

Tiger, it's Snowing! by Daishu Ma (post wave)

Overall learning aims of this teaching sequence:

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

This teaching sequence is designed for a Nursery or Reception class.

Overview of this teaching sequence.

This teaching sequence is 4 weeks long spread over 20 sessions. All of the Power of Pictures teaching sequences are aimed to develop an appreciation of art and picture books across age ranges.

The sequence will have a strong emphasis on spending time exploring and responding to illustrations, drawing and illustrating as part of the writing process and will exemplify the process of picturebook making, allowing children to gain an understanding of how ideas are developed and carried through for impact on the reader.

This playful text connects to themes of friendship, connecting and caring with others, and with the world around us. As such, it is a wonderful text for children to be able to develop personal connections with texts read and to be able to empathise with characters and their lives as well as developing understanding of their place in the world.

The work done in the sequence will be further enhanced by the suite of video resources on the Power of Pictures website, where children can be introduced to Daishu Ma as an author/illustrator, see her read the book aloud, illustrate a character and learn and talk about how she wrote and illustrated the text.

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<p>Teaching Approaches</p> <ul style="list-style-type: none"> ▪ Response to illustration ▪ Illustration ▪ Reading aloud and revisiting texts ▪ Looking at Language ▪ Debate and discussion ▪ Close reading of picturebook spreads ▪ Modelled drawing ▪ Storymapping ▪ Booktalk ▪ Sketching ideas ▪ Storyboarding ▪ Responding to writing ▪ Bookmaking 	<p>Writing Outcomes</p> <ul style="list-style-type: none"> ▪ Annotations to share children’s thinking around a text ▪ Children’s own illustrations of story characters and events ▪ Own ideas for a picturebook spread ▪ Story predictions ▪ Writing in Role as a character ▪ Storymaps ▪ Book reviews ▪ Annotations ▪ Sketches of characters and scenarios ▪ Storyboard ▪ Sample picturebook spreads ▪ Published picturebook
<p>Links to other texts and resources.</p>	
<ul style="list-style-type: none"> ▪ The <i>Tiger, It’s Snowing!</i> book page on the CLPE website with access to Daishu Ma’s video resources: https://clpe.org.uk/books/book/tiger-its-snowing ▪ Find out more about the author/illustrator Daishu Ma and see other examples of her work on her website: https://www.daishuma.com/ <p>Tiger, it’s Snowing! was first published in China in Chinese. Explorations of foreign editions as part of this work will enable children to see the value of picturebooks across cultures and languages, the power of pictures to convey narratives told in any language and can also open up and invite discussions about other languages children might speak, read or write. If children are bilingual or multilingual, they may be more confident or comfortable to write their own picturebooks in another language – particularly if their first language is not English. Advances in technology mean that text can be more easily translated for teachers to be able to assess children’s writing when it has been presented in other languages.</p> <p>The book will be unfolded slowly over the series of sessions, so it is important not to put it on display until the whole book has been revealed and read. When you have read the whole book, place a copy or copies in the class reading area for children to re-read, revisit, talk about together and enjoy.</p> <p>Other books by Daishu Ma:</p> <ul style="list-style-type: none"> ▪ <i>Tiger, It’s Snowing!</i> (post wave) ▪ <i>Tiger, Don’t Worry!</i> (post wave) ▪ <i>Ada, Look at My Teeth!</i> (Walker Books) 	

- *Ada, Are You Ready?* (Walker Books)
- *Ada, Go, Go, Go!* (Walker Books)
- *Ada's Rainy Day* (Walker Books)
- *Leaf* (Fantagraphics) wordless graphic novel – might be more appropriate for older readers

Linked picturebooks to link to understanding of concepts and themes:

- *Snow*, Sam Usher (Templar)
- *Hello Friend!* Rebecca Cobb (Macmillan)
- *First Snow*, Bomi Park (Chronicle)
- *The Snowy Day*, Ezra Jack Keats (Puffin)
- *A Thing Called Snow*, Yuval Zommer (Doubleday Books)
- *The Snowflake*, Benji Davies (Harper Collins)
- *Wolf in the Snow*, Matthew Cordell (Feiwel and Friends)

Other books that explore friendship and companionship:

- *How to Find Gold*, Viviane Schwarz (Walker)
- *The Storm Whale*, Benji Davies (Simon and Schuster)
- *Max and Bird*, Ed Vere (Puffin)
- *How to be a Lion*, Ed Vere (Puffin)
- *Frank and Bert*, Chris Naylor-Ballesteros (Nosy Crow)
- *Lost and Found*, Oliver Jeffers (HarperCollins)
- *Bear and Bird: The Picnic and Other Stories*, Jarvis (Walker)
- *Frog and Toad*, Arnold Lobel (HarperCollins)
- *I'm Sticking With You*, Smriti Halls, illustrated by Steve Small (Simon and Schuster)
- *A Song in the Mist*, Corrinne Averiss, illustrated by Fiona Woodcock (OUP)
- *Iris and Issac*, Catherine Rayner (Little Tiger)
- *Big Hid*, Roisin Swales
- *Circle; Square and Triangle*, Mac Barnett, illustrated by Jon Klassen (Walker) (also now a series on Apple TV)
- *Blu Monster*, Petr Horacek (Otter-Barry Books)
- *Cyril and Pat*, Emily Gravett
- *Anna and Otis*, Maisie Paradise Shearring
- *Lenny and Wilbur*, Ken Wilson-Max (Alanna-Max)
- *I Love You, Blue Kangaroo*, Emma Chichester Clark (Andersen Press)
- *The Missing Piece*, Jordan Stephens, illustrated by Beth Susanna (Bloomsbury)
- *Colin and Lee Carrot and Pea*, Morag Hood (Two Hoots)
- *Today I Will Fly!* (An Elephant and Piggie Book), Mo Willems (Walker)
- *Where Bear?* Sophy Henn (Puffin)
- *Croc and Bird*, Alexis Deacon (Red Fox)

Other high quality picturebooks to support ideation:

