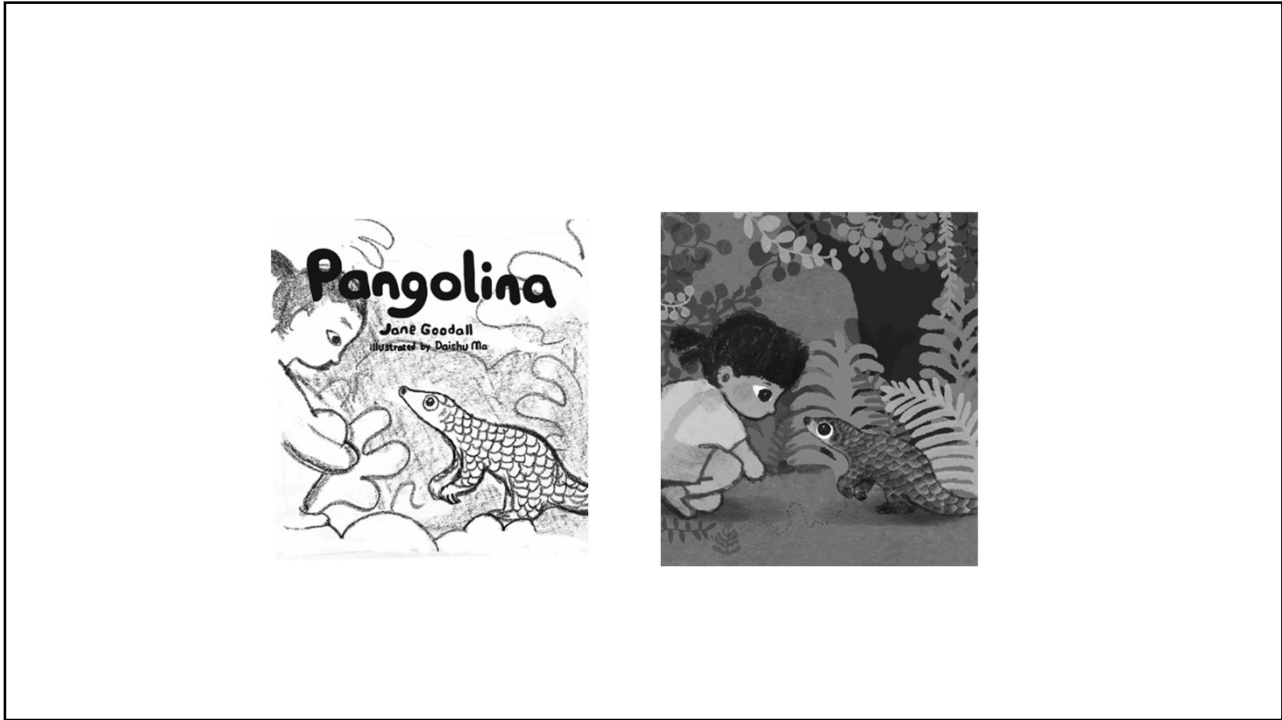
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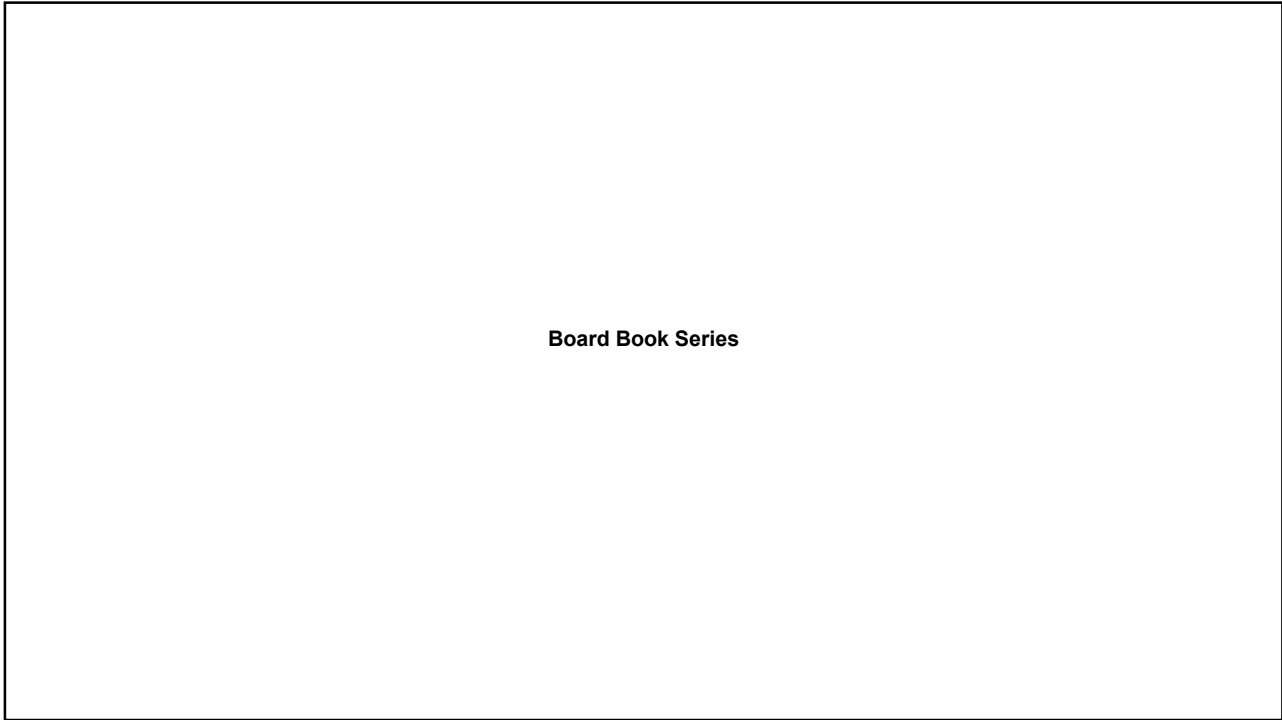
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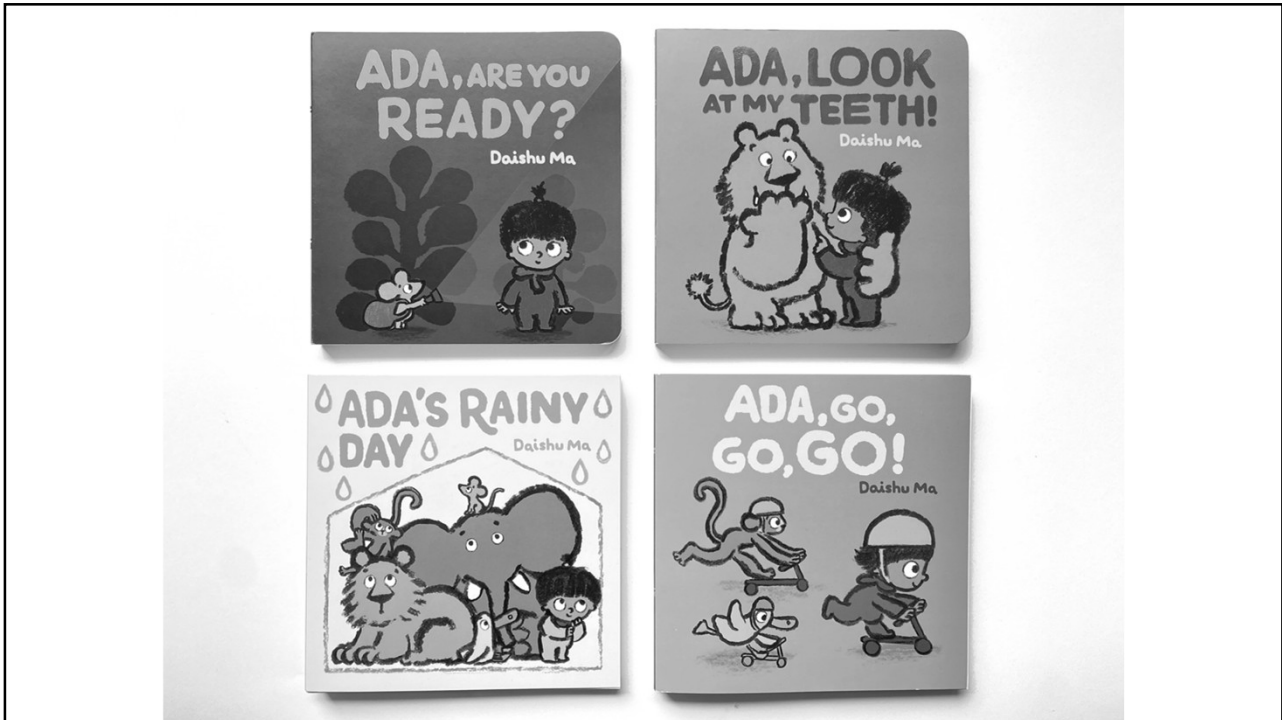
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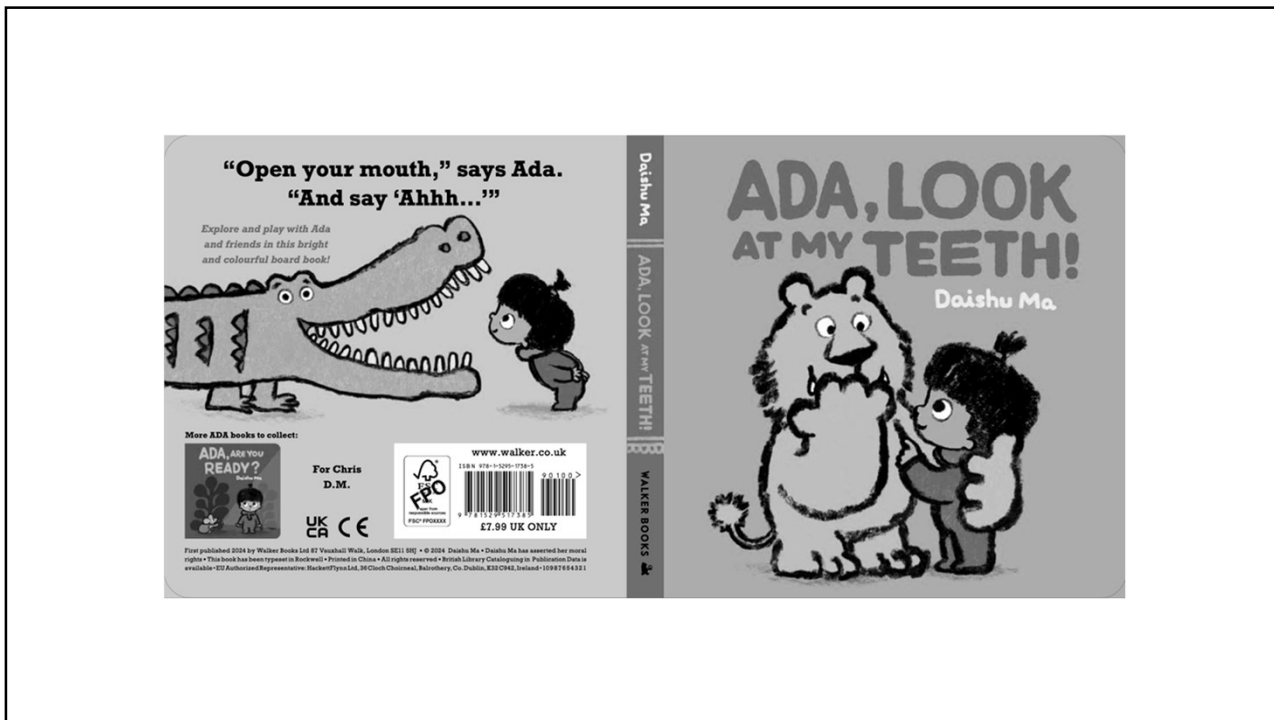
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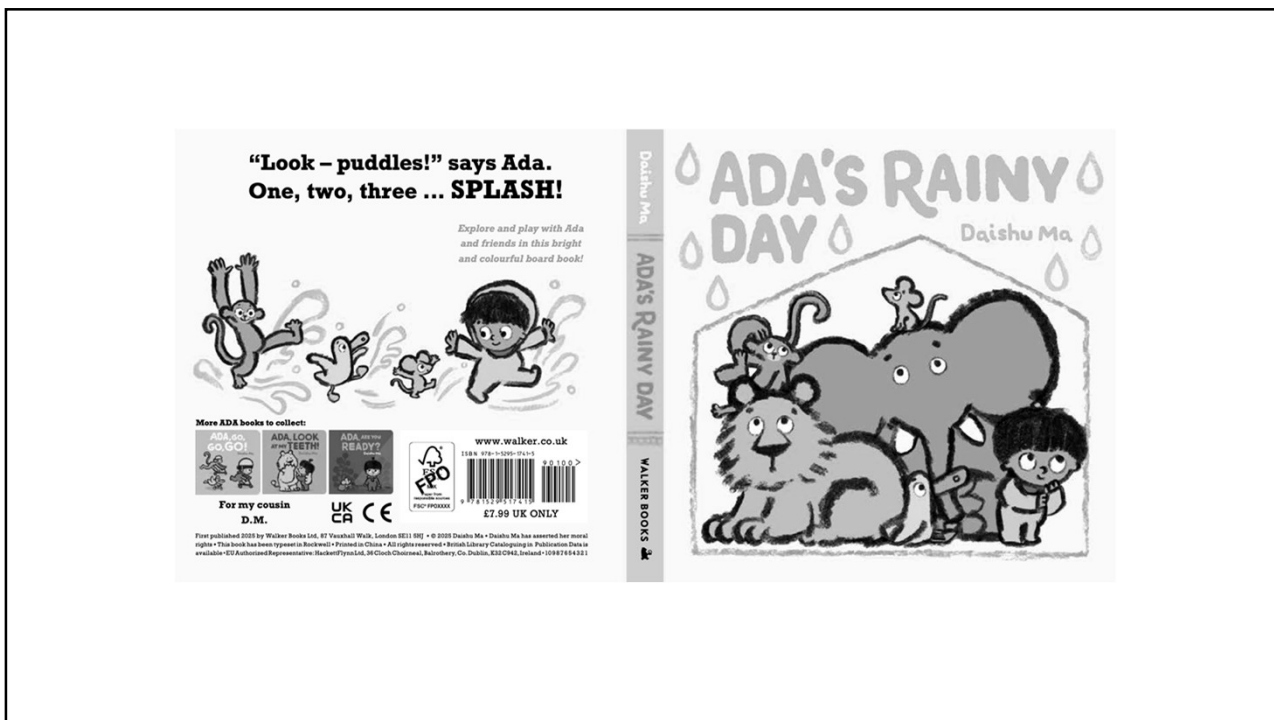
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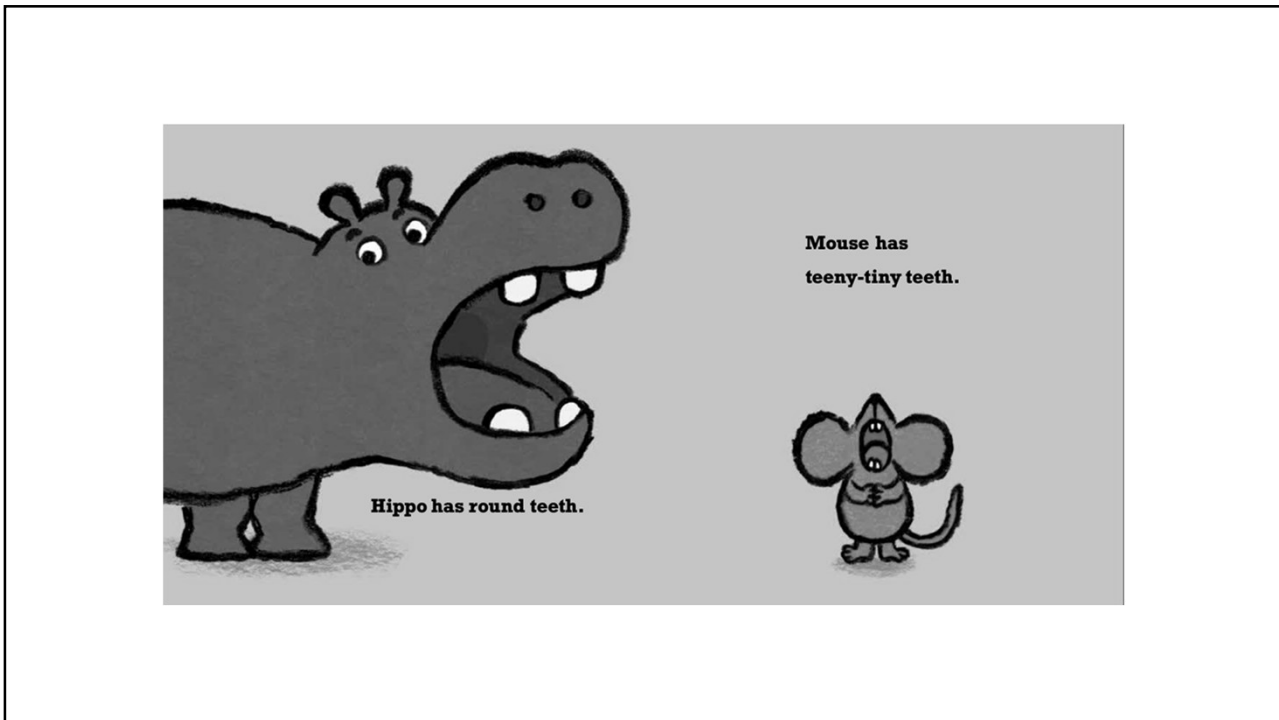
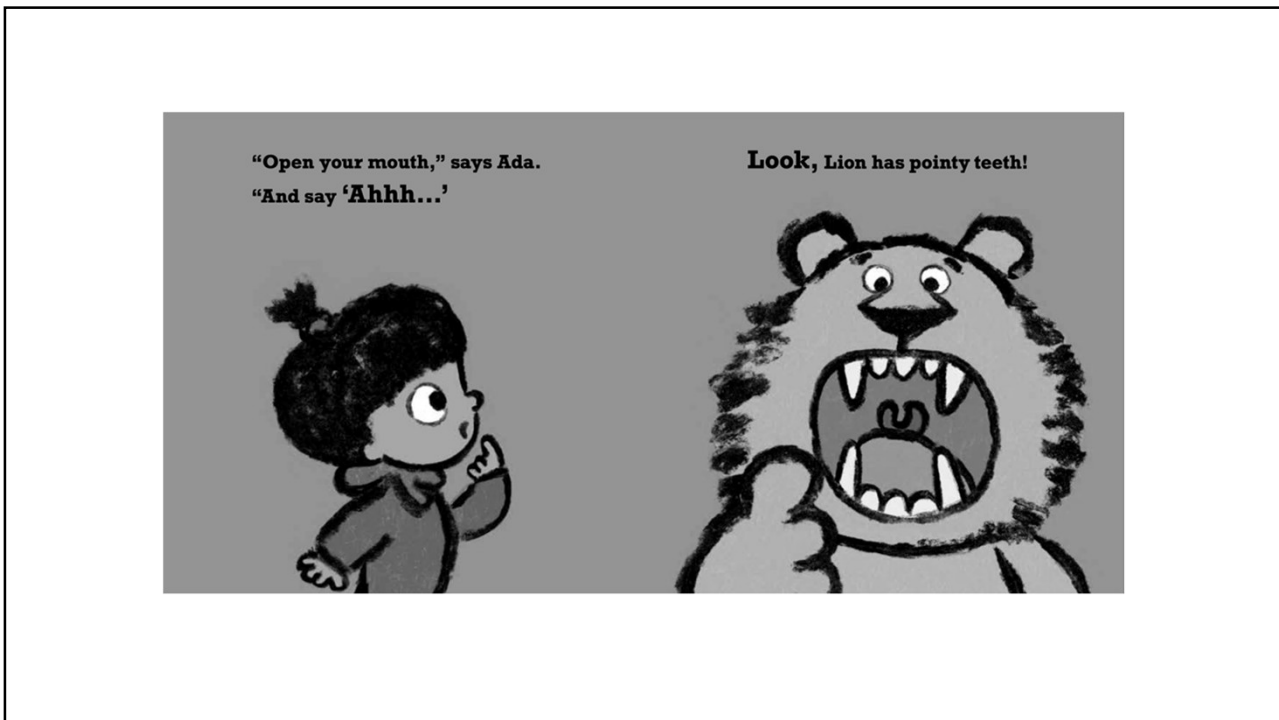
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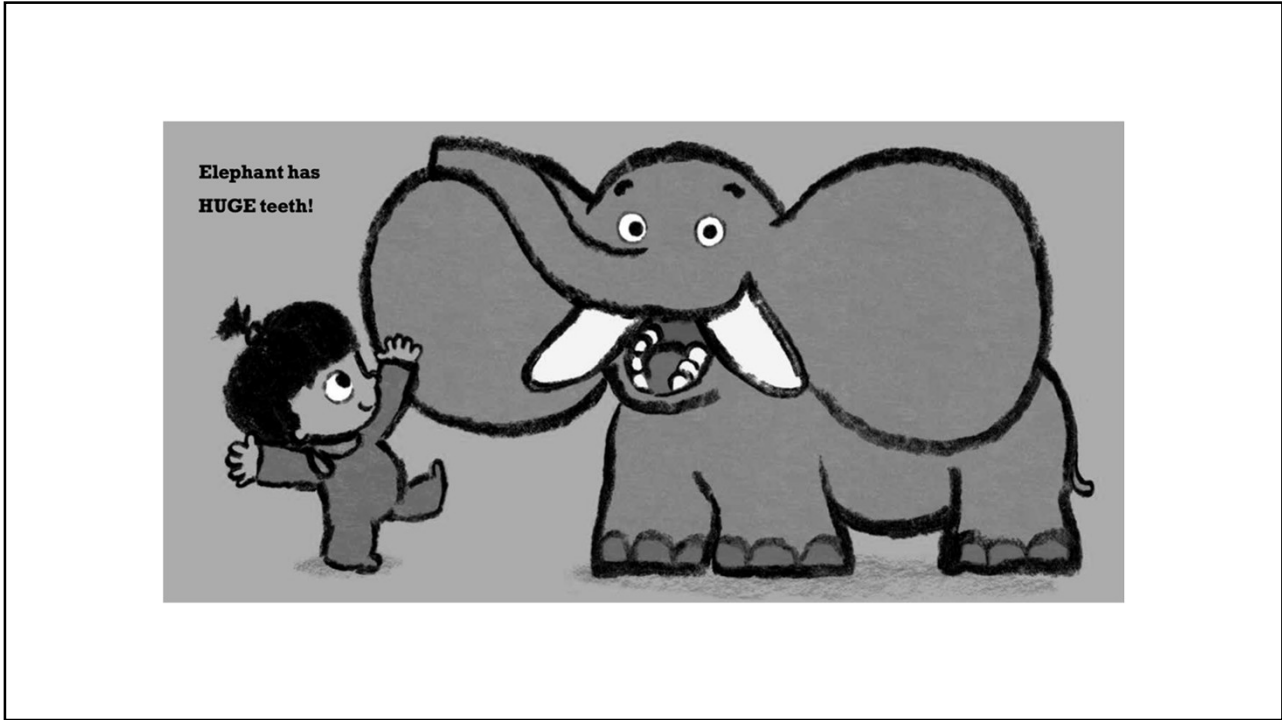


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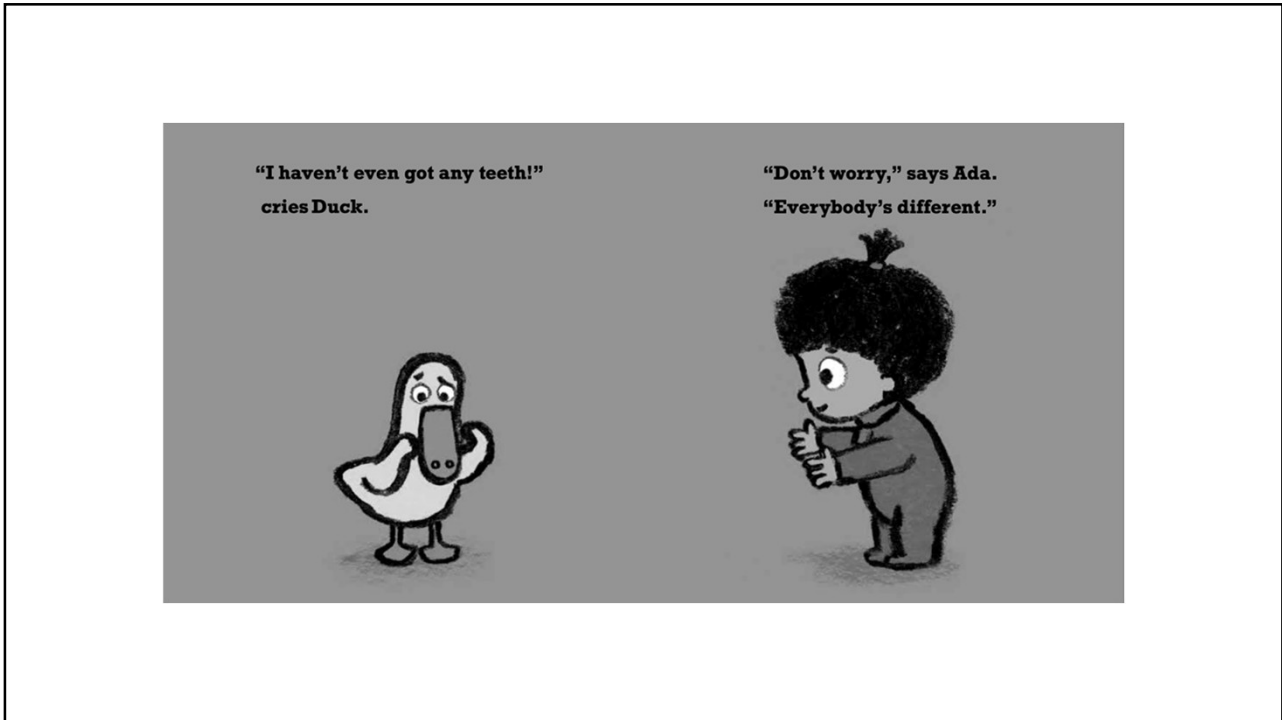


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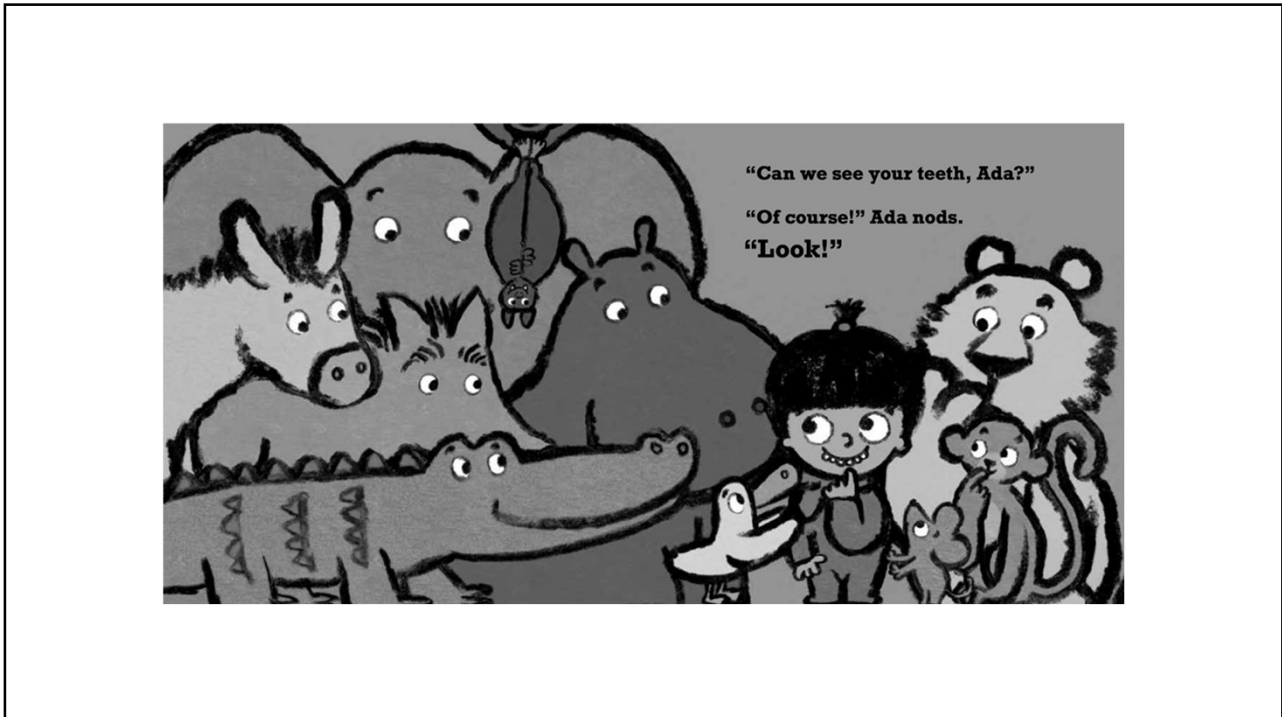




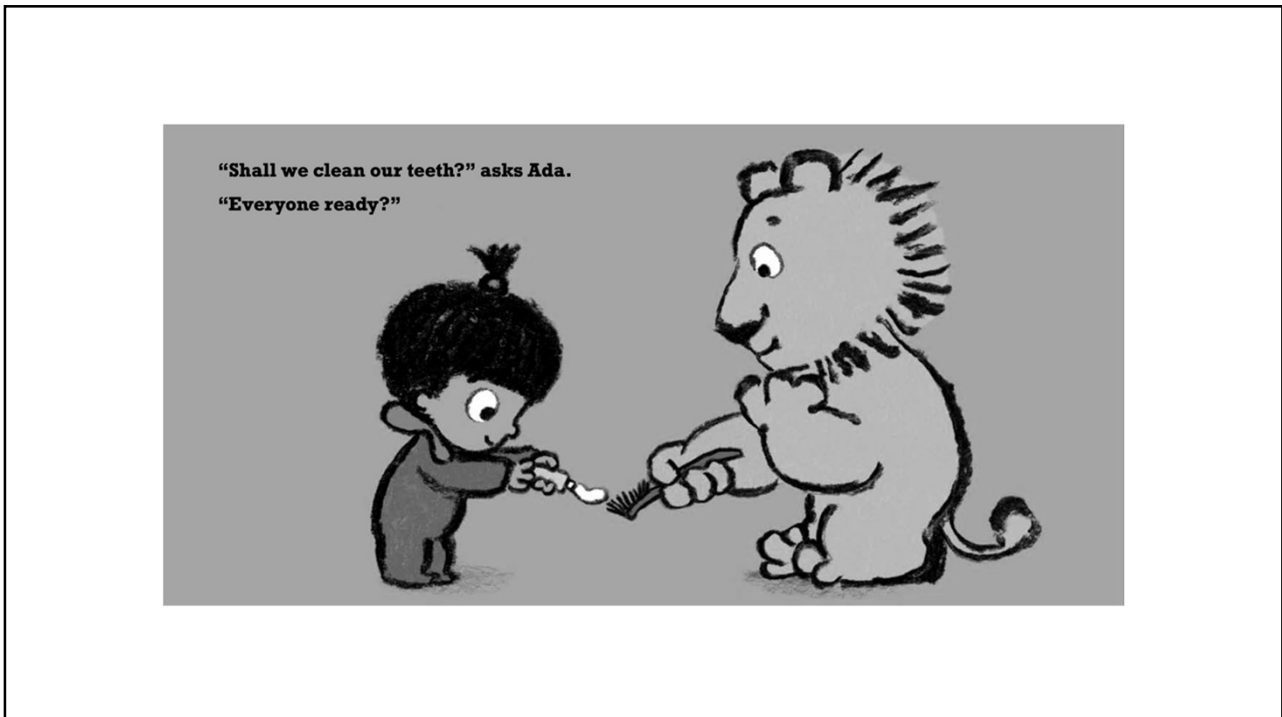
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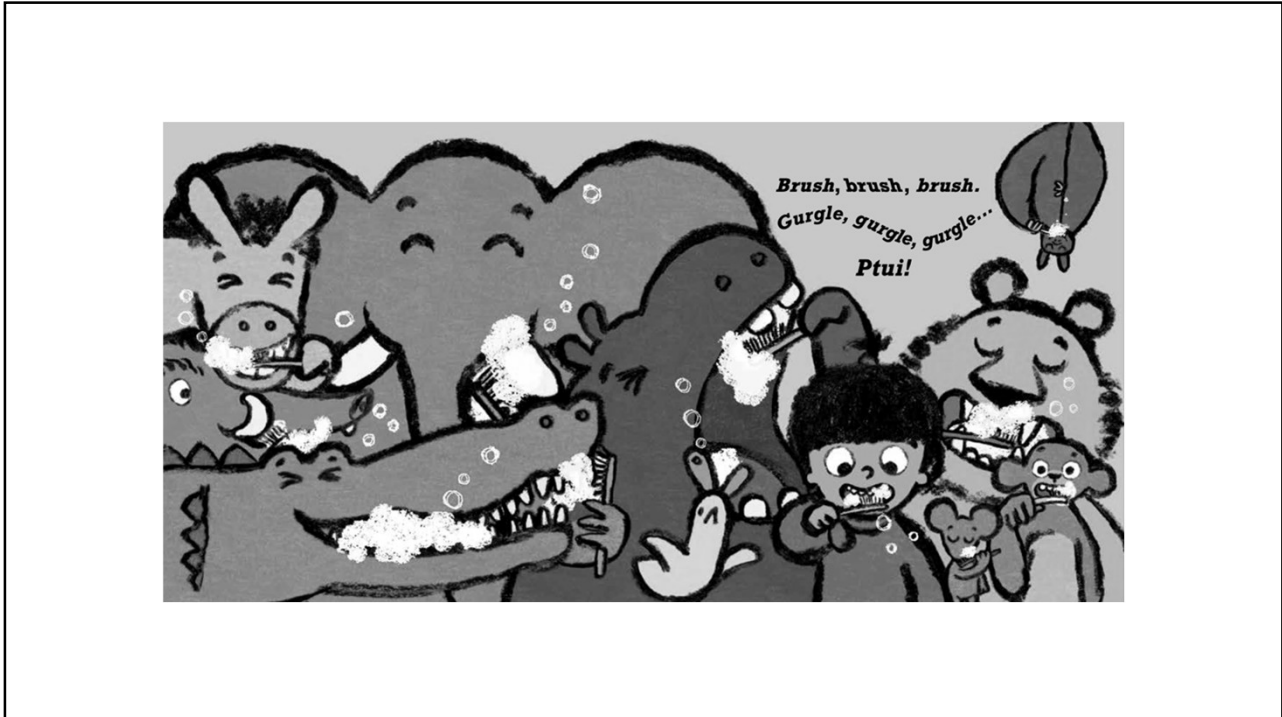
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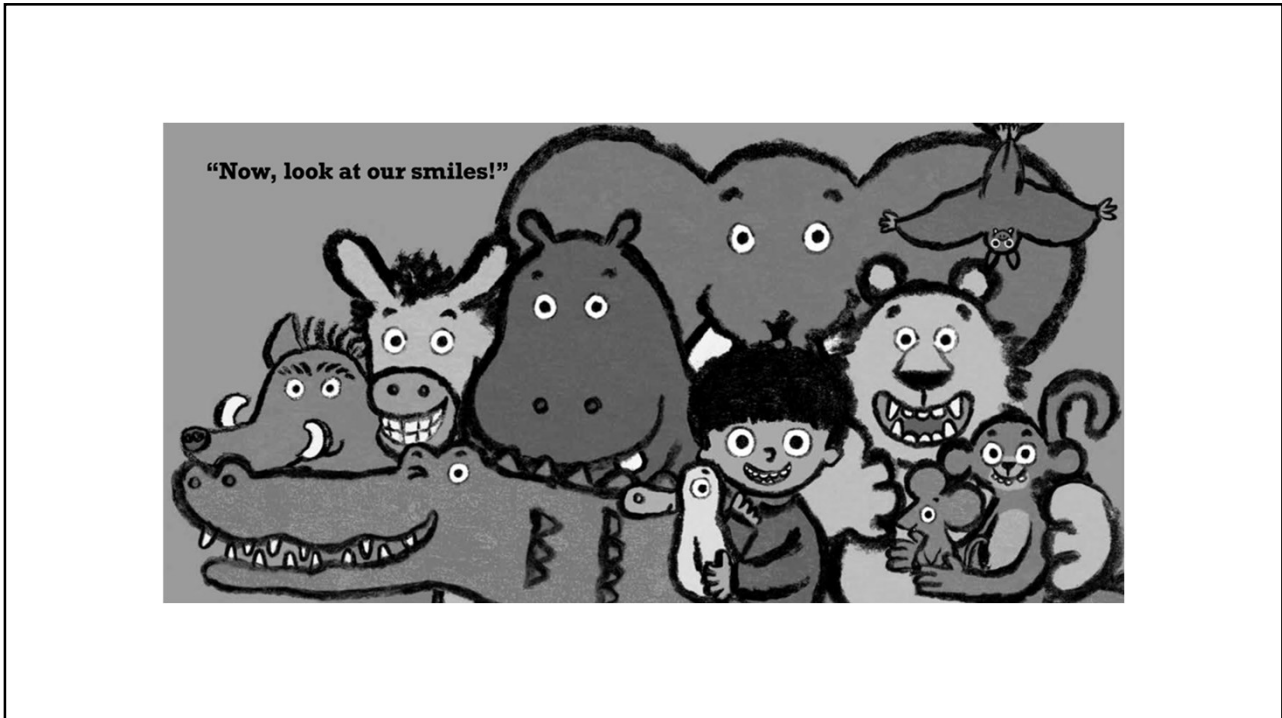
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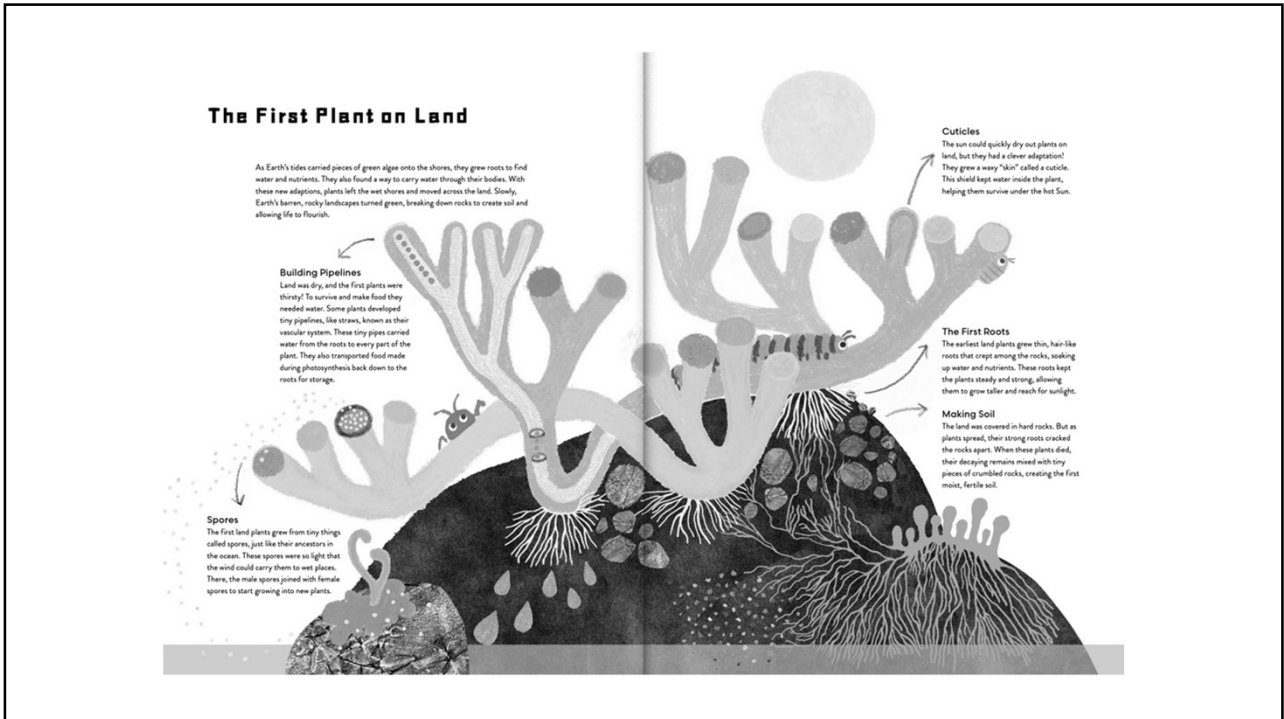
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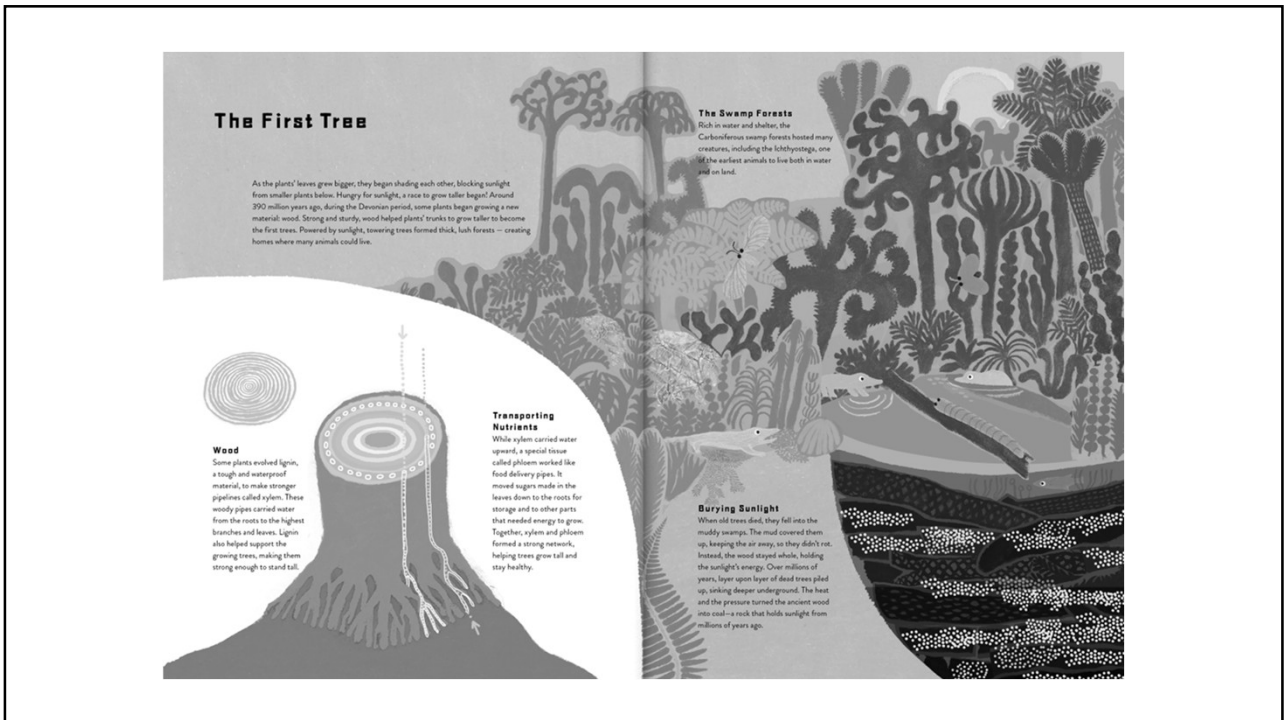
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Discussion

