

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 Key Stage 2 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.

| Teaching Approaches | Writing Outcomes |
|---|---|
| <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 | <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 |

Links to other texts and resources.

- The *Tiger, It’s Snowing!* 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/>

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.

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.

Other books by Daishu Ma:

- *Tiger, It’s Snowing!* (post wave)
- *Tiger, Don’t Worry!* (post wave)
- *Ada, Look at My Teeth!* (Walker Books)

- *Ada, Are You Ready?* (Walker Books)
- *Ada, Go, Go, Go!* (Walker Books)
- *Ada's Rainy Day* (Walker Books)
- *Pangolina*, written by Jane Goodall (Mineditions)
- *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)
- *Blue 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.
- The PSHE Association provide resources for their school members to explore feelings and emotions in more depth, see: <https://pshe-association.org.uk/resource/mental-health-emotional-wellbeing-ks1-2>

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 of and have enjoyed at home or in school now.
- 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 students 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, making sure children only share ideas and thoughts if they want to and negotiating with the group that they will listen respectfully and that nothing shared in the sessions will be shared outside the room or used against anyone in a negative way, either face to face, behind people's backs or be seen as a stigma and that the pupils understand that discussions about points raised are seen as supportive, not judgmental. You will need to be prepared, as an enabling adult, to facilitate, develop and extend conversations, respectfully challenging prejudices and/or misconceptions that may arise.
- Create a Working Wall display 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.
- Watch the video: 'An introduction to the author and illustrator Daishu Ma' on the CLPE website: <https://clpe.org.uk/books/book/tiger-its-snowing>
- Talk about the author/illustrator with the children:
- Do they know the book she talks about – Tiger, It's Snowing? Have they read it before?
- What interested them in the video? What surprised them?
- What do they think her life is like as an author/illustrator? What have they learnt about how and why she writes?
- What questions would they like to ask her about her job and how she works?
- Allow time and space for children to discuss these questions, either in mixed groups or pairs and to make a record of their responses, in a concept map or some other kind of visual organiser.
- Come back together to discuss what the children might expect from her book after seeing her talk about it. *After seeing the video, what are you now expecting from a book written and illustrated by Daishu Ma?* Jot down children's responses on sentence strips, or ask the children to do this for themselves to add to the working display or in the shared journal.
- 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, brushes of different types and sizes, inks, colouring pencils, watercolour pencils, charcoal, pastels, pencils, cartridge paper for drawing and painting, watercolour 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 by stitching or stapling blank pages together with a card cover.
- 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. Look carefully at what this kind of creative work offers to the children and what could be learned about the wider curriculum and working practices in the classroom as a result.

Session 1: 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.

- Colour photocopy for mixed pairs or groups of children, or project on a screen the front cover of the text with the title of the book hidden at first – this could be covered with Post-it notes to reveal later.
- Allow time for the children to respond to the image, closely looking at what they see. Allow them to talk freely, before asking questions to draw their thoughts and ideas together, such as:
 - *What do you see, or think you see, in the image in front of you?*
 - *What does the image make you think about or wonder? How does it make you feel? What makes you feel this way? Does it remind you of anything?*
 - *What do you know or think you know about the setting?*
 - *What do you know or think you know about these characters? What might they be thinking or feeling? How do we know?*
 - *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?*

- Encourage the children to record their thoughts, observations, ideas and questions by annotating the copy of the image.
- Now, move on to consider what a story with this cover art might involve. *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?* Allow time for the children to explore and discuss possible options, noting their ideas for a possible title on a post-it note.
- Now, reveal the artwork and text on the back cover of the book. Take time to look at the art, before looking at the text, using questions to draw out the children’s responses, such as:
 - *How does this compare and contrast with what you saw on the front cover?*
 - *What do you notice about the colours used and marks made here? How do these compare and contrast to what you saw on the front cover?*
- Now, read aloud the text on the back cover and discuss how this links to the ideas they gained from closely reading the illustration. *What in the illustration links to the words you just heard? Does what you saw or read on the back cover confirm or change any of your previous thoughts about the story?*
- Allow the children to look back at the title they predicted on the post-it note, and give them time to think about whether they still think this could be the title or, if they’d like to rethink and re-draft their initial ideas, based on what they have seen and read on the cover.
- Finally, reveal the title of the book, and read this aloud. *How did it match with their own choices? What was similar, what was different?*
- Look closely at how the title is presented on the page. *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?*
- Consider the choices made in creating the title. As you discuss those choices, children might draw comparisons between the choice made for publication and their own initial ideas. For example, they might discuss the choices to have the title directly address ‘Tiger’. *Who is saying that ‘it’s snowing’ and why might they address the character? Do they know any other books that make similar choices in their titles?* (For example, *Would You Like A Banana?* by Yasmeen Ismail, *What Happened to You?* by James Catchpole, *Get Real, Mallory!* by Daisy Hirst, or novel titles like *Where Do You Go, Birdy Jones?* by Joanna Nadin). Consider other ways that the same meaning could have been communicated in the title using third person or past tense structures – ‘A Snowy Day for Tiger’, perhaps. They might also consider the choice of making it a exclamatory statement. *Could it have been phrased as a question instead? How would that have changed our understanding of the story and the characters?*
- Now, focus on the front cover as a whole along with the knowledge gleaned from the back cover and blurb. *What do you think might happen in a story with this cover and title?* Allow time for children to add predictions and ideas to their existing annotations.

- Open the book to look at the front endpapers. Ideally, it would be good for mixed groups of children to have a copy of these in front of them to explore and discuss. 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. Encourage them to note their thoughts, ideas, observations and questions around the illustration in as much detail as possible. Then discuss these together. *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 mixed groups of children to share and closely read together. As they first 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 titles, 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 all of their thinking together by writing their own prediction for the story which might lie ahead. Invite them to think about how the story might begin, 3 events that could happen in the main body of the story, and how it might end.
- When the children have had time to put their ideas together, invite them to join together in small groups of 5 or 6, to share and compare ideas. *What were the similarities in their predictions? What were the differences? Why do they think these were?* Encourage them to consider where choices made by Daishu Ma in the text so far have guided their thinking, justifying their responses with evidence from the title and illustrations.

Session 2: 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, 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 in small mixed groups. 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.
- 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 you were introduced to previously on the cover?*
 - *How does it make you feel about them?*
 - *What makes you feel this way?*
- Explore the children's responses together. You might discuss:
 - The placement of the character 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 mood evoked by the setting and what this might suggest about the character or how it evokes particular feelings towards them.
 - The colours used, and any emotions these evoke in us as readers.
 - The fact that the narrative is written in the first person, enabling us to see and hear directly from the point of view of one of the characters.
 - The capitalisation of Tiger and what this tells us about the anthropomorphic nature of this character. Will Tiger behave like a real tiger?
 - The short sentences, three of them direct speech with speech tags, set out one above the other to introduce the story – including the way in which this relatively simple structure allows us to identify point of view, infer experiences and relationships and identify who is telling us the story.
- 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 would it feel to be there? What would you want to explain to Tiger? What might they experience in this sort of an environment?*
- Come back together to re-read the text aloud, focussing on the choice to end with a question from Tiger. *What does this tell us about Tiger? What does this make us think about what might come next?*
- Now hand out copies of the next spread, which begins, 'It snows when winter comes...', to 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. Look at the way the spread changes from a full bleed, double page spread to two single spreads, one composed of a single vignette and one full bleed single spread. Come back together to discuss the children's thinking. From looking at the illustration, they 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;
 - The size and scale of Tiger and Mei on each of these single page spreads in relation to other elements in the scene; particularly in the transition from wide landscape double page spread, to close up vignette, to once again positioning them within the landscape
 - When talking about the text on the page, they might discuss:
 - The use of onomatopoeia, how these might be read aloud and how they influence our understanding of character and motivation.
 - Mei's answer to Tiger's question and what it tells us about her;
 - The use of a simile in Tiger's dialogue as well as the choice of speech tag – and how each of these tells us something about the character.
 - 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 early impression of Mei using this outline. In the space outside of the outline, write down words or phrases to describe her outer characteristics (words and phrases which relate to her appearance, and the things we have seen her doing – her actions and behaviours). Inside the outline, write down any words and phrases to describe her inner characteristics, e.g. adjectives to describe her character and personality as well as how she might be feeling and what she might be thinking - on the inside, unseen by others. 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.

