**Bedtime for Monsters, written and illustrated by Ed Vere (Puffin)**

Do you ever wonder if somewhere, not too far away, there might be MONSTERS? This charming and funny book takes children on a journey to find out what monsters are really like. This clever tale explores different layers of meaning, with one story being conveyed through the text and another through the illustrations, with a touching ending that should allay fears of the monster under the bed.

**Overall learning aims of this teaching sequence:**

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

**This teaching sequence is designed for a Year 1 or 2 class.**

**Overview of this teaching sequence.**

This teaching sequence is approximately three weeks long spread over 15 sessions. All of the Power of Pictures teaching sequences are aimed to develop an appreciation of art and picture books across age ranges. The sequence will have a strong emphasis on spending time exploring and responding to illustrations, drawing and illustrating as part of the writing process and will culminate in a bookmaking activity to exemplify the process of bookmaking and allow children to see themselves as authors. The work done in the sequence could be enhanced by having an author/illustrator work alongside children at some stage of the process.

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**Other useful texts and resources:**

**Other Texts by Ed Vere, all published by Puffin:**

*Banana!*

*The Getaway*

*Mr Big*
Max the Brave
Max at Night
Max and Bird

More about Ed Vere can be found at his website: http://www.edvere.com/

Bedtime for Monsters is also available as an e-book at http://www.mebooks.co/

Other texts about monsters:
Leonardo the Terrible Monster by Mo Willems (Walker)
Not Now, Bernard by David McKee (Andersen Press)
Two Monsters by David McKee (Andersen Press)
Monster Day at Work by Sarah Dyer (Frances Lincoln)
Creepy Monsters, Sleepy Monsters by Jane Yolen and Kelly Murphy (Walker)
Go Away, Big Green Monster by Ed Emberley (Little, Brown)

Other texts where words and pictures may convey a different message:
Handa’s Surprise by Eileen Browne (Walker)
Rosie’s Walk by Pat Hutchins (Red Fox)
Come Away from the Water, Shirley by John Burningham (Red Fox)

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, Viviane Schwarz, Alexis Deacon and Mini Grey: http://blog.picturebookmakers.com

Websites to support responses to art:
National Gallery webpages on how to read paintings:

Teaching Sessions

Before beginning the sequence:

- Make some ‘Monster Footprints’ to leave out in the classroom on the morning that the book study will begin.
- Plan a trip to a wood, park or other setting that will allow children to explore some of the settings in the book first hand like the ‘dark and terrible forest’, the ‘gloopy, schloopy swamp’ and the ‘thorns and thistles’.
- By working in role and getting ‘under the skin’ of the characters, the children can be supported in examining facial expressions, body positioning, and gaze. They gain understanding of viewpoint and developing empathy for a range of fictional characters in a variety of situations. It would be good to spend time sharing and discussing Ed Vere’s other book, Banana! as a stimulus for this. In this book, most of the story is told through the pictures so children will be able to infer and deduce a great deal about character’s emotions, motivations and the story as a whole through the illustration. Guide the children in taking time to explore the use of facial expressions, body language, colour, size and space on the page, separations, and context.
- This sequence focusses strongly on the difference between the story that is told in the words, and that conveyed in the pictures. It would be good to read other examples of such texts to allow the
children opportunities to see and understand other such stories in this way. Read Rosie’s Walk by Pat Hutchins. Look carefully at the difference between what is said in the words and what is happening in the pictures. Read the words alone, without showing the illustrations to the children. What story do they tell us? Now look at the illustrations, what story is told there?

Session 1: Visualisation

**Asking children to picture or visualise their ideas is a powerful way of encouraging them to move into a fictional world. Children can be asked to picture the scene in their mind’s eye or walk round it in their imaginations.**

- Prepare a large class reading journal to capture the children’s responses and examples of their work throughout the teaching sequence.
- Make some ‘Monster Footprints’ to leave out in the classroom on the morning that the book study will begin. Have the children walk in to find the footprints. Who do we think they belong to? Scribe children’s ideas in speech bubbles as a record of the talk.
- Encourage the children to visualise the character they think has left the footprints. Use a range of art materials; sketching pencils, crayon pencils (see below), watercolour paints, felt pens and allow children the time and space to come up with their own ideas for the character who left the footprints.
- Show the children the image from the title page of the book, with the text removed. Explore the footprints and the shadow that has left the footprints. Does this match what the children had pictured? Allow time to look at the illustration in depth and pose questions or thoughts about the image.
- Provide the children with a copy of the shadow to annotate with their initial ideas and questions about the character and the story that might unfold.