- *Through the Forest*, Yijing li (Lantana)
- *Barbara Throws a Wobbler*, Nadia Shireen (Puffin)
- *In Our Hands*, Lucy Farfort (Tate)
- *Jabari Jumps*, Gaia Cornwall (Walker)
- *How to Be a Lion*, Ed Vere (Puffin)
- *A Mouse Called Julian*, Joe Todd-Stanton (Flying Eye)
- *Is there a dog in this book?*, Viviane Schwarz (Walker)
- *Croc and Bird*, Alexis Deacon (Red Fox)
- *Here Comes Frankie!*, Tim Hopgood (Macmillan)
- *Shh! We Have a Plan*, Chris Haughton (Walker)
- *The Story Machine*, Tom McLaughlin (Bloomsbury)
- *Grandad's Island*, Benji Davies
- *Wild*, Emily Hughes (Flying Eye)
- *The Promise*, Nicola Davies and Laura Carlin (Walker)
- *Grendel*, David Lucas (Walker)
- *The New Small Person*, Lauren Child (Puffin)
- *Meesha Makes Friends*, Tom Percival (Bloomsbury)

Other high quality picturebooks can be found on CLPE's Core Books online at:

<https://clpe.org.uk/corebooks>

Bookmaking and Paper Technology

Paul Johnson - <http://www.bookart.co.uk/>

Get Writing 7-11 by Paul Johnson (A&C Black)

Websites to support understanding around picturebook creation:

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

The Art of the Picture Book website contains interviews from a range of children's illustrators:

<https://www.artofthepicturebook.com/>

Cross Curricular Links:

Personal, Social and Emotional Development:

- The text offers rich opportunities for children to think and talk about their behaviours, feelings and emotions. Through exploring story events and situations faced by characters, children will be able to develop their understanding of how to recognise and name emotions, how to manage and deal with emotions and behaviour independently. There is also an important

focus on understanding the needs and feelings of others, particularly at times when our own emotions are heightened, and being able to recognise, put the needs of others alongside our own and to make compromises for the sake of others.

- Sharing both personal narratives and making wider connections with real life events alongside the text will enrich children's ability to make personal connections with the text, empathise with characters and story events and understand why characters think and behave in the way they do.

Reading:

- Make a display of books that support children to understand and explore friendship, from a range of different perspectives, from the suggested booklist above. Share a photograph of the author/illustrator so that children gain a sense of the creator of the book.
- Talk regularly with children about books they read and enjoyed when they were younger and why this was. Make a display of titles the children reference for them to share and come back to throughout this sequence.
- Make a display of favourite picturebooks that children know and enjoy at home or school.
- Use the school library, schools library service or local library to broaden text selections where necessary and introduce children to a wide range of picturebooks. CLPE's Corebooks has a wealth of recommendations to explore and can also be shared with parents and carers: <https://clpe.org.uk/corebooks>. This site is free to access once registered with an email.

Art:

- As the children get to know the book and the illustrator, Daishu Ma, provide them with the opportunity to experiment with and get to know some of the art materials that she uses in her work, such as oil pastels and crayons. Discuss the shapes, textures, lines and patterns that can be made using these materials and the ways in which colours can be smudged, blurred, combined, and that edges can be made hard or soft depending on how the materials are used. Try using the same medium on different types of paper, including different colour backgrounds, to see how they merge, or try combining pastels with other media, such as paint, pen or pencil. As part of their playful experiments with the pastels, they might try applying different amounts of pressure, use their fingers to blend colours together, use both the tip and flat edge of the pastel, try cross hatching or stippling with different colour combinations, etc. After applying different thick layers of oil pastel, they could see what happens when they scratch away at the surface, revealing the layers of colour underneath. As they get used to the materials and what they can do, look back through the book and discuss how Daishu Ma might have achieved some of the textures, shapes and lines that they can see in her illustrations. They might explore other illustrators and artists who have used oil pastels as a key medium for their work.

Teaching Sessions:

Before beginning the sequence:

- Activities in this sequence open up opportunities for children to talk about their own lives and emotions. You will need to set this up very carefully with the pupils beforehand, emphasising a trust approach to talking about their own feelings and experiences.
- You may also want to create masks of the key characters to enable children to role play elements of the story, or character hats – bands of card stapled to fit the children’s heads, with an illustration of the character stuck to the front.
- Collect together examples of other high quality picturebooks that can be used as an example of the kinds of characters, themes, storylines, text and image presentation that will inspire the children’s own writing in this part of the sequence. Suggestions are made in the list above or can be sourced throughout the collections on CLPE’s Corebooks website:
<https://clpe.org.uk/corebooks>
- Collect together different kinds of art materials, e.g. coloured pencils, watercolour paints, acrylic paints, colouring pencils, charcoal pencils, brush pens, pencils, tracing paper, drafting paper, publication paper and card for the children to use to plan and create their picturebooks. If you have stock, providing each child with a sketchbook would be useful, or they could hand make these themselves.
- Create a Working Wall or shared journal that can become a place to in which you can collect children’s responses and examples of work that is produced alongside the sequence and to share ideas, inspirations and working process as you move through the process of creating and shaping a text.
- Throughout the sequence, take of photographs of children’s engagement in the tasks, their responses to the text through annotations around illustrations, examples of work and note significant comments or quotes from the children and note your own reflections on children’s engagement as the enabling adult in your reflective journal.

Responding to illustration and entering the world of the story

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

- Share the front-cover illustration and discuss it together, noting their responses around a copy of the front cover to add to the working wall or a shared journal.
- Allow time for the children to respond to the image, sharing their initial impressions before looking closely looking at what they see. Allow them to talk freely, interspersing with discussion points to focus their attention on various parts of the illustration, for example:

- Invite them to share their initial impressions: *How does it make you feel? Does it remind you of anything in real life or stories?*
- Encourage them to think carefully about the characters they are introduced to in the illustration. *Who do they think these characters might be? How do we feel about each character as we focus on them? Tune into their facial expression and body position; what might this tell us about how each character is feeling, or what they might be like? What makes them think this?*
- Explore the colour palette: *What do you notice about the colours used? What does it tell us about this place and what it would be like to be there?*
- Allow time and space for the children to discuss their initial thoughts and responses to the illustration, while the adult observes, encouraging them to extend and deepen their thinking and responses where necessary, so that the children's thinking can be clearly seen and can be referred back to in subsequent sessions.
- Now read aloud the title of the book: ***Tiger, It's Snowing!*** Look closely at how the title is presented on the page. *What choices have been made about how the title text is displayed? Draw attention to the size, shape and style of the font, modelling what it makes you think about or how it makes you feel, inviting the children's suggestions. How might this link to the story that lies ahead? Encourage the children to read aloud the title, trying different intonations and expression. Someone is speaking to Tiger, who might that be? Who is telling Tiger that it's snowing? How do you think they feel about the snow? Can we read the title as if we are excited? or nervous? They might try reading it as if they are explaining something or as if they are confused.*
- Open the book to look at the front endpapers. Allow time for the children to orientate themselves with image, focussing on the colours, lines and shapes, thinking about what these might represent, what the image makes them think about, how it makes them feel and any questions they have about it. Once again, note their thoughts, ideas, observations and questions around the illustration in as much detail as possible.
- They might discuss: *What do you see here? What more does this image suggest about the book? What similarities and differences can you see between this illustration and the front cover? What marks do you see? How would you describe them? How do you think they were made? How does it add to your thoughts and ideas about the story?*
- Given the predominant use of the colour blue in the book so far, this would be a good opportunity to talk about choices of colour and what they might represent or how they might make us feel. The colours chosen and direction of some of the marks may suggest certain things to or evoke certain feelings in the children.
- Finally, turn to the inside title page. Once again, it would be good to have a copy of this for a group of children to closely read together. As they look at the spread, gauge the children's initial response: *Where is your eye drawn to first? Why do you think this is?*