- If children are already familiar and confident with the Role on the Wall approach, you may wish for the children to work in small groups to produce their own Role on the Wall posters. Alternatively, you might work as a class to produce one large poster for the Working Wall.
- Once you have completed the Role on the Wall for Mei, repeat 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, they might talk about:
 - The composition of this spread compared to the previous spreads;
 - The colours used and how these compare with those used in the previous two spreads and what emotions or sensations these evoke;
 - The action and movement portrayed on the page in comparison to the previous spreads;
 - The opposition between Tiger’s moods and behaviour and Mei’s own as the narrator;
 - The choice which words to embolden in the text and how this verb is depicted in the illustration
- Look back at the dialogue included in the book so far. Explore the language, punctuation and layout choices used for these speech sentences. *What does this tell us about how we might read these aloud?* Invite the children to think about how they might read these, taking note of the punctuation, trying this out in different ways. The move between first person narrative voice and direct speech (with or without speech tags) can also give you an opportunity to revise how direct speech is punctuated as well as the purpose of this. *How does the dialogue support the reader in getting to know the characters, their situation and their feelings?* Consider together how else this could have been achieved in a text which simply told you how the characters were feeling. *How does the text – including dialogue – work alongside the illustrations? How would the spreads be different with a more explanatory text? Which do you think is more engaging to read and why?*
 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 a linked Art session, provide children with cartridge paper, paints, brushes and water, as well as felt tip pens and coloured pencils 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.
- Encourage the children to write their own descriptions of the mountain setting to display alongside these in a gallery space, along with copies of Daishu's illustration in the third spread and from the front endpapers.

Session 3: 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.

- Prepare for this session by providing drawing paper and drawing pencils. You may also wish to provide pens, paintbrushes, water and paints to more closely match the materials used in the original illustrations.
- 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 are? Do they know what these people do?* 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 tiger and Tiger, introducing the children to the term **anthropomorphism** and its definition; the attribution of human characteristics or behaviour to a god, animal, or object. *To what extent has Daishu Ma given Tiger human characteristics? What do they do that the real life animal wouldn't?*

- Discuss other representations of Tiger characters that children are aware of from other picturebooks, novels, non-fiction texts, television and cinema. As the children raise other examples, discuss and compare the extent to which the character has been anthropomorphised. You might use images to create a scale of anthropomorphic representation from almost human in appearance, emotions and actions at one end, through to a realistic and scientifically accurate portrayal and behaviour at the other.



- 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 ideal for this. If you have access to them, children could use similar materials to those used by Daishu in the video. 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? Encourage the children to annotate their drawing with their initial thoughts, observations and questions about the character.
- Display the artwork prominently in the classroom environment and allow the children to revisit and talk about their work.
- The children could go on to write a character description of Tiger to accompany their illustration, drawing on the text and illustration – as well as their Role on the Wall poster - to justify the opinions they have gleaned about her.
- You could follow this up in a linked art session by looking at the other animal characters created by Daishu Ma in her series of board books (see linked texts) looking at how she simplifies the drawings based on real life creatures and gives them huge amounts of character and expression. You could also provide opportunities for children to go on and create simplified illustrations of other animals in the style of Daishu Ma, following the techniques seen in the video. Provide reference materials for the children to work from, such as photographs and opportunities to watch the behaviours of animals via video. You might even arrange a visit to a local wildlife park to observe animals in action first-hand. Display these prominently in the school environment.

Session 4: 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.
- Provide the children with a copy of this spread to explore and discuss for themselves in mixed pairs or small groups. Ask them to text mark and annotate the spread with their thoughts,

ideas, observations and questions, making their thinking visible, related to what ideas are reinforced about the two characters, their relationship, and what more they learn about them from this new spread. 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. The children might discuss:

- Patterns in the book so far, and the ways in which this spread replicates the layout and composition choices from two spreads earlier.
- Again, the placement of Mei and Tiger in the composition of the left hand single page spread, foregrounded, and almost leaning into the page as the illustration bleeds through the left-hand edge of the page.
- 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. How does that impact us as readers?
- 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?*
- The choice to bring the reader closer to the characters on one spread – with the background removed – and then to pan back revealing the characters with more space around them and situated in their environment. How does this affect our engagement and understanding as readers?
- 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 and annotate 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? Children might discuss:
 - The choice of a double-page spread layout following the previous pair of single spreads. *Where have we seen this in the book before? Why might this spread benefit from the additional space that a double page provides?*

- The continued change of landscape in the background of the image, particularly the transition to a relatively steep incline and what this might mean for our characters.
- Further examples of patterning and repetition in the image. Having read and discussed a number of spreads, children might note that Mei is always to our left, with Tiger on our right, on three of the double page spreads they have been separated by the gutter that runs down the centre of the book, they are always either moving from left to right – in the direction that we read in English – or looking from left to right. Tiger is always leading with Mei following.
- The indication of movement within the image. How would you describe the characters' movements? What choices has Daishu Ma made in the illustration that suggests that movement?
- The way in which different textures and heaviness of snow are suggested using different techniques and scale.
- As before, what we can understand from the facial expressions, posture, body language and movement of each character
- The positioning of the text on the page, including the bold '*Left! Right!*' and how this supports and enhances our reading experience.
- The patterns of three in the language – '*deeper, and deeper, and deeper*' – and how this might support the prosody, rhythm and flow of the story when read aloud as well as how it might suggest something about the characters, the environment and the narrative.
- 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!" As you pass from group to group, listening in on the internal thoughts, ask some of the children or any additional adults that you might have in the class to make a note of some of these responses and add them to the flipchart or Working Wall for children to return to later. 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 – as if they were writing in a diary or talking about their day with a friend or family member. *How would they describe their day in the snow so far? What would they be thinking, feeling, wondering, or wishing? What has been their favourite or least favourite moment? Do they have any secret thoughts or hopes that they haven't expressed yet?* Children might be encouraged to share any of the 'thoughts' they have heard expressed in the drama exercise, if they wish.
- As an alternative form of recording, children could be invited to add thought bubbles to their chosen illustration/spread.
- Reflect on the session together. *How did embodying the moods help you understand the nuances between them? How did you decide what to do with your face and body for each mood? Were any easier or more difficult to re-enact? Why do you think this might have been?*
- 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?*
- Give children time to draft one or two sentences that they feel could appear on that page and would naturally follow the text that has been read so far. Children might look back over the story so far and listen to the tunes and rhythms of Dasihu's writing, the way that she uses descriptive language, simple sentence structures and direct speech to tell the story.
- After they have drafted their sentence(s), invite children to work with a partner to read aloud their draft checking that it communicates their intention with clearly. When they are happy with their sentence, hand out a sentence strip or strip of paper and suitable writing implement for children to write out their sentence.

- Invite a few children to read aloud their sentences and to describe what image they imagine appearing alongside it.