Session 2: Illustrating the 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 expressions, clothing and props can add layers of understanding about character and emotion.**

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

- Before the session, have available drawing paper and appropriate drawing materials. When live drawing the monster, Ed Vere likes to use crayon pencils like these to illustrate in a looser & busier way: [https://www.stabilo.com/uk/product/1570/colouring/stabilo-woody-3-in-1](https://www.stabilo.com/uk/product/1570/colouring/stabilo-woody-3-in-1)
- Reveal to the children the identity of the monster by looking at an illustration of him. Discuss the children’s initial responses – does the character match what they were expecting?
- Watch the video of Ed Vere drawing the character of the monster.
- Model for the children how to draw the character for themselves, talking through the shapes, sizes and types of lines you are using on a flipchart, or ideally, under a visualiser. Give the children time to draw alongside you and have a few goes at drawing the character until they find a version they are comfortable with. Use appropriate materials to colour this illustration.
- Give time for the children to annotate their drawings with descriptions of the character, questions about it and ideas for its story. This could be built into a more extended piece of writing to describe the character or, if the children are inspired by story ideas in relation to the character, they could begin to write a story about it.

Session 3: Drama and Role-Play

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

- Come back to the illustration of the monster character. How would you describe it? What is its mood in this illustration? Do you think it is always like this?
- In a large space, such as the hall, encourage the children to get into who the character of the monster is and how they behave. Immerse yourself in the character to discover who they are. Act out how they would:
  - Walk
  - Sleep
  - Go to the supermarket
  - Dance
  - Say hello etc.

Would this change if they were happy? Sad? Angry? Frustrated? Excited? Try out the actions to express different emotions using your face and body in different ways.

- Use music to add to the immersion and feel of the character e.g. The Monster Mash, [http://www.youtube.com/watch?v=vNuVifA7DSU](http://www.youtube.com/watch?v=vNuVifA7DSU) or Screamin’ Jay Hawkins ‘I Put a Spell on You’ [https://www.youtube.com/watch?v=a1AE_bCoPSI](https://www.youtube.com/watch?v=a1AE_bCoPSI), which Ed Vere chose for this activity on the Power of Pictures course.

- Show the page from Ed Vere’s sketchbook, showing his sketches of the monster behaving in different ways. Spend time looking at each sketch and talking about the emotion represented and how this is expressed in its facial expression, body language, movement, props. Working in pairs and giving children sketching pencils and drawing paper, have one of the children freeze in one of their monster poses whilst the other draws them and then swap round. Focus the children on really looking at facial expressions and body postures and how to translate this into the character of the monster. Model this first with your own drawing, going back to remembering how to draw the monster from the previous session.

- Provide children with the choice of using one of the sketches as a stimulus for further writing. What is the monster doing in this situation? What happened before this? What happens next? Children could stick the image onto a blank sheet of paper, drawing the rest of the story around the character.

- Write initial ideas around the picture, which could lead to a more extended writing opportunity of building the story behind the picture.

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**Session 4: Illustrating story settings**

Illustrating story settings or key events prompt children to imagine what a scene looks like, or visualise it from a particular viewpoint. Like drama, it enables children to enter the world of the story and provides support for writing.

- Look at the first double page spread, showing the monster in his cave and a glimpse into his world.
- Give time for the children to look at this image carefully. Encourage the children to look carefully at the characters’ gaze, body language, facial expressions and the positions the illustrator has given the characters to enable children to make deeper inferences about them and their relationships with each other.
- Look at the monster we have been focusing on. Where is he? What is different about him? You might focus on the separation between him and the other monsters, by putting him inside the cave, but also the fact he is separated by the gutter between the two pages. What does this make us think or feel about him? Encourage the children to justify their thinking by drawing on specific details in the illustration.
- Discuss the characters world:
### Session 5: Telling stories through words and pictures - Gallery Walk

A gallery walk allows children to walk the story of a picture book. The illustration spreads without text are displayed in sequence around the classroom or larger hall space and the children walk individually or in groups around the room building their own picture of the narrative through the illustration. Children can discuss their different interpretations of the story by discussing the images, working out what is happening and possible motivations of the characters. They can also empathise with different characters and situations by drawing on personal experiences.