- *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?*



Choosing and Using Picturebooks Across The School



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...**

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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)

Writing Reading



Reading Writing
The child and their environment, including texts

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The Words and the Pictures



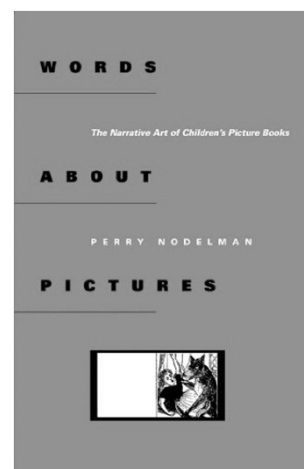
‘Illustrators who understand their craft use all aspects of visual imagery to convey meaning.’

*‘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



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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”

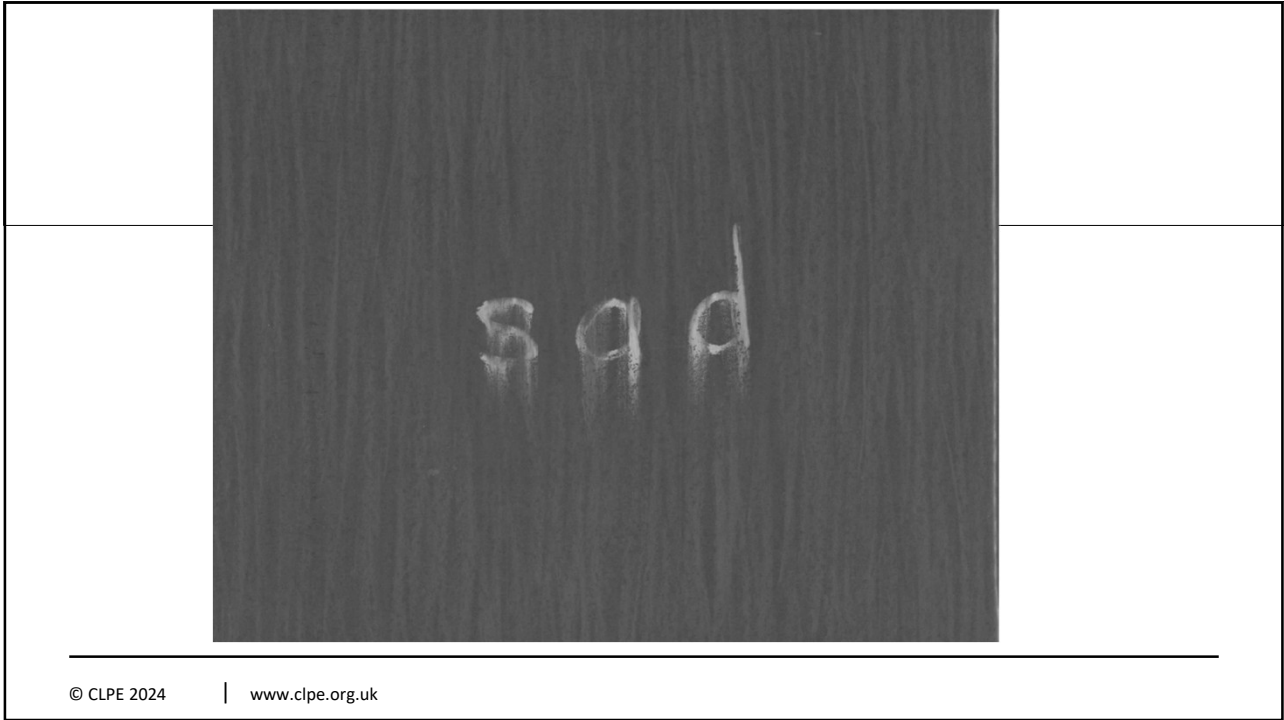
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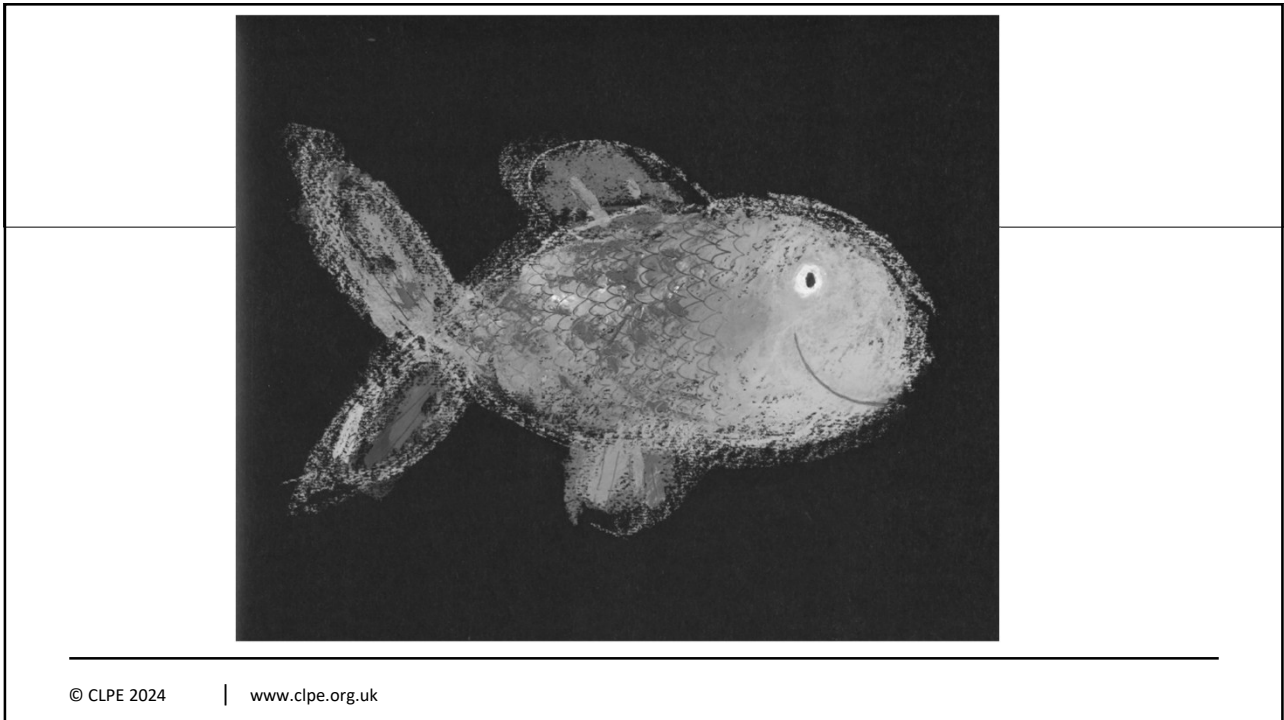


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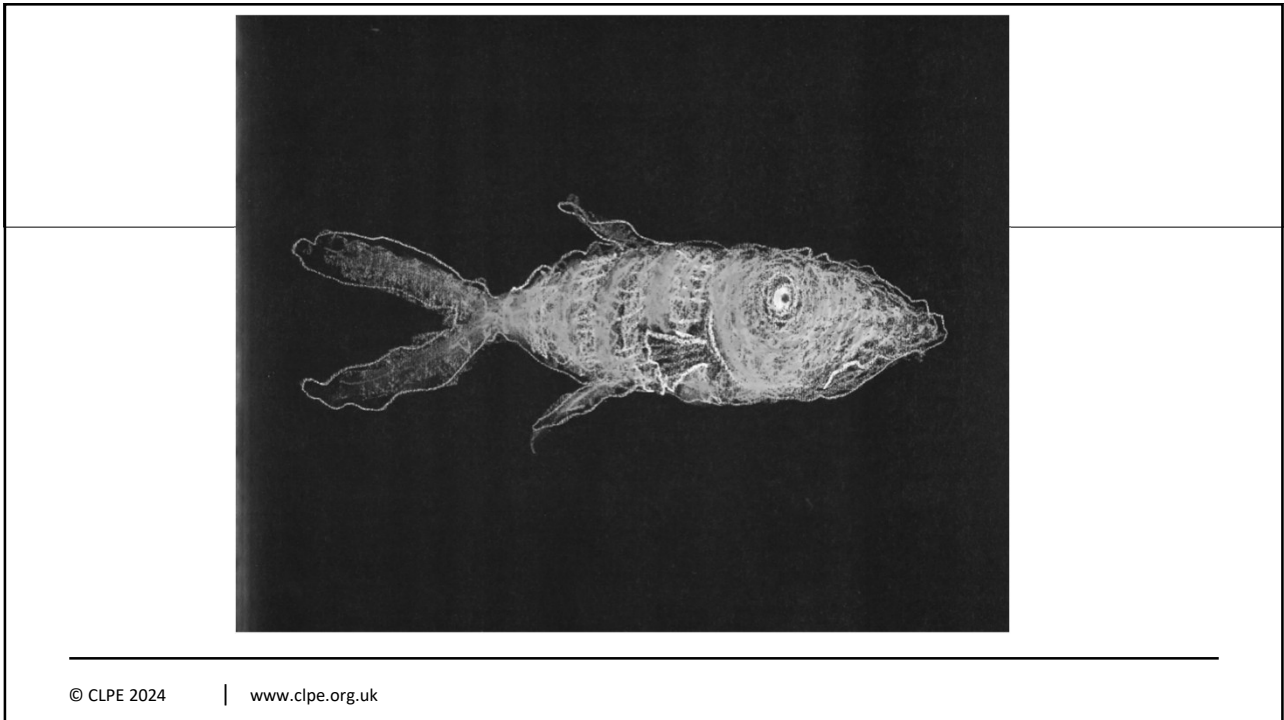
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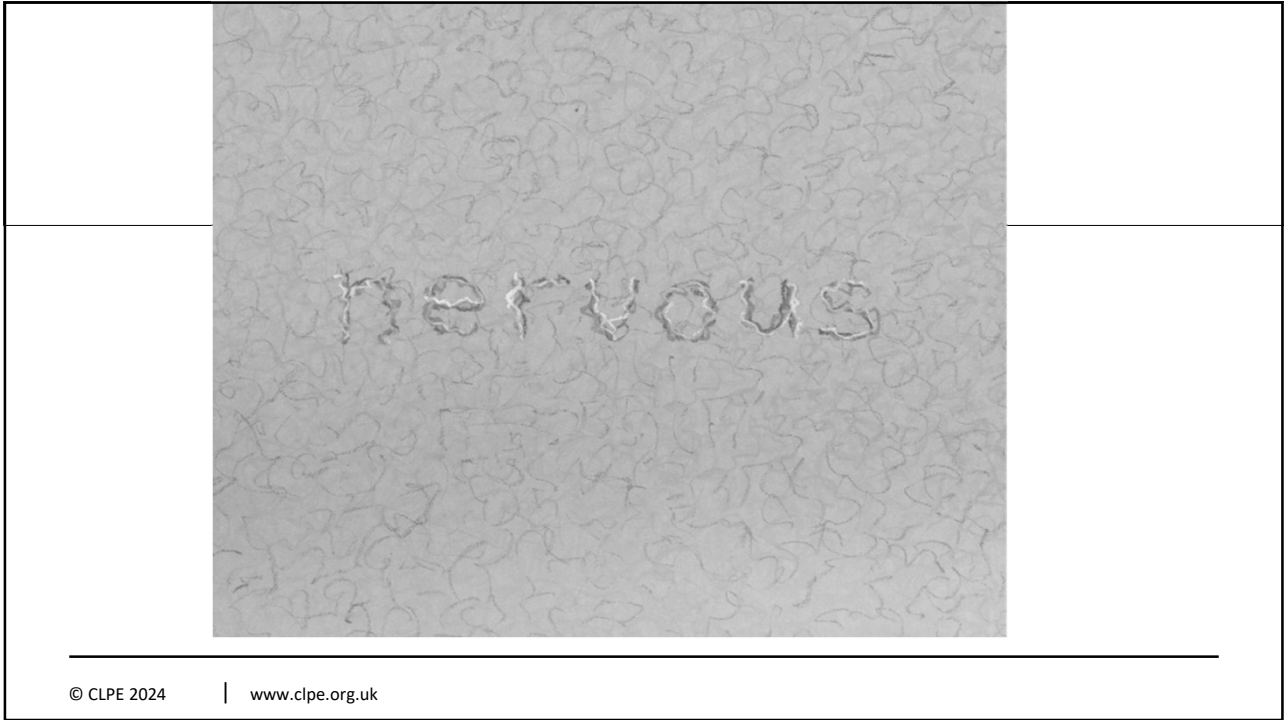
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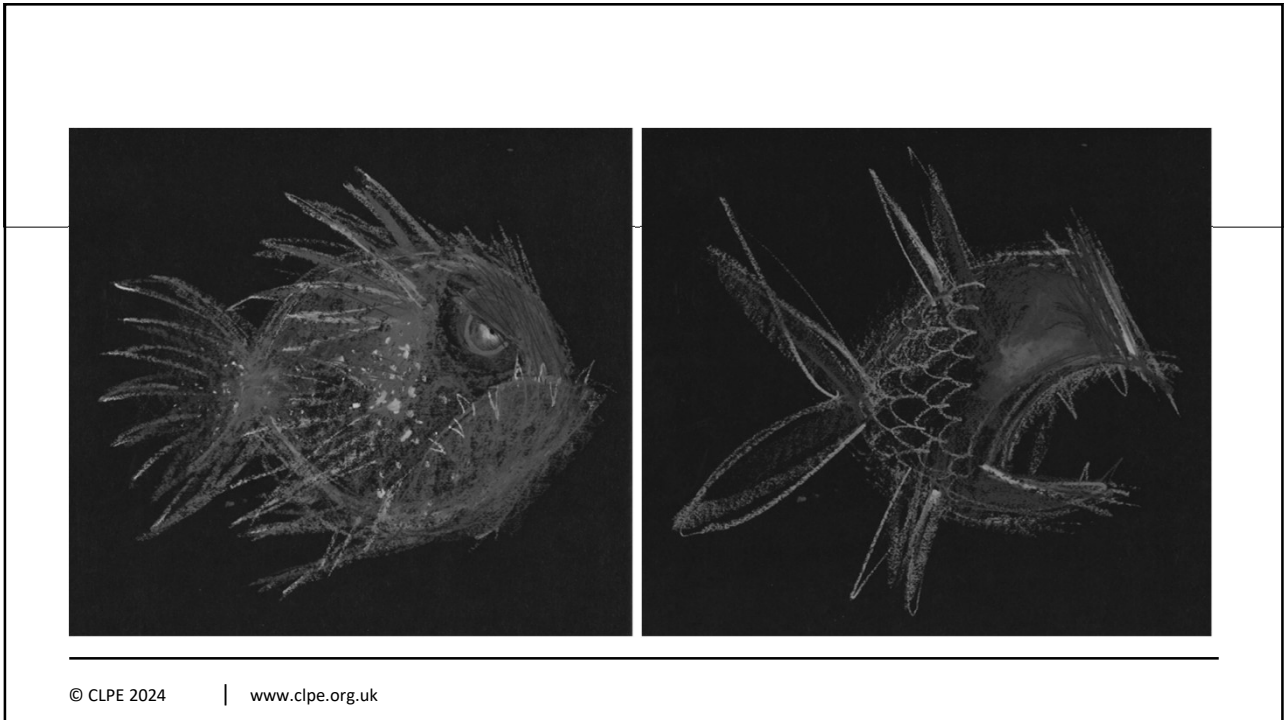
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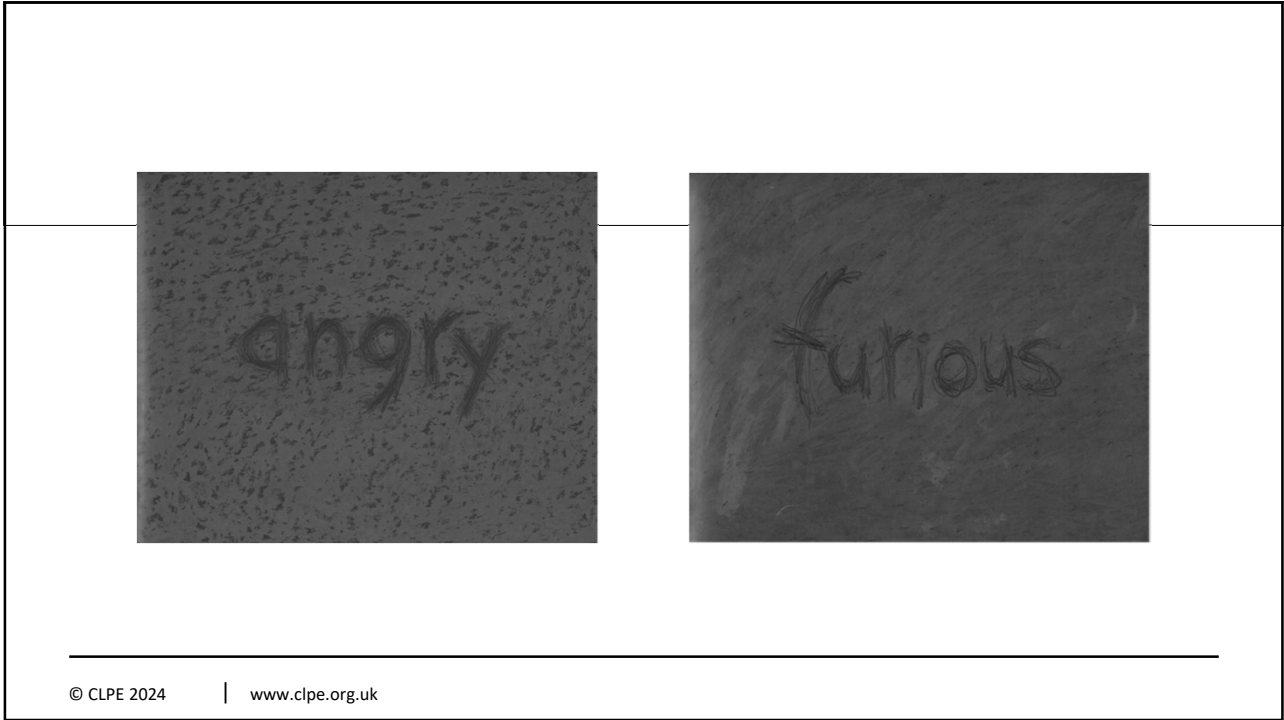
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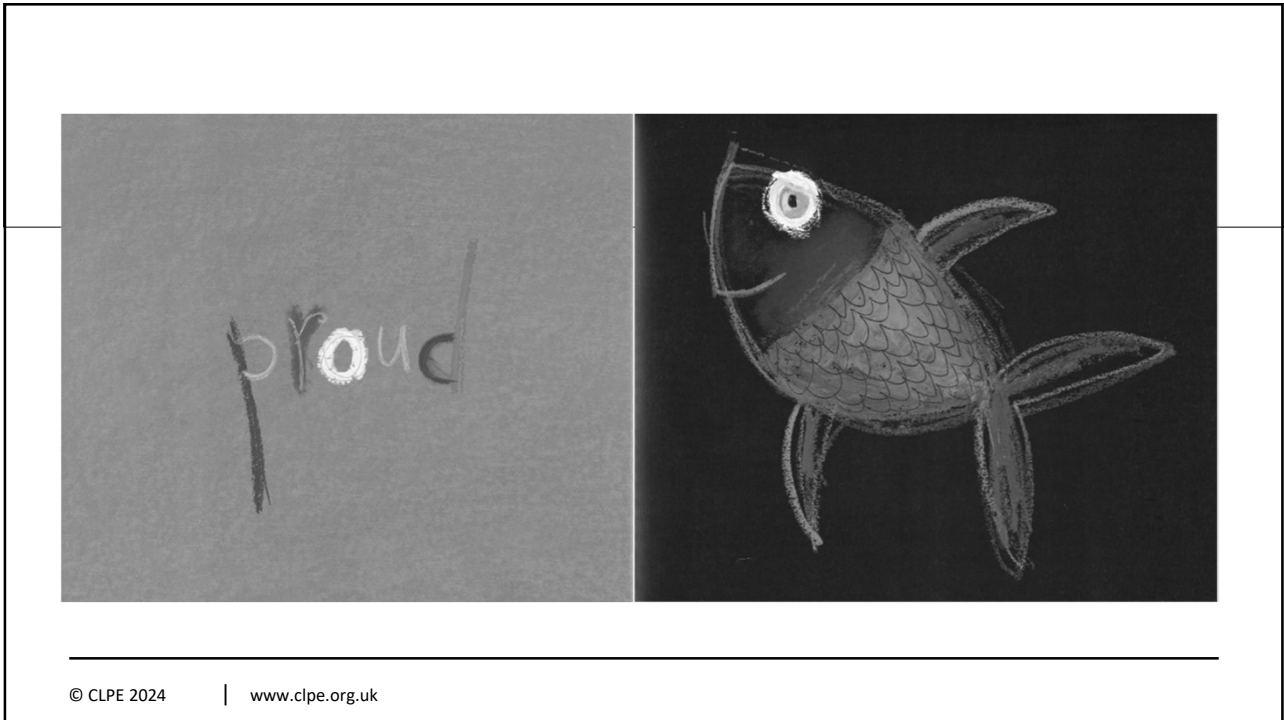
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Developing children's creativity:

- ***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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The Role of Art:

We know that giving young people the opportunities to draw and create art, alongside reading and writing, increases their motivation and helps them to think. Younger children often weave drawing and writing together: many older children also still enjoy and need that experience to engage with and make progress in writing.

'Drawing is thinking and it's time we knew that.'


Shirley Brice Heath

'Drawing makes you look at the world more closely. It helps you to see what you're looking at more clearly.'


Mina in David Almond's *Skellig*

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Drawing with Daishu



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Impact of these activities on children:

'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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Illustrating characters – deepening connections and comprehension

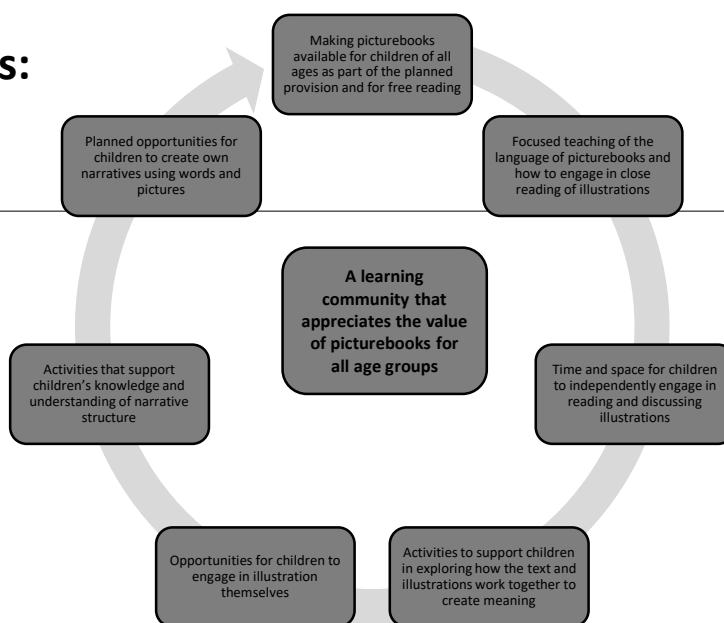


"the triangle is for his body and the circle is for his head."
Amelia

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Key Experiences:



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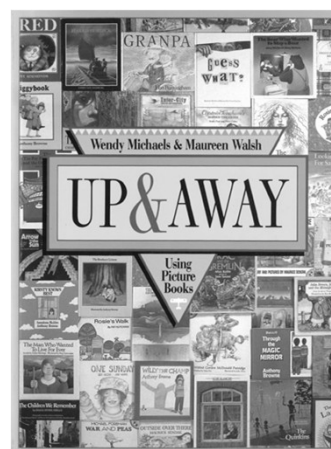
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Working with a sequence of activities around a text:

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.**

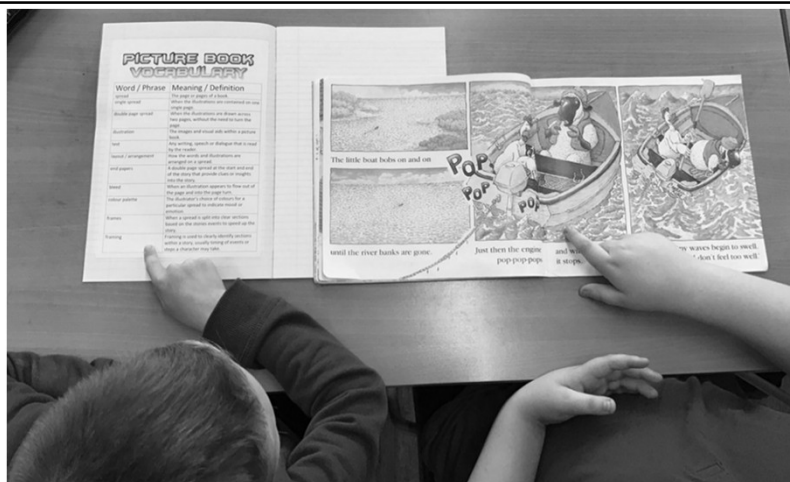
Michaels and Walsh
Up & Away: Using Picturebooks (1990)



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



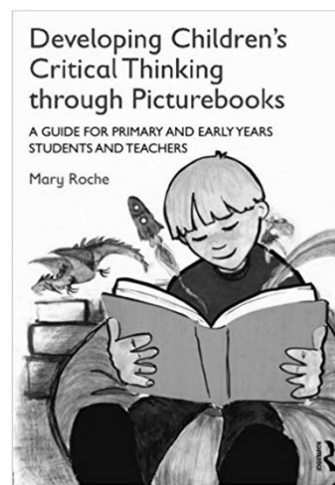
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Allowing opportunities, time and space to consider illustration



“...what we are seeking to achieve when we introduce children to carefully selected picturebooks that **do not yield up their meaning or their secrets too easily**, has to do with ‘**promoting meaningful interactions among people**’ (Hoffman 2010 p13) and ‘**learning to be curious, sceptical, engaged, and non-complacent**’ (Luke 1991 p143). When a child is listening to story being read and, when she has the luxury of having time to dwell on the pictures and talk about them, and has **time to discuss** the book and to **co-construct knowledge** with peers in a safe and interactive social setting, a whole new sense of making meaning comes into being.”



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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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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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Engaging children in an affective response from the start:



What do you see, or think you see, in the image in front of you?



What does the image make you think about? How does it make you feel? What makes you feel this way?

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Looking and thinking more deeply:



What do you know or think you know about the setting?



What do you know or think you know about the characters?



What do you notice about the colours used? What sense does the colour palette give you about the scene you see? Why do you think this is?



What do you notice about the marks made? Do you have an idea of what might have made these marks? Why do you think the variety of marks were used?

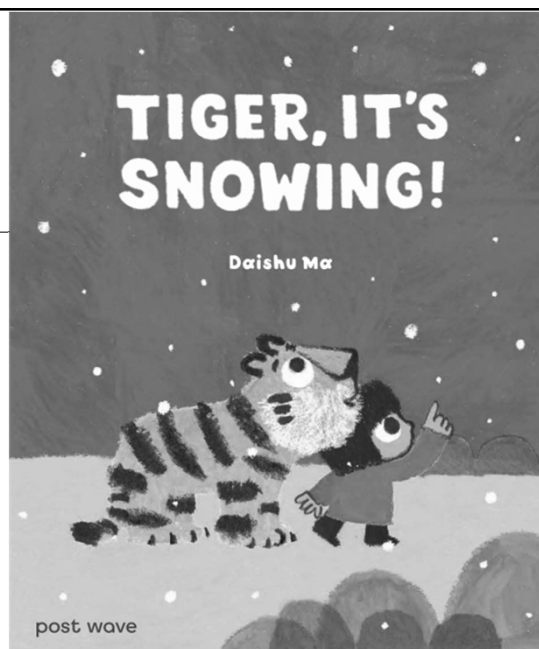
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Activating links to prior knowledge and experience:

- *What sense of the story do you get from this cover image?*
- *What do you think a book with this image as its cover might be about?*
- *What do you think the title of the book might be?*



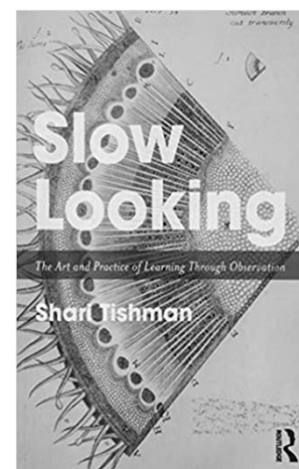
A focus on the meaning conveyed through text:

- *How did the title match with your own choices? What was similar, what was different?*
- *What choices have been made about how the title text is displayed?*
- *What do the size, shape and style of the font say to us or make us feel?*
- *How might this link to the story that lies ahead?*

Slow looking:

“The definition of slow looking is straightforward. It simply means taking the time to observe more than meets the eye at first glance.