- Then, give them time and space to closely read the image and text, as they have done previously. *What characters can we see? What do you think you know about them from how they are presented?* Here, encourage the children to look carefully at the character's facial expression, their body position, the clothing and props they have been given where relevant, as well as the accompanying scenery and the marks, colours and patterns used, linking what they see here to what they have seen previously. As with the cover, you might discuss the title as a piece of direct speech and how it complements or contrasts with the images. You might also compare the layout choices – from a full bleed double page spread with lots of detail in the background, to a removal of most background artwork, just two small vignettes of the child on the blanket or rug and the tiger at the window.
- You can also talk about the journey of the spread, with the character on the left looking towards the character on the right – with their own gaze through the window leading us towards the page turn and the story which lies ahead.
- Invite the children to draw their thinking together by making their own prediction for the story which might lie ahead. Children could be given strips of paper to write out their prediction (e.g. 'Tiger will get in trouble in the snow but the girl will save him.')

Exploring characterisation in illustration and text.

Children should be given time and space to look deeper at the text and illustrations in a picturebook to take them a step beyond what pictures literally represent to having an idea of how pictures are able to express and metaphorically display what cannot be pictured directly; ideas, moods, abstract notions and qualities.

- Before this session, depending on the size group you are working with, you might prepare copies of the next three double page spreads - 'There's something going on outside...'; 'It snows when winter comes...'; and 'But Tiger isn't cold' - for children to explore and discuss as a group. These will need to be given out one by one so that they look at each one individually before looking at the three spreads together at the end of the session. Alternatively, with a small group, the adult might share a copy of the original text, using a separate journal to note children's responses to the spreads.
- Re-read the title of the book, revisiting the cover, front endpapers and inside title page, before turning to the opening, which begins, ***'There's something going on outside.'***, reading the text aloud. Give time and space for children to explore and take in the illustration, and to re-read the text, annotating the spread with their thoughts, ideas, observations and questions about the text and the illustration, using key questions to open up discussions:
 - *What does this spread make you think about the characters?*

- *How does it make you feel about them?*
- *What makes you feel this way?*
- Explore the children's responses together. Depending on the age and reading experience of the children, you might draw attention to elements like:
 - The placement of the characters in the spread, their size, scale and position on the page and in the setting. Their facial expressions and body position and what this might tell us about them.
 - The colours used, and any emotions these evoke in us as reader; the mood created by the setting and the contrast of outside and inside.
 - The way that the narrative is written from the point of view of one of the characters. Is it clear who is telling the story?
 - The capitalisation of Tiger and what this tells us about this character. *Do you think Tiger behave like a real tiger? Do you know any other story tigers? How do they behave?*
- On the classroom screen, bring up a large image of a snow covered mountainous landscape, (or a video such as <https://www.youtube.com/watch?v=YLMsgVqDE7Q>) similar to the one described in the book.
- Encourage them to share ideas about the landscape as they watch, scribing these around a copy of the illustration. *What can they see? What can they hear? How might it feel to be there? Have you ever seen snow before? What would you want to explain to Tiger? What might they experience here?*
- Come back together to re-read the text aloud, focussing on the choice to end with a question from Tiger. *What do you think this tell us about Tiger? What clues might it give us about what comes next?*
- Now hand out copies of the next spread, which begins, 'It snows when winter comes...', for groups to discuss. Discuss the effect of the page turn on them as readers and read the text aloud. Give children time and space to consider the spread in their mixed groups and then talk about how this second spread adds to their understanding of Tiger and Mei.
- From looking at the spread, you might talk about:
 - the impact created by the move into a close-up of our two characters and the choice to remove the background details;
 - what the facial expressions and body positions might reveal to us that shapes or develops our thinking about either of the characters;
 - Mei's answer to Tiger's question and what it tells us about her;
 - The contrast between the final sentence and what we can see happening in the illustration. *How is Mei feeling? What do we learn from the text and what do we learn from the illustration?*
- Begin a Role on the Wall for the character of Mei. On a large sheet of sugar paper or similar, draw a simple outline of the character. Explain that we are going to record our thoughts about Mei using this outline. In the space outside of the outline, write down words or phrases to

describe her appearance, actions or behaviour. Inside the outline, write down any words and phrases to describe her personality as well as how she might be feeling and what she might be thinking. Give children the opportunity to make links between the external and the internal – *how does a character's actions or speech inform us about what she might be thinking or feeling and vice versa?* Acknowledge that these are early tentative thoughts – when we find out more, we might change our minds. We will adapt and add to our Role on the Wall as the story develops.

- Later, create a further Role on the Wall for the character of Tiger.
- Now, reread from the start before turning the page to look at the next spread. Talk together about the impact of the page turn. *How does this spread compare to the spreads they just looked at?*
- Come back together to discuss the children's thinking. From looking at the illustration, you might talk about:
 - The action and movement portrayed on the page in comparison to previous spreads;
 - The contrast in emotions and actions between Tiger and Mei; children might be encouraged to make personal connections with their behaviours and this friendship, developing empathy for Mei's reluctance as well as Tiger's enthusiasm.
 - The choice which words to embolden in the text and how this action is depicted in the illustration
- Re-read all three spreads and use these as a springboard for beginning a wider discussion about Mei and Tiger, revisiting the Role on the Wall posters to add further thoughts and ideas.
- In connected provision, children could be provided with appropriate art materials alongside copies of the snowy mountain landscape illustrations so far and encourage the children to create their own representations of these scenes
- Encourage them to look carefully at the marks and patterns Daishu Ma has made in her work and the materials she has used to create these. Keep the video playing for the children to refer to, as they explore and expand their experience of this place.