- Before the session, prepare copies of the monster in the next spreads of the book, (in his cave, in the woods, up the mountain, in the mud, in the thicket, in the town), covering up the text. Stick them around the room at spaced intervals, to allow time for children to reflect between each image. If there is not space to do this in the classroom, it would be a good idea to use a larger space, such as the school hall.
- Encourage the children to walk around each image, reading the images to see what they think might be happening in the story as it develops. Encourage the children to look at every detail of each image, thinking about how they would describe the scenes displayed. You may wish to do this by placing the children in small groups of 5 and staggering the times they start their walk. Once the first group move on to the second image, the second group begins, and so on. Explain that they need to wait for the group in front to move on before they do too.
- Once they have finished, encourage them to reflect on what they have seen in their groups, while they wait for other groups to finish. Give time for the last group to have some discussion time too.
- Think about the characters in the pictures; what are they thinking/doing?
- Write a caption to describe the scene; what would the caption be? Demonstrate how to plan and write the caption; how will you write? In third person as a storyteller or in first person as the monster or one of the other characters.
- Have prepared the accompanying text typed onto five separate sections and jumble them up. Read each aloud in turn and ask the children to decide to which of the illustrations the text works best. *Why do you think that?*
- Look again at what messages the illustrator is giving us through the illustrations as well as re-reading the text aloud to check that the children are happy with their decisions.
- Ask the children to talk about the clues that they used to match the text to the illustration.
- Read the book to see if the children made the same choices.
- Identify vocabulary used by the author to describe the setting that helped to link it to the setting. Explain unfamiliar vocabulary for example, the onomatopoeia used and its effectiveness e.g. squelch rather than wet, gloopy:
  - Act these out to explore how they sound and enhance meaning
  - Would a word have long steps, short steps, move, dance? This could also link to phonics and...
spelling e.g. g-l-o-o-p-y
  o  How are they written in the text? How does this help to give a picture of what the words mean? Especially with words like squished and squashed and BUMP BUMPTY BUMP.

- Ed Vere uses calligram in some of the words of the text to enhance their meaning. A calligram is a word or piece of text in which the design and layout of the letters creates a visual image related to the meaning of the words themselves.
- Have a go at writing words in different ways to give a clue to their meaning. You could select some from the text, like: monsters, smiling, scratch, scratch, ouch, bump bumpity bump, thorns, squished, squashed or think of others on your own.

Session 6: Performance Reading
Reader’s theatre is a valuable way for children to work in a group to perform the text. Children can begin marking or highlighting parts of the text, indicating the phrases or sections to be read by individuals or by several members of the group. This enables them to bring out the meanings, pattern and characterisation.

There are two different ways to use reader’s theatre with your children:
- Have children rehearse, read and perform a previously prepared reader’s theatre script in class. Discuss the story and invite children to give each other constructive criticism on their acting. You might use this as a kick-off to other literacy activities.
- Use a story or text and then adapt it into a reader’s theatre script. Children will then rehearse, read and perform their script in class. You can do this as a shared writing activity to demonstrate the process. Feedback will be given not only on children’ performances, and, if children prepare the script independently, on the creativity that went into their script adaptation.

While the first option is certainly the easiest to execute in your classroom, the second allows the children to really become involved in the literature, which is what reader’s theatre is all about. The children will, unconsciously perhaps, be involved in analysing the structure, characterization, and description used in the literature. They will be stimulated to creatively adapt their piece and will really “own” their presentation.

- Read the text from the start until ‘You’re not SCARED, are you?’
- Discuss reactions to the story so far. Is it as they expected? Come back to the character; is he as you expected? Do you think the words portray his story accurately? How do you think the story will end? Scribe children’s responses.
- Divide the children into groups and give each group a section of the text so far to perform. Ideally, they should be given the text as it is presented on the page so that they can see the emphasis placed on certain words by the author as he has written the text. Ed Vere’s use of different sizes and styles of lettering and of bold and italicised text acts almost like stage directions to the reader to give clues to how the text should be performed. You could divide the text between seven groups, like this:

  - Do YOU ever WONDER
    if somewhere,
    not too far away,
    there might be…

  MONSTERS?

  - Because just supposing there are monsters…

  ...do you think that
this monster
might be licking his lips
and
thinking about...
YOU?