Session 5: 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 look back at the predictions they made in the previous session about what might be revealed on the turn of the page. *How might the spread be laid out? 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.
- Now, come back to the beginning of the book and revisit each of the spreads you have read so far in turn, looking at the layout choices Daishu Ma has made for each. Use this to reinforce the key picturebook terminology introduced so far, such as **spread**, **single page spread**, **double page spread**, **full bleed**, **vignette** and associated artistic vocabulary like **scale**, **perspective**, **colour**, **pattern**. For example:

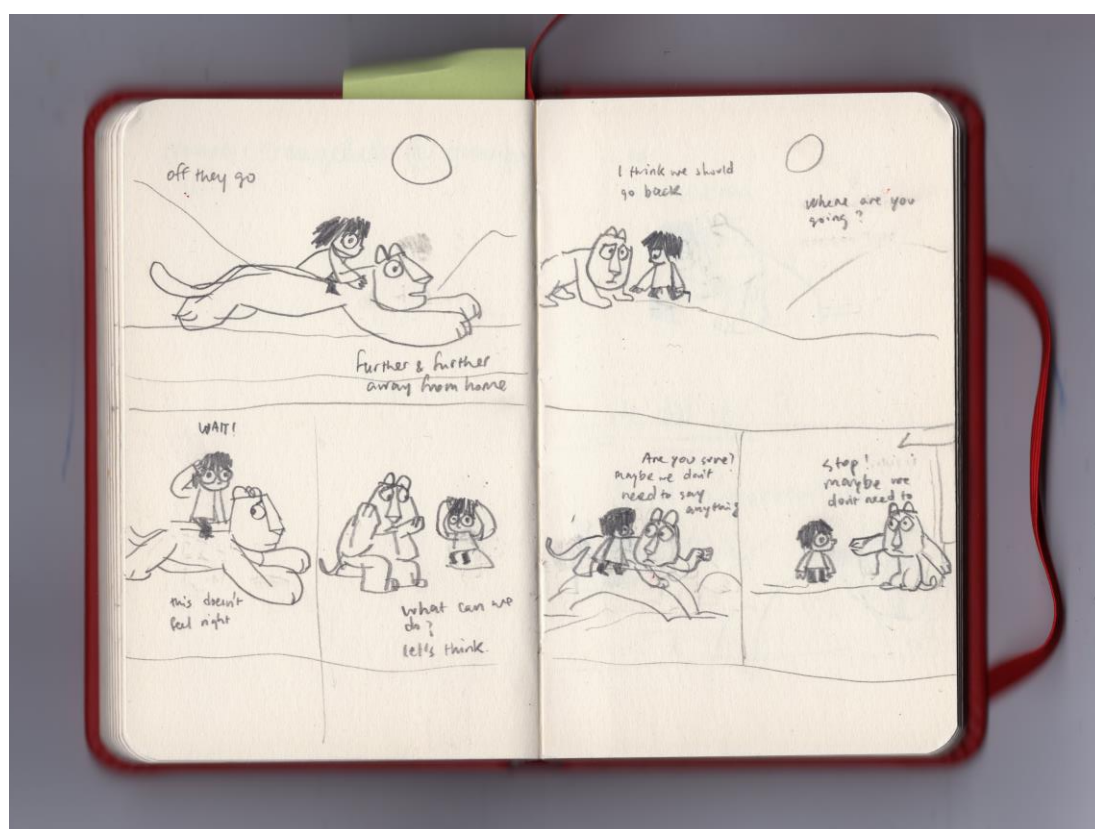
| Spread | Arrangement |
|--------|---|
| 1 | Endpapers. A double page spread with full bleed illustration. A landscape is depicted with large round shapes for the mountains, rocks, trees, etc. The predominant colour is shades of blue, with sparse white dots scattered across the spread. In the background 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 | 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 | 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 | A pair of single page spreads. 1 large vignette with no background on left hand side (aligned and bleeding into the left hand margin), with 4 lines of text to the under and to the right of the illustration. The word 'Mmmmm' is presented in a different font and in bold. Full bleed illustration on the right side of the spread, with three lines of text at the bottom right of the page. The word 'Brrrrr!' is presented in the same font as 'Mmmm' also in bold and starting with larger characters which decrease in size. Characters moving from left to right. |
| 5 | Double page spread, full bleed illustration. The background suggests the same landscape seen earlier. An increase in the amount of white used against the blue landscape features. The characters are running from left to right, with the gutter dividing them. The three lines of text are printed to the bottom right hand side of the left page near the gutter. The text is printed directly under one character and to the left of the second character. The word 'play' is emboldened. |
| 6 | A pair of single page spreads. On the left, a vignette with no background. The reader is again brought closer to the characters. The illustration is pushed against and bleeding off the left hand margin. The action of Tiger is centred in the image and the characters are both looking in that direction. Two lines of text situated directly beneath the characters. A full bleed illustration on the right-hand side, zooming out from the characters slightly and allowing the reader to see them in their environment. Again, an increased amount of white covering the blue landscape. Two lines of text situated under the left-hand character. 'Hop' depicted in the alternate font and repeated three times, decreasing in size on each repetition. |
| 7 | Double page spread, full bleed illustration. The landscape is increasingly white, apart from the soft rounded shape of the blue trees in the foreground and background of the image. The terrain has tilted to rise from left to right in contrast to previous spreads. The two characters continue to move from left to right and are again divided by the gutter. The words 'Left!' and 'Right!' are printed in the alternate font and positioned to follow the footprints of the characters in the snow. Four lines of text are depicted immediately below the character on the right-hand side of the spread. |

- Talk about the choices Daishu Ma has made in laying out the story so far and why she might have made these decisions, drawing back on everything that has been observed and discussed so far.
- Now, encourage them to think back to the ideas they had about what the next spread might look like. Ask them to think about the layouts they have seen so far and how these might inform their choices. *Can they see any patterns? How do they think this new image will be laid out? Will any specific colours, patterns or objects be prominent? What would make sense for this section of the story as they reach the top of the hill?*

- 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?*
 - *What might the text say? How will this work with the illustration to tell the story? Where will it sit on the page?*
- 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:





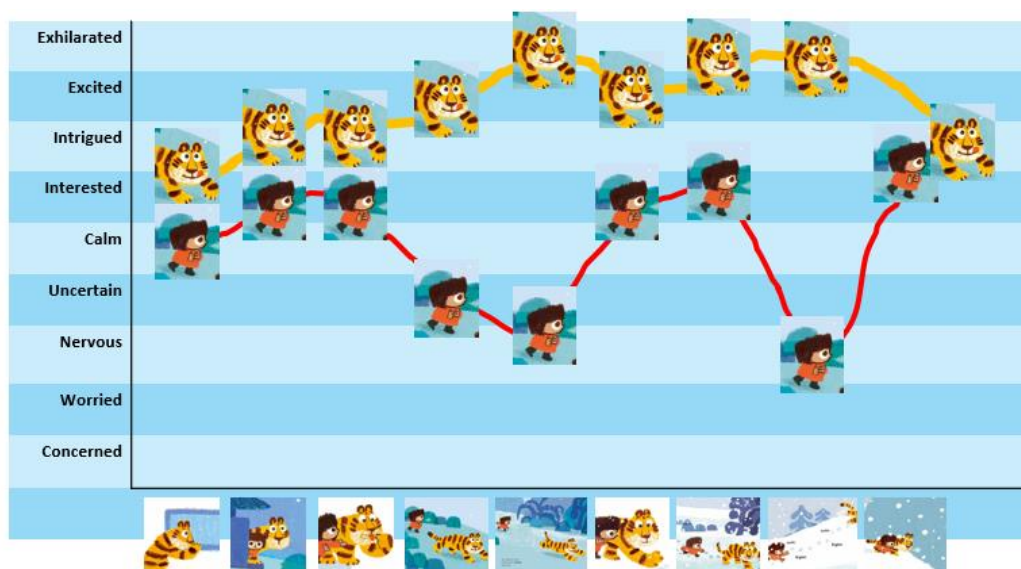
- Model a similar sketch, on a flipchart or, ideally, under a visualiser, which translates your own or one of the children's ideas for the next spread on to paper.
- Now allow children time and space to compose their own rough ideas. Encourage them to think about how the text might work alongside the illustration; what they will write, what choices they will make about how text looks and the size of text, where it will be placed, how to ensure readability if it is over an illustration, how the lines might be placed or broken up. When the children have finished, pin them 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?*

Session 6: Exploring and pacing events in a narrative

- Re-read the book so far and on to show and read aloud the next spread ('Our whole village is covered in white...'), sharing what was revealed on that page and how it was depicted. *How did the children feel about the page turn? Were they surprised by it? 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?