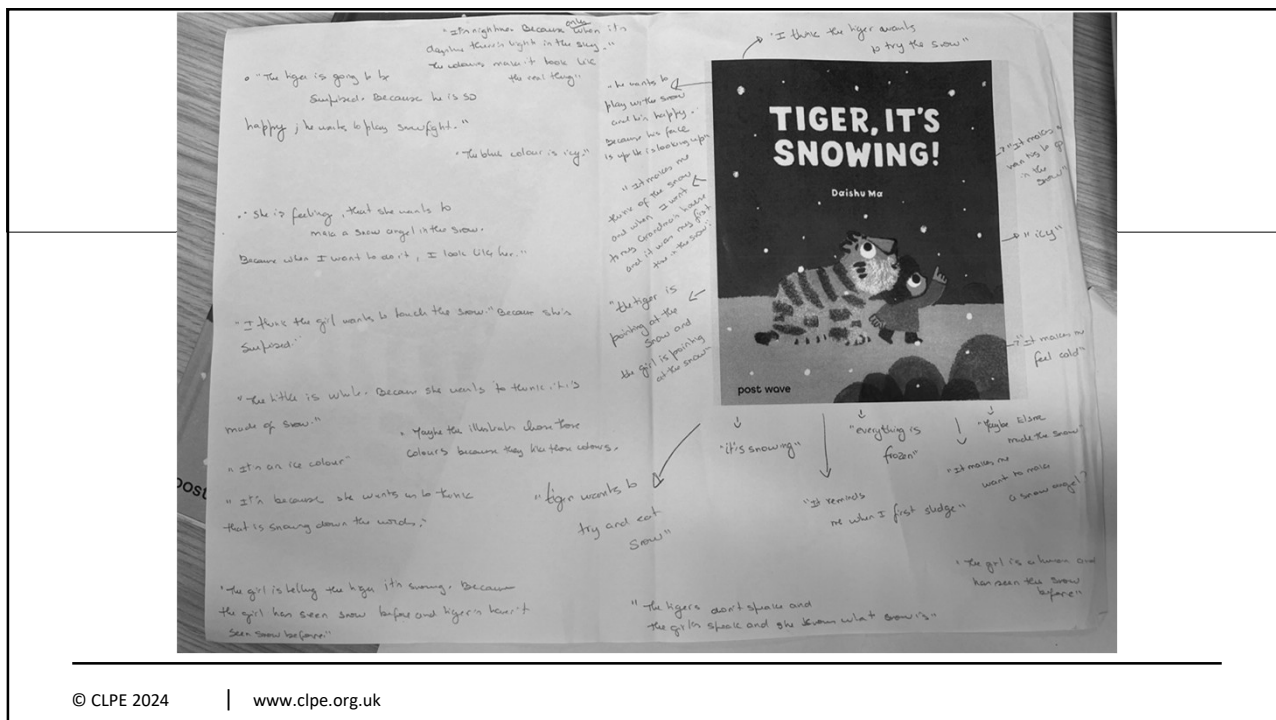
*Whatever sensory form it takes, **slow looking is a way of gaining knowledge about the world.** It helps us discern complexities that can't be grasped quickly, and it involves a distinctive set of skills and dispositions that have a different center of gravity than those involved in other modes of learning.”*



The importance of slow looking:

- Slow looking is an important counterbalance to the natural human tendency toward fast looking;
- Slow looking tends to be under-emphasised in general education;
- Looking closely is a shared human value
- Slow looking, is to a large extent a learned capacity

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Slow looking in practice:

- *What do you see here?*
- *What more does this image suggest about the book?*
- *What similarities and differences can you see between the text and illustration on this pages and on the front cover?*
- *What marks do you see? How would you describe them? What do you think these marks represent?*
- *How does it add to your thoughts and ideas about the story?*

Using artistic terms in practice:




CENTRE FOR LITERACY
IN PRIMARY EDUCATION

Building meaning from the start:

For Lanni, Zhen and Zhu.

Published in the UK in 2024 by Post Wave Children's Books,
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ISBN 9781802020006

Printed in China

TIGER, IT'S SNOWING!


Daishu Ma



post wave

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Making thinking visible:

- Observing closely and describing what's there
- Building explanations and interpretations
- Reasoning with evidence
- Making connections
- Considering different viewpoints and perspectives
- Capturing the heart and forming conclusions
- Wondering and asking questions
- Uncovering complexity and going below the surface of things

From Making Thinking Visible, Richart, R, Church, M and Morrison, K (2011)

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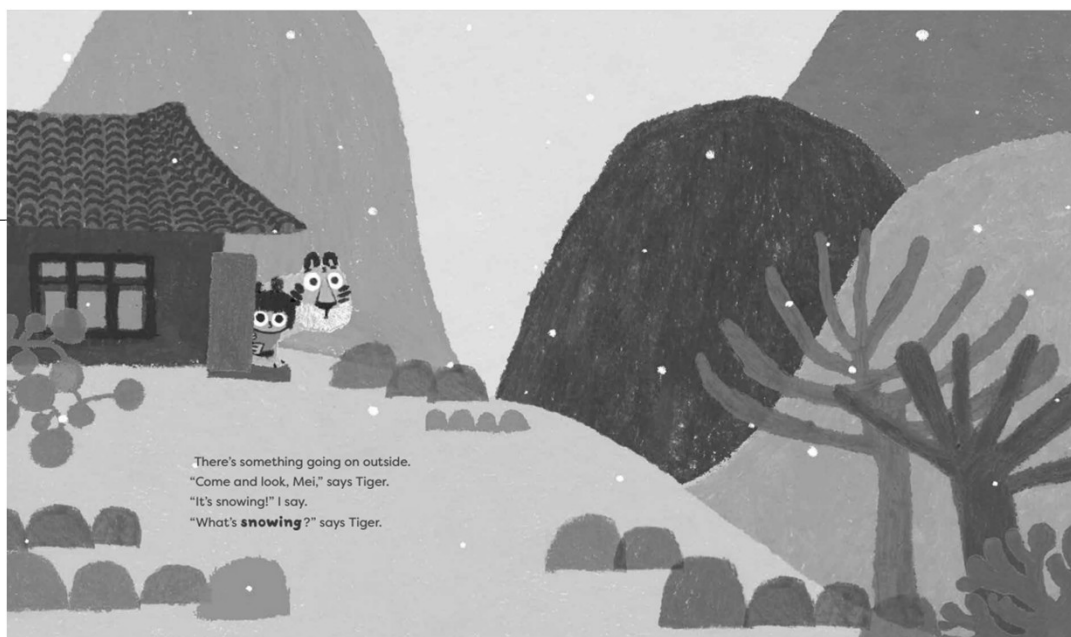
Reading pictures in practice – what to focus on:



- 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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There's something going on outside.
"Come and look, Mei," says Tiger.
"It's snowing!" I say.
"What's **snowing**?" says Tiger.

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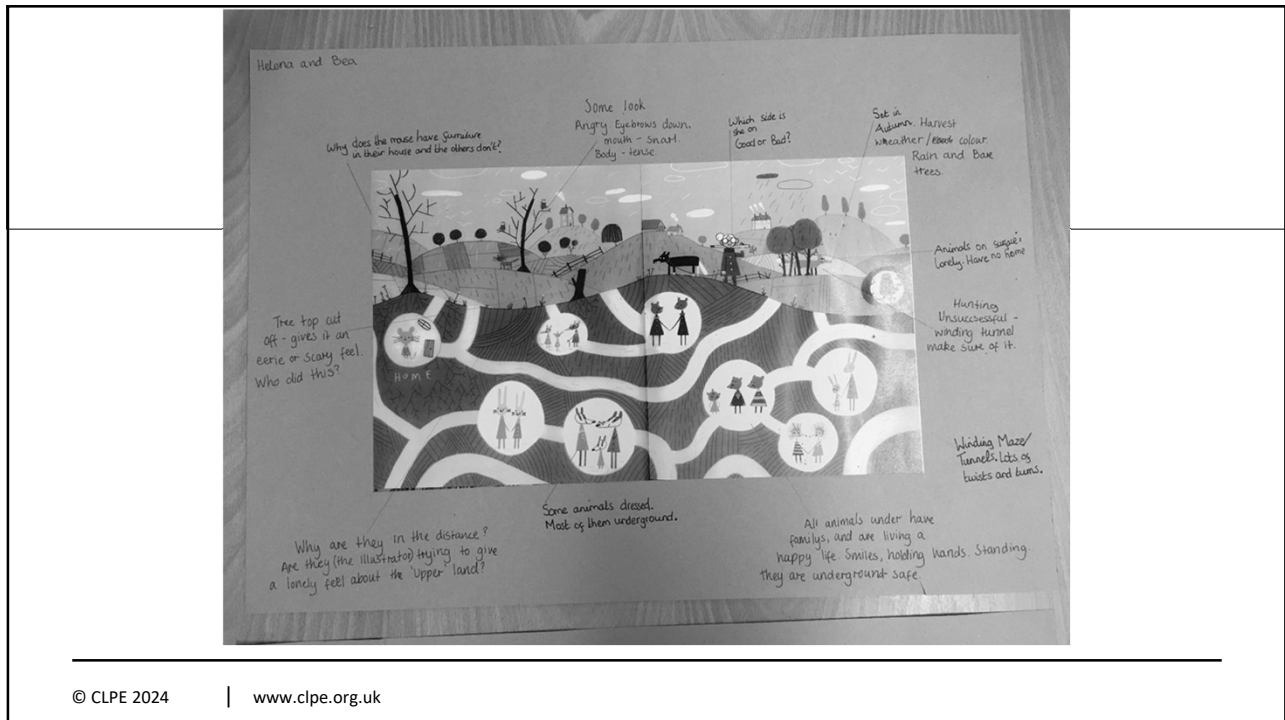
The need for focussed work on reading images

“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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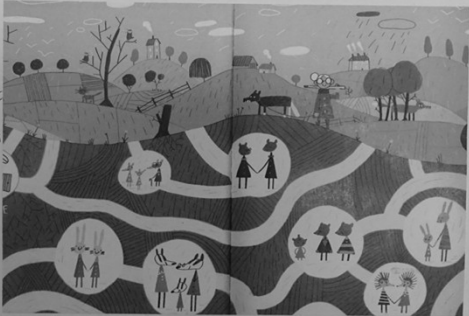
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What is the first thing you are drawn to?
 Amber - houses
 Luke - animals
 Mateusz - "Look here! A dog!"

What colours are used?
 Amelia - brown underneath
 Amber - green.
 We discussed the sky being a shade of green

What do you notice about the animal homes?
 Amber - "he hasn't got no friends"
 "the only one with no one next to him."
 Luke "maybe that's why he is not smiling."
 Sadiye "no one to play with".
 Luke "maybe someone left him."



The children struggled to draw links between their own lives/homes and the animals world. We discussed the fact that some children have family in the same village.

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Amber: There are leaves on the tree.

Amber: He's carrying a tree.

Amber: The writing tells us what.

Amelia: He's outside of his home. He might be going to the woods to make a fire.

Amelia: He's on a journey. He doesn't look happy.

Amelia: Always show us spring.

Amber: He's carrying a log.

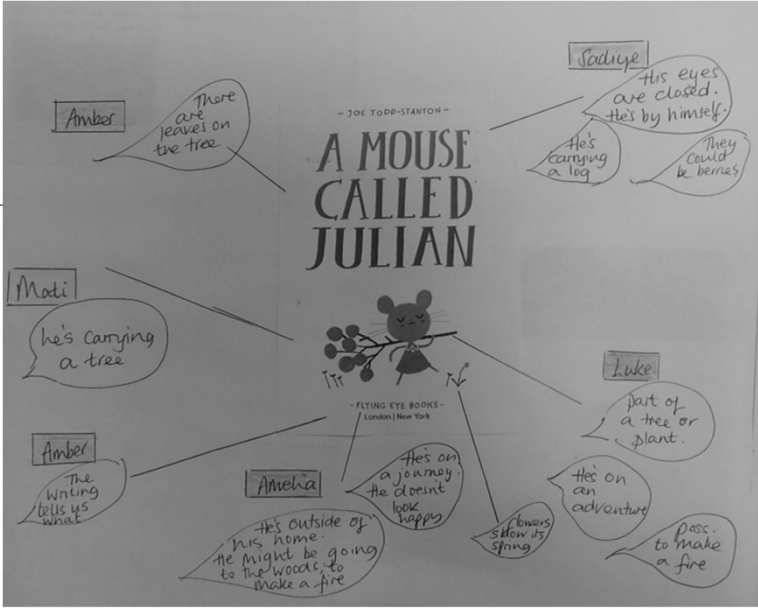
Sadiye: His eyes are closed. He's by himself. They could be berries.

Luke: part of a tree or plant.

Luke: He's on an adventure.

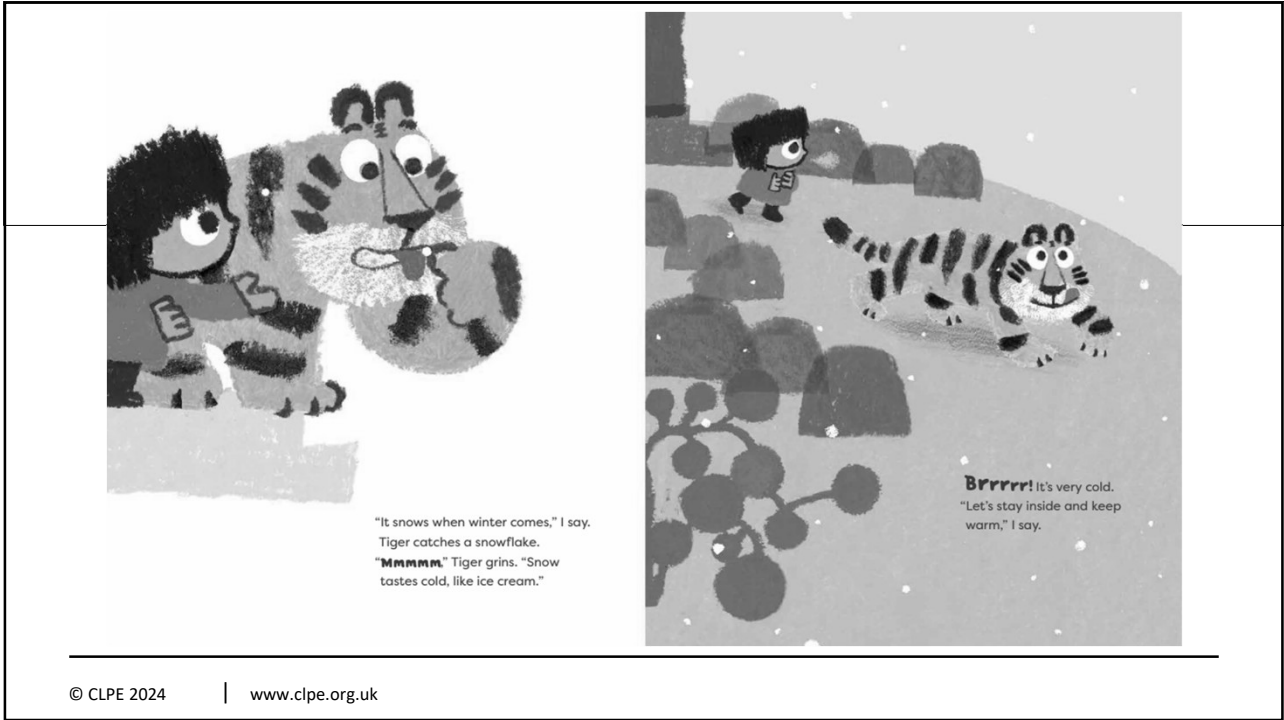
Luke: Pass to make a fire.

A MOUSE CALLED JULIAN
 - JOE TODD-STANTON -
 - FLYING EYE BOOKS -
 London | New York

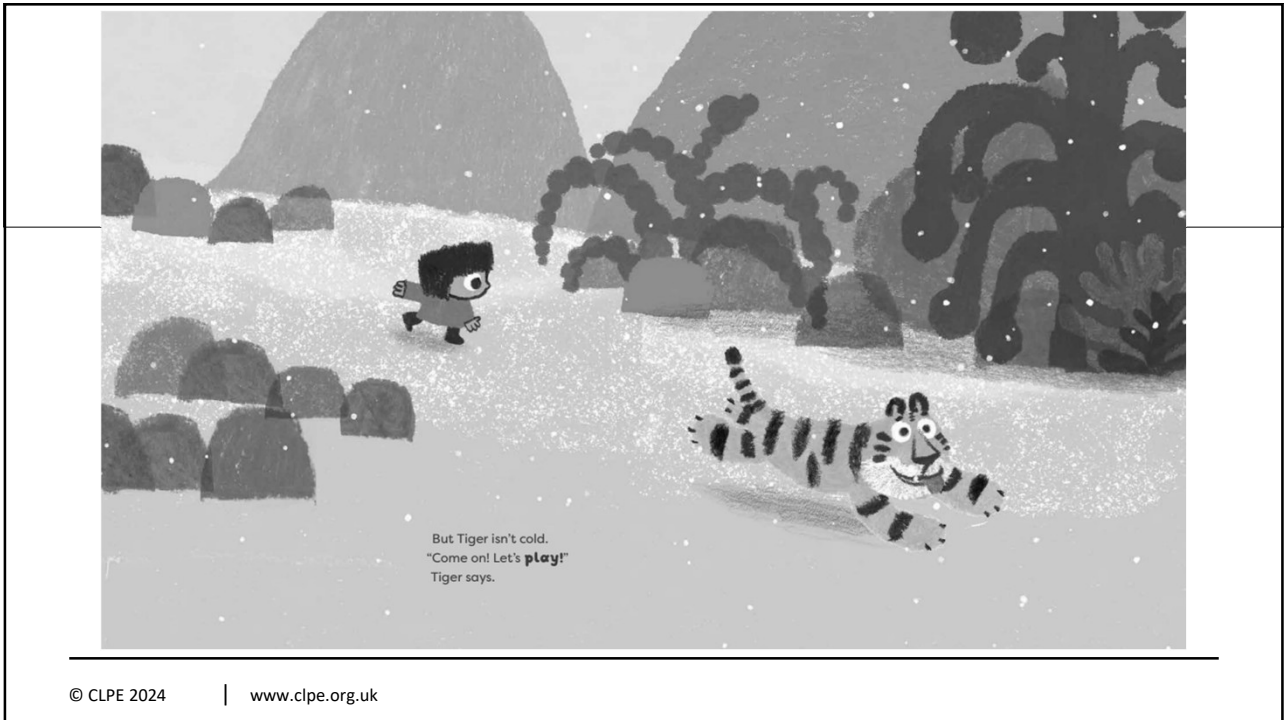


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Role on the Wall

- Build understanding of characters
 - outward appearances
 - inner feelings
- Medium through which to explore our evolving perceptions and views of a character over the course of the story.
- Layer character development as it progresses through the story using second, third or more colours – as information emerges from the text and ideas are added

Role on the Wall

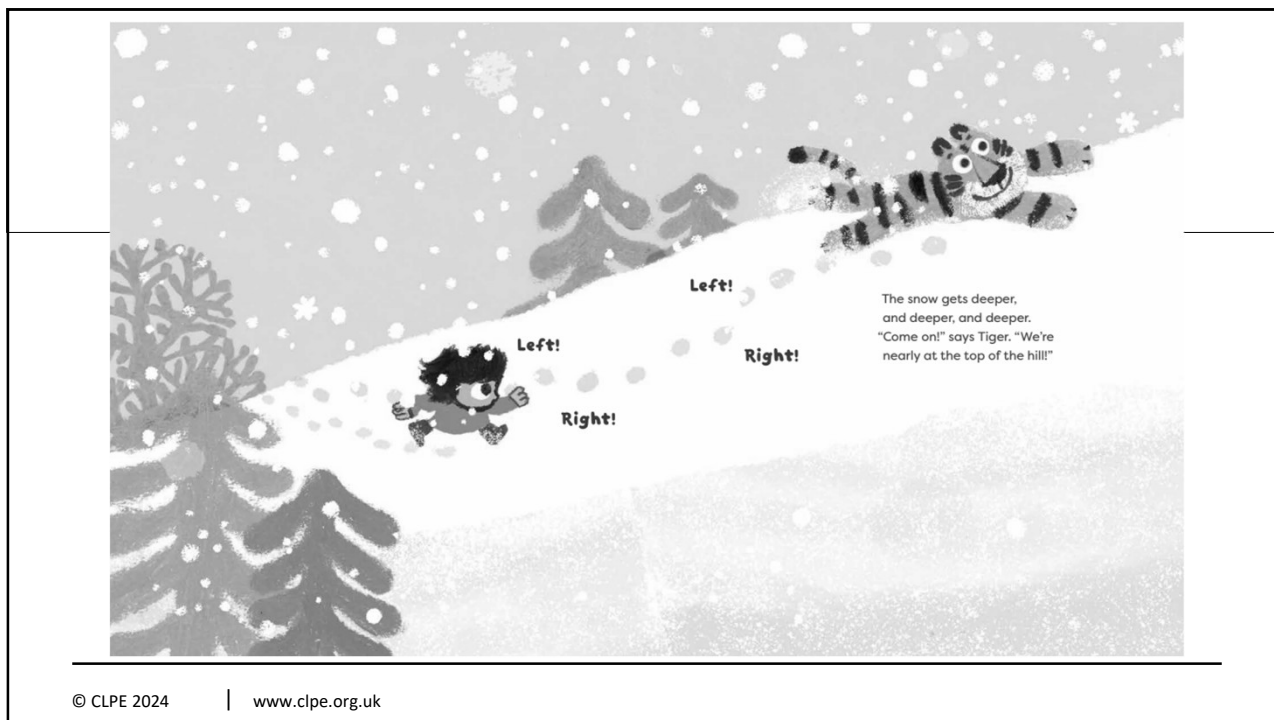


Outside – Outer Characteristics:


Write down words or phrases describing how they **appear** to others, the things they **do** and the things they **say**.

Inside – Inner Characteristics:

Write any words or phrases describing their characteristics or personality, as well as how they **feel** and what they **think**



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Why use drama?

- To actively enter the world of the text
- To explore why characters behave as they do
- To explore relationships between characters
- To explore a particular theme or events
- To explore what happens before, after or alongside the narrative
- To engage interest and unlock response
- Provide contexts, 'real' purposes and preparation for writing and also provide alternative outcomes for work around a text

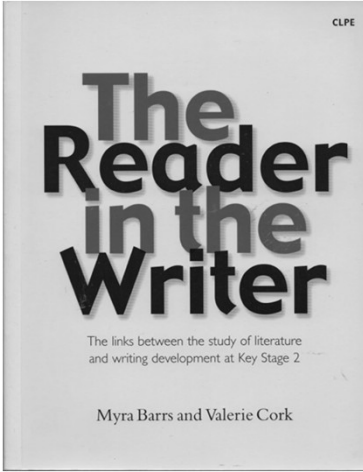
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Exploring Texts in Active Ways

“The triggering of an affective response can be elusive for many children if the text is only approached in formal ways... [Drama can provide] a strikingly immediate route into a fictional situation and help teachers and children to explore texts in an active way, enabling children to ‘live’ through fictions, by involving them in different forms of enactment.”



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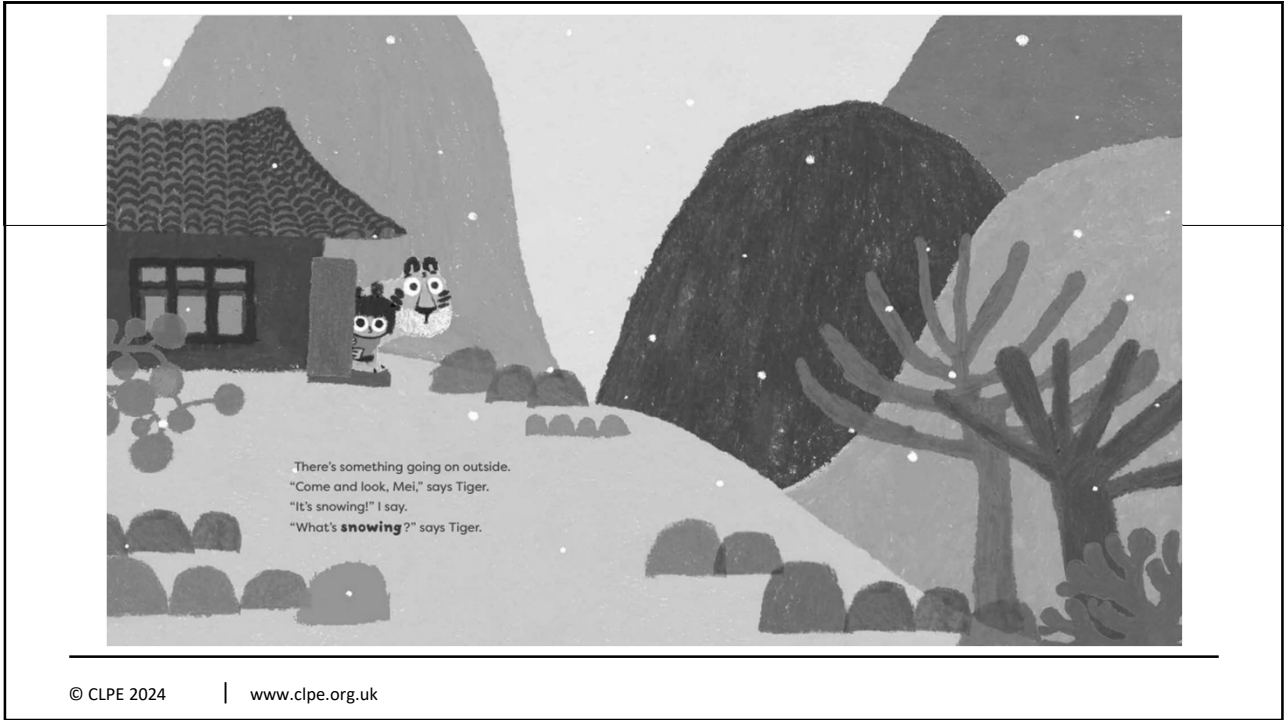


Analysing layout choices:

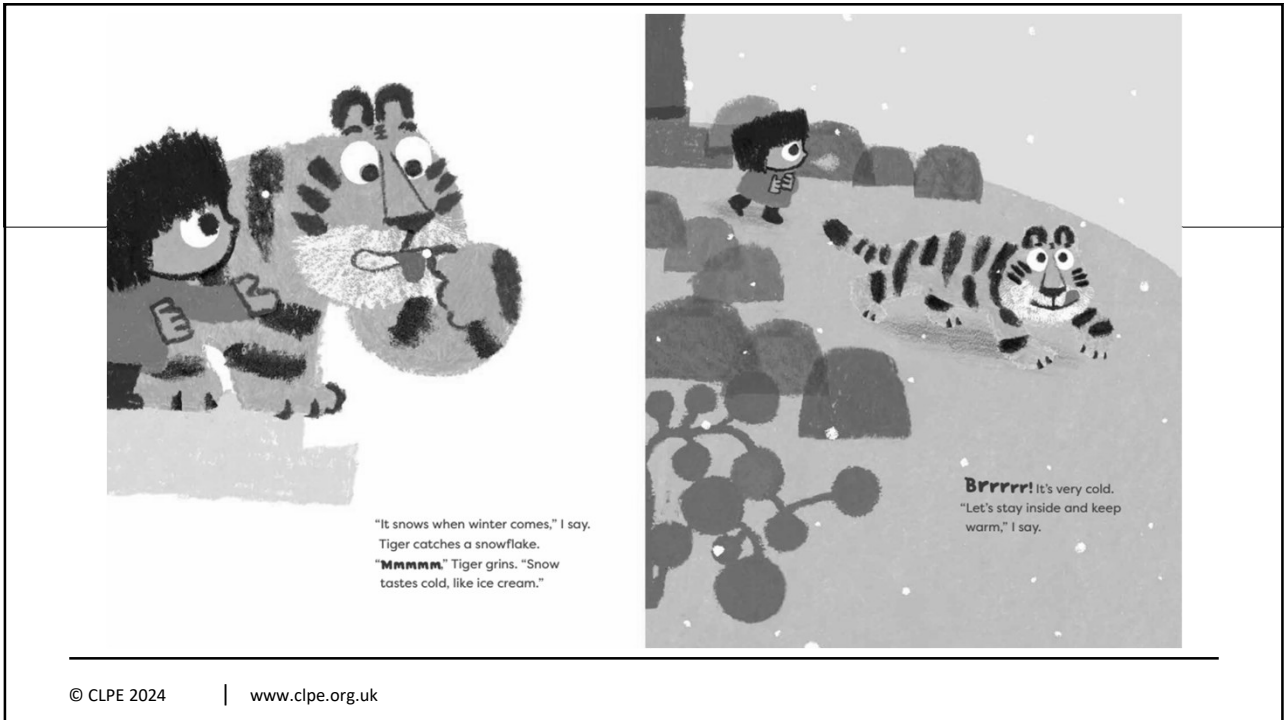
Spread	Arrangement
1 – Endpapers	<ul style="list-style-type: none"> Endpapers. A double page spread with full bleed illustration. A landscape is depicted with large round shapes for the mountains, rocks, trees, etc. The predominant colour is shades of blue, with sparse white dots scattered across the spread. In the background at the top of the nearest hill and positioned to the far left of the image is a small dwelling. The yellow doorway stands out in the sea of blue.
2 – Title Page	<ul style="list-style-type: none"> Double page spread. White background but with two full colour vignettes introducing the two key characters. Although they are divided by white space, they are connected via the character’s gaze. Publication details on left side and title, author and publisher on the right hand side. Both characters look towards the right, taking us into the book.
3 – There’s something going on...	<ul style="list-style-type: none"> Double page spread, full bleed illustration. Similar to the landscape from the endpaper but zoomed in closer to the house from which the two characters seen from the title page are emerging. Predominant colours are, again, shades of blue, except for the red, orange and brown which are the principle colours of the characters and the interior of the house. The four sentences of text are written in one block with a new line for each sentence. They are on the left hand spread and located directly below the two characters.
4 – It snows when winter comes...	
5 – But Tiger isn’t cold...	
6 – Tiger’s paws make prints...	
7 – Left! Right!	

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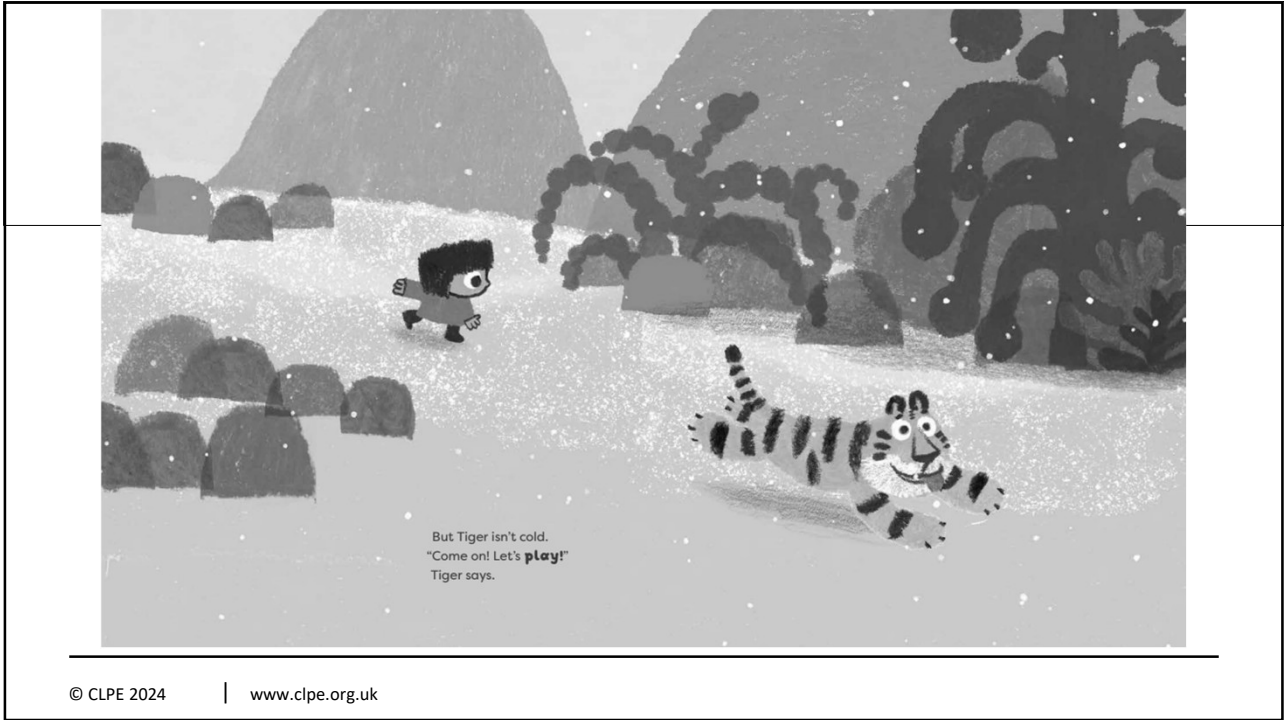
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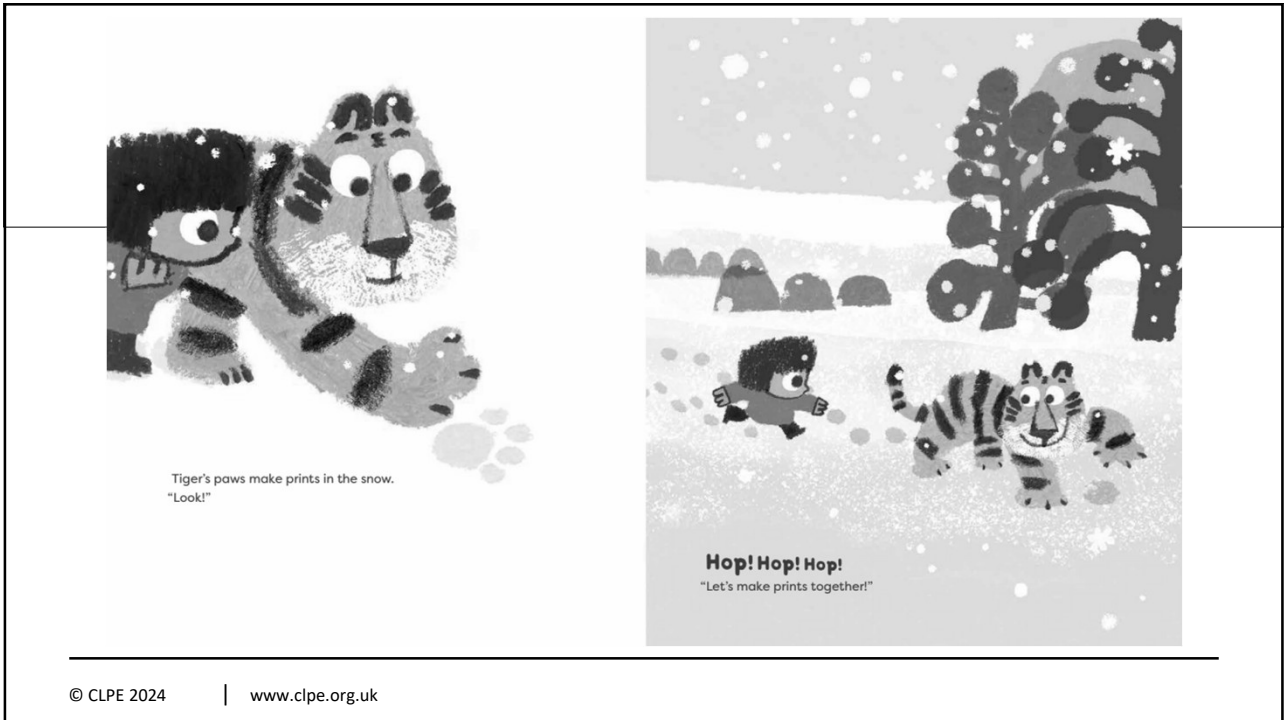
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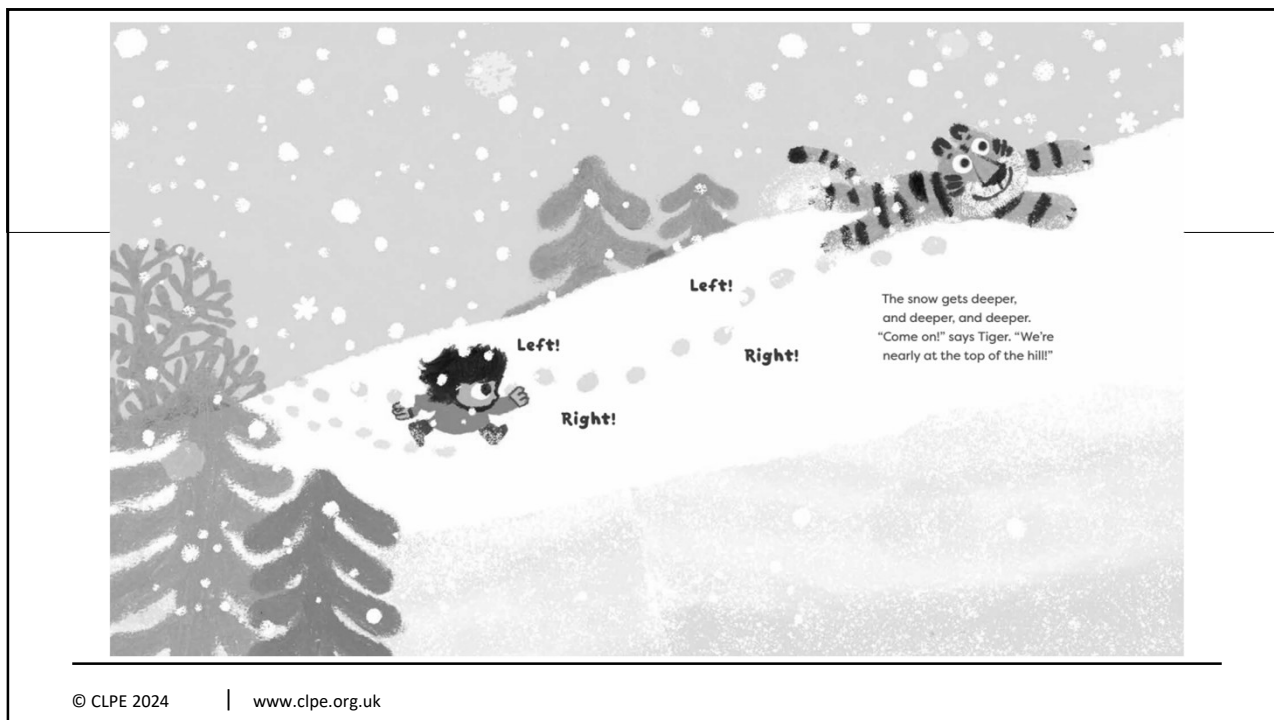
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Predicting the next page turn.