Exploring and illustrating a character

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

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

- Look at the front cover of the book again. Ask the children where they think the words and pictures in a book like this come from. *Do they know what an author and illustrator is?*
- Look back at the title page and share Daishu Ma's name at the top of the page and explain that in this book, Daishu Ma is the person who wrote the words and drew the pictures to tell this story. Share a photograph of Daishu, which can be displayed on the Working Wall or in the book area. *What do they think it would be like to be an author or an illustrator? What would they need to be able to do? What would they need to help them?*
- Re-read the story so far, and reflect on the characters of Mei and Tiger, going back to the role on the wall and justifying any opinions or observations with evidence from the text, including the illustrations.
- Start by thinking about the character of Tiger and the extent to which their appearance and behaviour reflect that of a real-world tiger. *What can we tell from the way Daishu Ma has drawn them? Has she made the character a direct likeness of a real tiger? What features tell us that they're a tiger?*
- Discuss the similarities and differences between a real tiger and Tiger, the character. *How is Tiger similar to a human? What do they do that the real-life animal wouldn't?* Discuss representations of Tiger characters that children are aware of from other picturebooks, novels, non-fiction texts, television and cinema. This could form the basis of a display in and around the classroom reading area.



- Return to the depiction of Tiger in Daishu Ma's picturebook. Consider how Daishu has simplified the tiger to enhance characterisation, creating a rounder fluffier creature with large round eyes and a mouth that is capable to mimicking human expressions. However, unlike other depictions, Tiger is still depicted as moving around on all fours and is not given clothes to wear.
- Explain that in this session, they will be seeing Daishu Ma on a video and will be learning how to draw the character of Tiger. Watch the video 'Illustrating a character from 'Tiger, It's

Snowing! on the CLPE website: <https://clpe.org.uk/books/book/tiger-its-snowing>. *Have they seen someone drawing like this before? Does it look like an easy thing to do? What do they think they would need to think about to do a drawing like this themselves?*

- Now give each child a piece of drawing paper and a choice of drawing implements. Soft drawing pencils or Ferby coloured pencils are helpful for this. If you have access to them, children could use similar materials to those used by Daishu in the video – oil pastels or crayons would be ideal. Cheap but quality cartridge paper for drawing can be sourced from Budget paper supplies: <http://www.budget-paper.co.uk/>
- Watch the video for a second time, pausing at appropriate points, and model to the children how to draw the character of Tiger. Start in the same way Daishu by drawing the eyes. Encourage the children to work alongside you – it will therefore be important to work on a large scale on a flip chart or under a visualiser, so that the children can clearly see what you are doing at each step and follow the process. Talk carefully about shapes, and patterns as you work and what you are focusing on, to allow the children to see the process of creating this character live. *Where will you start? What body part will you move to next?* Think about how Daishu simplifies the drawing from the detail of a real life tiger with simple shapes and lines, but still creates the character and essence of a tiger in her drawing. Think about some of the key vocabulary she uses and how to communicate this to the children.
- When they are finished, encourage the children to step back and take a look at their own drawings of Tiger. *What did doing the drawing make them think about the character of Tiger; their characteristics and behaviour as well as appearance?*
- Display the artwork prominently in the classroom environment and allow the children to revisit and talk about their work.

Deepening understanding of characters through close reading of illustrations and text and engaging in role play

Authors of picturebooks make deliberate choices about what they will show in the words and what will be viewed in the illustrations. In the best picturebooks, the illustrations will not merely complement the text on the page, they may also elaborate and extend it, contradict the text or be used to show feelings that the words may only imply. Children should be given experiences that allow them to tune into the function of both the text and illustrations and how they work together to bring the story to the reader.

- Re-read the book from the beginning and on to the next spread which starts, ‘Tiger’s paws make prints in the snow.’ Read the text from across the double page spread aloud.
- As before spend time closely exploring the spread and discussing what they notice, what interests them and what more we learn about the two characters, and their relationship. Encourage them to closely read both the words and the illustration to build an extended picture of the characters.

- Come back together to share the thinking. You might discuss some of the following, depending on the children's observations:
 - Mei's body position and facial expression and what this suggests about her, what she might be thinking and how she might be feeling across both spreads; comparing this to Tiger and what is suggested by his body language, facial expression and the direction of his gaze.
 - The way in which their eye tracks the movement of the characters in the direction of the book. The characters are once again moving towards the page turn. *What does this make us think about or feel?*
 - The right hand spread again reintroduces the full background. Flipping back through the book, *what do they notice? How is the environment changing? How do we know? What does this suggest about the passing of time? What might this mean for our characters?*
 - The use of direct speech, but the choice to exclude speech tags. *Who might be speaking on these two spreads? Is it the same character each time? What makes you think that?*
- Now, prepare to turn the page and read and respond to the next spread ('The snow gets deeper...'). Before you turn, children might briefly draw on their early observation of patterning in the structure of the book to predict what they might see.
- Again, invite them to discuss the spread, thinking about what it adds to their knowledge of the characters and the choices made by the author/illustrator to communicate that information to us in both the words and the picture. They might also consider how this spread relates to the others that have gone before. *How is it similar and different?*
- Next, invite the children to explore the relationship between the characters and their emotions in a series of freeze frames. Come back to the most recent spread, looking again at how Mei and Tiger's facial expressions, body language and the suggestion of movement all indicate their moods. *Could you draw on any of these things in your own re-enactments?*
- Working in pairs, invite children to choose one image from the book so far – this might be a single or a double-page spread.
- Next, still working with their partner, challenge the pair to recreate this scene as a **freeze frame** taking on the roles of Mei and Tiger respectively. A freeze frame is a still image that children create using just their bodies as if a photograph had been taken or somebody had pressed pause on a video game. Discuss how, within the still image, they might communicate using facial expressions and body language the thoughts and emotions of these two characters at this frozen moment in time. Children might need encouragement and modelling to strengthen or emphasise body positioning or facial expressions to communicate their intended appearance.
- After a small amount of time to prepare, invite some of the groups to share their freeze frames with the rest of the class. *Can we tell what the two characters might be thinking or*

feeling at this point? How has each group chosen to interpret the body language and the internal thoughts and feelings? Can we tell which spread each group might have chosen?