- Now re-read and spend time looking at Daishu Ma's spread. *Why do you think she might have made the layout choice she has? What can you see here that provides you with visual links to things you have seen before? How do you imagine the characters feel? How did it make you feel as a reader? How do the text, illustration and compositional choices contribute or connect with that feeling?*
- Provide mixed pairs or small groups of children with a copy of the spread and give them time and space to explore her choices, annotating the spread with their thoughts, observations, ideas and questions to make their thinking visible. Come back together to share thinking about how the spread develops our understanding of the relationship of the two characters, their experiences and emotions on this snowy day and the overall shape of the narrative. The children might focus on:
 - The viewpoint. *Where are we positioned as a reader? What can we see? Have we seen a similar view before?*
 - 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 second clause, demarcated by a dash, the use of the word 'even' and the content of Tiger's direct speech.
- 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 anymore 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. Encourage them to think carefully about the adjectives that best convey the specific emotions felt by the characters in the story. Children may wish to check a thesaurus for different options. Model using any words selected in context to see whether it suitably captures the emotion and doesn't feel inauthentic or too extreme. 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 participate or slightly nervous? Did your feelings change in anyway 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 a particular moment - or they might like to write a mini story of their own, recorded in an origami book. You can see how to make these here: <https://clpe.org.uk/teaching-resources/teaching-approaches/book-making-teaching-approach>
- Ask them to record in pictures and words, the journey of their mood, charting the things that made either of them more (or less) enthusiastic, drawing on what they have seen in the illustrations so far.
- Hold up and look at the book so that the children can see that we are only just under halfway through the story, without revealing what follows. Consider the emotional journey that we have been taken on as readers up to this point. Look back at the graph the children created to remind them of the highs and lows of the story, continuing to make connections with the highs and lows of their own anecdotes or memories.
- Encourage the children to consider intertextual links with the patterns of the journeys in other stories that they know, considering the emotional ups and downs and twists and turns of known stories and how these might contribute to the narrative and our response as readers.

- You could plot such journeys through other familiar books (using different colours to represent the different stories) creating a visual reference that allows the children to compare and contrast the high and low points of the journeys of different narratives and speculate about what might come next based on what they know. Encourage each child to make predictions about what events might follow next and how the story might end and to record these to display around a copy of this illustration. *Now that they've seen this 'beautiful' view how might that alter Mei or Tiger's feelings about the day, will they go home now or will they engage in a different activity? What seems more or less likely based on where we are in the book so far? Do you think the story has reached its climax? What might that climax be?*

Session 7: 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. The children might talk about:
 - The use of single or double-page spread layouts for each of these spreads and the manner in which that choice impacts the reading of the book – in terms of rhythm, leading into page turns, providing impact or scale, affecting emotional response, etc.
 - 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 – and the extent to which the inferences drawn from the illustrations can also be found in the first person narrative voice.
 - The way in which the increasing depth of the snow within the environment is communicated to the reader
 - The steep downward slope on the second of the three spreads which precisely dissects the double-page spread in two diagonally – and how the steepness of this slope is reinforced by the positioning of the text. As well as how the two paragraphs align visually with the characters whose points of view are being communicated within that text.

- The use of two vignettes placed vertically one over the other on the final single page spread – with the positioning of text to divide them. *Why might the illustrator have chosen to separate them like this? How is this different to all of the other spreads so far? Why might this moment have been chosen to use this approach?*
- Come back together to discuss the interactions between the two characters over the course of these spreads and their behaviour/actions – both together and separately. *How do they respond to one another? What do they do and not do? Why do you think they do these things? 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?*
- Consider this section of the narrative – the action takes place across three 'beats' of the story. *What is the impact of spreading this out in this way? What does this do for you as a reader? How does it engage you in the story and with its characters? How does the mood change throughout these spreads? How is this reflected in the text and illustration?*
- At this stage, invite the children to undertake a short piece of writing in role, choosing whether they would prefer to take on the character of Mei or Tiger at this point in the story. Consider together what they will need to think about when they compose their piece of writing to convey what is happening in the narrative at this point, what led up to this and how they might use language, layout and punctuation to effectively convey the thoughts and feelings of their chosen character as these events unfold. Look back at the starting points for their chosen character and how their mood has shifted – they might look back at the Graph of Emotion from the previous session and add to it.
- To support the children's ideas prior to writing, they might want to compose some thought bubbles for their chosen character, across a few different spreads from the book so far.
- Use these to model the process of thinking of and trying out ideas on the page, talking through the writerly behaviours drawn on and writerly decisions you are making as you write. Consider the voice of the character, as well as the language they might choose and use, drawing on what you have seen so far in the text, ensuring this comes across in your writing. Allow time for the children to draft their own compositions before reading these aloud to a response partner to gain feedback on their writing. Write alongside the children so that you can model this kind of response conversation before the children embark on this for themselves. *Without revealing who your character is, can you guess whose perspective is being shared from the way the writer has written? What do you think was most successful in the writing? Why was this? Do you have any questions you want to ask the writer about their writing? Can you offer any suggestions in how it might be improved?*
- Once the children have had time to gain a response to their work, allow them to refine their writing based on any feedback and publish this for a wider audience. They might wish to type it up using a word processor or write in presentation handwriting.

- Finish the session by considering what might happen after this point. Track these spreads on the graph of emotion you started and talk about how the emotional journey of the story has developed. *Where do you think it will go next? What events might lead the story in this emotional direction?*
- Finally, turn 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?*
- Give time for the children to discuss this together, before feeding back their ideas to the group. You can record these around a copy of the illustration to make their thinking visible and valued. They might focus on:
 - How the movement of the characters and the snowball are depicted on the page
 - The facial expressions and body language and positioning of the characters and what this suggest about their thoughts and feelings
 - The continued change in the landscape and environment and what this might mean for our characters and the story
 - Like in many spreads so far, Mei is on the left of the gutter and Tiger is on the right. *How is this spread similar in layout to other double-page spreads we have explored and how is it different?*
 - *How does the language used to describe the snowball fight the text fit with the visual image?*
- After they have had time to explore and feed back 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?*
- Give each child a small piece of paper and ask them to summarise their ideas about how they think the story will resolve towards its ending from this point. Pin these up around a copy of this illustration on the working wall or in the shared journal and look at the similarities and differences in the children's ideas. *If similar thoughts and ideas are apparent, why might this be?*

Session 8: 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. Discuss: *How does this compare with the prediction that you had? What was similar, what was different? Why do you think this was?* Continue to invite

children to respond to and discuss what they can hear in the text and see in the illustration. For example, children 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. *Why might the illustrator have selected this choice of viewpoint for the first time here?*

- Look back at the patterns in the storytelling so far. Focus to begin with on Mei’s response to the different activities, who instigates them within their friendship, how many spreads are spent on each of these – the rhythms and patterns of the storytelling.
- 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?*
- Now, read aloud the text from the right-hand page without yet sharing the illustration: *“AAAAA CHOOO! 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. *What does this make you think about? How does it make you feel? What makes you feel this way? 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.
- 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?* Children 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 support the feeling suggested by the image – for example, what is suggested by the verb (‘dusts’, ‘wraps me up’) and noun phrase (‘warm tigery paws’) choices?
- Take time to 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?*
 - Invite the children to talk about their thoughts based on personal experiences, including things they have seen in other books, films, news and TV programmes as well as their own real life experiences. *What experiences have you had that give you a window into what Mei and Tiger have experienced here?* Open up a forum for children to discuss 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. *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?*
 - Talk together about the concept of friendship in response to Mei and Tiger’s experiences. *What do you know about Mei and Tiger as friends? Do you think that they have a good friendship? Why/why not? What does it mean to be a good friend? When might it be easier or harder to maintain a friendship? What advice would you give someone about what it means to be a good friend?* At the upper end of Key Stage 2, children might be read to reflect on their own experiences of making friends when they first started at the school, as well as looking ahead to the opportunity to make other friends and join other groups, societies and communities as they transition into secondary school.
 - Give time for the children to consider how they might talk about ‘friendship’ in a way that makes sense to children of their own age. Allow time for them to form ideas, grow their ideas, put their thoughts into words and make sense of what they think, then look at how they might communicate this to an audience. It might be designing a poster, flyer, informational video, song or piece of art that combines words and pictures to share a message, or another means of publication that best enables them to communicate what they want in the way they want to do this.
 - Explore real life examples of these types of text to inspire the children’s ideas and explore the purpose, audience, form and language choices for these different types of text, e.g.