Supportive questions:



- *Is this a whole page spread, a large spread over two pages or is it broken down into two single spreads? Are these full page illustrations or vignettes?*
- *How large/small should the illustration be on the page? Will it be a full bleed illustration, smaller vignettes*
- *Where on the page should it be placed? Is there any other scenery?*
- *What should the facial expression or body position of the characters look like? Where might the characters be placed?*
- *What might the text say? How will this work with the illustration to tell the story? Where will it sit on the page?*

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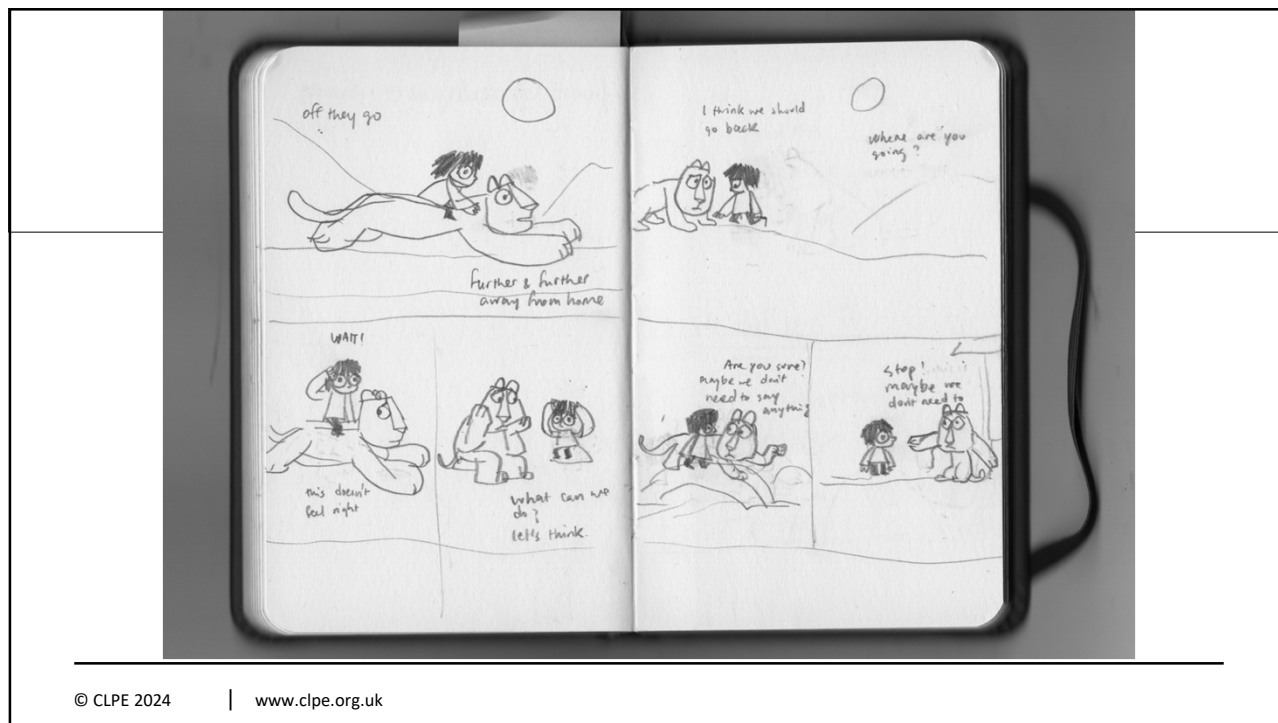
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What does a draft sketch look like?



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Engaging in the emotional journey of a text:

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The importance of dialogic work:

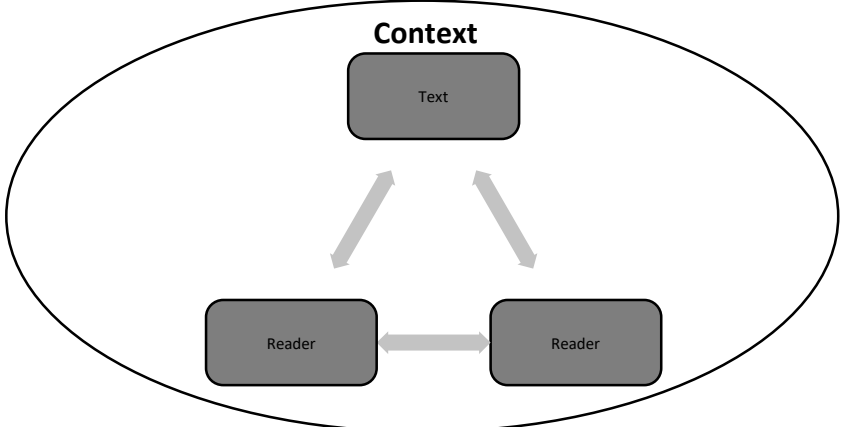
“Without experiencing situations that invite multiple interpretations, children are not encouraged to look beyond the most simplistic interpretation, and are geared towards searching for the ‘right answer’ only, without exploring possibilities.”

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A Model of Dialogic Reading




Context

Text

Reader Reader

© CLPE 2024 | www.clpe.org.uk Maine, *Dialogic Readers: Children Talking and Thinking Together about Visual Texts*, 2015

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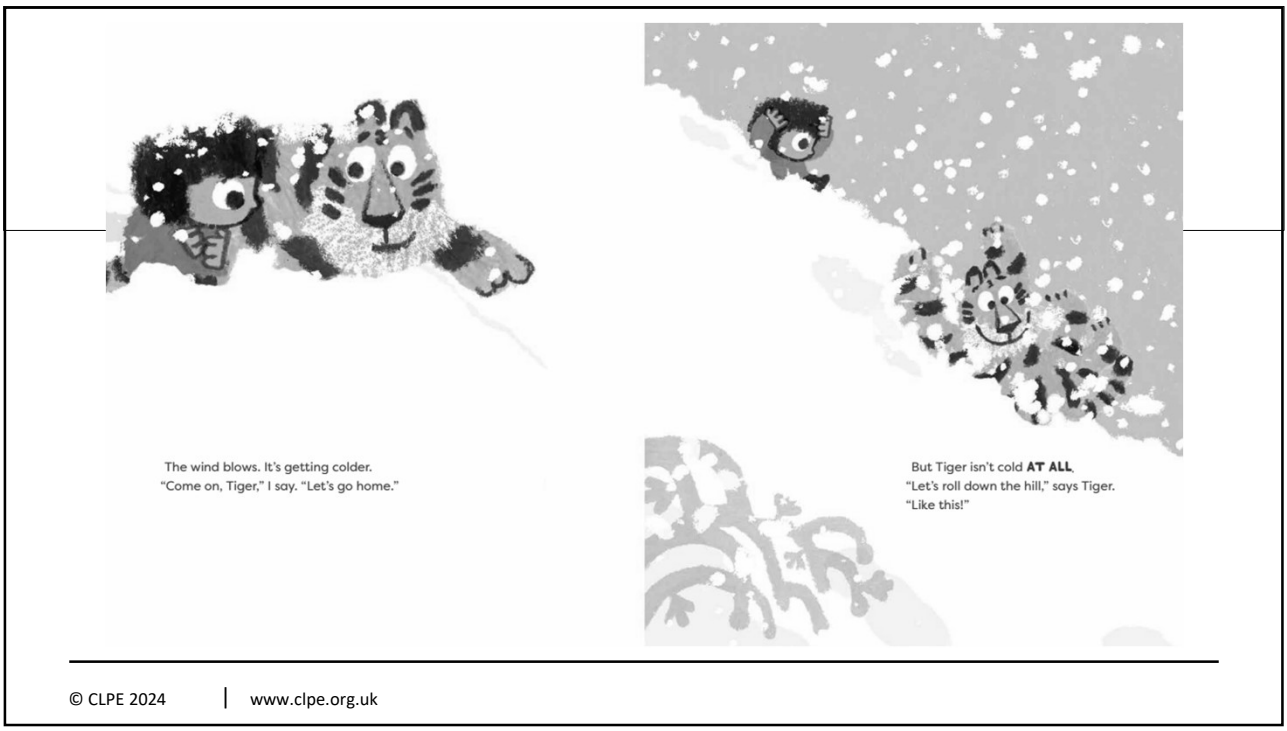

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Close reading of the text:

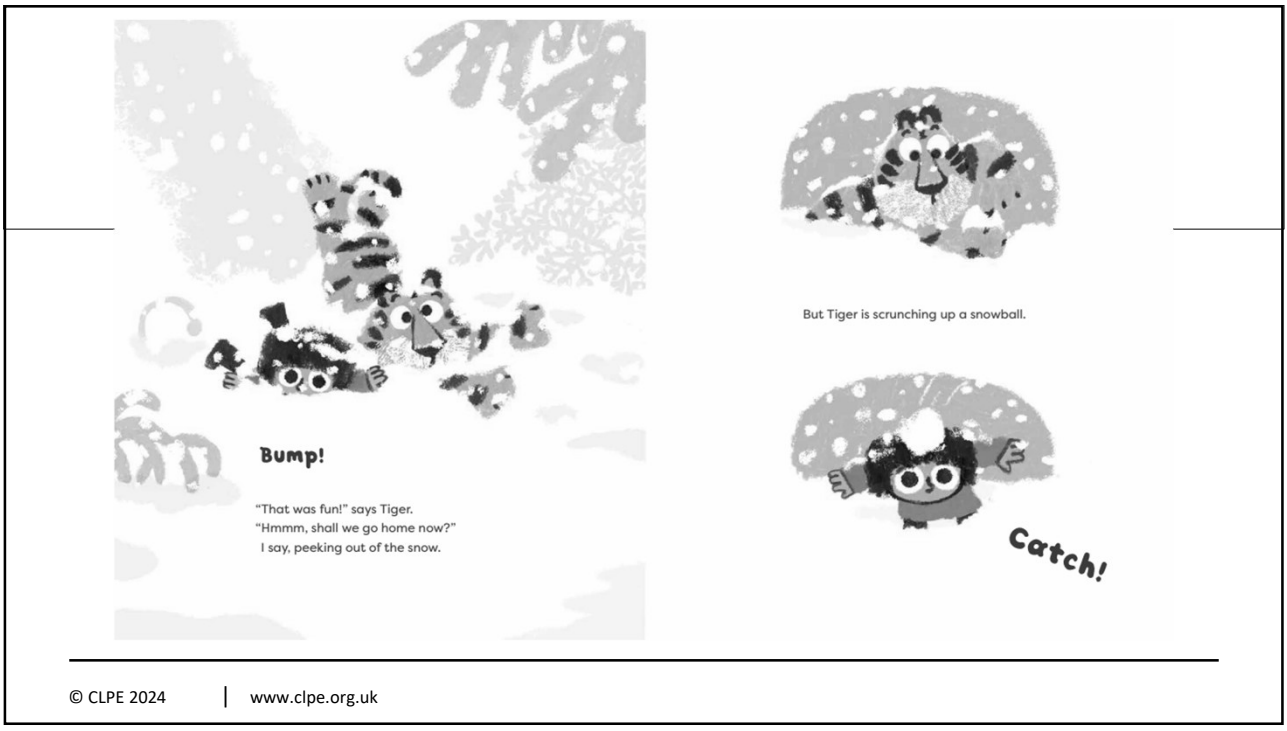
- Focus on using the techniques learnt about reading pictures.
- On the following 3 spreads, what can you learn about Tiger or Mei from:
 - Just the words?
 - Just the illustrations?
- Record your thoughts, ideas, observations and questions on the grid provided.

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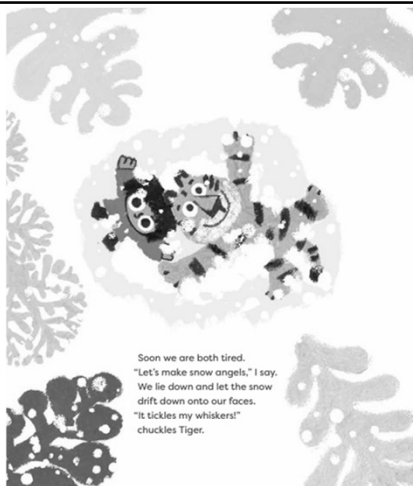
Drawing on what we know

- *What do we know about our characters so far?*
- *How do we imagine the story might develop from here?*
- *What does our knowledge of story suggest to us?*
- *What does our knowledge and understanding of these characters suggest to us?*
- *What would be satisfying as a reader?*

Developing our understanding of characters and story events:



Communicating Character and Emotion through Illustration:



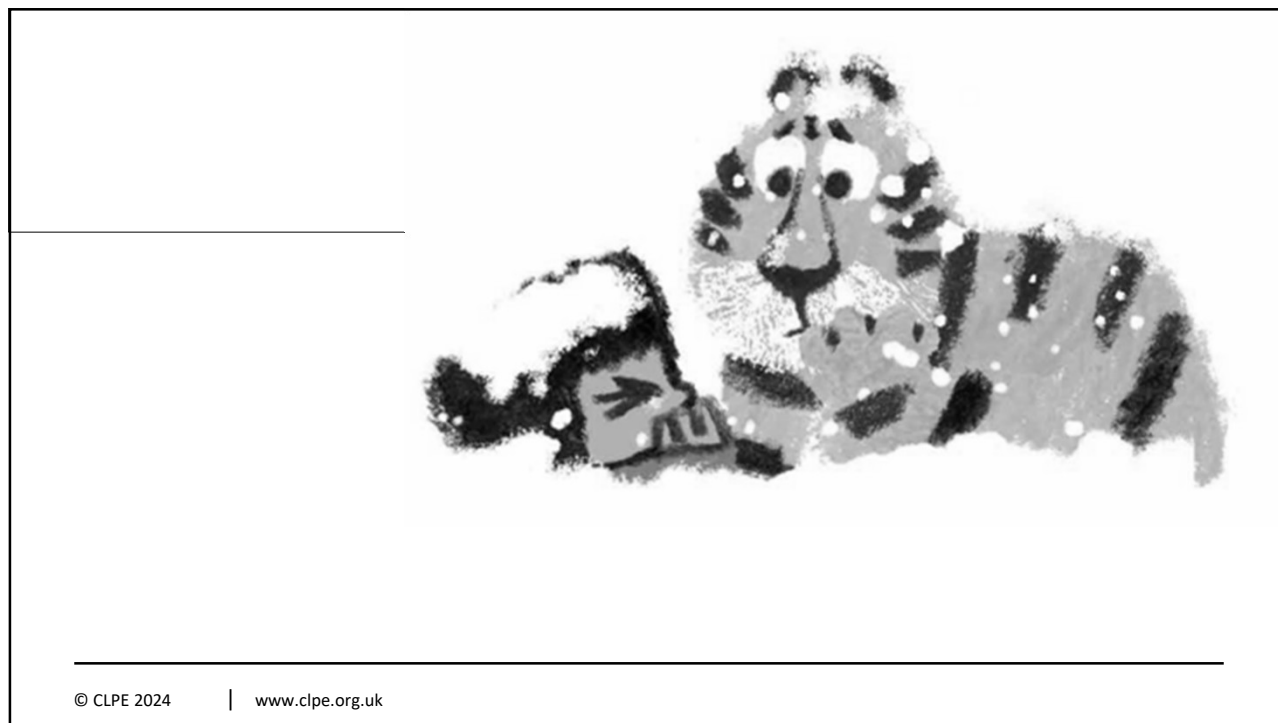
Soon we are both tired.
"Let's make snow angels," I say.
We lie down and let the snow
drift down onto our faces.
"It tickles my whiskers!"
chuckles Tiger.



AAAAAAA-CHOOOO!
The cold is making me sneeze.
Tiger is worried. "Are you OK?"

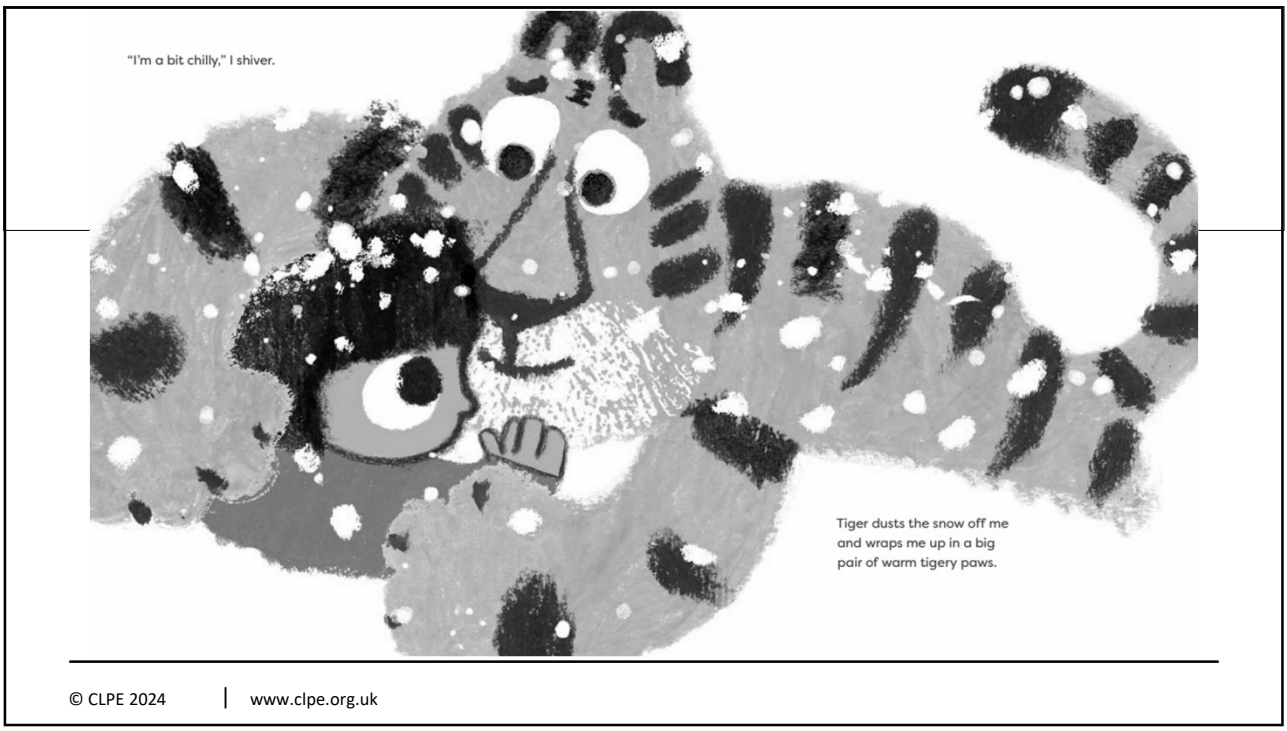
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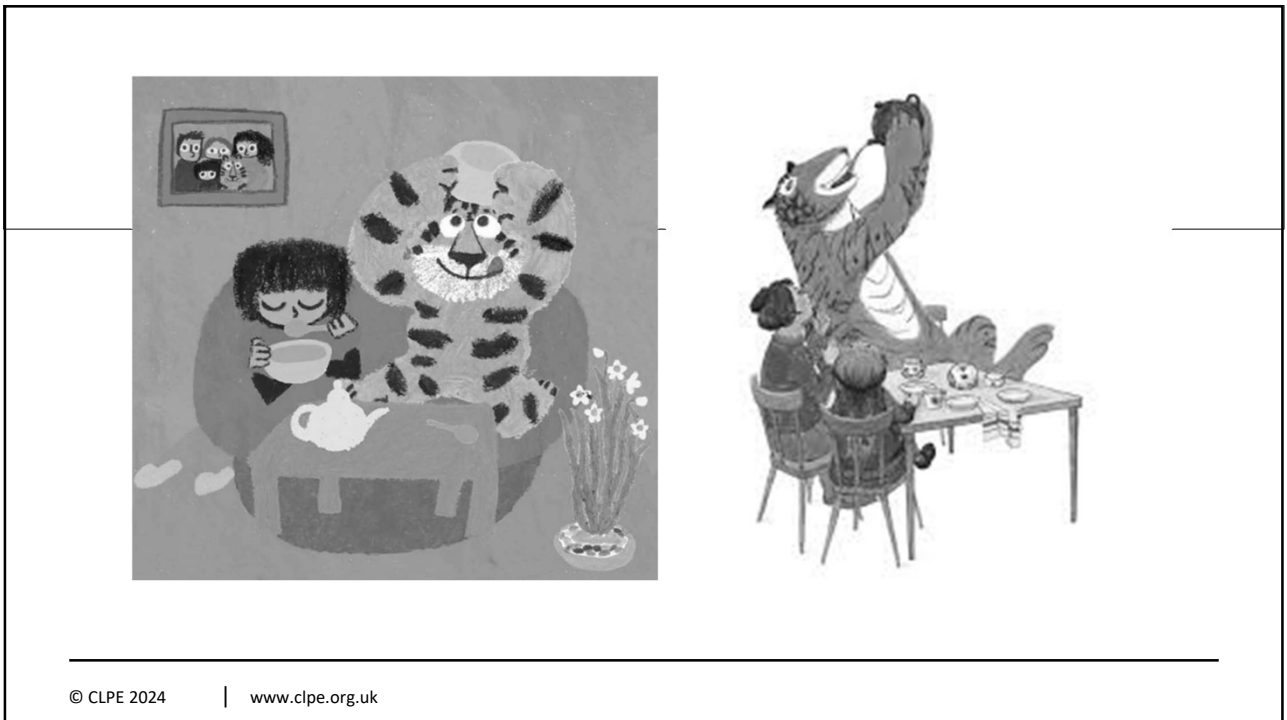


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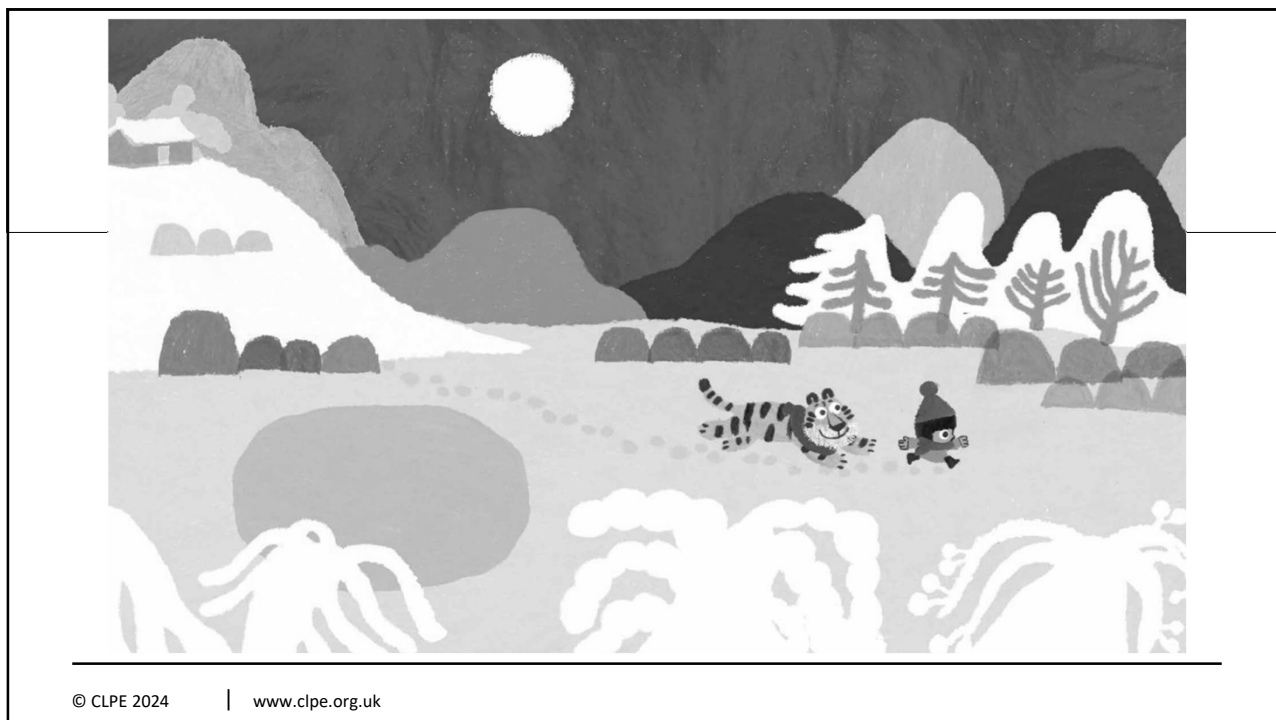
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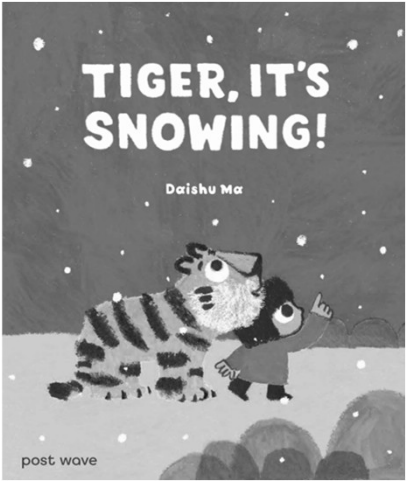


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Reader Response

	<p>Likes What did you like about the book?</p>	<p>Dislikes Was there anything you disliked about it?</p>
	<p>Puzzles Was there anything that puzzled you?</p>	<p>Connections / Patterns Does it remind you of anything? Did you notice any pattern?</p>

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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



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

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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Reflection:

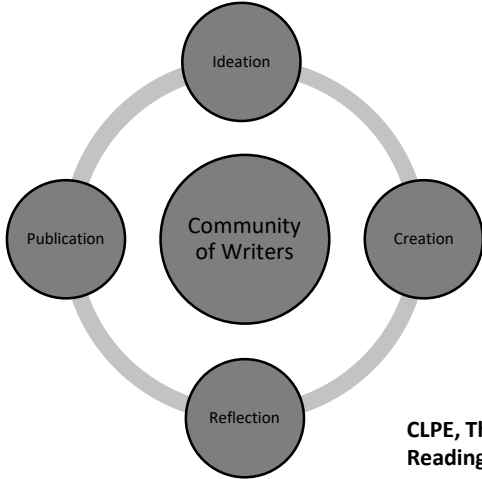



- Do you use picturebooks regularly in your teaching?
- What do they bring to the children's learning?
- Do you give time for close reading of illustrations as well as text when using multimodal texts?
- Do you teach children the skills of reading illustrations?
- What will you take back to the classroom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

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

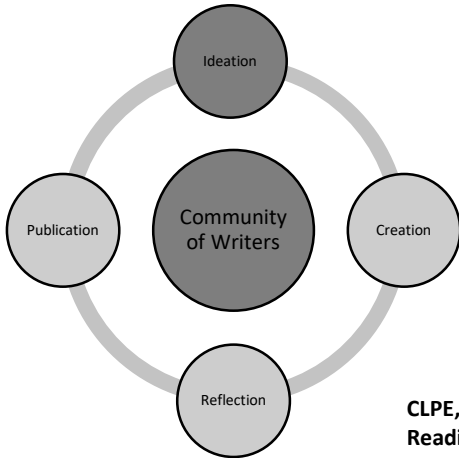



CLPE, The Power of a Rich Reading Curriculum 2019

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Giving time and space to develop ideas prior to writing:



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Developing Characters



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Who are my characters?

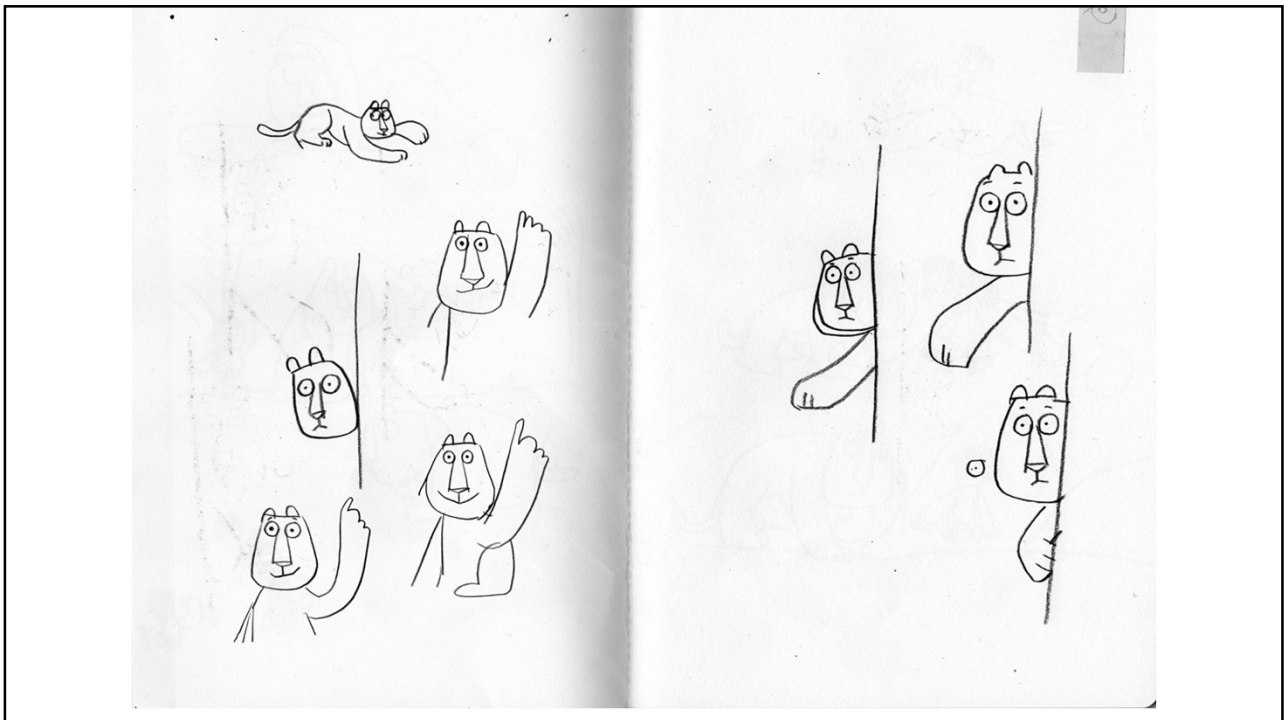
How would my characters behave when they feel...?

(...curious, pleased, nervous, excited, bored, jealous, worried, afraid...)

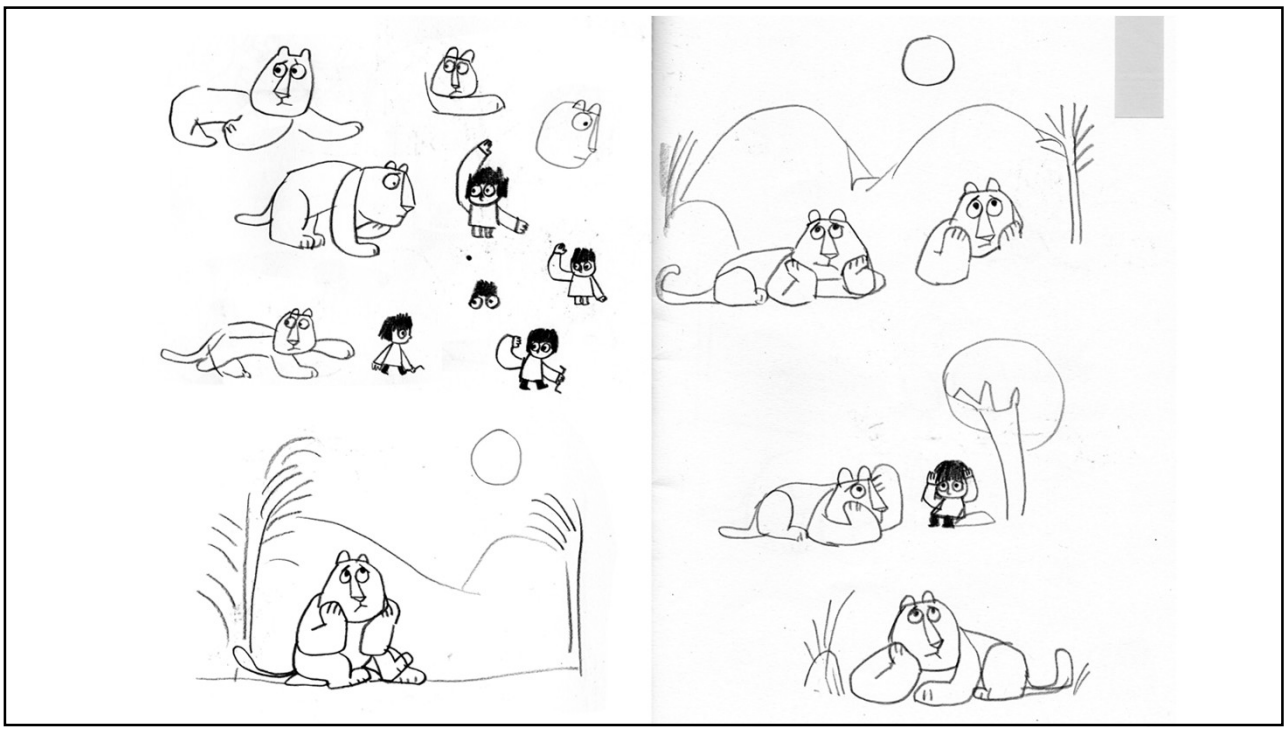
Visualise body language and expression

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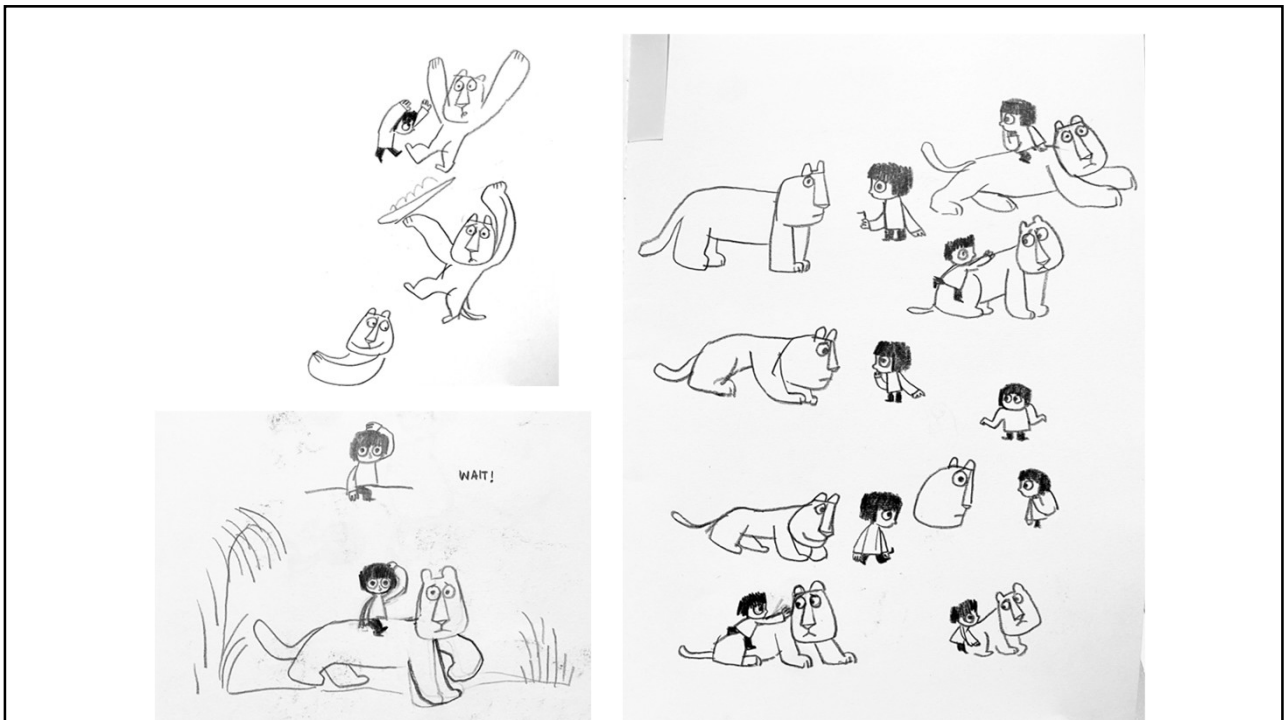
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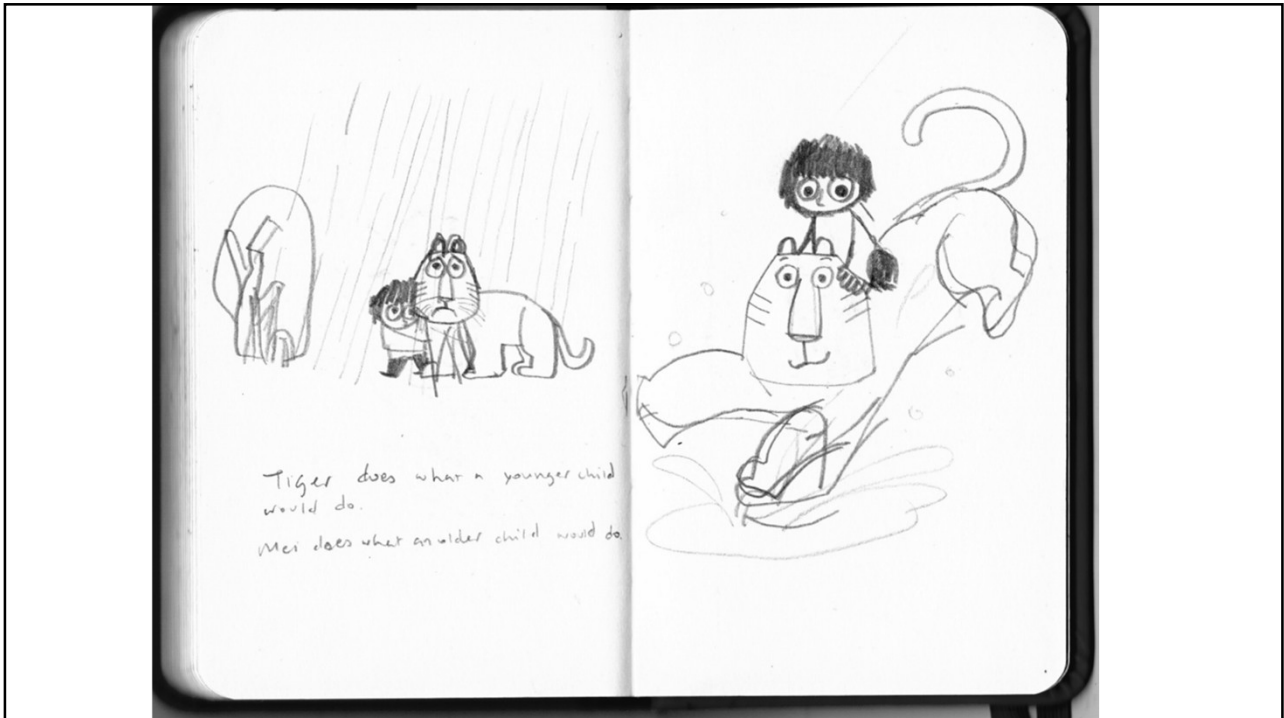
Exploring Relationships Between Characters

What are the differences between my characters?