- Go on to use **Thought Tracking** to continue to interrogate some of these questions. For this exercise, explain that when you tap them on the shoulder, they will say what their character is thinking or feeling in that moment. Children should share their internal monologue in the first person as if they were that character. If children haven't experienced thought tracking before this may need to be modelled for them, for example: "This snow stuff is so exciting. I've never seen anything like it – I could do this all day!"
- If you feel that children's responses could be extended, then use the '**Reporter**' technique, in which the supporting adult (or one of the students) engages in a back-and-forth conversation with the child being 'thought tracked' – asking follow up questions or seeking elaboration.
- Following this exercise, ask the children to write briefly in role as the character of their choice adding a thought bubble to the spread that they have chosen to 'freeze frame' earlier. Encourage children to rehearse their sentence(s) orally, drawing on the drama work, before writing them down. They might jot them down on whiteboards or scraps of paper first, before copying them onto a thought bubble – or drawing their own.
- To finish the session, re-read the spread a final time and encourage the children to consider and predict what might come next as the page is turned. Using the illustration, the text and the patterning in the book so far, as well as the Role on the Wall information for what is likely or unlikely, as a source of clues and ideas.
- Discuss some of these potential ideas and predictions. Then, ask children to select the idea that interests them the most and picture that spread in their minds eye. *What might that spread look like? What words would appear alongside this image?*

Developing understanding of picturebook techniques – designing a spread

Through studying how picturebook spreads are constructed to offer additional layers of meaning beyond the text on the page and being aware of the techniques that authors and illustrators use to communicate meaning, children are able to see how to build spreads for themselves. They may consider elements such as perspective, scale, positioning of characters on the page, the journey of the lines on the page, colour, facial expressions and body positions. Alongside this, they will want to explore potential text to go alongside illustrations and its placement on the page. Children should be aware of the way illustrators sketch plans out in rough to investigate effects and explore the best ways of communicating their ideas for a reader.

- Re-read the book so far, up to 'We're nearly at the top of the hill.'
- Encourage the children to reflect on their predictions for what might happen next on the page turn. *What do you think might be shown on the next spread?* By now they should have picked up the pattern of Tiger – in the throes of enthusiasm – not noticing that Mei is perhaps a little more thoughtful or nervous in response to the snow, often lagging behind. They may also

have ideas about what happens in stories when characters get to the top of a hill or relate this to personal experience. *What might the characters see or experience?*

- Encourage the children to visualise the illustration that they might see on the next spread of the text. *How might the spread be laid out? Where will the characters be positioned in relation to each other and the setting on the spread? What might we see in the illustration? How about in the words?* You could encourage the children to close their eyes to give them chance to focus and visualise without distraction. If they have multiple ideas, encourage them to pick the one they think is strongest. Ask questions designed specifically to scaffold them in making layout and artistic choices, e.g.
 - *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?*
 - *What should the facial expression or body position of the characters look like?*
- You could, once again, encourage the children to freeze frame or act out the scene if this helps to show and shape ideas as part of the process to support their understanding of their ideas, particularly in being able to capture character's facial expressions and body positions effectively. If you have tablets or cameras, make these available for the children to be able to take reference photos.
- Look at how draft drawings are much simpler and rougher than those in the finished book and help to just share how the finished page might look. You could draw on examples from Daishu Ma's sketchbooks to share what this means:





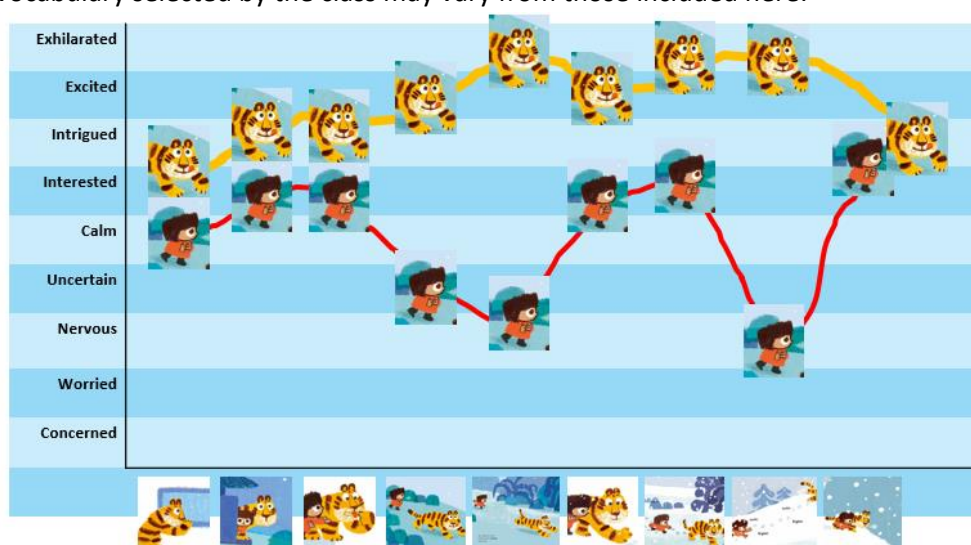
- Model a similar sketch, on a flipchart or, ideally, under a visualiser, which translates your own or one of the children's ideas for the next spread on to paper.
- Now allow the children time and space to compose their own rough ideas.
- When the children have finished, pin their compositions up on the wall and allow the children time and space to see each other's work, reflect on effective techniques and offer feedback.
- Display children's ideas prominently for others to see and explore the potential of what could follow. *What are the similarities and differences in their ideas? Why do you think certain ideas are prominent? What patterns in the book helped to shape and structure their ideas?*

Exploring and pacing events in a narrative

Sometimes author/illustrators will use specific techniques to specifically pace events in a narrative – to speed things up, or to slow them down, to introduce multiple ideas or to focus the reader's attention on something specific. This will also affect our emotional engagement with the narrative.