- A quality information text, such as: *All About Friends: A Friendship Book for Children* by Felicity Brooks and Mar Ferraro (Usborne)
- Other storybooks that explore the theme, such as: *Meesha Makes Friends* by Tom Percival (Bloomsbury)
- An entertaining information video for young viewers – Sesame Street: <https://www.youtube.com/watch?v=4ai7ckER2os&t=14s>
- Song Lyrics – e.g. Randy Newman’s You’ve Got a Friend in Me from Toy Story: <https://www.youtube.com/watch?v=0hG-2tQtdIE>
- A commercially produced poster, such as this one from Reach Out Australia: <https://reachout-australia.myshopify.com/collections/digital-downloads/products/poster-pdf-how-to-be-a-good-friend-1>
- Allow time and space for the children to present their ideas publicly, through a display, presentation in an assembly or public event or on a class blog or other media channel. Reflect together on the choices children made and how their words could make impact on an audience in the same way that this story might make its readers reflect as we have.
- In linked PSHE lessons, alongside this session and supporting them in preparing to write and talk, you might draw on resources within your school curriculum or provided by external agencies, such as:
 - ‘Our Class’ KS2 pack from the PSHE Association: <https://pshe-association.org.uk/resource/our-class>
 - Dealing with Friendship Struggles from BBC Bitesize: <https://www.bbc.co.uk/teach/class-clips-video/articles/zbpvcqt>

Session 9: 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 end of the story together:
 - *Is this the ending they expected? Did anything surprise them?*
 - *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 draws to a conclusion?*
 - *What questions do they have about the ending?*

- Look at the final spread together again – prior to the endpapers. *What feeling are they left with by the final illustration and sentence: ‘The snowman will have to wait until tomorrow . . .? What makes them feel this way? When considering the question, ensure the children have time, space and encouragement to read the accompanying illustration closely and carefully and think about the possible intentions of the writer. How does this book want to make you feel by the end of the story? Who might this book be for?*
- Encourage the children to reflect on the book as a whole:
 - *When you think about the book now, what is the most important thing about it for you?*
 - *Do you think the story might suggest anything about the writer? Or about how the story came to be written? Or where? Or when?*
- 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? Did it make you think or feel anything different about the story? If so, what?*
- Talk with the children about their responses to the story and to the illustrations. *What did they like and/or dislike? What questions might they like to ask the author after reading? What connections do they make with other picturebooks or other texts they have read? Make notes of the children’s responses to come back to as they construct their own picturebooks.*
- Come back to look at the front cover. *Do you think it is a good choice of image? What does it share about the story? Does it work with the text to makes us want to read on? Why or why not? Would you have done anything differently? If so, what?*
- Reread the blurb on the back page:

“Look, Tiger, it’s snowing!”

“What’s snowing?” says Tiger.

Mei’s BEST friend Tiger has never seen snow before. What does it feel like? What does it taste like? Join the two friends on a big snowy day of fun and adventure. But will they make it home in time for tea?

Little ones will fall in love with Mei and Tiger in this funny and charming story about fun and friendship from Daishu Ma.
- Invite children to explore their thoughts about this blurb and the purpose it serves now that they have read the book. Children might discuss the phrase *‘big snowy day of fun and adventure’* and consider how that is reflected in the story that they read. They might look at the questions that are asked in the blurb and why these might have been selected. They might consider what is meant by *‘little ones’* and who they think the ideal audience is for his text. They might also discuss the adjectives *‘funny and charming’* to describe the story – *what words would they use to summarise and encapsulate the ‘feel’ of this book as well as what they think that they book is about? Do they think that it is ‘about fun and friendship’ as the blurb states? Why or why not?*
- Give time and space for the children write comments or book reviews about the text to display in the book corner, as part of the display of Daishu Ma’s books, in the school library, to

share with one of the younger classes in the school newsletter or on a class blog. You could look at an example of one someone else has written first, like this one from Just Imagine:

“This gentle story of friendship is beautifully told through pastel blues, greens, greys and white of the background contrasting with Mei’s bright red coat and Tiger’s warm orange and brown fur. All the joy of playing in freshly fallen snow is shown through Tiger’s expressions and movement – leaping through the snow with his tongue hanging out to catch the snowflakes whiskers covered in snow, sliding and rolling down the hill in a tumble of limbs, showing concern when Mei sneezes with the cold and on one glorious double page spread, enveloping Mei in his warm paws. Finally, stretching out on the bed snuggled up with Mei after their snowy adventure. Children from 3 years upwards will love the friendship of these two characters and want to hear over and over again about the fun they have in the snow and older readers will be charmed by Daishu Ma’s artwork.”

- Explore what the reviewer means in their review. *Do they agree that this is a ‘gentle story’? What words or phrases would they use to describe it? What lessons might we learn from it? What could we take away from it?* You could discuss if you agree with the comments made by the reviewer, and how many stars you might give this book as a reviewer and why and what you might say about it in a review.
- Write these reviews to post online or writing out to place in the book corner or library alongside a copy of the book.
- Linked to this, and reflecting on the book as a whole, consider: *who do they think the book is for? What might a younger child get from the story? What might an older child get from the story that a younger child might not?* It would be helpful if they could pair up with some younger children to read and talk about the book to gauge their reactions and opinions. *Did these match what you got from the story? Can people of different ages engage with this book in different ways? Is it just for young readers?*
- These conversations will all help to shape the children’s ideas about the purpose of and audience for literature. You can discuss this further by asking the children:
 - *What do you think the purpose of this book is?*
 - *What does it do to engage the reader?*
 - *What messages might it give the reader?*

Session 10: 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.

- Now ask the children to reflect on the main characters in the book. *Who were they? How did we connect with them? Do you think that Mei or Tiger are the main character of the story? How do they work as a pair? What other stories do you know that feature a pair of characters as lead roles? How did these characters work for the themes and issues Daishu Ma wanted to explore? How do you think the author made the characters feel real and relatable? How did she encourage us to engage and empathise with the Mei, Tiger and the emotions they go through in both the words and the illustrations?*
- Give the children chance to re-read the book, in mixed groups, discussing in more detail what they can tell about the character of Mei, the character of Tiger, the relationship between them through the text and the pictures. To hone their attention, split them into groups to look at one specific aspect.
 - The character of Mei
 - The character of Tiger
 - The relationship between Mei and Tiger
- To ensure they are looking carefully at both the words and pictures, you might give them a grid that focusses their attention and ensures they comment on both, such as:

What do you learn about the character of Mei?

| From <u>just the words?</u> | From <u>just the pictures?</u> |
|-----------------------------|--------------------------------|
| | |

- Come back together to share each group’s insights by relating these to the spreads as you share them again. Discuss what the text does and what the images do and why both come together to contribute to and extend meaning for us as readers.
- 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?*
- Record these ideas to refer back to and compare across the class. What have they learnt about picturebooks from engaging with this text? Can they summarise this in a concept map or visual organiser?

Session 11: 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>. Ask the children who they think the book might be for and record their responses around a copy of the book. Ask them whether their opinion on picturebooks has changed since starting this project. *What did they think before? What do they think now? What consolidated or changed their opinions?*
- Come back to the story summary created to draw out the big shapes of the story. Talk about how the action moves between each story shape. *Is it fast paced to capture attention quickly or create drama or is the action more drawn out to create depth of engagement or suspense?*
- Ask the children to reflect on the main characters in the book. *Who were they? How did we relate to them? How did the author encourage us to engage and empathise with the characters?*
- Now ask the children to think of words and phrases that best describe the book for them. Encourage them to respond to the storyline, features of the book and their reactions to it as readers when choosing words and phrases.
- Explore with the children why the publishers might have chosen this story to publish. *Why might it appeal to readers initially? What elements of the story might engage readers? How might they connect the story with their own lives?*
- Provide the children with a selection of high quality picturebooks, showcasing a range of characters, themes and types of story. You might choose books that are funny and immediately engage the reader *like Is there a dog in this book? or Bedtime for Monsters,*

books that have a deeper message and make us think like *Wild, Shh! We Have a Plan, Grandad's Island, Croc and Bird, Through The Forest, In Our Hands* or *How to Be a Lion*, books that are based on known experiences like *Ravi's Roar, The New Small Person, Here Comes Frankie* or *The Story Machine*, or books that are drawn from other known stories like *Grendel*.