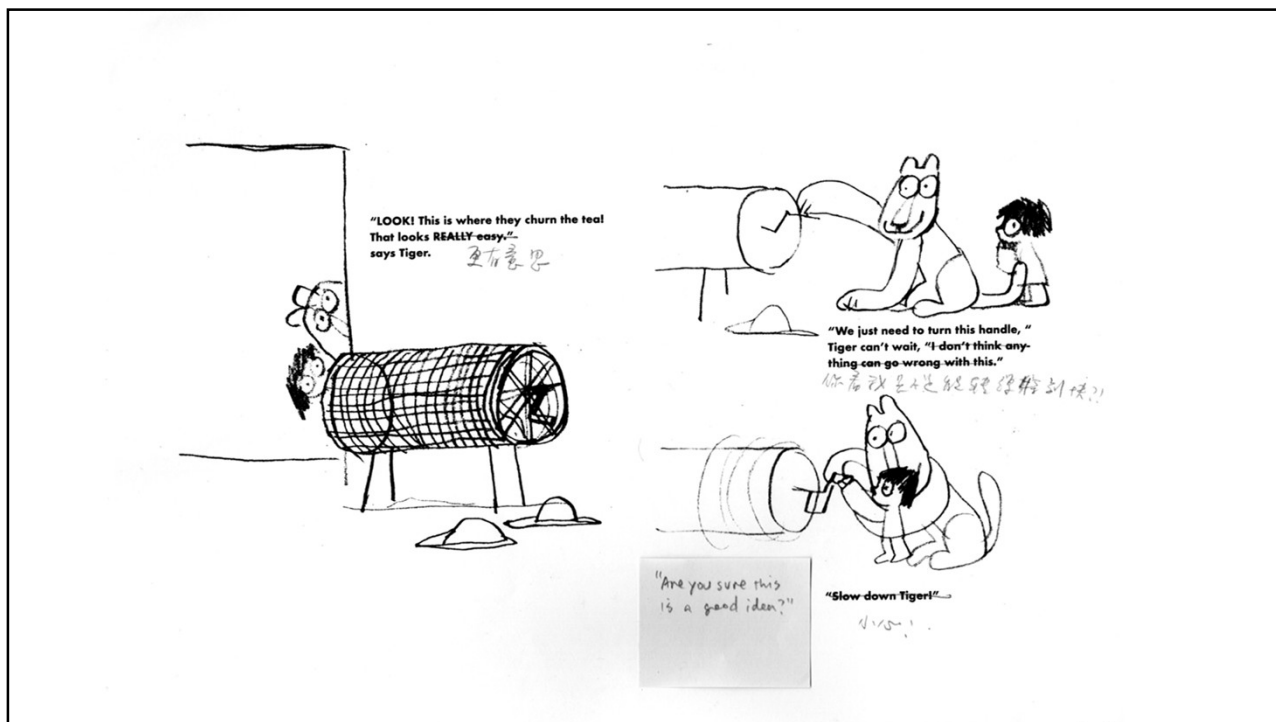
What are the dynamics of their relationships?

What is the central conflict?

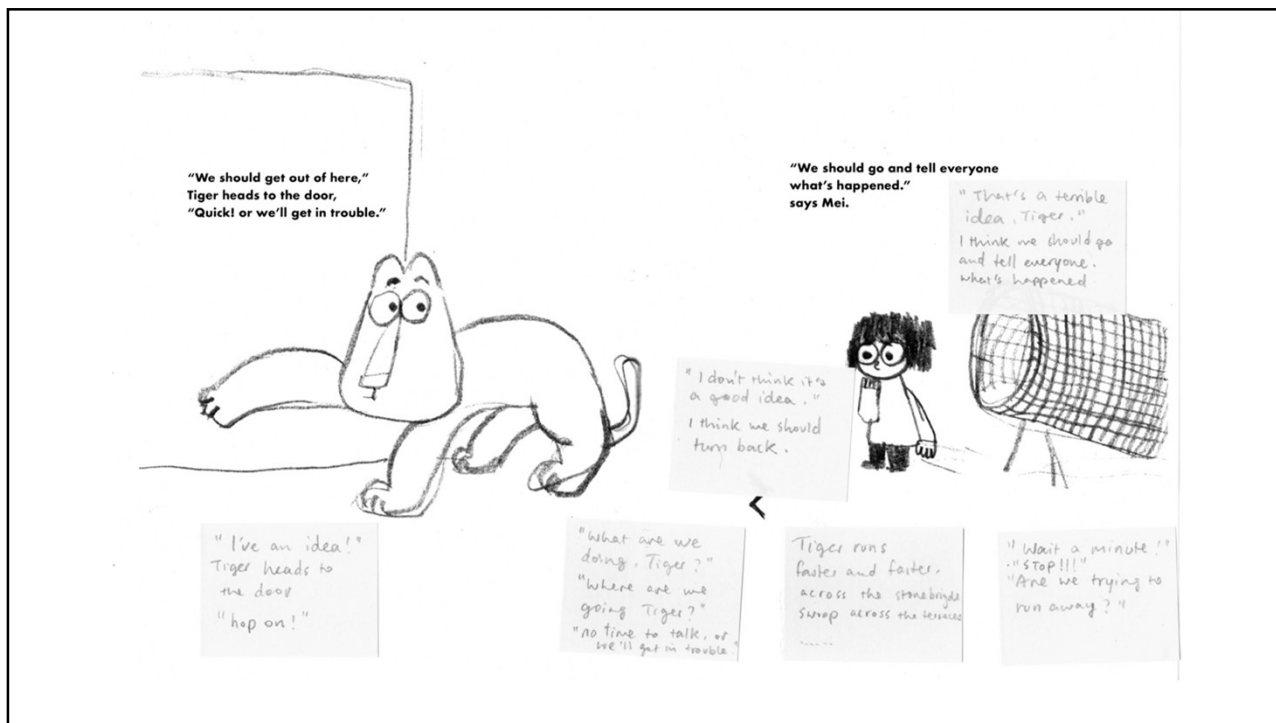
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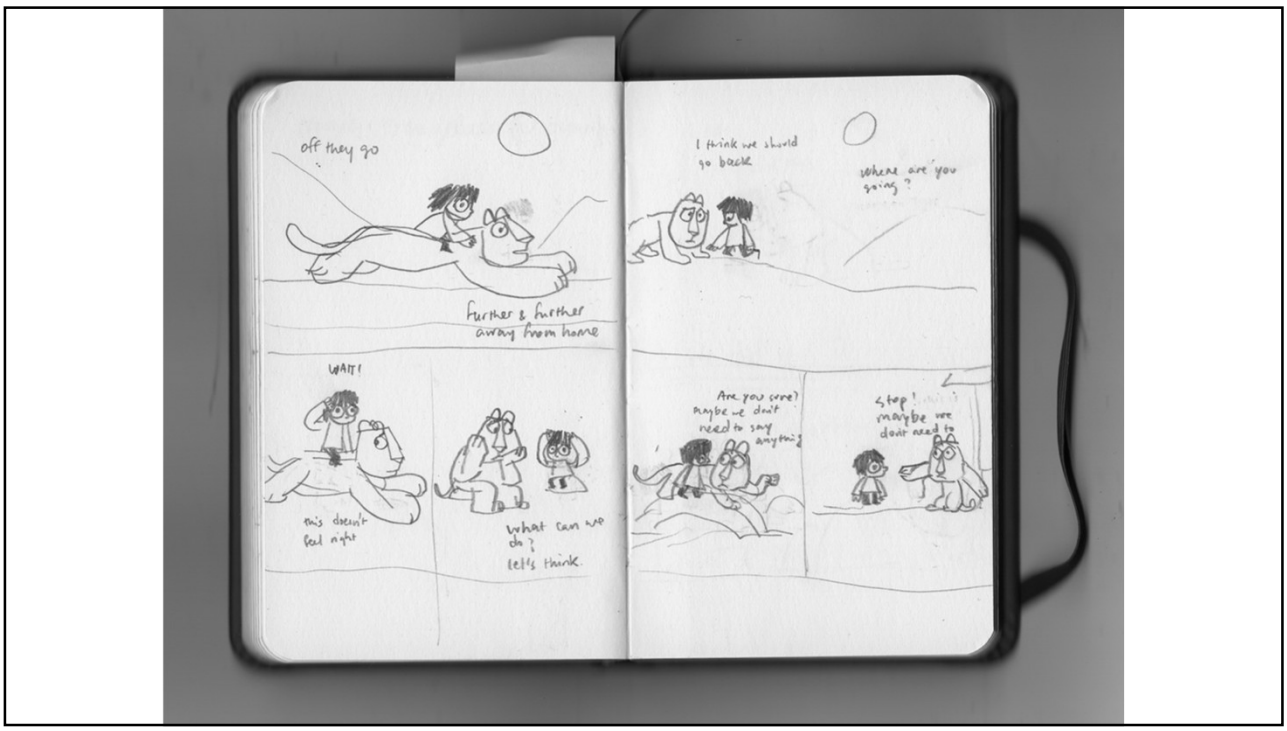
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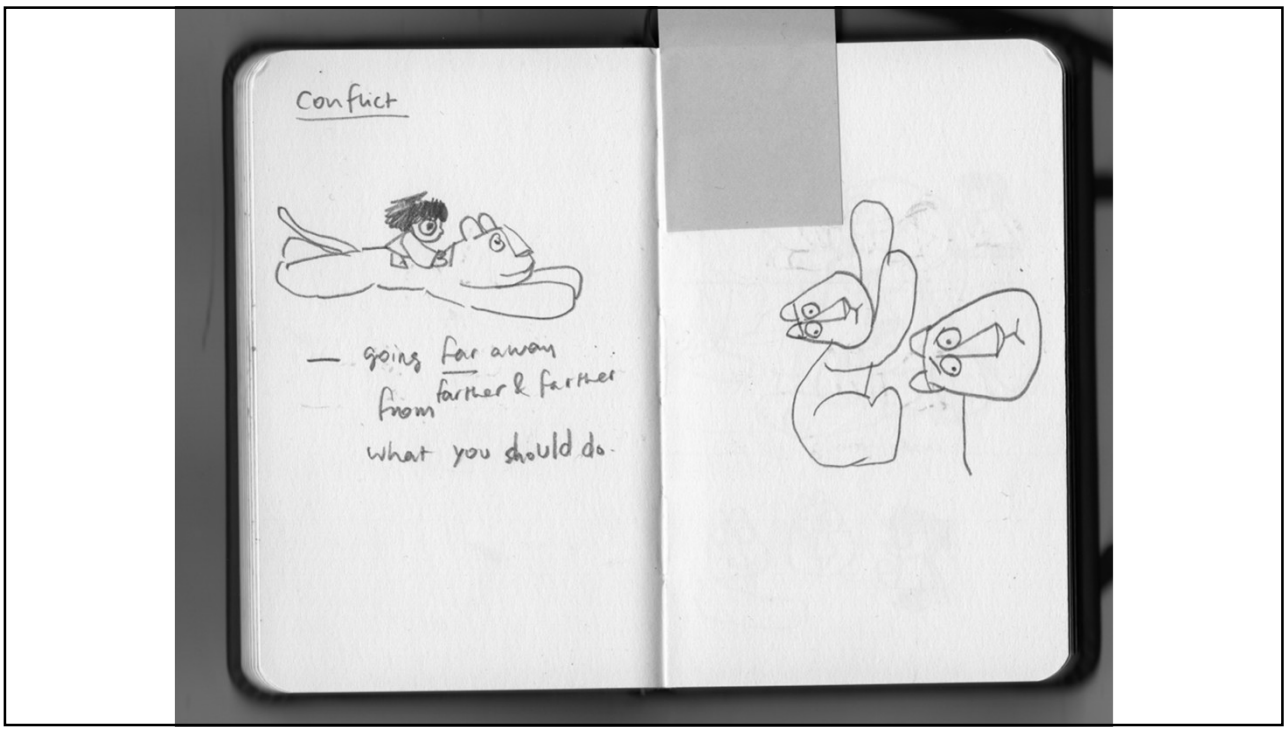
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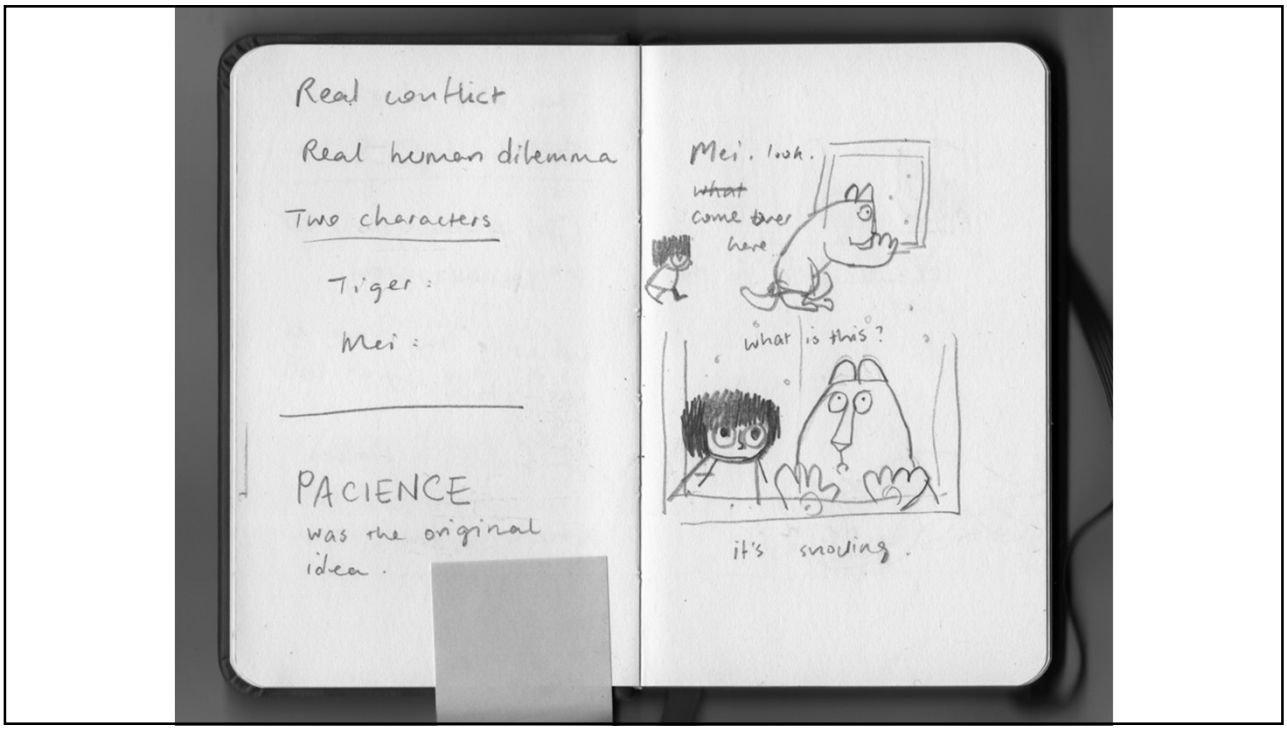
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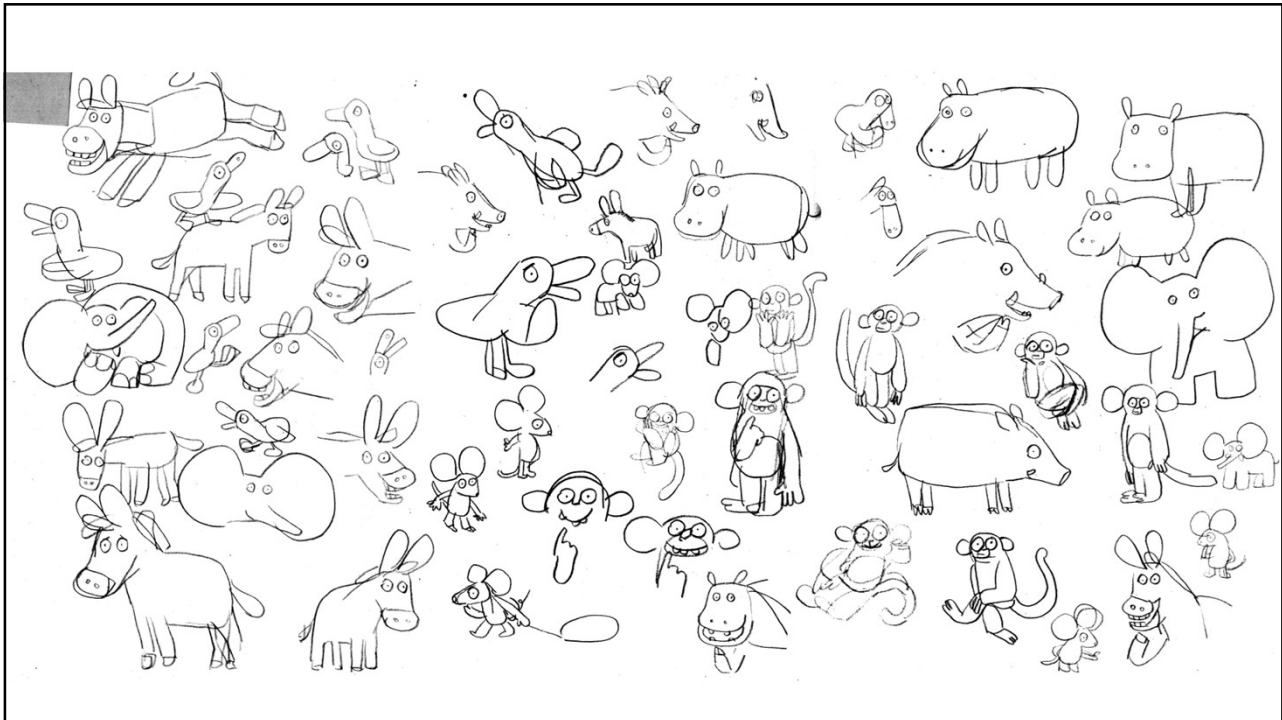
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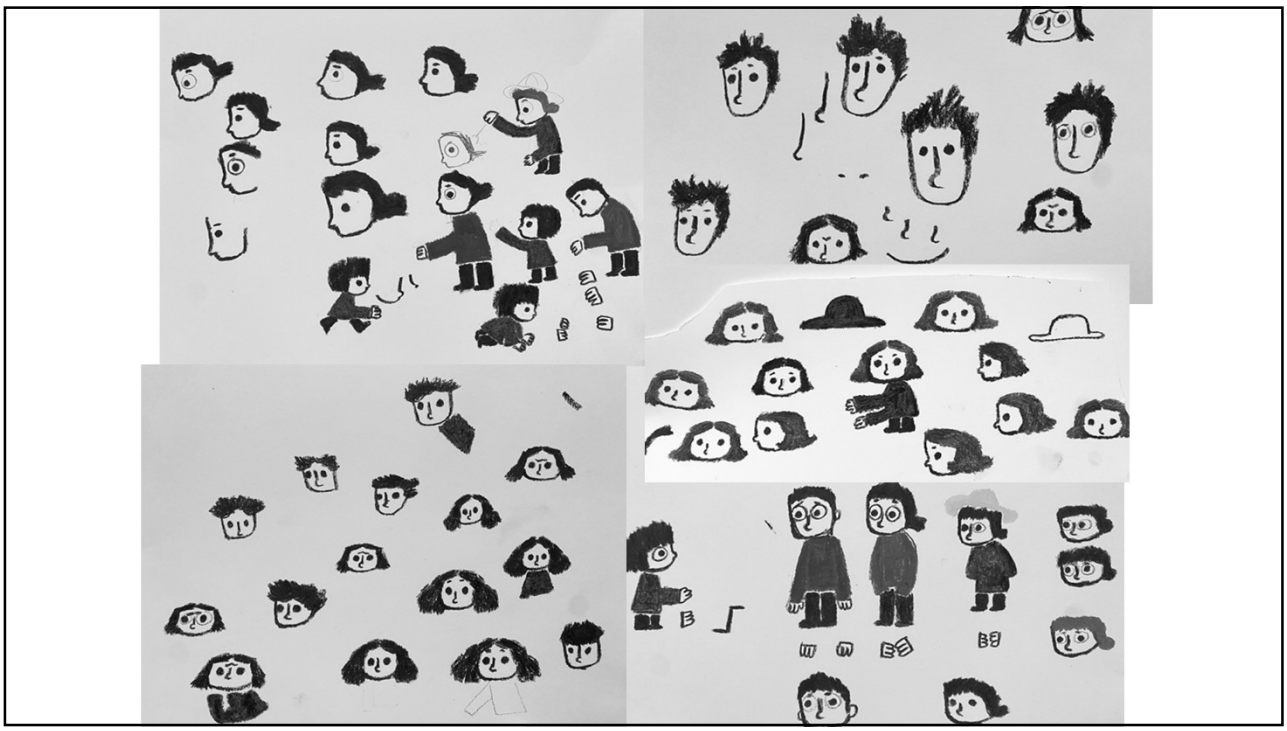
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The importance of ideation:

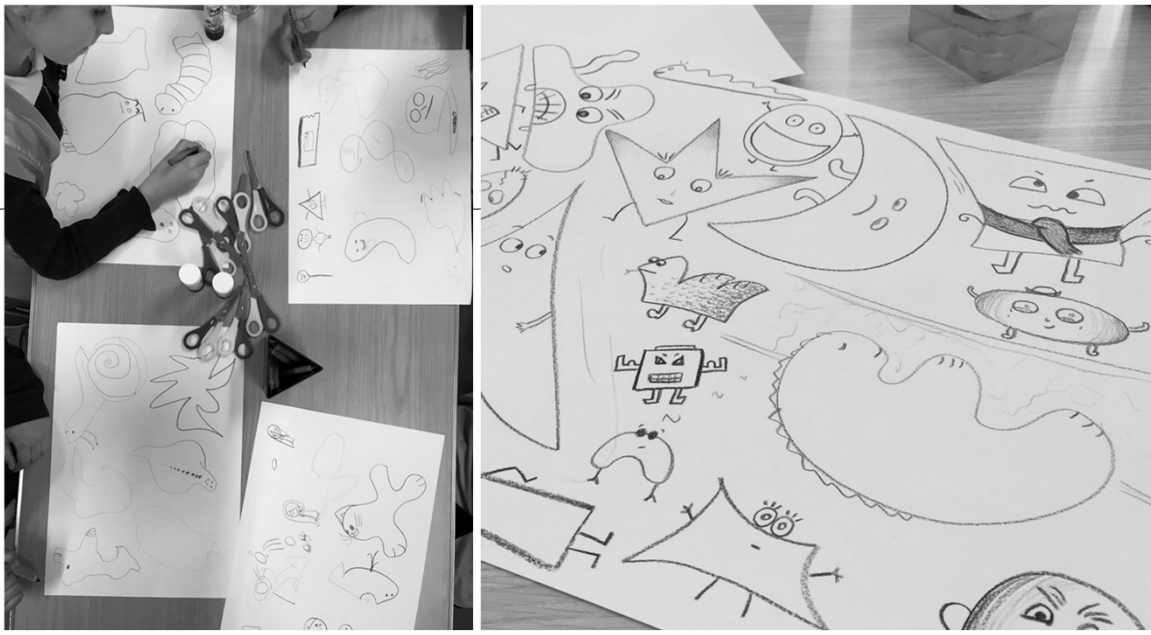
"I don't feel that we need to be rigid about where ideas come from. It's as if [people think] writing is sitting down with a piece of paper and you come up with a story - but actually that's not what happened for me and not what happened for a lot of writers....

...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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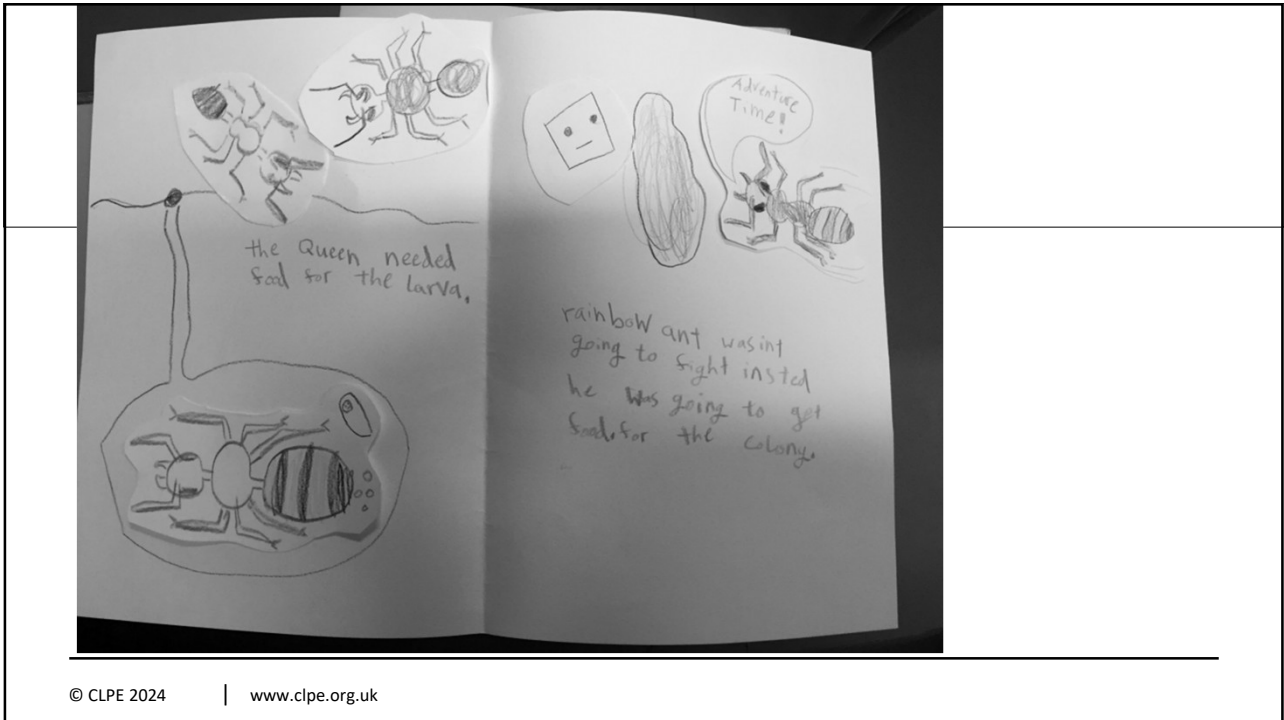


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Reflection:

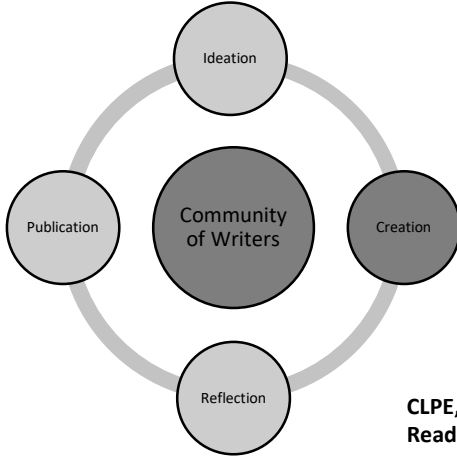



- Do you regularly use art alongside writing to allow children to plan and shape ideas for writing?
- Do you model illustration for the children as you would model writing?
- Do you use a range of artistic techniques and materials?
- Who would benefit from activities like this across your curriculum offer?

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Learning that drafting is a tentative and messy process:



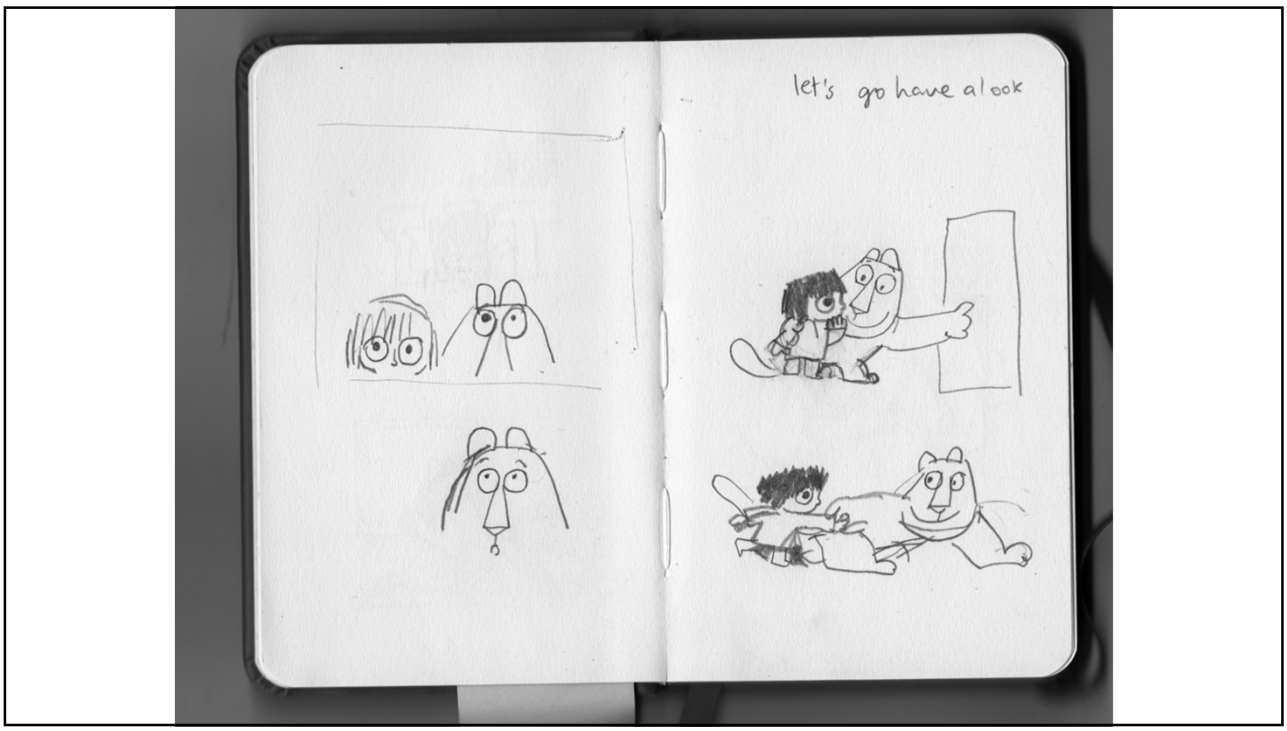
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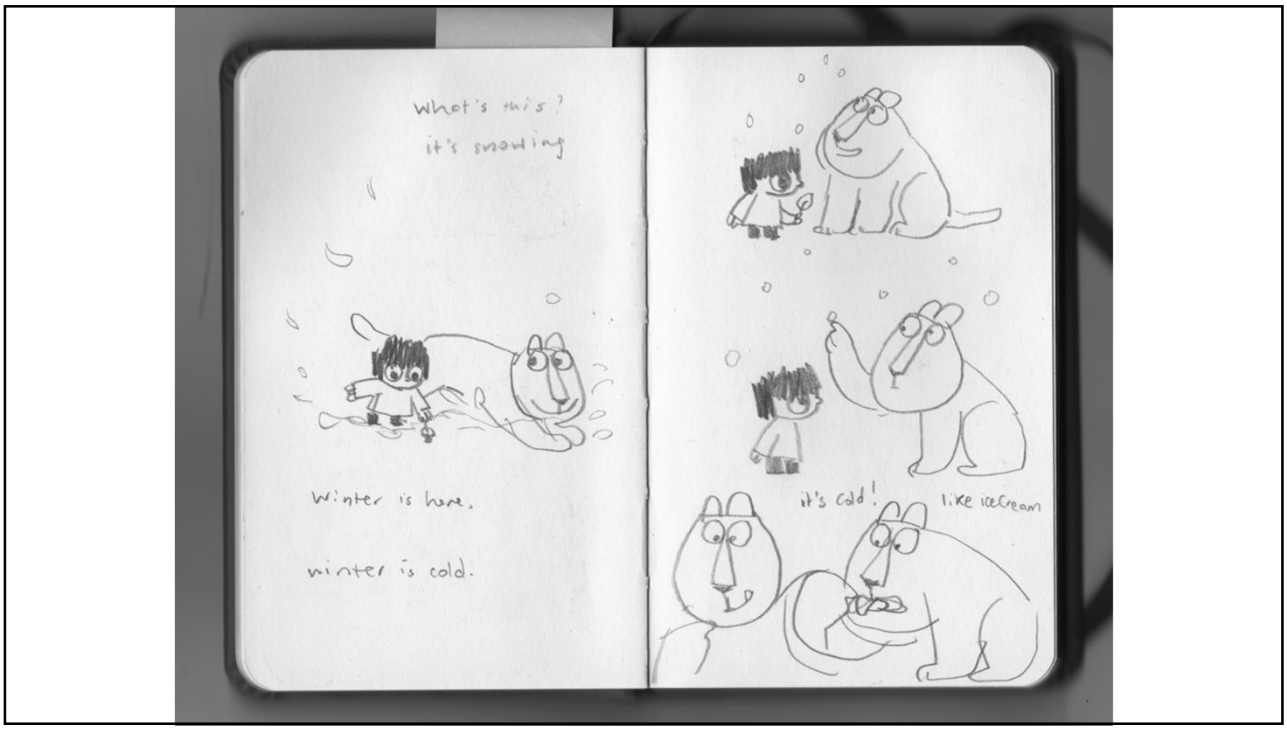
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Storyboarding