- Begin the session by re-reading the book so far then revealing what did actually happen in the next spread ('Our whole village is covered in white...'). *How did this spread compare with their own ideas? What was similar and what was different? In what way? Could all their ideas have fitted in the story?*
- Re-read this new spread again and consider what they see in this spread together. Take some time to explore the children's initial responses. *What does this new spread make them think about? How does it make them feel? What more might we learn about Tiger and Mei?*
Encourage them to talk about what they hear and read in the text, as well as what they see in the illustration. You might focus on:
 - The viewpoint. *Where are we positioned as a reader? What can we see? Have we seen a similar view before? How does it make us feel?*

- The size and placement of the illustration of Tiger and Mei on the page;
 - Their facial expressions and what this might suggest about how they feel; and how that is reflected in the first-person narration
 - The way in which the illustration suggests the passing of time – *how much time do you think has passed since Tiger looked out of the window? What suggests that to you?*
 - The decision to depict this moment as a double-page full bleed spread.
 - Any words or phrases in the text that tell us something about this moment in the narrative or about the characters. For example, the addition of the line ‘even the river and the railway!’ and the impact of the word ‘even’ along with an exclamation mark on the way we read it and understand the character’s viewpoint. *Why would this be particularly exciting for them? Why does Tiger describe it as “beautiful”? Do you agree? What do you think he finds beautiful?*
- Begin a graph of emotion to track the highs and lows of the story so far. On the whiteboard or flipchart, draw the horizontal and vertical axis. Ask the children to summarise the main events from the story so far and the sequence in which they occur – flip back and forth through the book as necessary but don’t reveal any more of the story yet.
 - As they decide what to include, note these on the horizontal axis. Then, on the vertical axis, ask children to suggest words that capture the range of emotions felt by Mei and Tiger during the book. Negotiate the order in which these words are placed – probably moving towards adjectives that indicate the highest level of excitement and engagement at the top, the most neutral in the middle and vocabulary that suggests increasing concern or worry towards the bottom. Discuss the language selected together so that all of the children in the group are confident about what they mean and how that emotion feels – making connections with times in their own lives when they have felt that way.
 - An example of what this graph could look like is included below, but the emotions and specific vocabulary selected by the class may vary from those included here:



- Talk together about what has happened to Mei and Tiger. Encourage the children to think of a time that they have felt in a similar way to either of these characters, where they were the more excitable member of the group or the more concerned. This might be thinking back to when they were younger, or it might be a more recent experience. *What experience does this remind you of?* The story implies that this is Tiger and Mei’s first experience of ‘snow’ – perhaps it reminds you of the first time you experienced something. *What was that experience? Were you eager to join in or slightly nervous? Did your feelings change in any way over the course of that experience? What made you feel better? Did anything make you feel worse? How did you react?*
- The children could record their own experiences by sketching it out in one image – focusing in on a particular moment – or a series of images, like a comic book or mini picturebook, if they want to depict a series of events. Using their drawing(s) as a prompt, children could then be invited to share with one another their anecdote or memory. These might be recorded to create MP3 files that could be matched with each child’s artwork, or could be scribed underneath.

Developing narrative events

The brevity of picturebooks allows children to learn much about narrative writing and how it is structured. In a picturebook, children see a complete narrative in a very accessible way, and can investigate important elements like character design and development, how stories are shaped and how they are paced to maintain the engagement of the reader. This knowledge can then be used to enrich and extend children’s ideas for all kinds of narrative writing.

- Re-read the book so far, and on to ‘But Tiger is scrunching up a snowball. Catch!’
- Take time to reflect on the three new spreads. *What more do we learn about Tiger and Mei from these spreads? What do we learn about their relationship? What does it suggest about how the story of their day is developing?* Give time and space for the children to discuss these spreads together, before coming back to share ideas as a whole class. You might talk about:
 - The way in which movement is depicted on each spread. For example, Tiger’s transition from slide to roll, to landing across the three spreads.
 - The facial expressions and body language demonstrated by Mei and how those give us insight into her potential thoughts and feelings on each of these spreads
 - The way in which the increasing depth of the snow within the environment is communicated to the reader
 - How the action takes place across three ‘beats’ of the story, using up three whole spreads. *How does the mood change throughout these spreads? How is this reflected in the text and illustration?*
- Discuss the interactions between the two characters over the course of these spreads and their behaviour/actions – both together and separately. *Do you think that they are having a*

good day out together – why or why not? Why do you think Tiger isn't responding to Mei's suggestion that they go home? Have you ever found yourself in a situation like this - either from the perspective of Mei or Tiger? What do you think Mei or Tiger should do next?

- Invite the children to choose one of the two characters and think about the story entirely from their perspective. *What is happening in their story? What did you think about them at the beginning of the story? How are they developing as the story moves on?*
- Encourage the children to note down their thoughts and reflections. These could be displayed around a copy of the front cover or the children might want to write down their thoughts and observations about either Mei or Tiger to record these, depending on their age and stage of development. You might want to provide sentence starters as a scaffold, such as:

At the start of the story...

When they went out...

When they played in the snow...

As they climbed the hill...

When they saw the snowy view...

As they rolled down the hill...

When they landed...

When Tiger threw a snowball at Mei...

- You might invite the children to undertake a short piece of writing in role, as their chosen character. Consider together what they will need to think about when they compose their piece of writing to convey the thoughts and feelings of their chosen character. Alternatively, working together as a group, use shared writing to compose a short piece of text from the point of view of either Mei or Tiger writing about their day so far, discussing what might be included with the children, and scribing on their behalf.
- Finish the session by turning to the next spread ('I make a BIGGER snowball. '), reading this aloud and sharing the illustration with the children. *How does this compare with the behaviours we saw on the previous spreads? What might this tell us about how Mei is feeling? What does the text and illustration make you think or feel about Mei (and Tiger)? What is it that makes you feel this way?*
- After they have had time to explore and feedback their observations, thoughts and questions, come back to their predictions for how the story will continue and conclude. *Do you think Mei has changed her feelings about being out in the snow? Do you think she still wants to go home? Why was she keen to go home earlier in the story? Do you think she still feels cold? What does this remind you of? Have you ever had a day like this? How did it end? How do you think the story might move to its resolution?*