- Allow the children to work in pairs or groups to focus on a picturebook and to think about the characters, words and phrases to describe the book and the big story shapes as they did with *Tiger, It's Snowing*. Then allow time for the children to present their book back to others in the class.
- Create a class concept map or infographic to share the different kinds of picturebooks explored that the children could draw on for their own ideas. Allow time for the children to explore and discuss the books. *What makes them different? What do they have in common?*
- Come back together to discuss the kinds of things the children think they might need to consider when are thinking of ideas for their own picturebooks. *Who are they writing them for? What might they need to do to engage their readers? What sorts of stories engage them as readers themselves and why?* Make notes to add to the Working Wall and allow children to make their own notes to come back to as they work through creating their own text.

Session 12: Ideation - Sketching initial ideas in words and pictures

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

- Talk with the children about how they think picturebooks are made. Encourage them to think about the whole process from the author's idea to the finished book. Split the children into groups to come up with a diagram to explain what they think the process might be.
- Now watch the video: Daishu Ma – Writing Process: <https://clpe.org.uk/books/book/tiger-its-snowing>. *What did they already know about how picturebooks are made? What else have they found out from this video?*
- Explain to the children that they are going to create their own characters and stories for their own picturebooks. Think back to the books they looked at during the previous session, *what sorts of characters did they encounter? Children? Family members? Animals? Fantasy characters? How many main characters were there on average? Why do you think that the stories all have limited casts?*
- Reflect on what they saw in Daishu's video. *What did they find out about how she works up ideas for her characters?* Recap on what Daishu discussed in terms drawing her characters over and over again in different scenarios to bring them to life and to really get to know them.

- Ask the children if they have any ideas for their own potential characters, inspired by real life events, emotions or experiences, or from other things they have read, seen or experienced. They may choose to create a child character based on themselves or someone they know and create a second character to interact with them as Daishu did with Tiger in this book.
- Allow time and space for the children to use drawing and writing to come up with some initial character ideas for their own stories, making their thought processes visible on the page. You can reference specific examples from Daishu's own work, e.g.



- If possible, provide each child with their own sketchbook that they can use to plan and develop their ideas as they work through the bookmaking process. As the children work, work alongside them sketching out and discussing your own ideas and concepts.
- Give children access to rough drawing materials, such as quality coloured pencils, soft drawing pencils 4b-6b, pastels or charcoal and time and space to try out ideas for different characters. Allow them to draw characters they connect with over and over again so that children can see their characters in lots of different ways, as Daishu talks about in her video. You might also want to have some tracing paper on hand for children to trace characters they are particularly pleased with so they can replicate them. Model how to do this using characters you have created that you are particularly happy with. You might also remind children of the way in which Daishu talks about the value of physicalising the behaviour, actions, emotions and

postures of her characters to enhance her understanding of them as well as to suggest further ideas for words and images.

- Encourage the children to spend time creating their character in different poses and adding different facial expressions and poses as they do so. They may also want to add clothing or props, thinking back to what Daishu did with Mei in the original story. For some of the children, this may stimulate story ideas and they might want to write a list of behaviours or poses before they start sketching. Encourage the children to mix their sketches with text as they are coming up with ideas and celebrate their different ways of working. Create alongside the children, so they can see your process as you work. Vocalise when ideas work or don't work, explaining why this is for you as the creator.
- Invite the children to consider carefully how the reader will get to know these characters and their different traits. *How will you use body positions, facial expressions and props to tell us more about your character, and the story that may unfold around them?* Draw back on how effectively Daishu Ma did this with both Mei and Tiger in different ways in the original story.
- Once the children have a character or characters they are happy with, 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. Again, show the children examples of how Daishu begins to expand on some of her ideas:



- Allow time and space for the children to do the same in their own sketchbooks.

Session 13: Ideation - Building the big shapes of your story

In order to plan their picturebook writing coherently, children will need to be supported to break their story down into episodes and sequence its events. Working on the broadest structures first will enable them to see if the story outline as a whole works, before they invest too much time in the finer details and then work out that their ending isn't right or something doesn't fit in the structure or their characters or subject matter as a whole do not appeal to their intended audience.

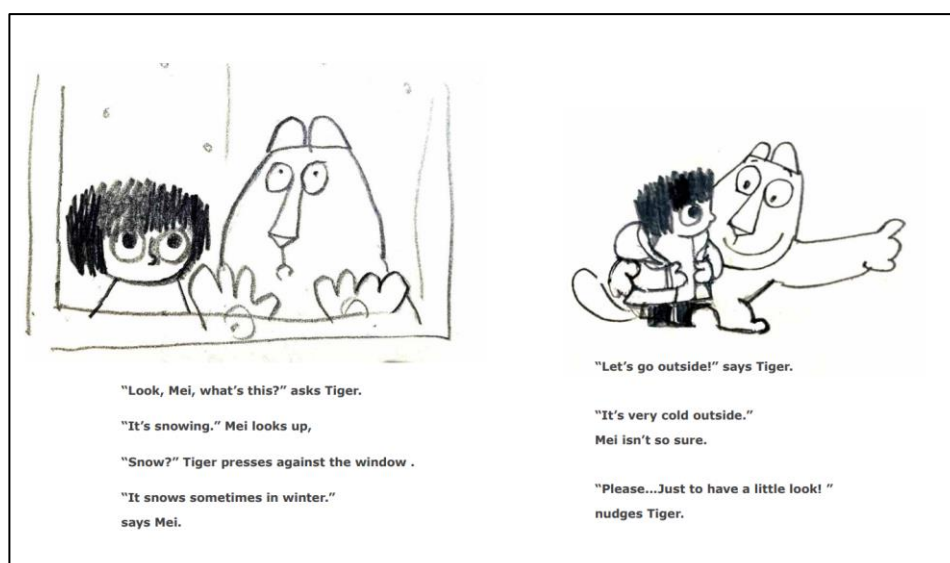
- Once children have had time to explore and experiment with different characters and scenarios, share with them how to really hone in on consolidating the big shapes of their story. Think back to the picturebooks explored in the earlier session, *what shapes did these stories have? Did they follow particular patterns? How were you introduced to the characters? How did we get to know the characters more? Was there a problem that the character(s) had to overcome? How did this happen? How was the story drawn together at the end?*
- Encourage the children also to think about the emotional journey of the stories they read. *Where were the highs and lows? Why do you think this is important for reader engagement?* Structures, patterns and emotional journeys will vary from book to book, this is something to be explored. Be wary of trying to hone all stories down to one particular story structure or formula, but look for common patterns and allow space for children to play with and experiment with their own ideas, ensuring that they understand that the structure will engage a reader and allow the story to make sense.
- Give time for the children to plan the big shapes of their own story, as they did with the picturebooks they looked at previously. As before, encourage them not to go into detail at this initial stage, but to define the broad structure in 5 or 6 summary sentences.
- Now give time for the children to work with an initial response partner. Establish this as an important part of the writing process and explain that the children will be sharing their initial ideas with someone else to look at what is working and what might need to be developed at this initial stage of planning. This could be another child in the class or a supportive adult. At this initial stage, the response should work on the reader's initial feelings about the story concept and structure. Supportive questions to focus on might be:
 - *Are they engaged with the characters and theme?*
 - *Does it work as a story?*
 - *Are the big shapes and characters right before you flesh out the detail?*
 - *How does a reader engage with your initial concepts?*
 - *What do they like about it?*
 - *What do they want to see in more detail?*
 - *How do your characters work for your reader?*
 - *What do they like about them, what do they want to know more about them? What questions do they have about them?*
 - *Which parts of the story work best for them? Which parts might need further development?*

- Following the response partner session, give time for the children to reflect on their initial ideas, revising where they feel necessary.