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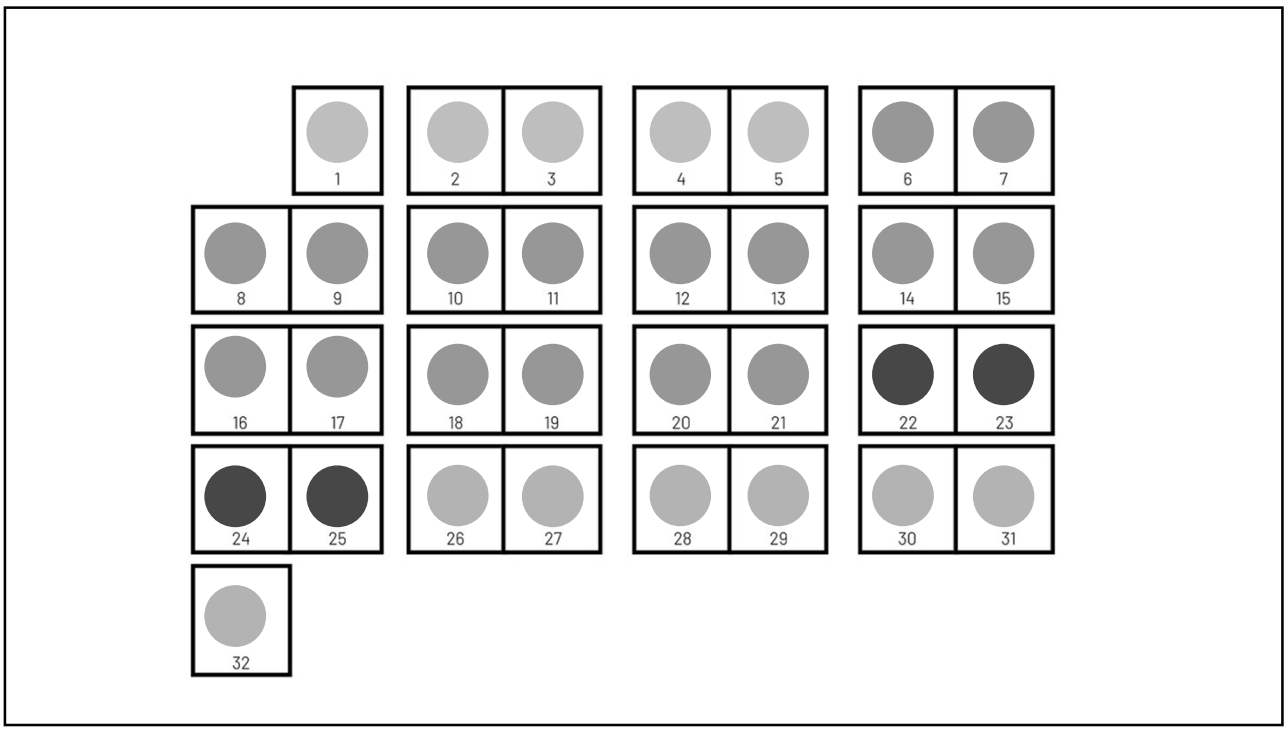


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Building A Story: Basic Structure

- Beginning
- Rising Action
- Climax
- Resolution

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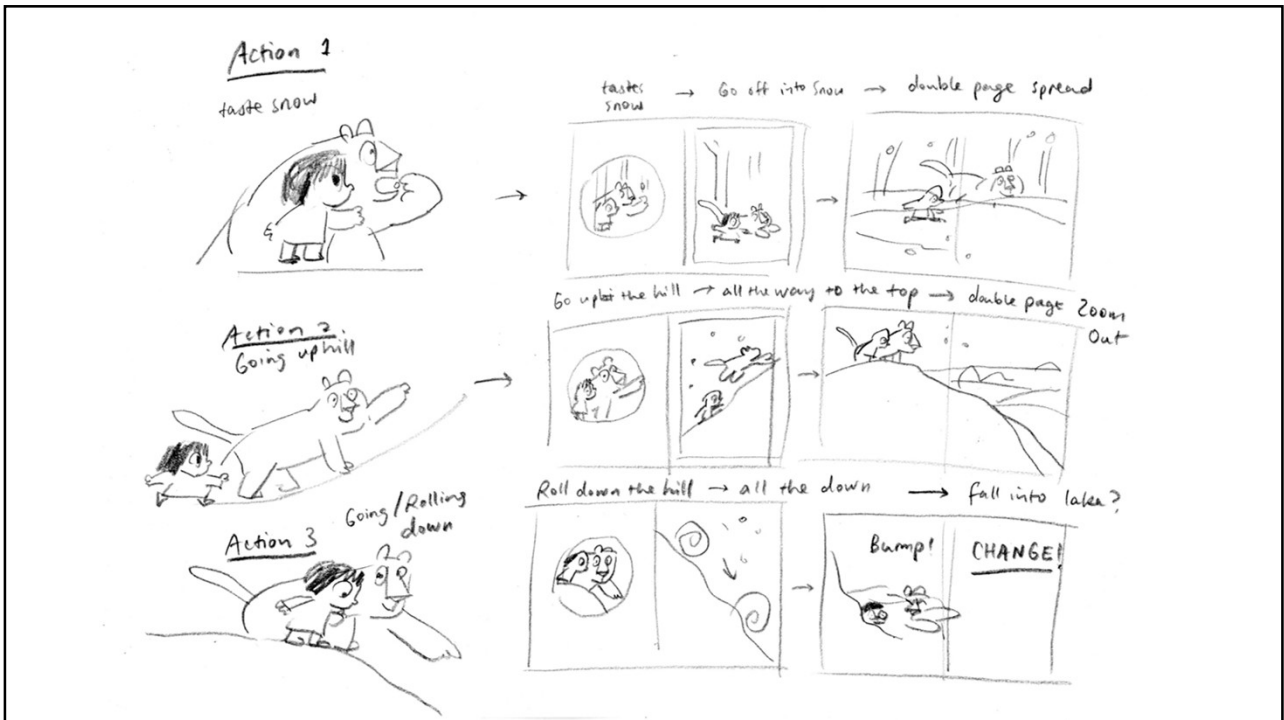
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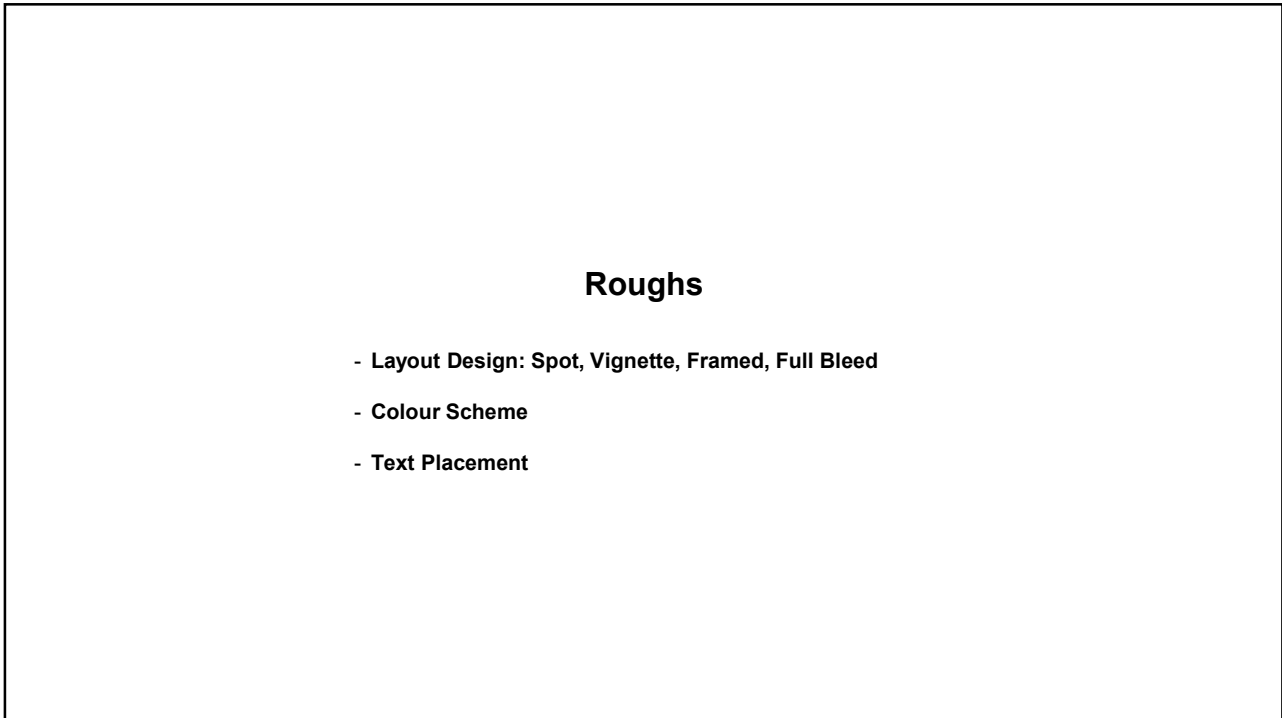
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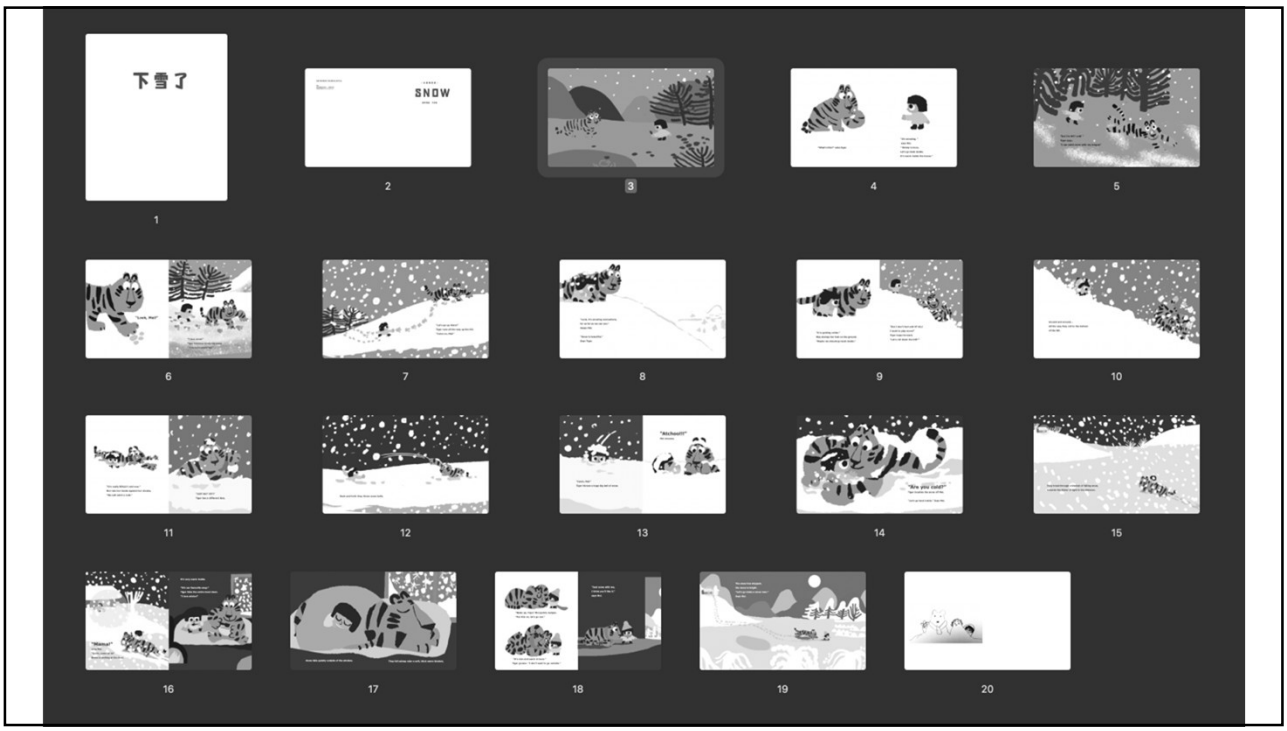
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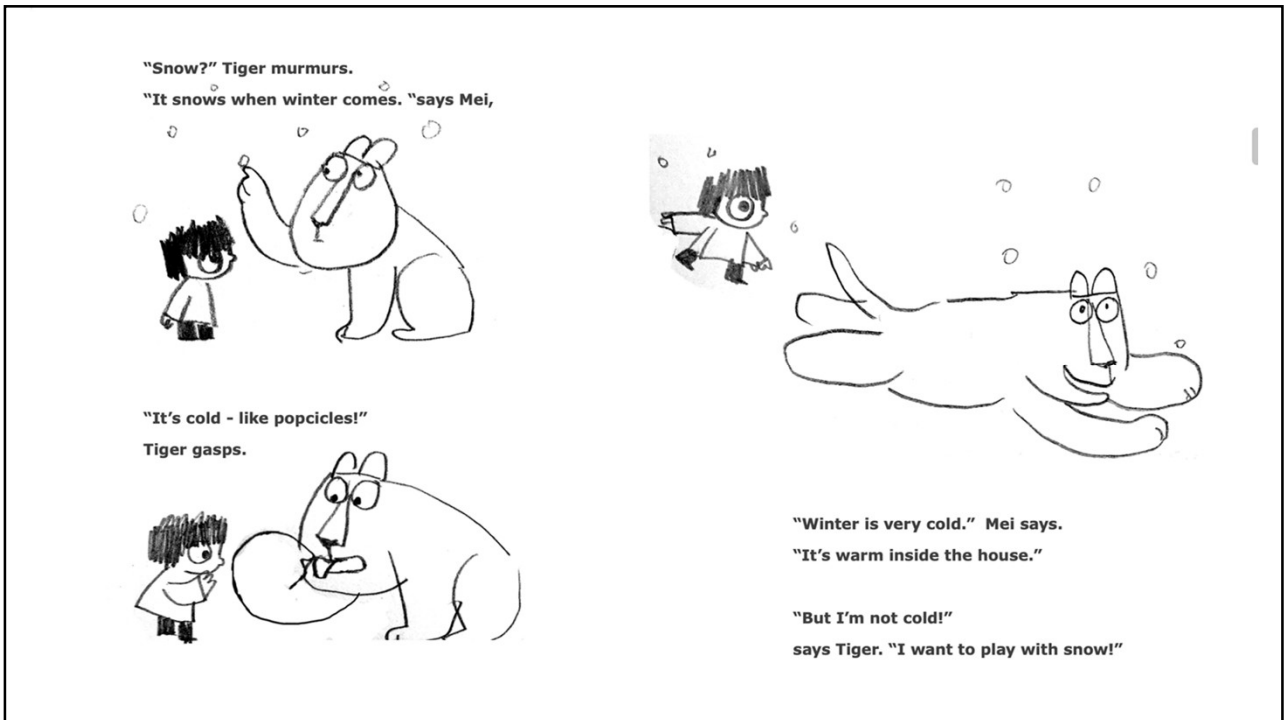
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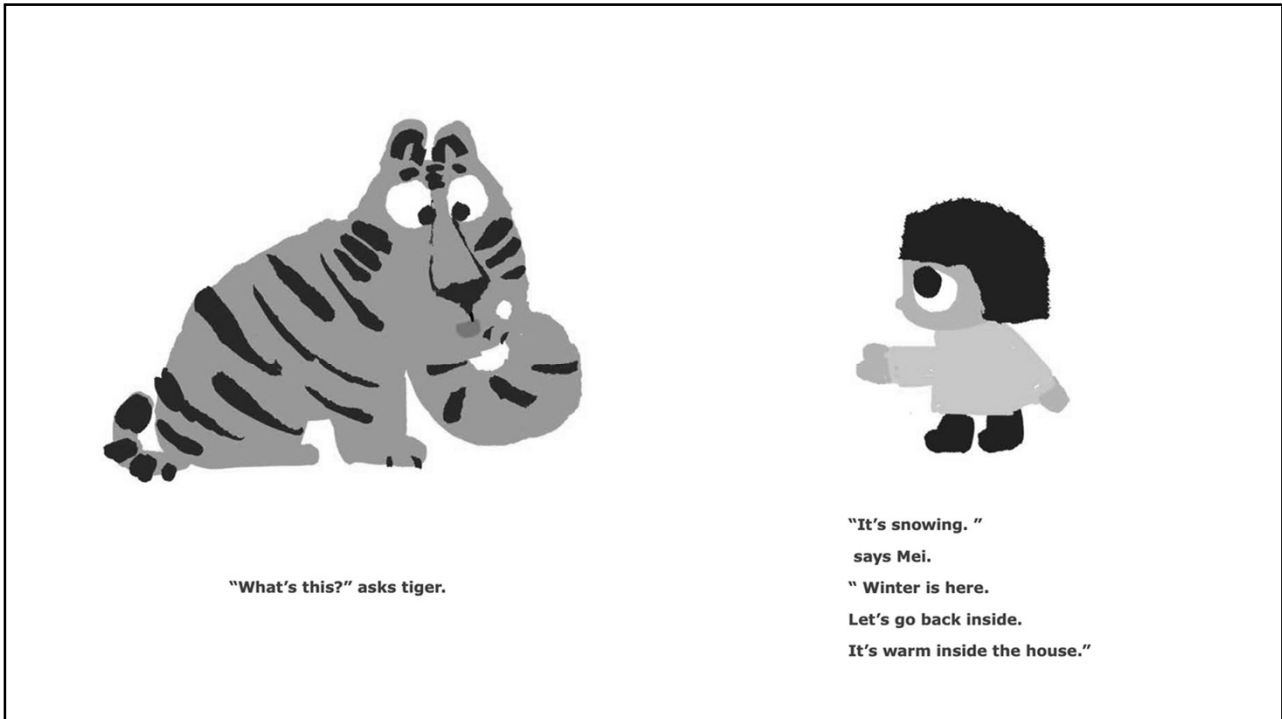
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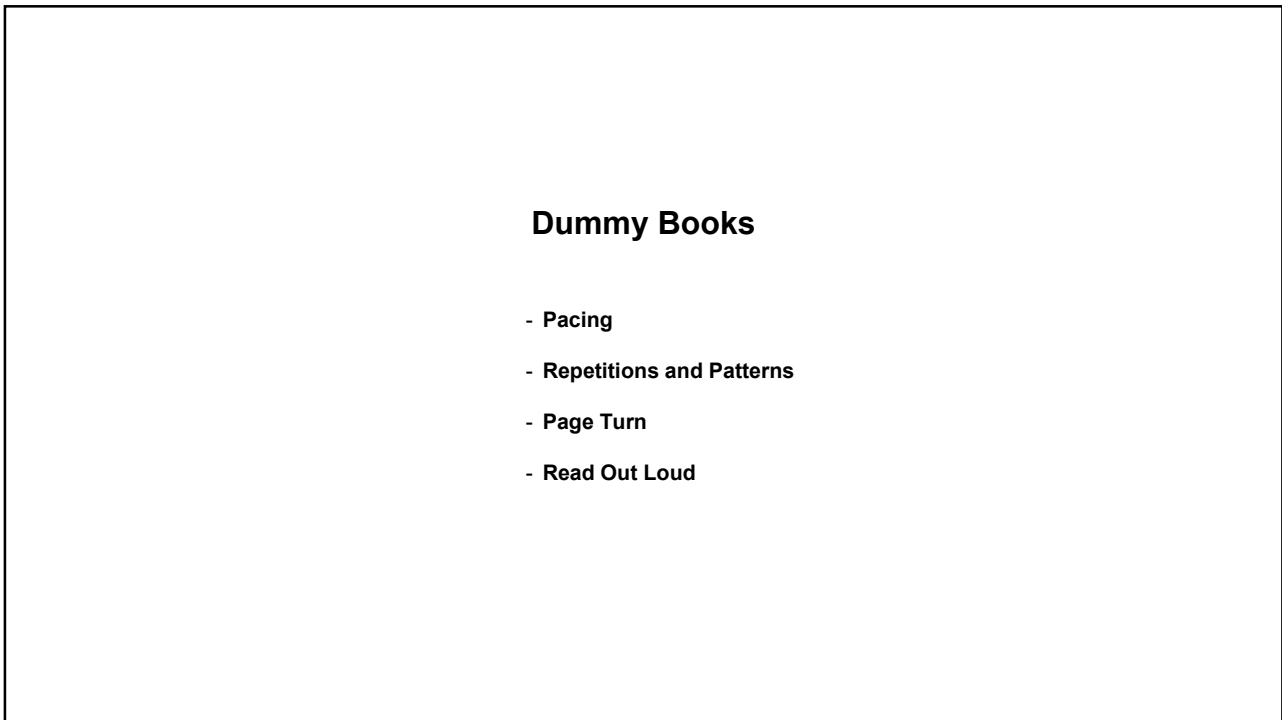
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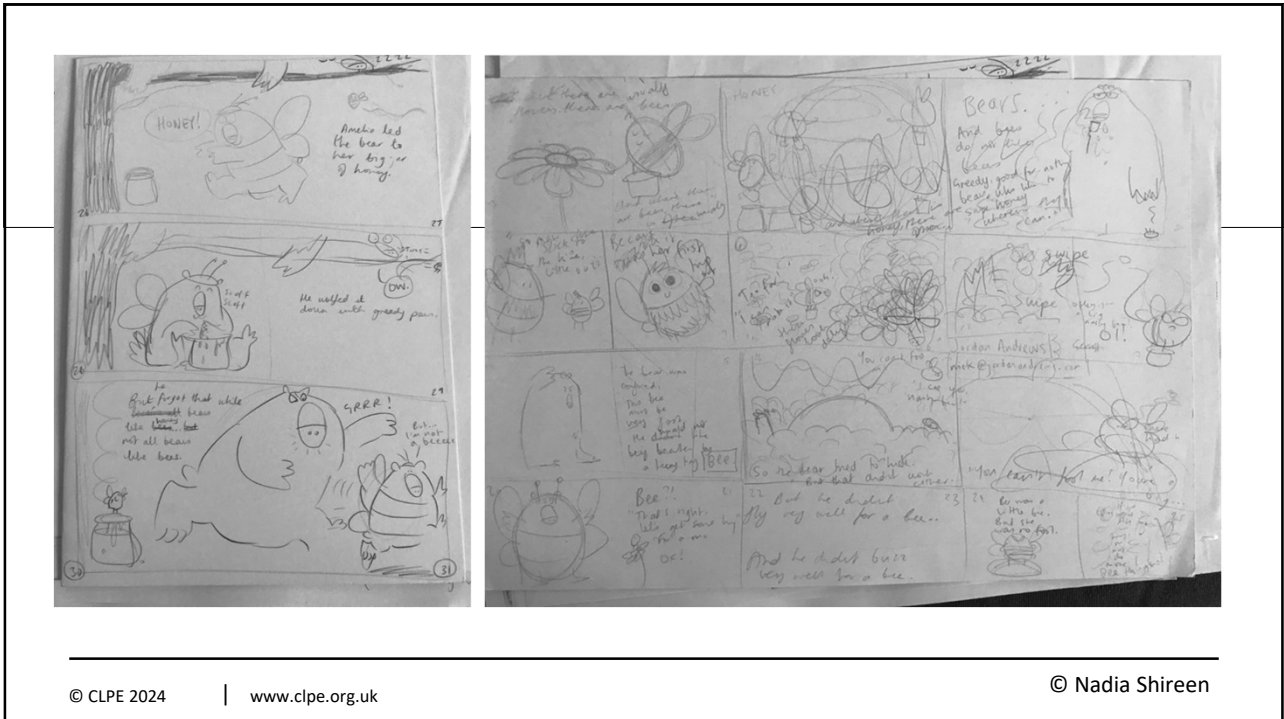
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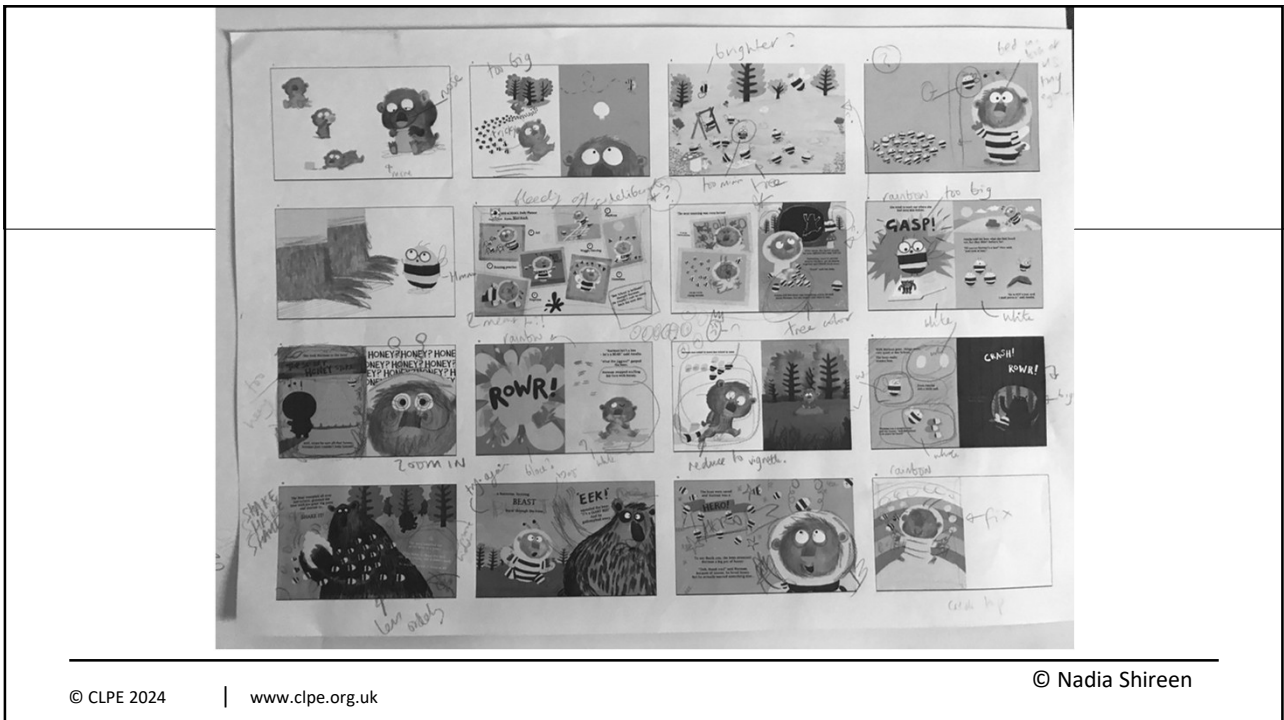
Working Up Ideas & Developing the Narrative

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

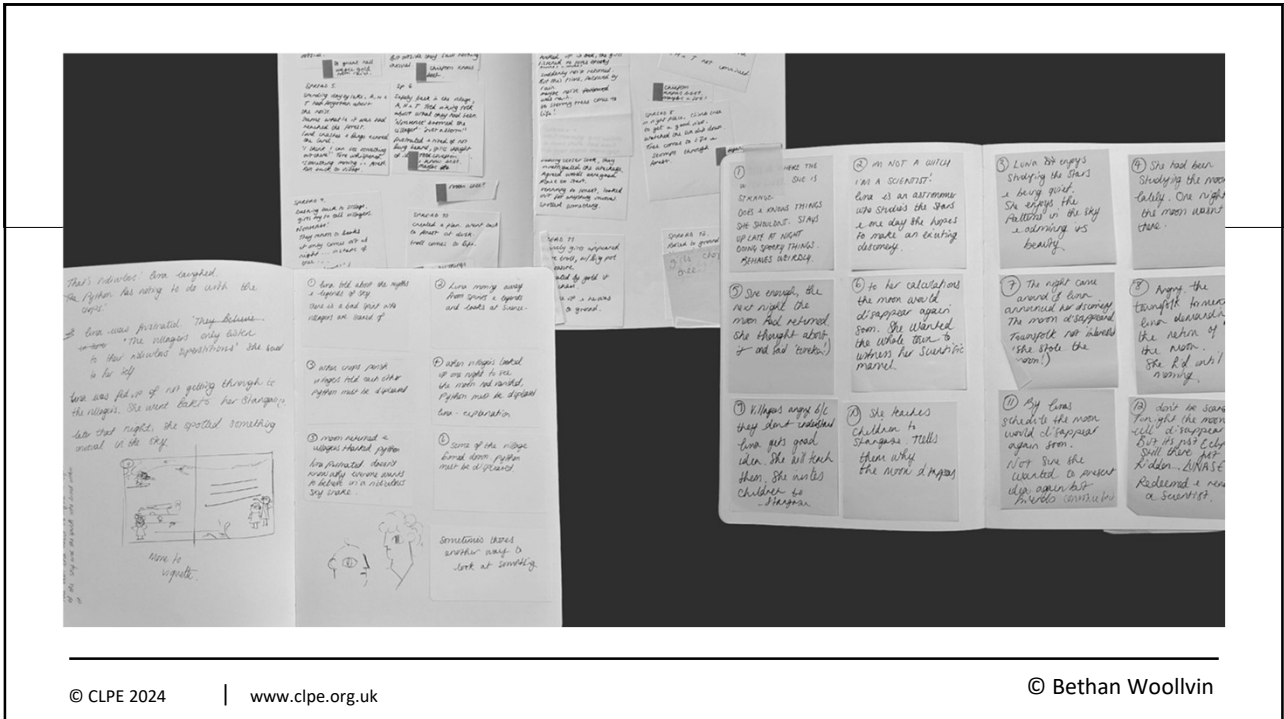
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Developing your narrative

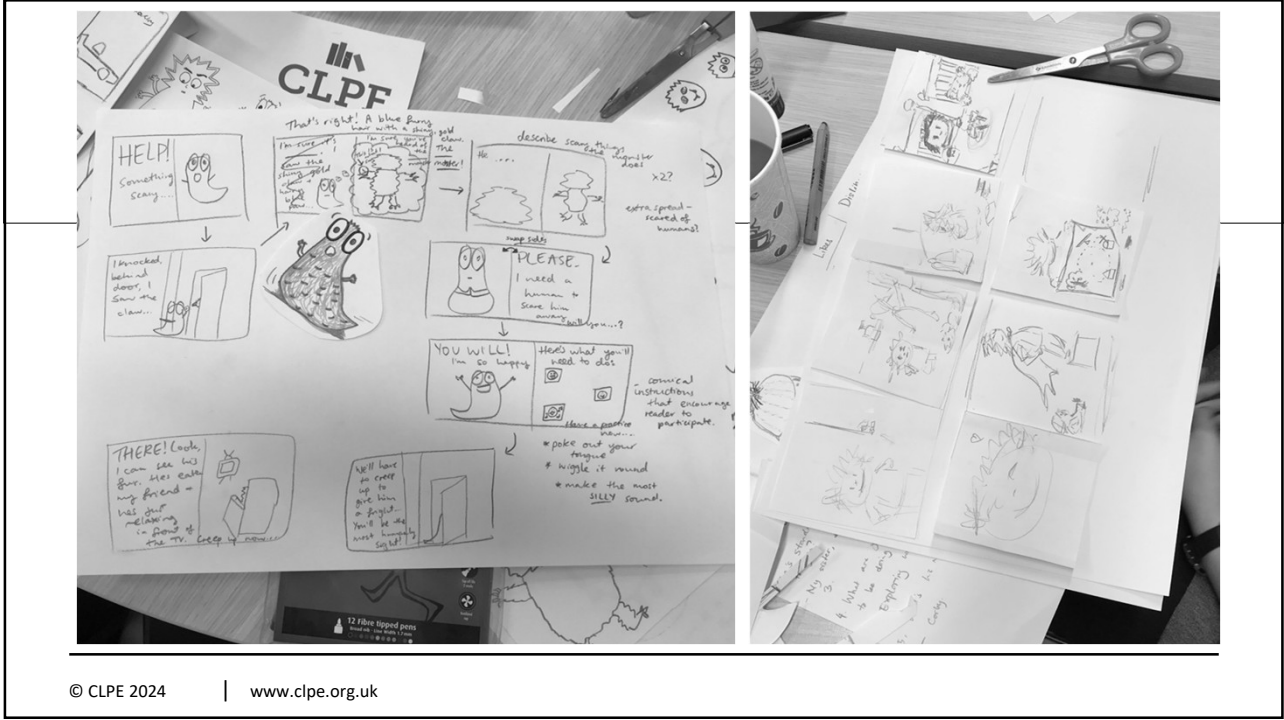
- Return to your scenario and character(s) from this morning
- Is that the start, middle, or end of your story?
- Think about what might happen before or after that moment
- Begin to create a storyboard or story outline for your wider narrative
- A picturebook usually has 12 or 16 spreads. However, you 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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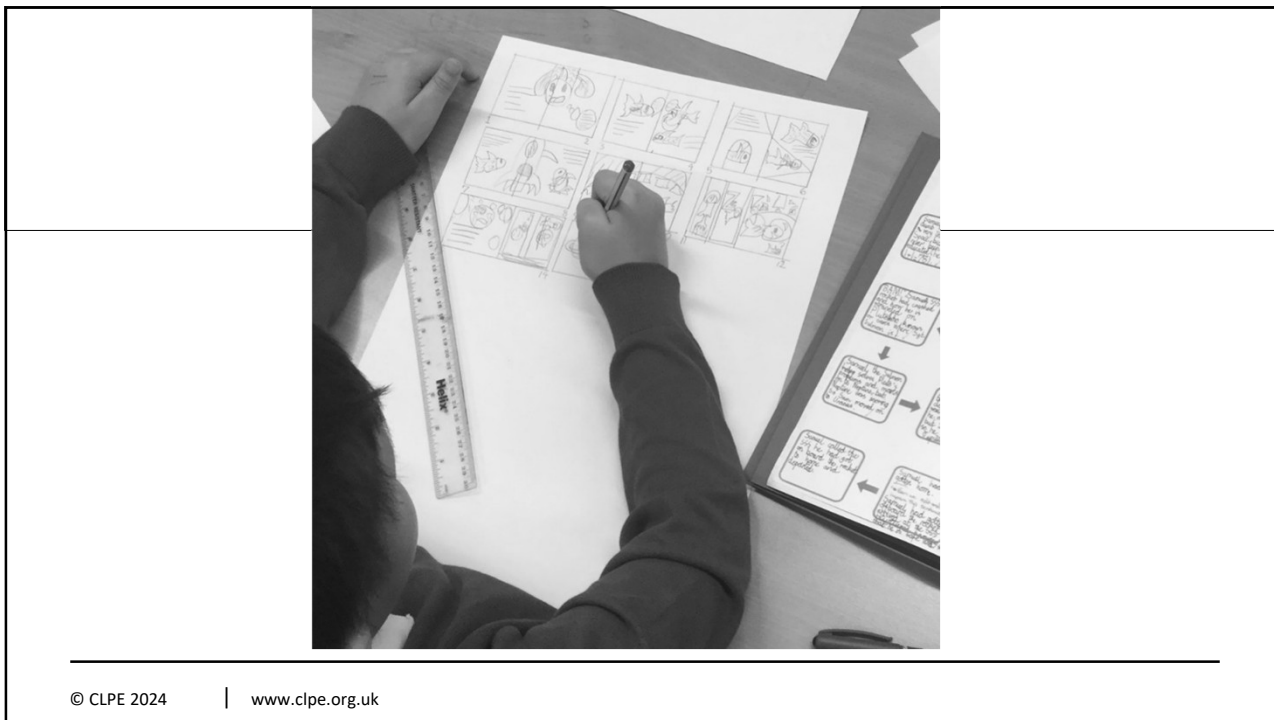
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Impact on writer resilience: facing uncertainties and overcoming challenges

*“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':

The diagram consists of a central dark grey circle labeled 'Community of Writers'. Surrounding this central circle are four smaller light grey circles, each containing a stage of the writing process: 'Ideation' at the top, 'Creation' on the right, 'Reflection' at the bottom, and 'Publication' on the left. These four outer circles are connected by a light grey circular line, forming a ring around the central circle.