Exploring the journey of a story – finding the resolution

- Re-read the story so far and continue up to “‘It tickles my whiskers!’ chuckles Tiger.’ Keep the right-hand spread hidden for now. Continue to invite children to respond to and discuss what they can hear in the text and see in the illustration. You might discuss the choice of layout and viewpoint for this single-page spread, with the characters placed in the exact centre of the image, creating a circle with their bodies as well as with the snow, partially covered in snow, and gazing up at the sky – with the reader positioned from above – a bird’s eye viewpoint. *What does this make you think about?*
- Revisit each spread in turn, thinking about where these events would sit on the graph of emotion for Mei. *How is her mood changing in each spread? How does this contrast to Tiger’s.*
- Now, read aloud the text from the right-hand page without yet sharing the illustration: “AAAAAAA CHOOOO! The cold is making me sneeze. Tiger is worried. “Are you OK?”
- Discuss how the situation has changed – linking this back with children’s predictions, their own experiences and the Graph of emotion. *We’re told that ‘Tiger is worried’: why do you think he is worried, what is he concerned about, and how else might he be feeling?*
- Discuss how Tiger has felt up to this point and look back at the spreads to explore and consider the ways in which Daishu Ma has captured Tiger’s emotions through illustration. Now, explain that you’d like them to imagine what their face and body language might look like if they are worried. Allow time for the children to try to visualise what they think their face might look like at this time. Give each child a piece of drawing paper and a soft drawing pencil and encourage them to sketch it out, remembering the techniques that Daishu taught them for drawing Tiger in the video. Children might benefit from creating little freeze frames and imitating postures and facial expressions that suggest ‘worry’. *Why do you think they feel this way?*
- After children have completed their sketches, invite them to share these with one another, looking at similarities and differences and discussing what choices they had made. You might pin these up on the wall for everyone to see, or conduct a short gallery walk, where children leave their work on their table and everyone slowly walks around the room exploring everyone’s choices. Compare their drawings with Daishu’s illustration considering all of the ways in which everyone’s drawings depict ‘worry’.
- Now reveal and read aloud the next spread (which starts “‘I’m a bit chilly...’”). As before give children time to explore the illustration, to reread the text and to share their responses and observations of the choices made by the author and illustrator in designing this spread. *What more does it tell us about these two characters and their relationship?* You might discuss:
 - *How the spread makes them feel and what makes them feel that way?* They might respond to the softness of the image – from the dusting of snow to Tiger’s fur
 - The choice of layout and scale. A double-page spread is used again, but this time the gutter does not separate the characters. Tiger’s body fills – and indeed exceeds – the frame, spilling over all of the edges.

- The soft shapes and curves used throughout the image – Tiger’s paws creating a circle around Mei, while even its tail curves back into the image creating another layer.
- As usual, the facial expressions and body language, and – in particular – the gaze. *Where are the two characters looking? What does this suggest to you?*
- The way in which the language choices enhance that feeling – for example, what is suggested by action ‘wraps me up’ and the description of the ‘warm tigery paws’?
- You might come back to the role on the wall. *What more do we learn about Mei and Tiger in this new spread? How have their characters developed across the story?*
- Alongside this, you might give children time and space to relate the characters’ experiences to their own experiences of handling relationships with others – particularly their peers, which might include friends, school mates and siblings. Ensure that the class share a common understanding that there is no expectation that they have to share their responses or personal connections, but that if they choose to do so this is a safe and secure forum for listening, not judging, and that nothing shared will be shared outside the room or used against anyone or that no one will react in a way that makes anyone sharing experience feelings of shame or disgrace, or be treated in a less favourable way because of anything they choose to share.
- Ensure time and space can be built in to pick up on themes and topics that need greater exploration, perhaps through PSHE work. *What might we learn from Mei’s and Tiger’s experiences? How could these help us to reflect on and consider our own relationships and interactions with our friends?*

Reflections on the text as a whole:

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

This booktalk is supportive to all readers and writers, but it is especially empowering for children who find literacy difficult. It helps the class as a whole to reach shared understandings and move towards a more dispassionate and informed debate of ideas and issues.

- Now, read on to the end of the book and talk about the ending together:
 - *Is this the ending they expected? Did anything surprise them? Why? Why not?*
 - *What does the ending make them think about? How do they feel at the end of the story?*
 - *What do you think about Tiger’s actions as the story continues? What might this tell us about this pair of friends as the story ends?*
- Turn to the final endpapers in the text. *What feeling(s) are you left with at the end of the story? How do these endpapers compare with the front endpapers?* The children might notice the difference in colour and tone which may denote time of day; the empty landscape versus

that which includes the characters; the warm clothing they are wearing; their positioning in relation to each other – Mei now leading the way – and what this tells us.

- Now, listen to the author, Daishu Ma, read the story all the way through: <https://clpe.org.uk/books/book/tiger-its-snowing>. *How did it feel to hear the story read by the author?*
- Make time for the children to reflect on the book as a whole:
 - *What did you like about the book? What was most memorable for you about it?*
 - *Was there anything you disliked? What was this and why was this?*
 - *Are you left with any questions after reading the story?*
 - *What connections did you make with your own life or with other things you've seen or read?*
- Make notes of the children's responses to come back to as they construct their own picturebooks.
- Allow the children to respond to the text as a *reader*. *What would they want to tell other people about this book?* Note down children's responses to the story and display these around a copy of the text in the book corner. Provide further slips of paper or review cards for children to add to this display with further thoughts and responses independently. Have copies of the text available for children to re-read and explore at their leisure, individually and in social groups.

Understanding story structure - Summarising and mapping the story

Mapping a story and its setting helps to develop a sense of the story world. Making a story map is a way of retelling the story. It is a graphic means of breaking a story down into episodes and sequencing its events. This kind of graphic representation helps children to hold on to the shape of the story more confidently so they can re-tell it orally or in writing.

- Re-read the whole book all the way through.
- Together, work on how to summarise the big shapes of the story in no more than 5 or 6 parts. Really encourage the children not to think about tiny details, like where they went or what they said, but the main structural features of the story, e.g.
 1. Tiger and Mei discover that it is snowing.
 2. They go out to play – Tiger is enthusiastic but Mei is concerned about the cold.
 3. They take part in several games instigated by Tiger (making paw/footprints in the snow, rolling down a snowy hill, etc.).
 4. Mei joins in – initially reluctantly – but then suggests an activity of her own.
 5. Mei starts sneezing so Tiger warms her up and takes her home.
 6. Back home, they get warm and dry and go to sleep excited about tomorrow.
- Support the children in mapping the story in words and/or pictures so that they can use the map to retell the story to another person.

- You can extend this further by completing the emotional journey of the story they started on the graph of emotion looking at where the high and low points fit with the events. *What does the variation between high and low points offer us as readers?*
- Open up a conversation about picturebooks more generally. *What other picturebooks do they know? Do they have favourites from at home or in school?* Collect together examples of the children's favourite texts in the class reading corner, making use of the school library, schools library service or local library to broaden the range of choices.
- Collect photographs of the children reading picturebooks they enjoy and scribe their thoughts about these to make a display in the reading area.

Ideation - Building inspiration from known picturebooks

The children's books featured on the Power of Pictures have been chosen because of the quality of the illustrations they contain and the ways in which the illustrations work with the text to create meaning for the reader. Children will need time and opportunities to enjoy and respond to the pictures and to talk together about what the illustrations contribute to their understanding of the text and how the words and pictures work together to tell the story. When creating a picturebook, the author must consider the relationship between words and images. The roles of the text and the pictures need to be carefully considered, rather than one being a duplication of the other. As Perry Nodelman (1990) states, 'The words tell us what the pictures do not show, and the pictures show us what the words do not tell us.'