Session 14: Creation – Mapping story ideas in more detail

Children can make story maps as a form of planning, to prepare for their own writing. Making a story map is a graphic means of breaking a story down into episodes and sequencing its events, mapping out key scenes in the story through drawing and annotation. This kind of graphic representation helps children to hold on to the shape of the story more confidently.

- Now think about how you will add detail to these events and work through each stage of the story to get from one big shape to the next, adding extra layers of detail where they feel it is needed. As with all the other stages, the children should be allowed to work flexibly in words and/or pictures at this stage, using whatever format best supports their planning. They may choose to storymap, flowchart or box up their story into sections, they may just work in words, draw dominant images or use a combination of both words and pictures to plan ideas in more detail. Model and demonstrate how you could do this with your own story ideas.
- Model the process of starting to sequence your story in more stages, adding detail and considering the emotional journey their reader will experience through the story, and how one event will flow on to the next. Encourage them to think in broad terms, not planning the exact writing that will appear in the text, but getting the shape and structure of the story right, working on from the session with their response partner and incorporating suggestions. If they have ideas for lines, or things characters say, they can note these but encourage them to be loose with their ideas at this point. If there are any images forming in their mind about what this might look like in the book, encourage them to make rough sketches alongside, but, as with the text, keep these loose. Draw on examples from Daishu's process to support the children as they work:

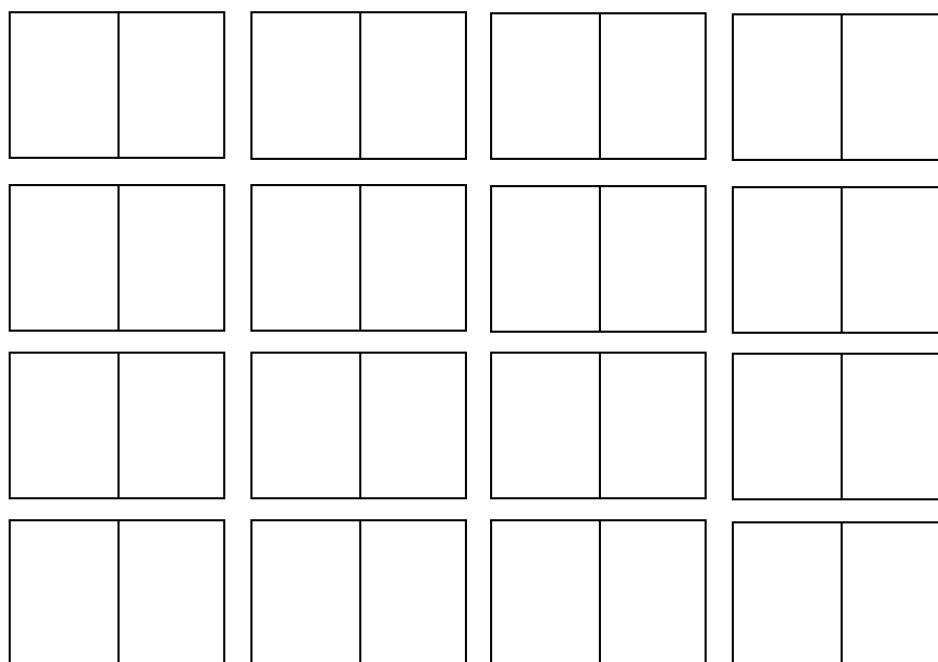


Sessions 15 & 16: Creation - Planning ideas in more detail through Storyboarding

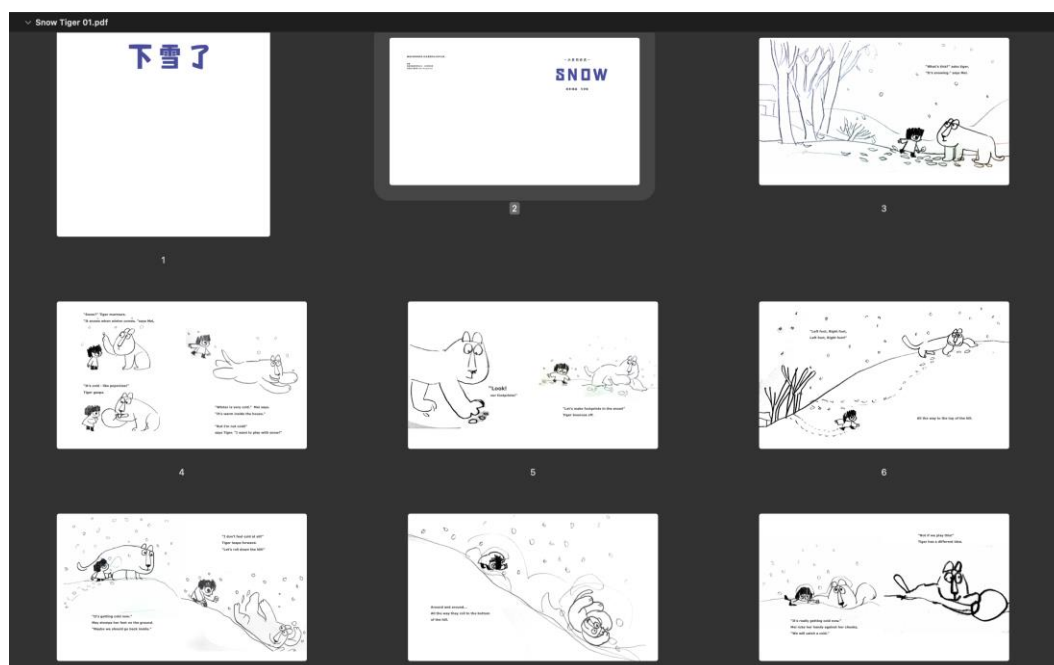
When planning a picturebook, it is important to work out how the story will develop over the given number of pages. The simplest way in which to do this is using a storyboard.

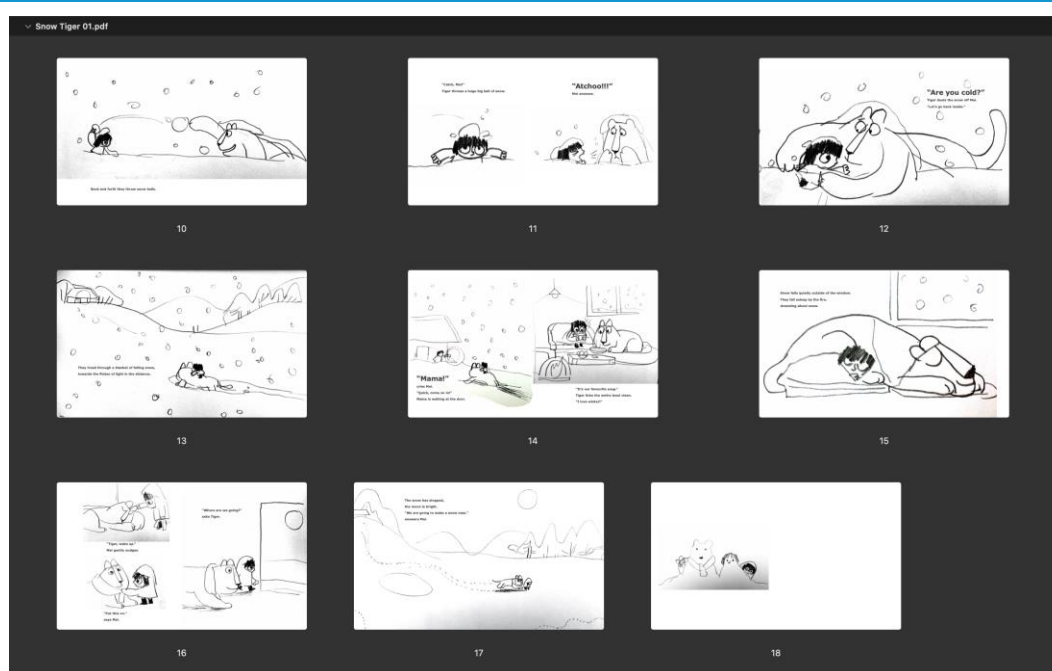
Used by author/illustrators as part of their planning process, it is particularly useful for marking out the key spreads in a story within a given number of pages, usually 32 pages or 16 spreads. Less experienced writers might want to work with fewer spreads to help begin to structure their story. Working on small 'thumbnails' allows children to experiment with and work out ideas for how to develop a visual sequence, how spreads will look in a finished book, whether spreads will be single or double paged and how words and images will work together on the page. Children can also plan ideas for book covers, front and endpapers, title pages and dedications, allowing them to use and understand the language of picturebook publication in an authentic process.