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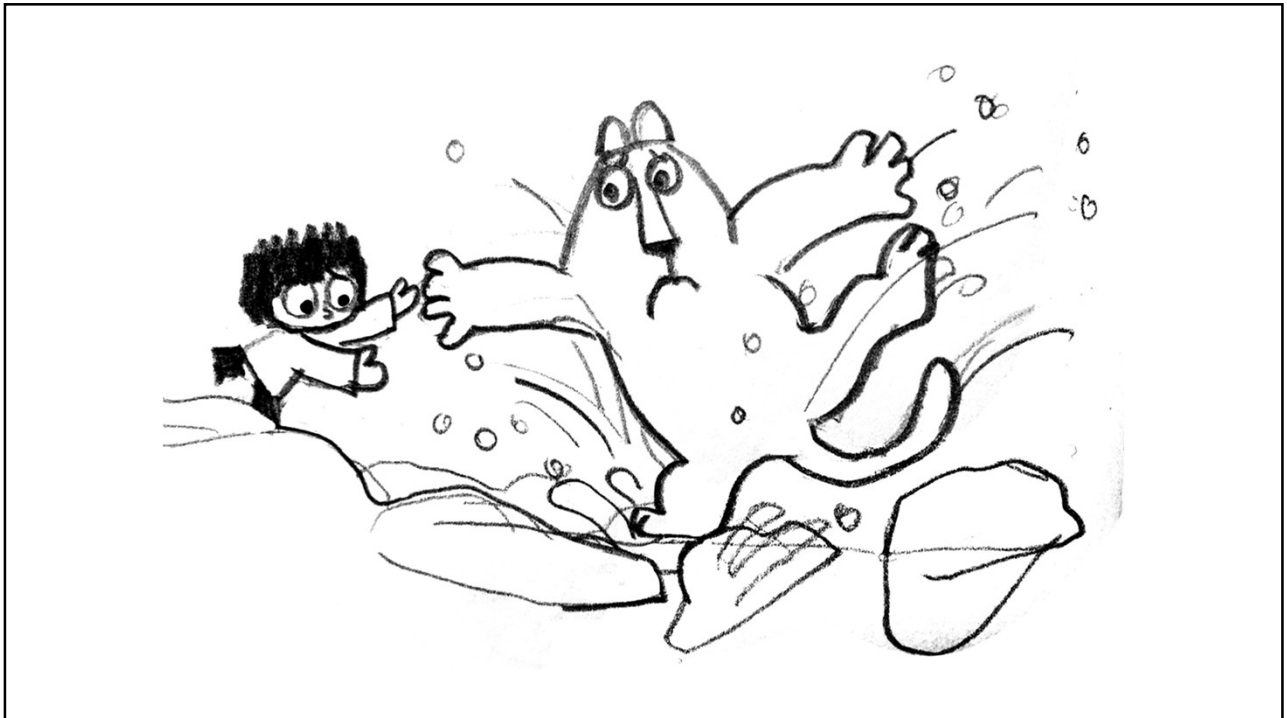
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The Editing Process

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Alternative Narratives

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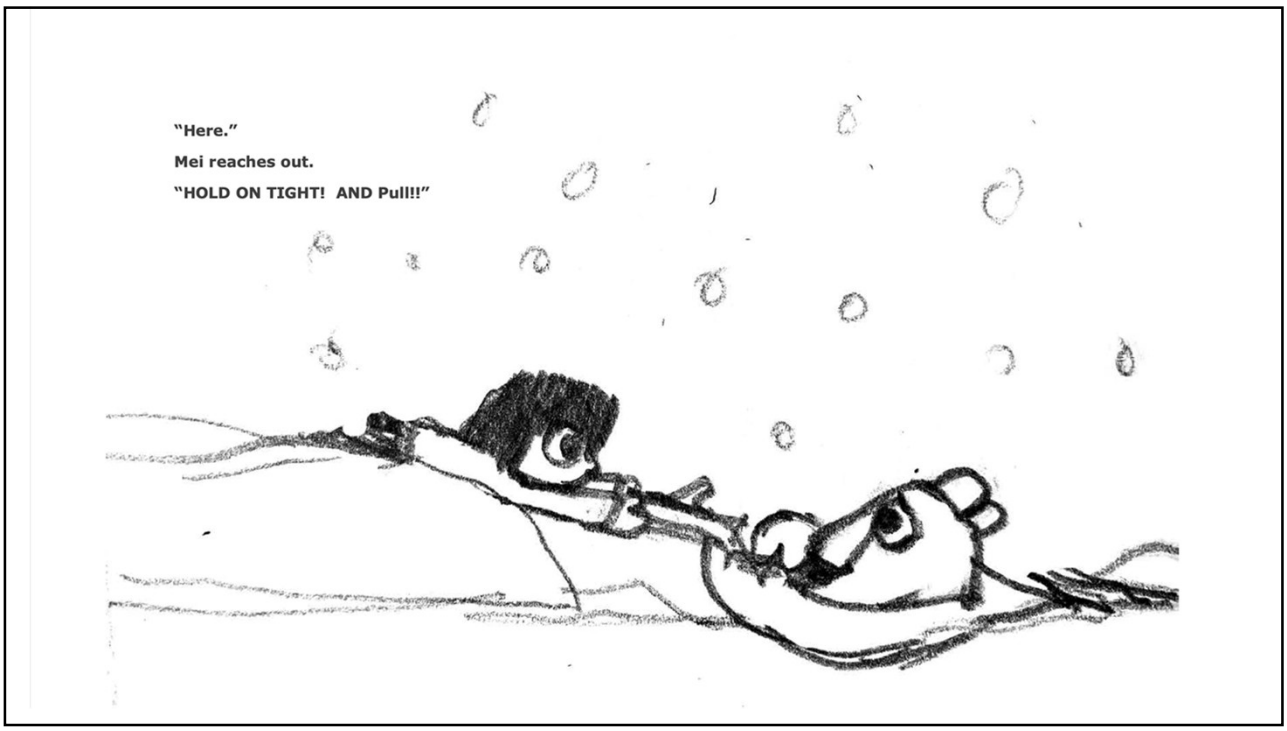
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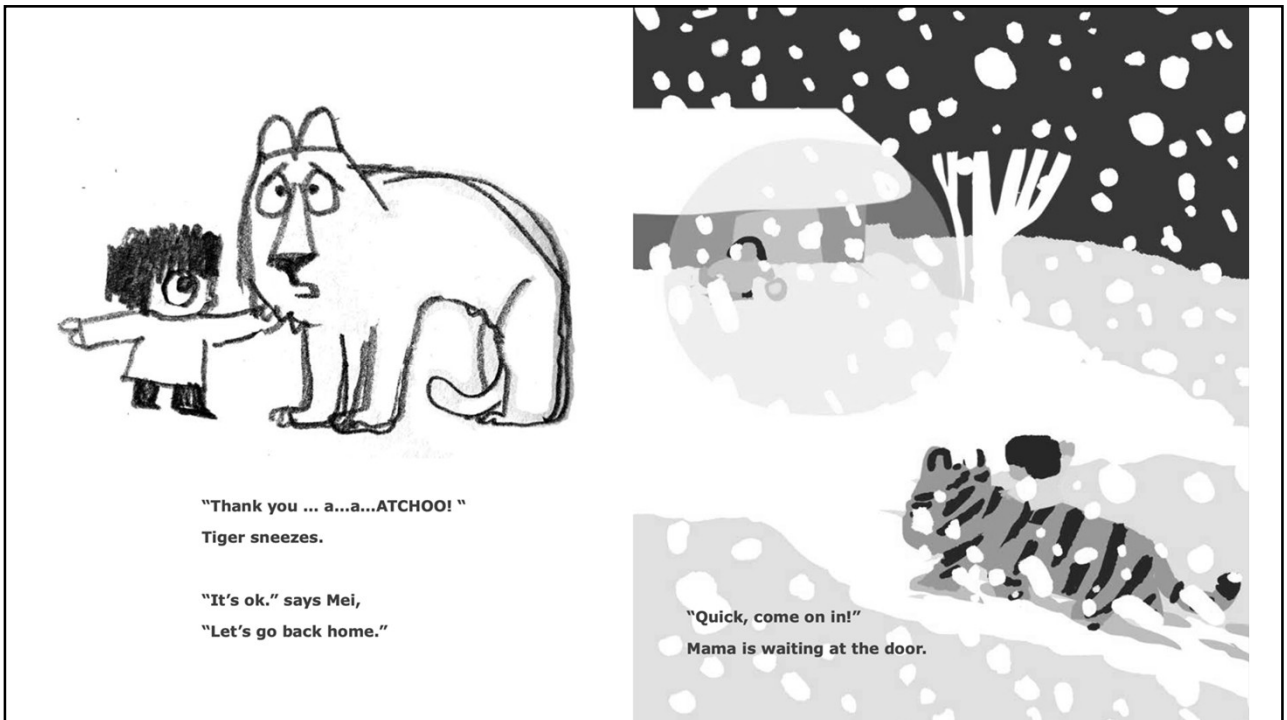


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"Here."
Mei reaches out.
"HOLD ON TIGHT! AND Pull!!!"

263

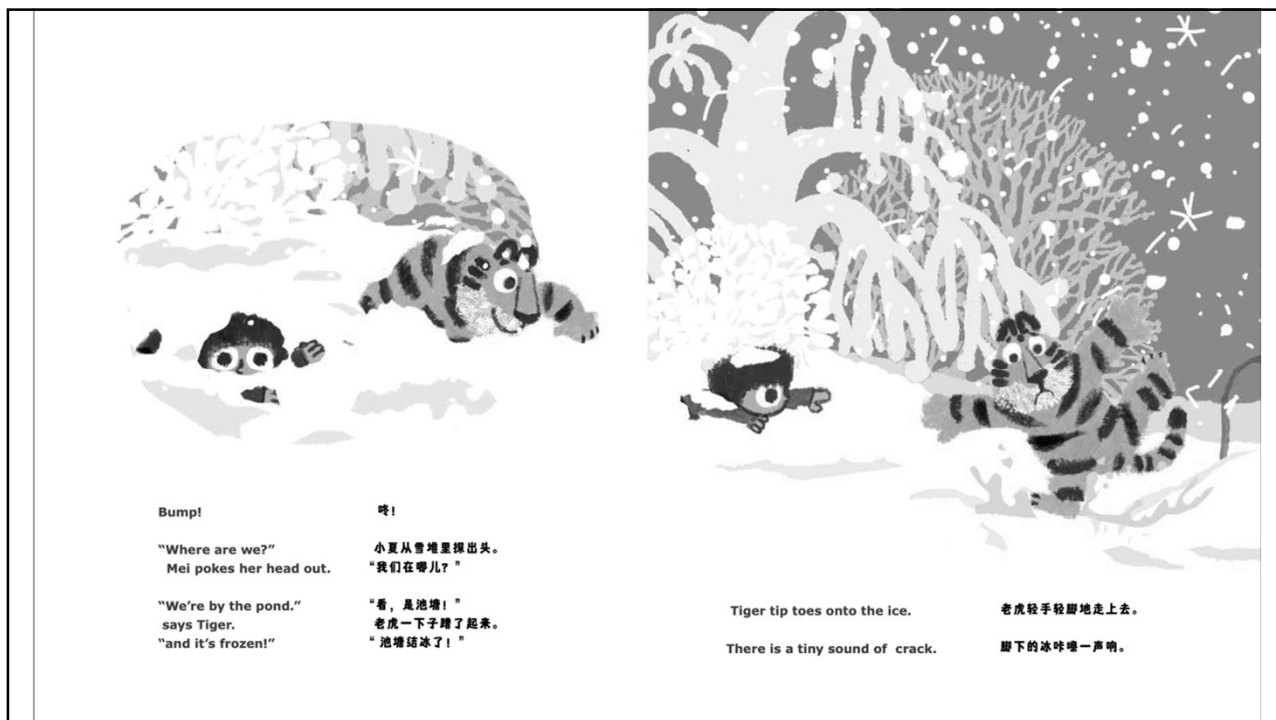


"Thank you ... a...a...ATCHOO!"
Tiger sneezes.

"It's ok." says Mei,
"Let's go back home."

"Quick, come on in!"
Mama is waiting at the door.

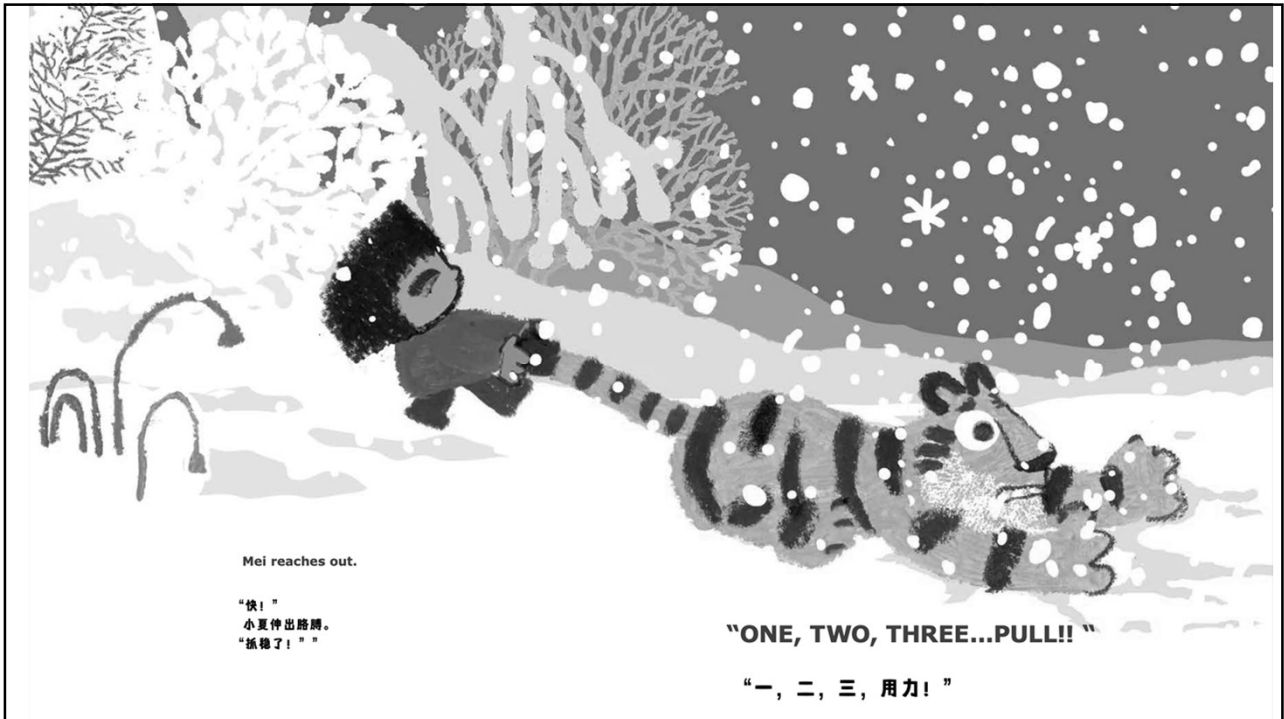
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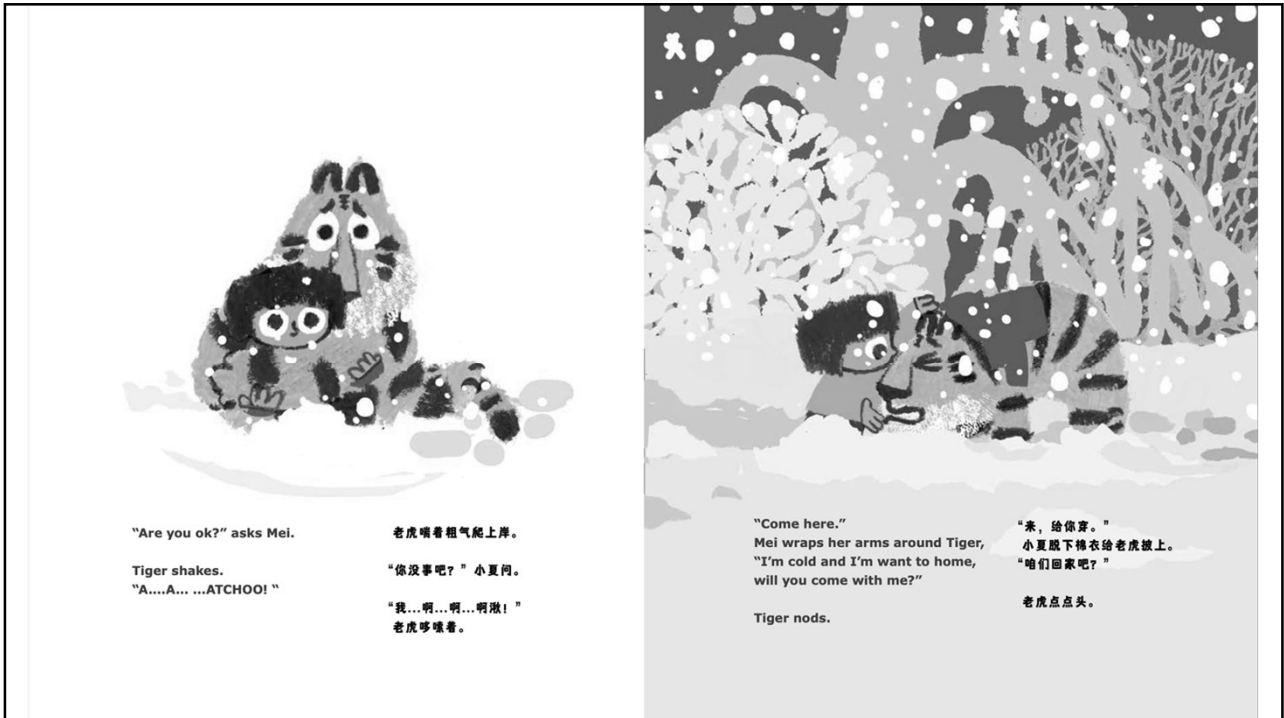
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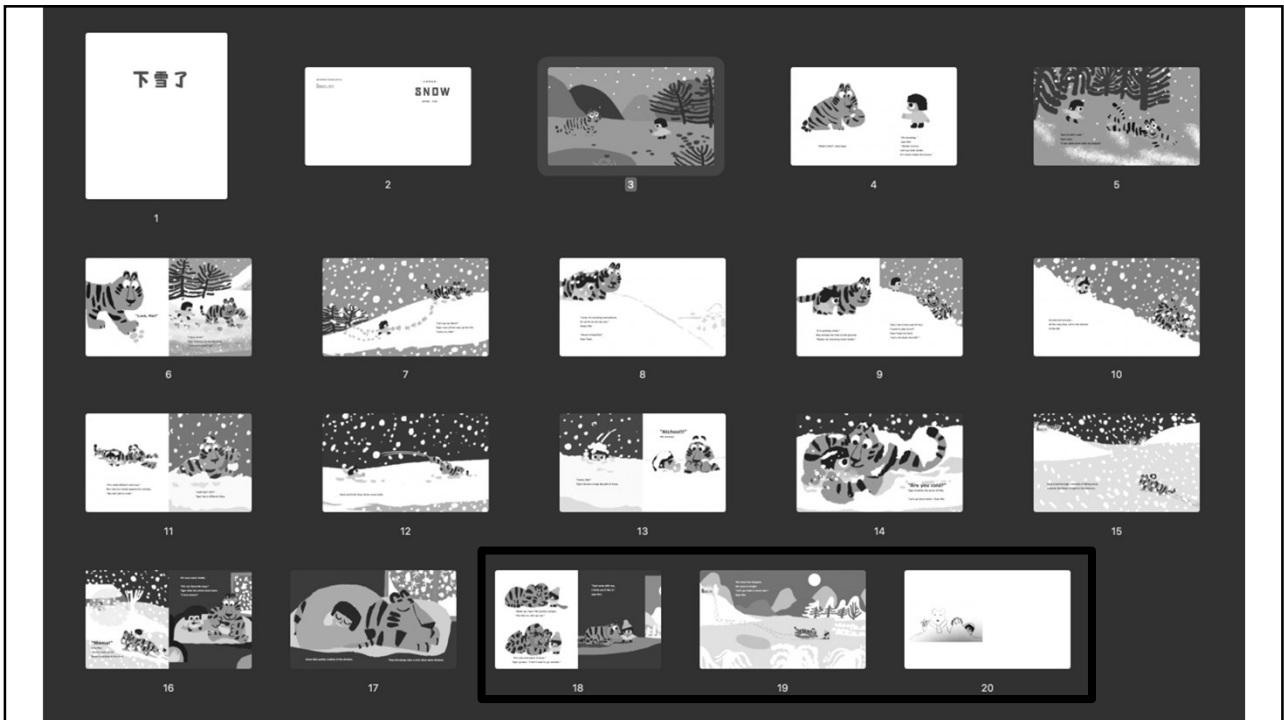
The Decision Making Process

- What is the core idea of the story?
- Truthfulness

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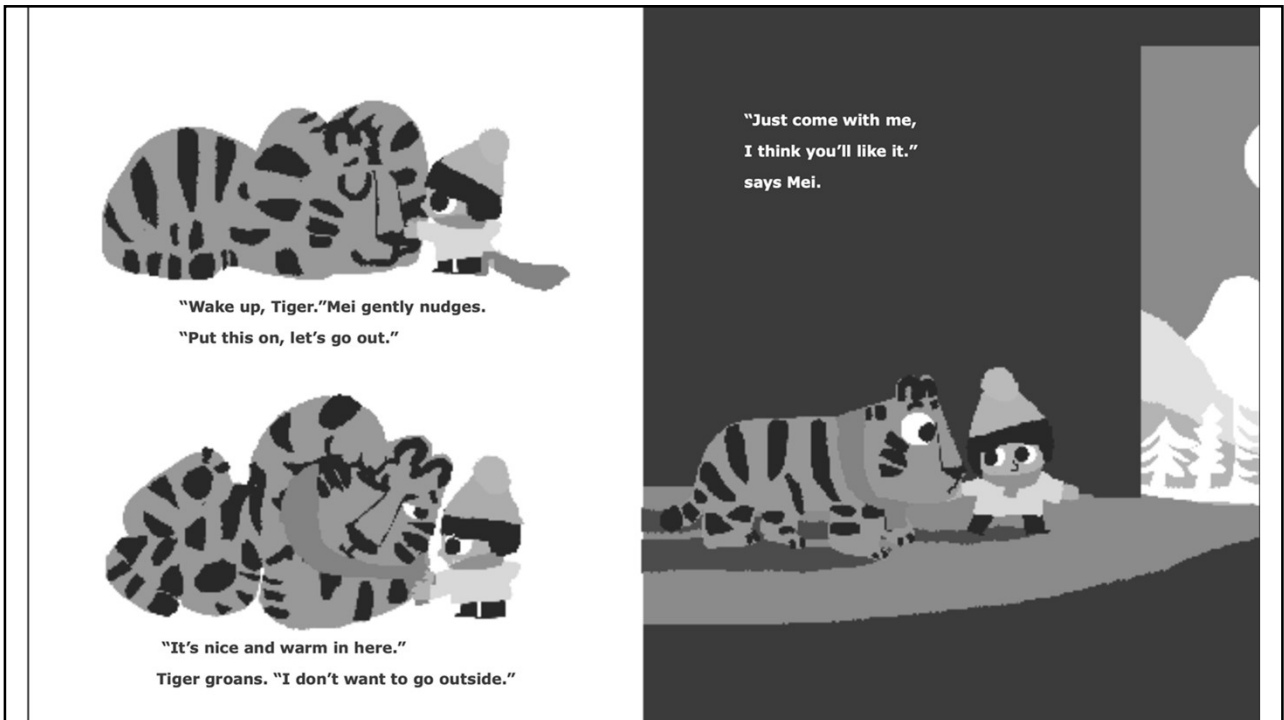
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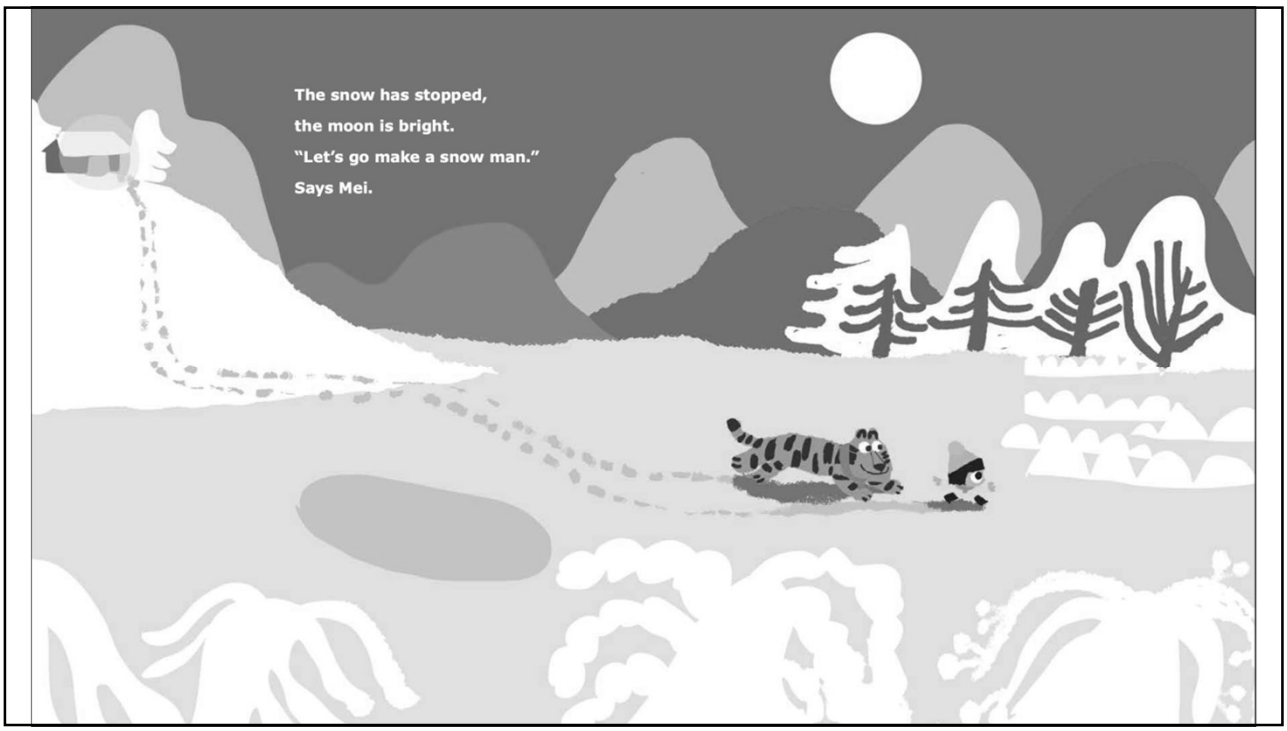
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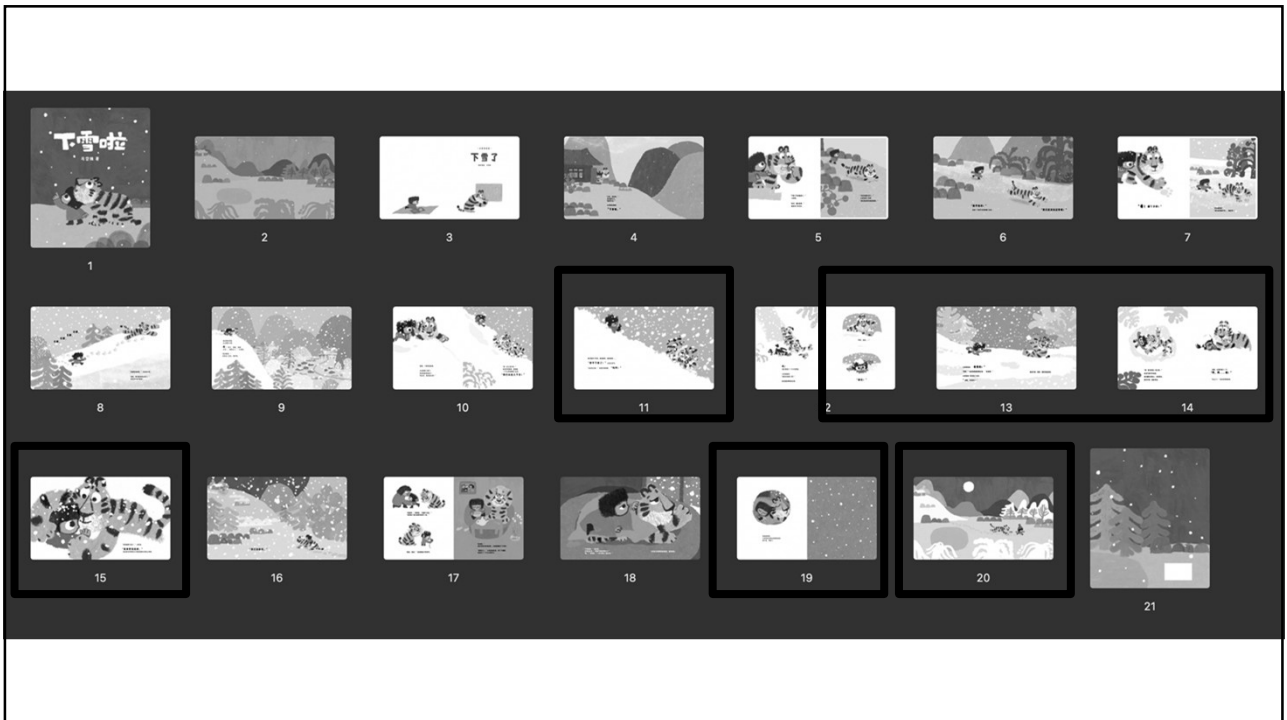
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Being a critical friend

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

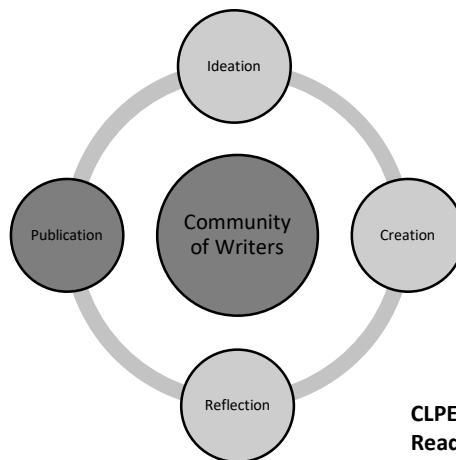
*"I have seen the **children's listening and communication skills improve**. They are **motivating each other, evaluating and helping each other improve** or make their ideas clearer for the end result. Their sense of achievement has been marked. All the children commented on how they are so glad they **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."*

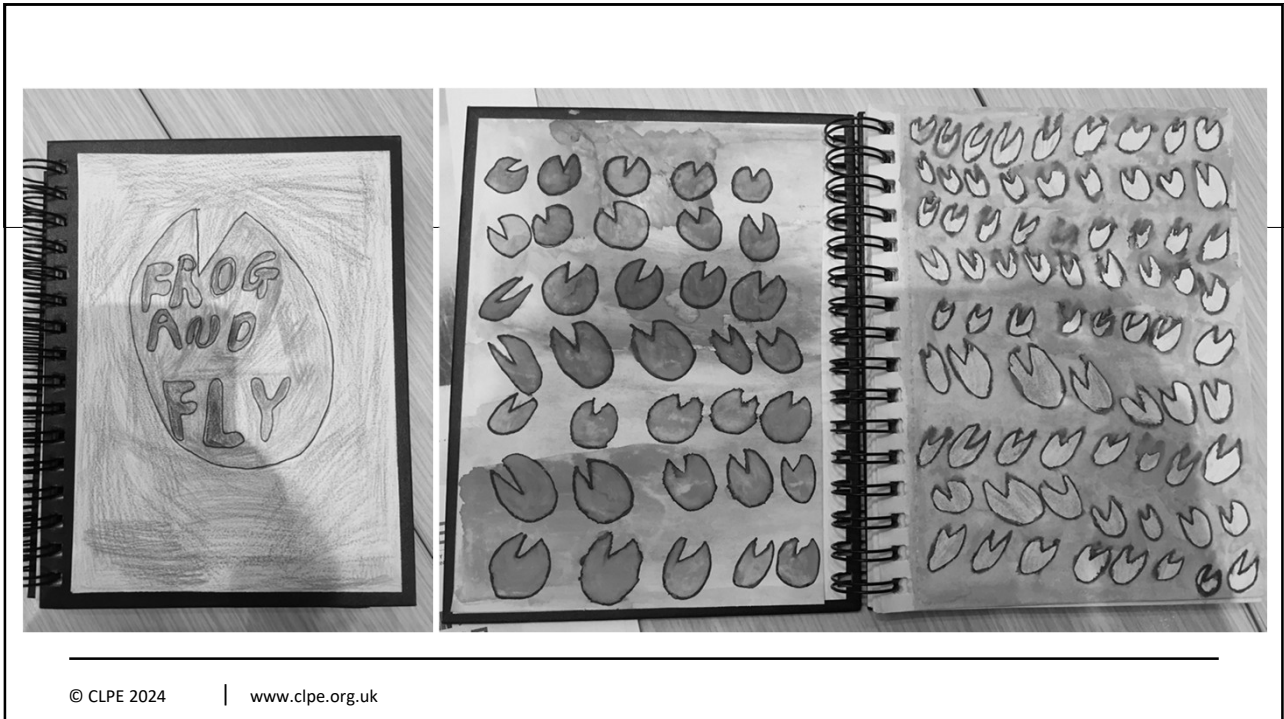
Debbie Rudge, Harefield Juniors



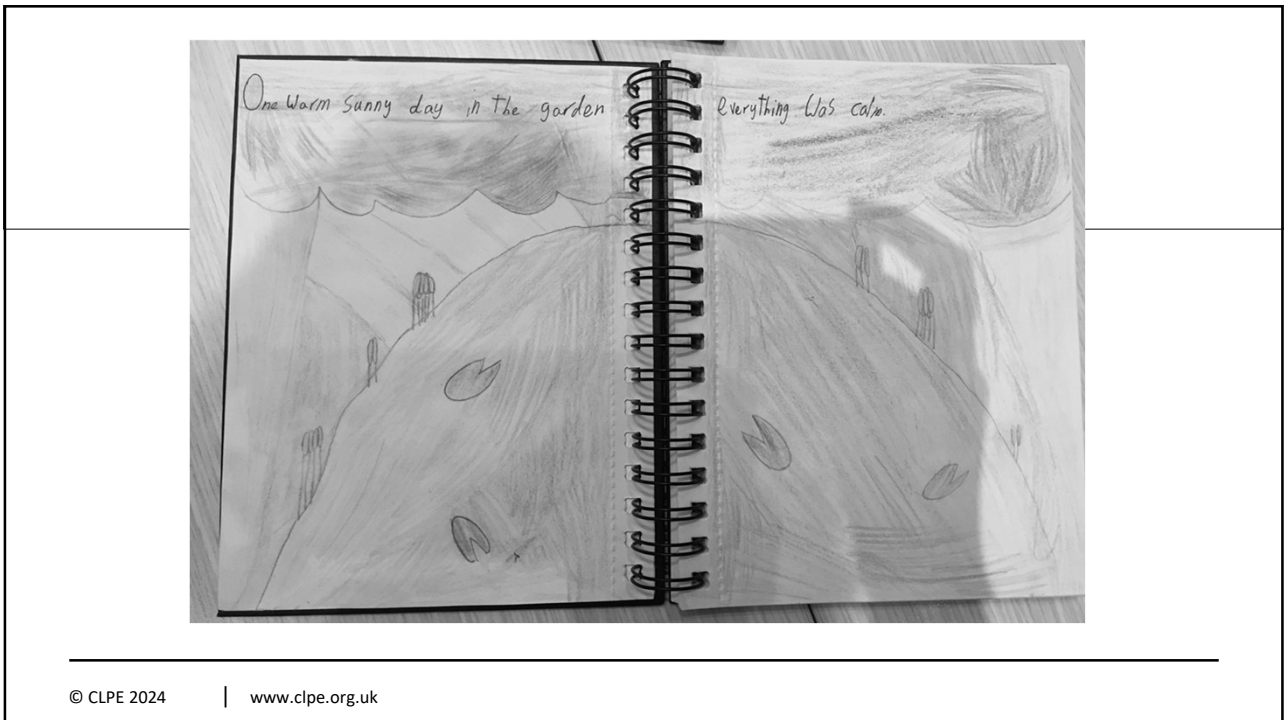
The satisfaction of working up a finished, published piece:



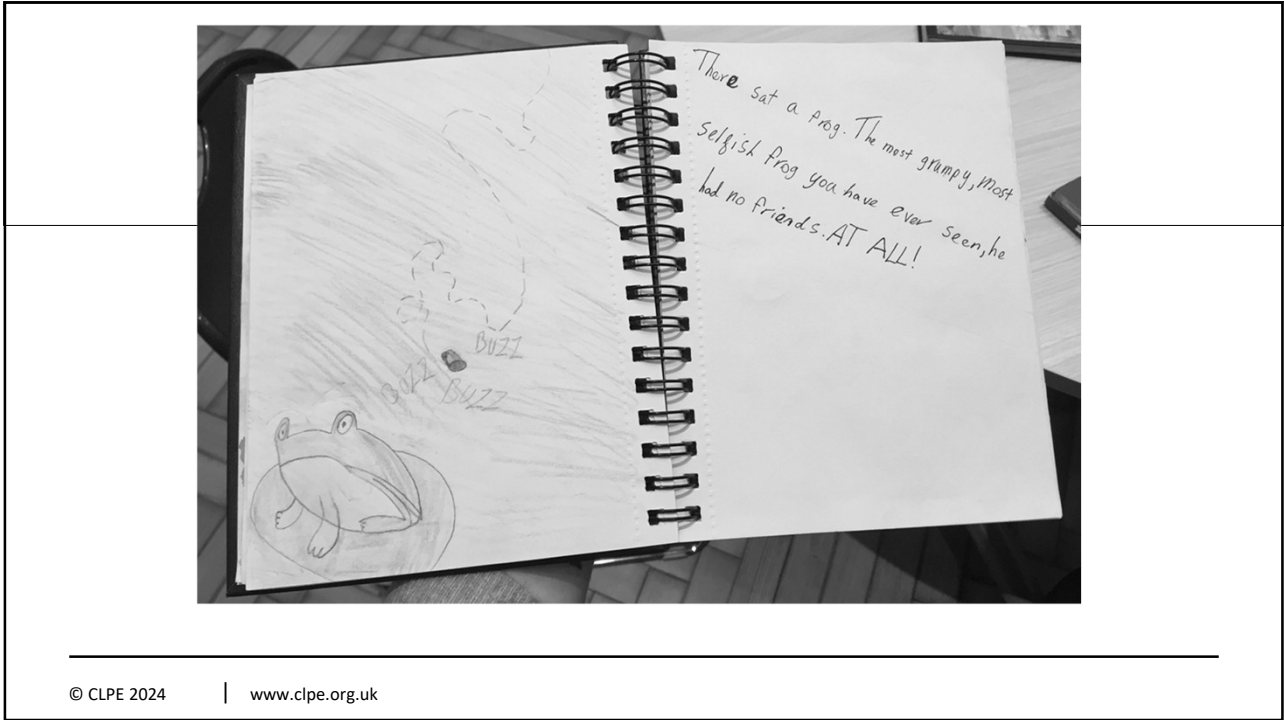
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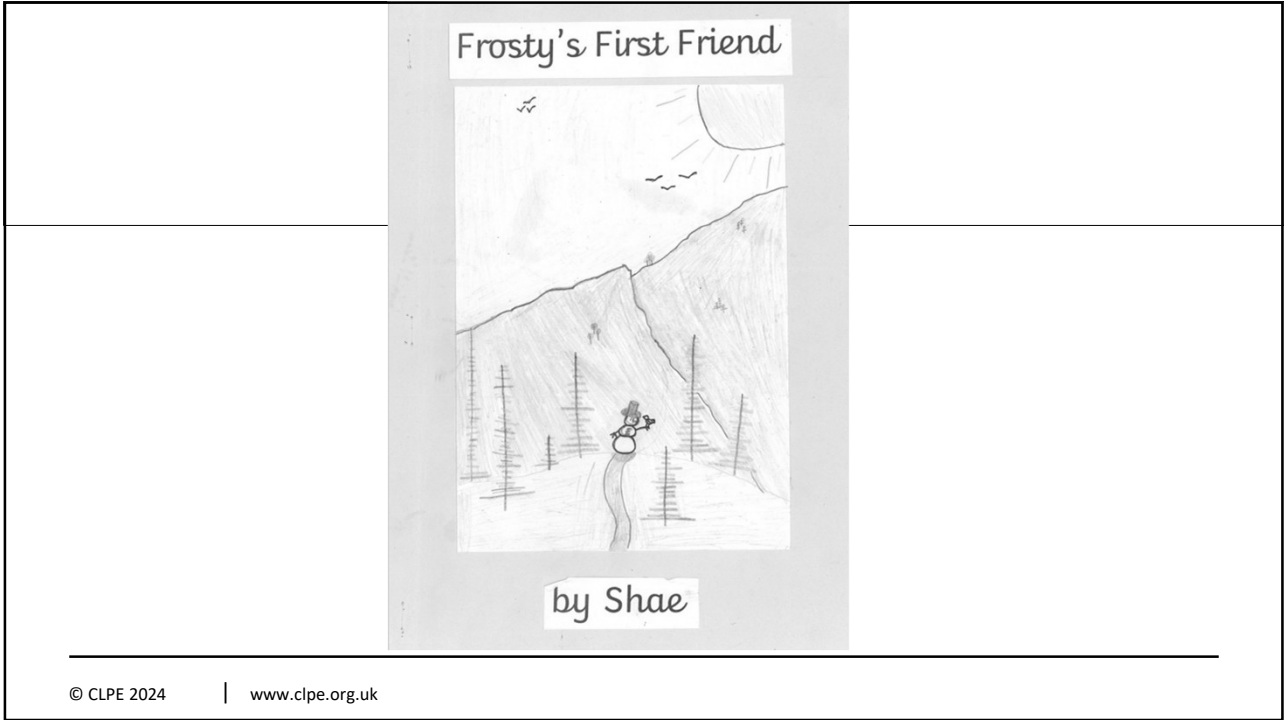
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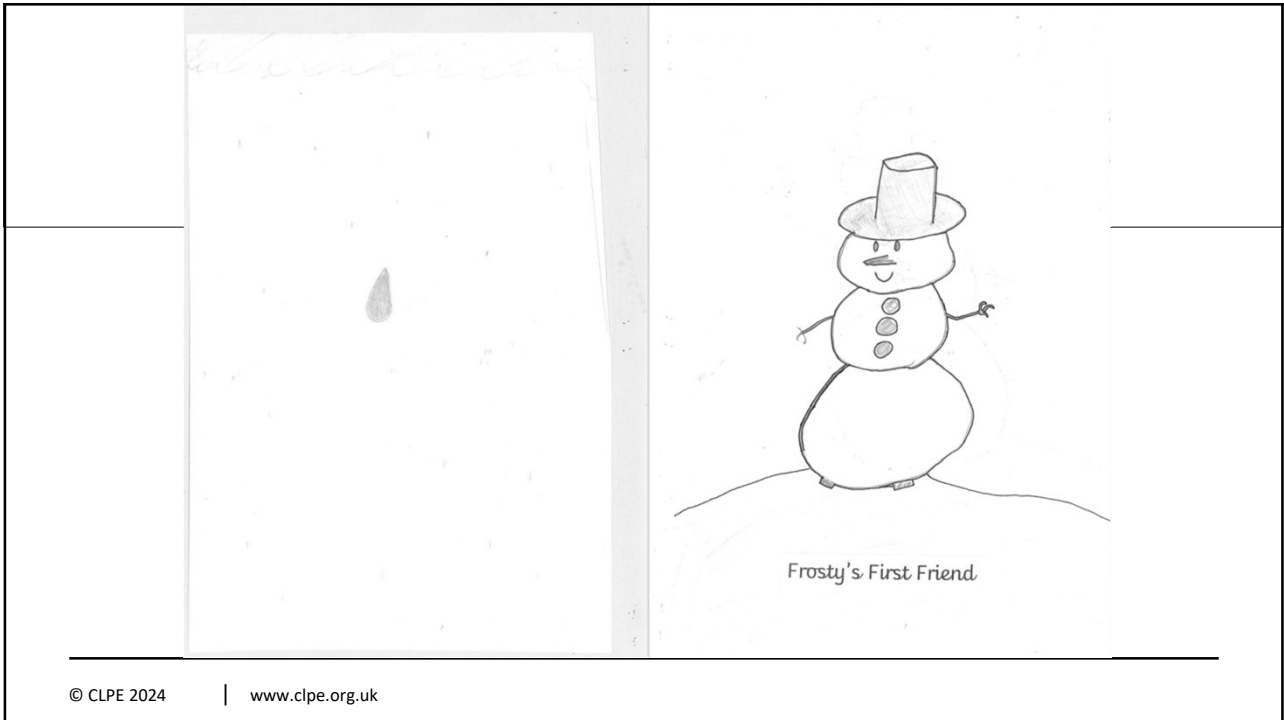
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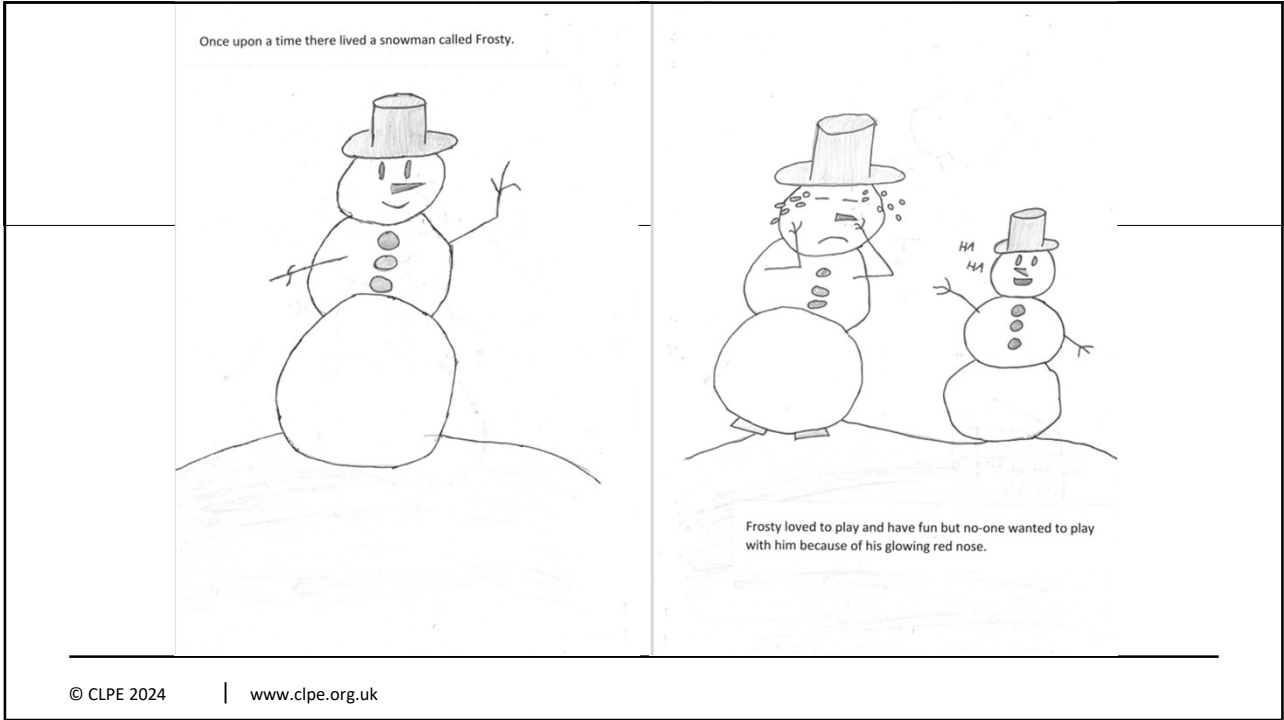
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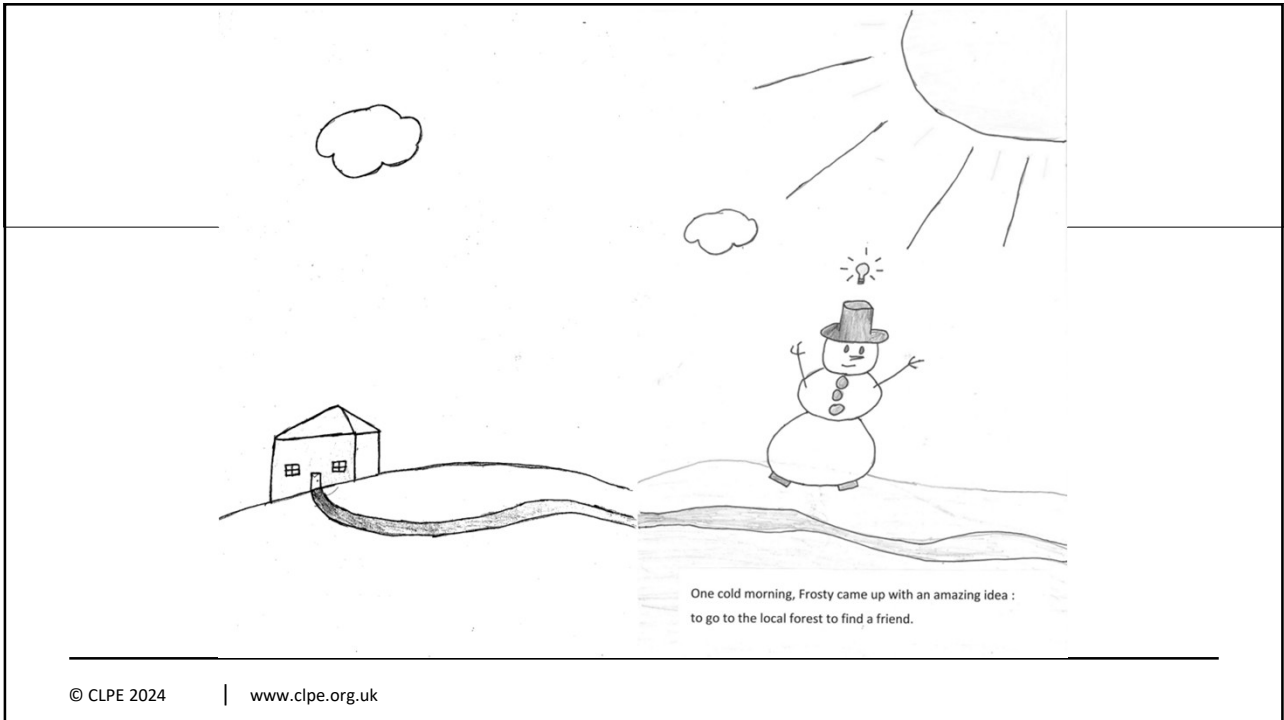
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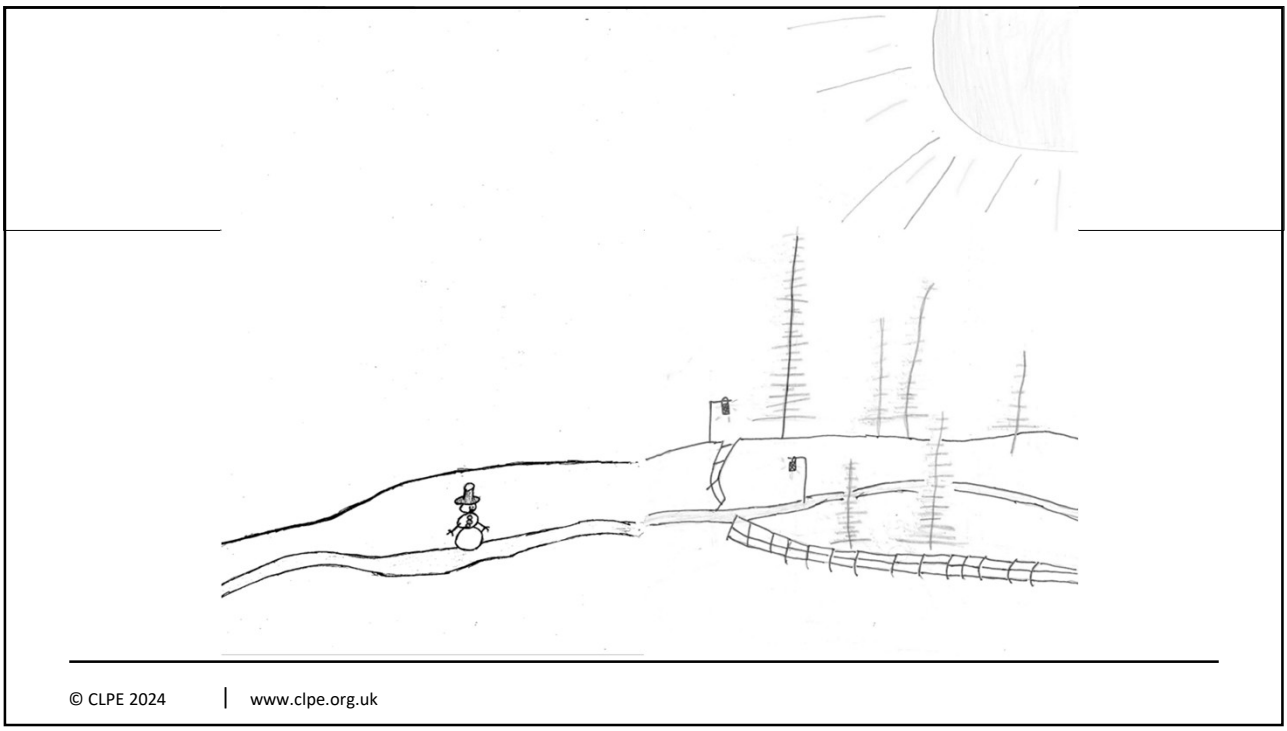
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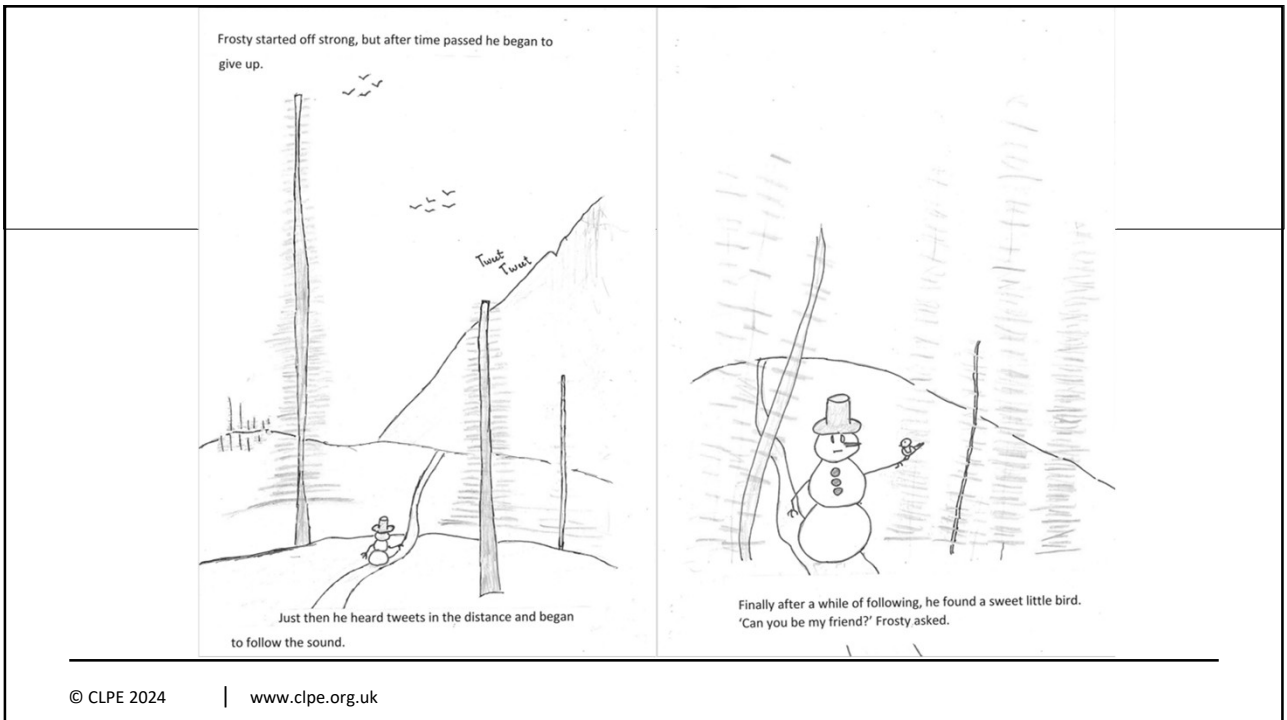
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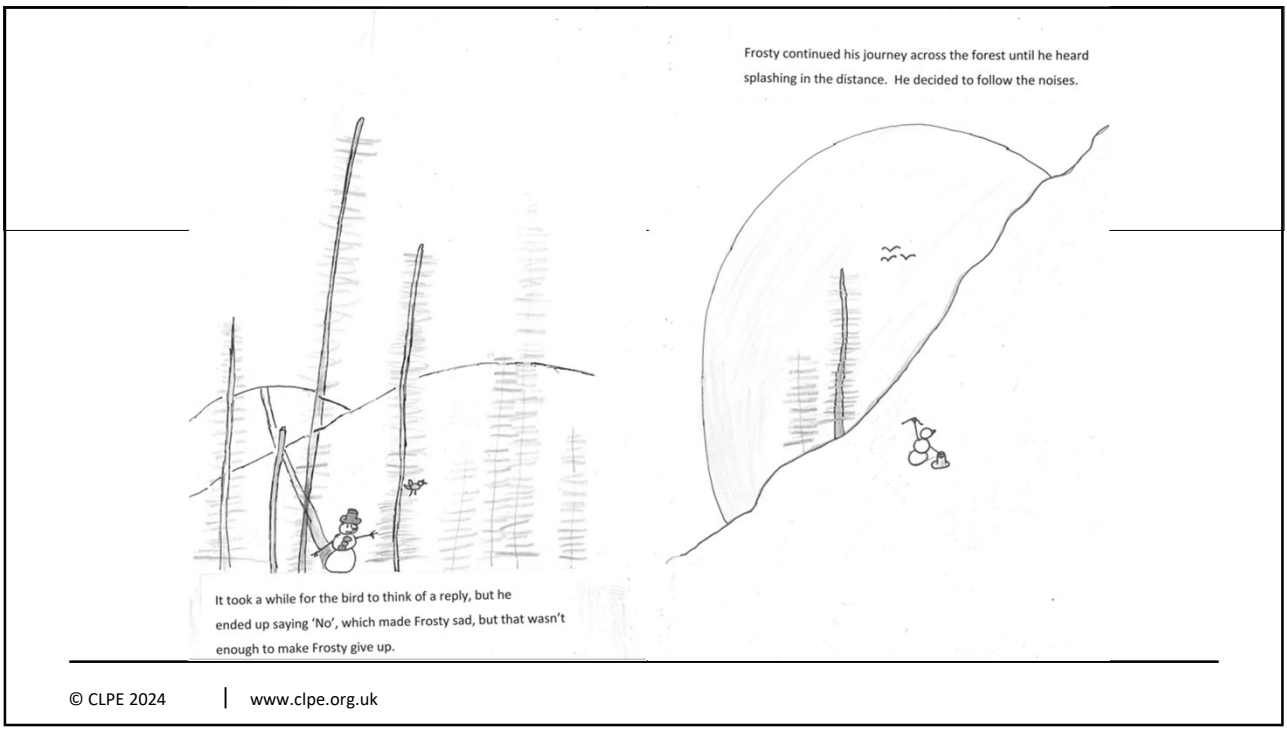
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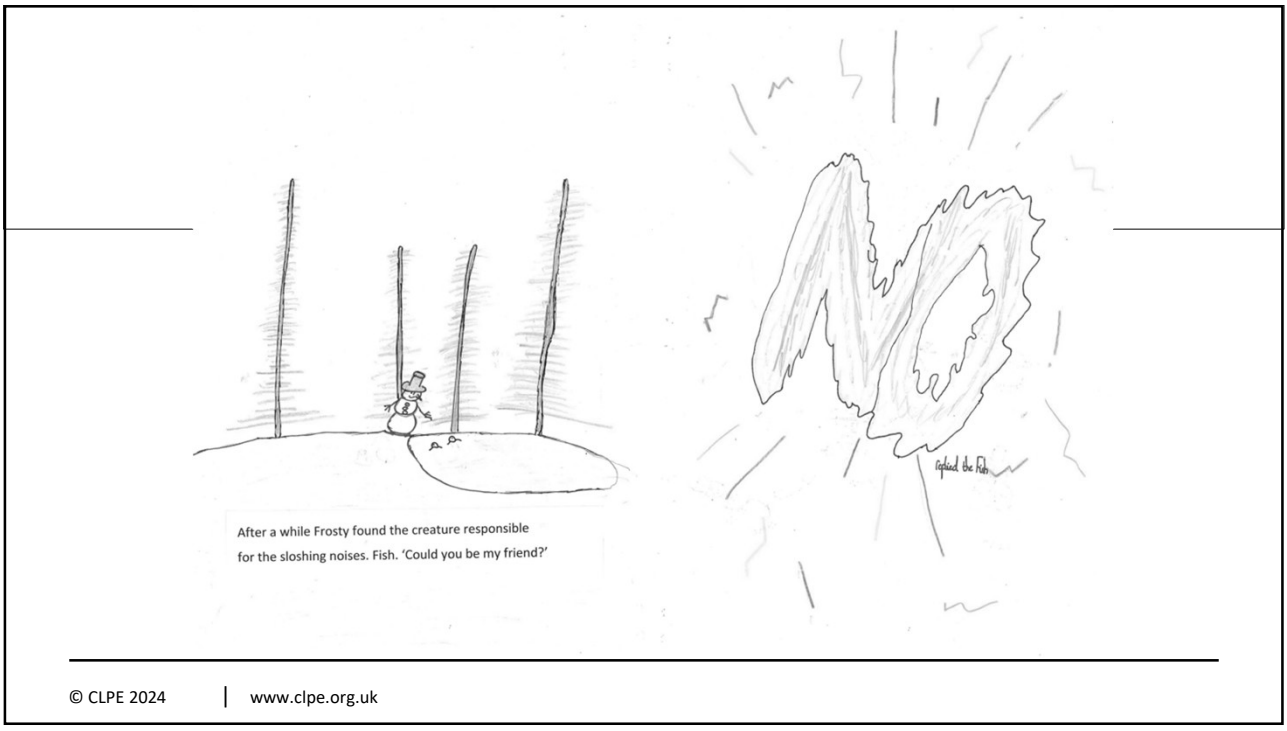
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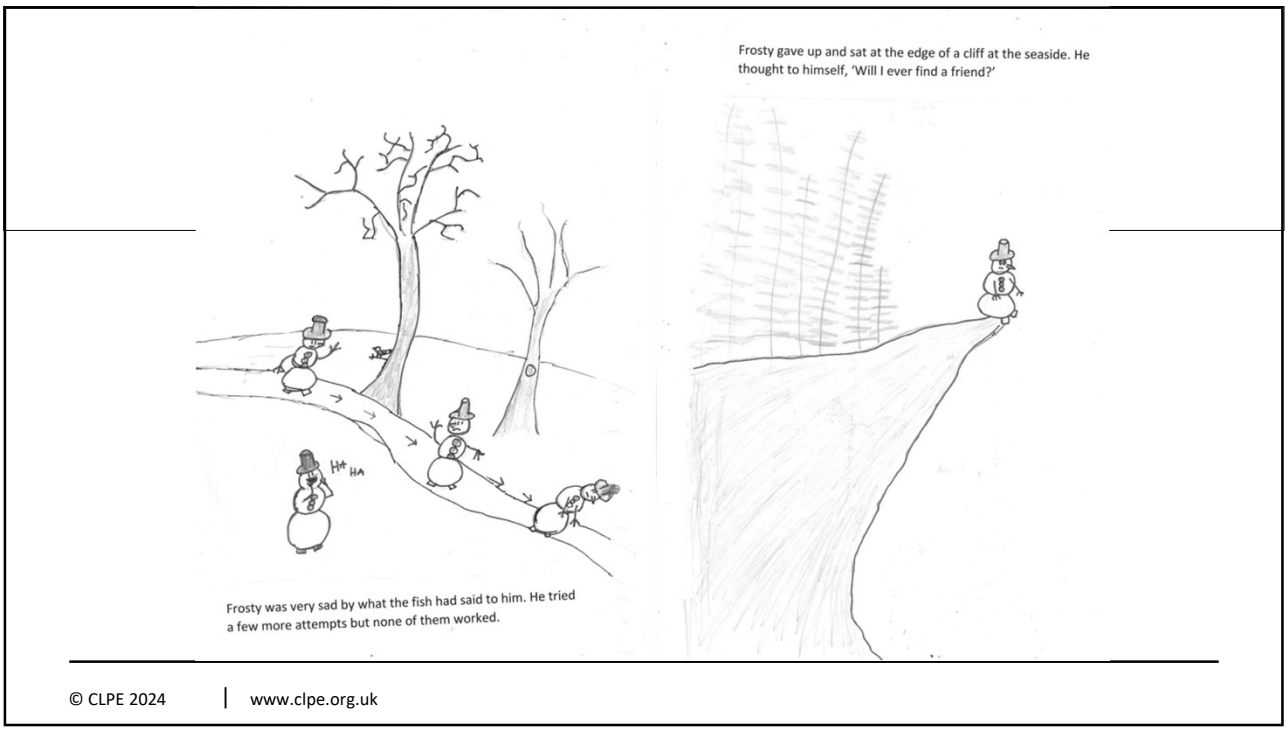
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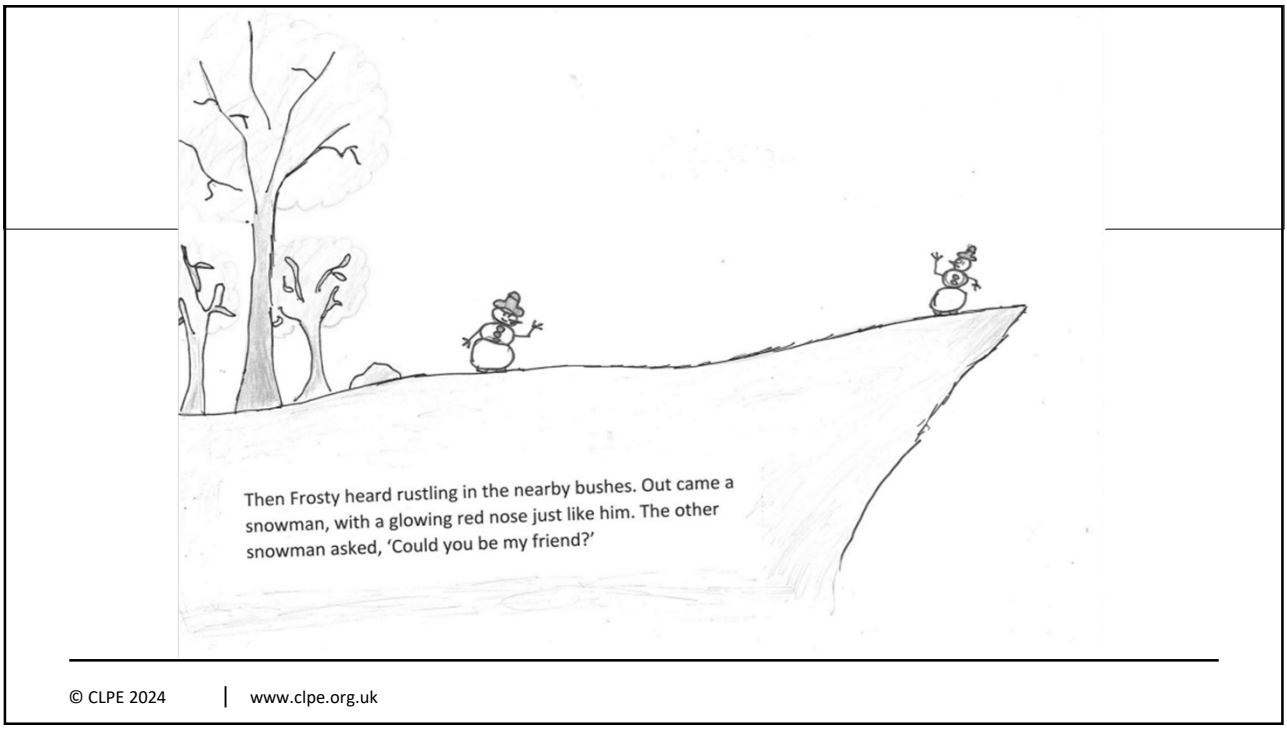
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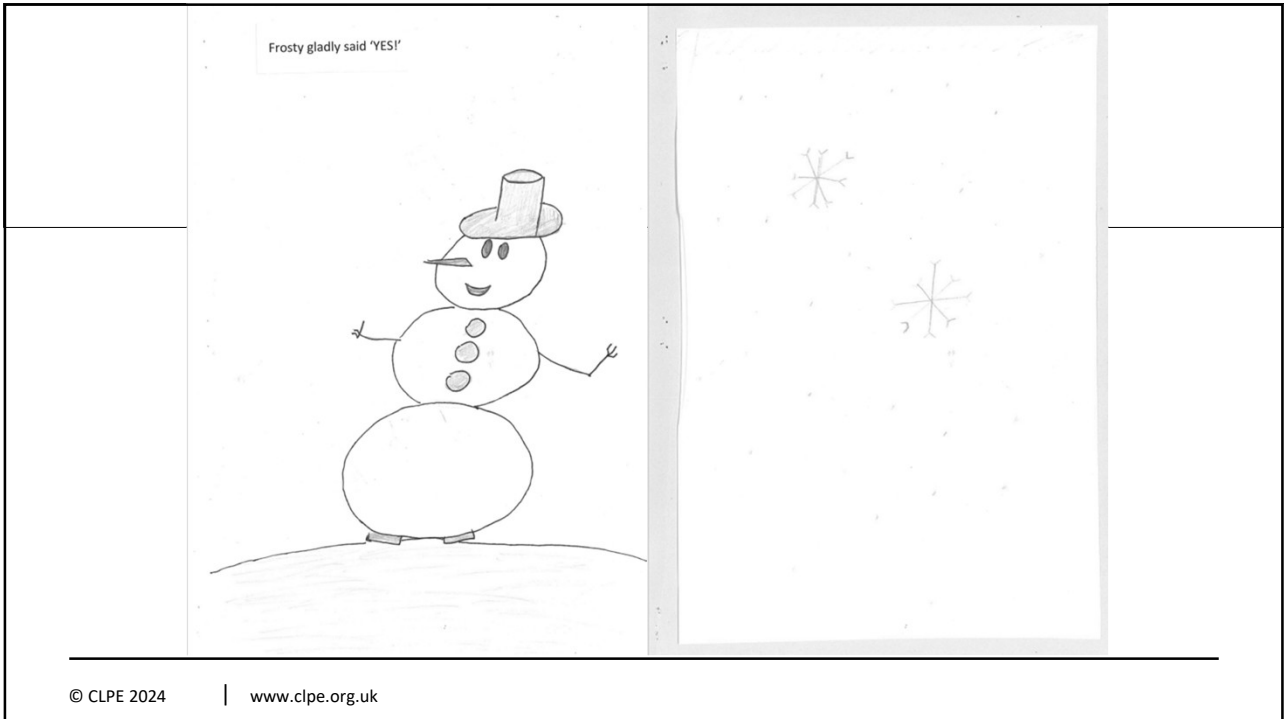
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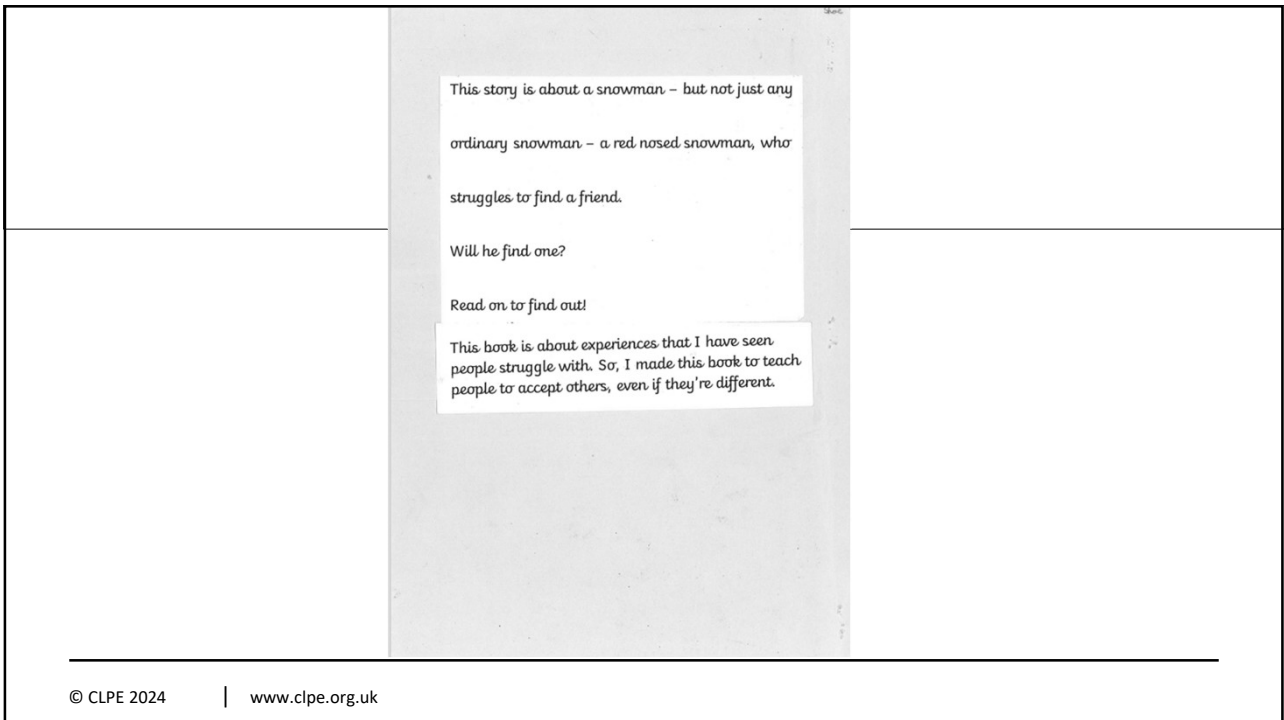
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Developing truly independent and creative writing



*“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?
-

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.
-

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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New to Power of Pictures in 2026

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Consider Progression in Picturebooks



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Evaluation



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