- Re-read *Tiger, It's Snowing* or listen to Daishu Ma read the story again: <https://clpe.org.uk/books/book/tiger-its-snowing>.
- Provide opportunities for children to replay the story in various ways:
 - Making story maps to share the big shapes of the story;
 - Orally retelling the story in groups;
 - Playing out the story in small world play;
 - Using role-play with character signifiers, such as character hats, masks, tails, costumes or props;
 - Making puppets to retell the story.
- Ask the children to reflect on the main characters in the book. *Who were they? What did you learn about them? Which character did they like best? Why?*
- Now ask the children to describe their reactions to the book in their own words. Have enabling adults on hand to capture these responses. *Did they have any personal connections with the book – did it make them think of experiences or feelings they've had, other books they have read or films or TV programmes they've seen?*
- In large or small groups, during regular read aloud sessions, spend some time reading aloud other high quality picturebooks, or returning to favourite picturebooks you've shared as a class previously. Ensure these showcase a range of characters, themes and types of story. You might choose books that are funny and immediately engage the reader, such as: *Is there a dog*

in this book? or *Bedtime for Monsters*, books that have a deeper message and make us think, such as: *Wild, Shh! We Have a Plan*, *Grandad's Island* or *Croc and Bird*, books that are based on known experiences, such as: *Barbara Throws a Wobbler*, *Geoffrey Gets the Jitters*, *Jabari Jumps*, *Ravi's Roar*, *The New Small Person*, *Here Comes Frankie* or *The Story Machine*, or books that are drawn from other known stories, such as: *Grendel*.

- Allow time for the children to discuss the stories, drawing attention to characters, themes and summarising the big shapes of the story in order to retell the main events. Ensure all children have ample opportunities to hear a range of picturebooks read aloud, especially those children who may not be read to as often as others.

Thinking about own story ideas

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

- Talk with the children about where they think picturebooks come from. *Who makes them?* Encourage them to get to know Yijing Li by sharing a photograph of her on a display, next to the book cover and re-watching some of her videos: <https://clpe.org.uk/books/book/tiger-its-snowing>
- Talk together to think about and discuss all the jobs an author/illustrator might have to do to make a finished book. Think about how to explain this process clearly so that the very young children you are working with can understand, e.g.
 - Have an idea for a story.
 - Share your ideas with other people.
 - Write it down and draw the pictures to see the story on the page.
- Explain to the children that they are going to create their own picturebooks. Talk about the things they might want to write about. Focus first on characters and think together of the kinds of characters they may want to create. These may revolve around:
 - Another story featuring Mei and Tiger from *Tiger, It's Snowing*.
 - Stories about emotions or friendships, as inspired by *Tiger, It's Snowing*.
 - Favourite characters they already have from books or popular culture.
 - Characters related to particular current interests such as dinosaurs, robots, fairies.
 - Themselves – to retell a personal narrative or a fantasy story involving themselves.
 - People around them, family, people who help us etc.
- Share how an illustrator like Daishu explores and experiments with characters to come up with and develop their ideas, drawing lots of different versions of characters.



- Ask the children if they have any ideas for their own potential characters, inspired by their own lives, or from other things they have read, seen or experienced. Allow time and space for the children to use drawing and writing to come up with some initial ideas for their own characters, making their thought processes visible on the page.
- Create alongside the children, so they can see your process as you work. Explore and experiment with adding props, or drawing different facial expressions and body positions. If they are struggling to come up with ideas, you could start with drawing a circle, square or triangle and making it into a character, as in the picturebooks *Circle*, *Square* and *Triangle* by Mac Barnett and Jon Klassen, or come back to drawing the child and Emptiness, thinking of different scenarios they could be in, in a new story.
- As they work, encourage the children to talk about the character in more detail, to gain a picture of what they are like and their ideas of a story that might involve this character. You may wish to record this by helping to scribe some of these ideas down for them. Depending on their age and experience, you could invite them to start giving them a voice by recording possible pieces of speech in speech bubbles to put on your drawing, or to place them in a setting or scenario that suggests a story event.

Planning ideas for a story

When planning a picturebook, it is important to work out how the story will develop. The simplest way in which to do this is using a storymap to break a story down into episodes and sequence events. This kind of graphic representation helps children to hold on to the shape of the story more confidently so they can re-tell it orally or in writing.

- Encourage the children to look at and talk about the characters they created. Through these discussions children will be able to explore and experiment with their own ideas for a story.
- Model this with ideas for your own character for the children to demonstrate how to sequence story events in a storymap for your own story. Focus on how to introduce a character and setting at the start, 3 or 4 key events that move the story on. This might include the introduction of a problem and an exploration of how this is resolved and how the story might end.
- Give time for the children to create their own storymaps for their own ideas, based on the storymaps they created for *Tiger, It's Snowing*.
- Allow time for the children to share their storymaps with a friend, or an enabling adult, or a reading buddy from another class. This will allow them an opportunity to test their ideas on an engaged partner and to become more secure in the structure of their story.

Bookmaking (NB: This will require periods of sustained time for children to complete)

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

- Demonstrate to the children how to make an origami book with the children. You could also pre-prepare handmade stapled books for children or support them in making these themselves, using a long-armed stapler to place the staple(s) in the centre of the text and using card for the front cover to provide durability and a quality finish.
- Using your own storymap, model how to transfer the ideas from your storymap into text and illustrations for a book.
- Give plenty of time for the children to complete the publication of the inside of their books. Allow them to choose and use from a variety of materials, exploring and experimenting with these first to test these and explore their effects. If the children want to make watercolour illustrations, model how to sketch, paint, dry, then add pen detail on each spread before moving on.
- Go back to the original book to explore and work on adding features of published texts on the front and back covers. *What will they call their book? What illustration will they place on the*

front cover to give the reader an idea of the story? Where will they place their name as the author/illustrator? This is a fantastic opportunity to demonstrate more complex book language in action, such as publisher logo/name (this could be agreed as a school or class name publishing house), dedication, publication details, blurb, barcode and price.

- Give lots of time for them to swap with a number of different people. You may wish to arrange reading partner sessions where children can share their books with children in other classes in the school.
- Display the books prominently in the class reading area, library or an appropriate communal space so that they can be shared with and enjoyed by a wider audience.
- Give time for the children to reflect on the process of making their books. *How do they feel about their finished book? What was successful? What was challenging?* Share these reflections alongside the display of the children's finished books.