- Lots of author/illustrators will work using a storyboard on a single sheet of paper, representing the whole book in small thumbnail sized squares. Within the squares, they can plan the basic design of each page, plan how the story unfolds over the pages, see how the words and illustrations work together, and consider how the illustrations work together.
- Go back to the picturebooks the children have looked at and look at the way the text and images are used across the books. Consider here:
 - Reader engagement
 - Characterisation
 - The overall structure of the story and how it flows
 - How events are planned to encourage page turns
 - Use of language, questions, sentence structure, how the text is presented and how we are encouraged to read it
 - How the illustrations provide story detail beyond the text
 - Where interactive elements promote deeper engagement with the narrative
- For more verbose writers the economy of the text in a picturebook can be challenging. Spend some time modelling the thinking about what will be said in the image and what will be said in the picture – *will they give the same message? (one emphasising the other), will they be a literal representation of each other? (this is unusual in a published picturebook), will they show the same thing but from a different point of view?*
- Have a storyboard with a maximum of sixteen spreads (this is the usual number for a published picturebook) marked out on a flipchart or IWB for you to model marking out a story. Remember that the first spread will show the front and back cover, the second spread the front endpapers, the third spread the title page and dedication and the last spread the final endpapers.



- Show the children how to work with the spread diagram to develop one of the stories on paper or in in your own sketchbook. Look at how to swiftly mark out your ideas, as in this example by Daishu:





- Model and demonstrate carefully how to transform your own story ideas onto the spreads, talking through each step of the thinking involved – what the pictures will look like on the page, the size and scale of elements within illustrations, what words will accompany the pictures and where the best place for the words will be. Also consider where you will place your defining moment for your character, as with the child finally overcoming their loss and emptiness, and what will shift the emotions in the story.
- Give children a large storyboard frame (or allow them to draw their own) and plenty of time for having a go at roughly planning out their story.
- At this point the drawings only need to be rough sketches, but the children should think carefully about the images they will draw, words they will use, how they will be written and where they will appear on the page.
- When they have completed their storyboard, ask the children to re-read it as a whole. Then to read again, this time, giving careful consideration to the reader – *at each moment what do they want their reader to be thinking or doing? What will make them want to turn the page? What effect do you want your story to have on the reader?* Allow time for the writer to make rough notes about what they want their reader to think, feel and do as they read, ready for a reflective discussion about their ideas in the next session.

Sessions 17 & 18: Reflection – Feedback on final ideas and planning spreads in more detail

Just as an author would work with an editor, children should be given opportunities to help each other by reading their writing aloud and responding as readers. This allows them to support each other as

they compose and structure their ideas. Writers can tell response partners what they are pleased with in their writing, particular concepts or parts of the story they may be struggling with and gaining a picture from the reader of how their writing impacts on them. Response partners should be encouraged to reflect on the impact of the narrative and illustrations on them as a reader. Children can then re-draft sections of their work, based on these conversations.

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

- Use your own work or negotiate with a child to share their storyboard, under a visualiser if you have one, to model a process for responding to the story created. Look back at the reflections of the picturebooks they analysed at the beginning of the process reminding the children of the shapes and structures of published books. Open up a reflective conversation about the overall structure of your story, gauging their responses as readers. You might use key questions to target their thinking, such as:
 - *Does the story make sense?*
 - *Do you engage with the characters?*
 - *What parts make sense, what parts could be refined or improved?*
 - *Does the story flow?*
 - *Are you engaged as a reader, would you want to turn the page and find out what happens next?*
 - *Are you emotionally engaged with the story?*
 - Consider revisions that could be made and why.
- Now, share with the children what you were trying to achieve with your story as a writer, and what effect you wanted to have on them as readers. Open up a reflective discussion around your own work as a model for children pairing up and reflecting on their own work. Encourage them to make suggestions that will achieve the effect the writer is looking for as well as an effect on the reader.
- Now give plenty of time for the children to pair up, looking at and reviewing their draft ideas, to evaluate the effectiveness of their writing for another reader. Allow time to make changes or enhancements. By looking back at Daishu Ma's process work, children can see how she makes changes and additions as she plans each spread in more detail, exploring how the text and images work together. You might refer back to Daishu Ma's advice about editing and refining narrative in her 'writing process' film:

"Don't be afraid to make changes because sometimes what feels right in the beginning, isn't necessarily as the story evolves. You have to stay true to what you want to say. And don't be afraid to make big, drastic changes to your story, because it might lead to where it needs to be."

This would be an effective way of sharing the impact and purpose of the reflection process with the children.

- Come back to your own storyboard and share the decisions you will start to make to take this through to the publication stage. Revisit the illustration spreads, still working in roughs, to consolidate finer details, staging and setting, props, use of colour to reflect mood, use of vignettes to pass time or focus our attention on significant moments, whose perspective the reader sees spreads through, the scale of the characters on the page, the colours used and how this adds to our interpretation of the story and our emotional engagement with it.
- Now think about the words needed on each page. Sparsity is key here, many picturebooks will have less text, as the pictures are doing the weight of the work. Children will have to think about their text differently, for example, if they have used vignettes to show the passing of time, they may not need to use fronted adverbials for this, if they have depicted a character's emotion in the illustration, they won't need to do this in the words. They should be encouraged to think about the right words for each page that allow the text and image to both contribute to the storytelling. They will need to think about where the text will be placed on the page and may wish to use tracing paper to try out different arrangements.
- Allow time for the children to work here with an editing partner, where two children or a child and an enabling adult support each other with transcription; reading the story aloud, looking at the potential impact of the illustration, proof reading, looking at spelling, punctuation and grammar and to consider the quality of the writing as a whole, prior to publication.
- After working with their partner, allow children time to make any further changes, again using a different colour pen or pencil to track changes made.

Sessions 19 & 20: Publication – Bookmaking (NB: This may require some extra sessions 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 dust jacket and modify to increase the number of spreads. The Never-Ending books technique from *Get Writing! 7-11* by Paul Johnson (Bloomsbury, 2008) gives a good example of how to make a book which suits this activity. Making each spread before taping together and covering the book allows children to be able to redo and replace spreads if needed as well as redoing the cover art if this goes wrong.

- Using one of your own spreads, model the difference in the quality of illustration from the storyboard to the finished book. Think about the options for adding the text, will you use presentation handwriting, or type on a word processor, cut out and stick?
- They might want to try out ideas before committing these to their book, for example trying out art materials they aren't very experienced in using and ideas for colour palettes.
- Give plenty of time for the children to complete the publication of the inside of their books. Allow them to choose and use the materials they think best fit the style of their illustration, 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. You might also want to explore the children creating spreads outside of their books, then scanning and resizing on the computer before printing and sticking into their books. This will enable the children to work on each spread without worrying about spoiling others.
- 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 that will interest the reader without giving the whole story away? 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), spine text, dust jackets and endpapers, dedication, publication details, blurb, bar code, price.
- Encourage the children to share their own made books with a different response partner. They can swap books, read each other's stories and share their opinions on them. This should be a positive experience, so you may want to model this with another adult responding to your book with what they liked about the story and illustrations first.
- Give lots of time for them to swap with a number of different people. The children could then pick their favourite comment that they got from someone else to write as a quote on the back of their book.
- You may wish to arrange reading partner sessions where children can share their books with children in other classes in the school. They could see how their book appeals to readers of different ages and what each reader gains from their text.
- 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? What did they learn about writing from looking at Tiger, It's Snowing and following Daishu Ma's ideas and processes? What have they learned about themselves as writers? What have they learned that will influence them the next time they come to write? What would they like to say about the experience of creating a picturebook?* Share these reflections alongside the display of the children's finished books.