• And if this monster is
thinking about you

maybe

he’s thinking about you in an
EATING-YOU-UP
kind of way?

I hope not.
Because
he’s coming to find you...
RIGHT NOW!

• And as he bicycles bumpily
through a
dark and terrible forest

BUMP BUMPITY BUMP

do you think
he’s smiling because
he remembered to pack
his knife and fork?

• And as he crosses
the gloopy, schloopy swamp
GLOOP GLOOP SCHLOOP

do you think
he’s imagining just
HOW GOOD
you’ll taste
all covered in ketchup?

• And as he tiptoes
through thorns and thistles
SCRITCH SCRATCH OUCH!
do you think
he’ll decide that actually...

you’ll taste even more delicious
squished and then squashed on to
HOT BUTTERED TOAST?

- And at this very moment,
as he climbs into the cold and snowy mountains,
    getting closer
    and closer...
to YOU,
don’t you think
he’ll be feeling
  VERY
HUNGRY
indeed?

You’re not SCARED, are you?

- Allow time for the children to discuss and rehearse how they will use their voices as a group to perform the text. You can give prompts such as:
  o What volume will you use? Will it be the same all the time? Are there parts that are louder? Quieter?
  o What pace will you read at? Are there parts where it would be good to speed up? Slow down? Pause completely?
  o Will you perform parts as a group? As two or three? Individually?
  o How does the way the author writes the words give you clues on which parts to emphasise?

- Perform the story as a whole, allowing each group to perform their specific section. While the children are performing, video each group and then play this back afterwards to allow the children to reflect on and evaluate the performances. What feeling do the words give you about the story?

- Look back at the pictures without the words. Do you think the pictures give the same feeling about the monster as the words do? Discuss children’s opinions on the similarities and differences. Scribe responses on the working wall or in the shared journal.

- You could also link this session to a follow up PSHE session on being afraid. Monsters might be a realistic fear for children at this age. The story opens up a good opportunity to introduce the children to the fantasy genre and to explore the differences between fantasy and reality but also to give children a safe space to explore their fears and concerns. You might think about ways to make friends with the monster or ways to make yourself feel safe; for example using coloured waters to mix a monster repellent spray or using open ended resources (loose parts) such as crates, blocks, boxes, net, tarpaulin etc. to make a monster trap.

Session 6: Response to illustration
In the best picture books illustration and text work closely together to create meanings. Children are
naturally drawn to the illustrations in a picture book and are frequently far more observant than an adult reader. Children’s interest in images and their ability to read them can be developed through carefully planned interventions with an emphasis on talk.

Discussions about illustrations can include all children and help to make a written text more accessible. Time spent focusing on illustration can contribute to children’s ability to read for meaning, express their ideas and respond to the texts they encounter.

- Read the text from the start until THIS monster wants...
- Pause on each page to look at how our perceptions of the monster might change. Look at his size now in proportion to the houses in the town. Is this different from how we saw him in the rest of the story? What does this make us think about him now?
- Turn the page to look at him going up the stairs, look at the size, proportions and position. Look at how the other characters in the picture react to him. How do you feel about him now? What do you think might happen?
- And on the final page; what effect is given by adding a shadow under his hand as he turns the handle? Do you think he does want to ‘gobble you up’?
- Discuss reactions to the story so far. Is it as they expected? Come back to the character; is he as you expected? Do you think the words portray his story accurately?
- Look at the way Ed Vere uses ellipsis to end on this page. What effect does this have on us as the reader? What do we want to do now?
- What do you think could be worse than him gobbling you up?
- How do you think the story will end? Discuss children’s responses – you may want to discuss children’s ideas in more detail. Is this the sort of thing we would see in a book? How do stories usually end?
- Give children a piece of A3 drawing paper and time to draw and write their ideas about what they think would happen next. Think carefully about how the words and illustrations will be laid out, referring back to the work from the performance reading session.
- Allow children time to share their responses with each other and respond to each other’s work. Which ideas do they think were the most effective? Why?

Session 7: Storymapping

Making a storymap 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. Children can also make story maps as a form of planning, to prepare for their own writing.

- Read the whole book all the way through.
- Did the story end as you thought it would?
- Have the children summarise the main events of the story. Model and demonstrate how to draw these out in a storymap, recalling and representing the main story events graphically.
- As you draw, look at how Ed Vere has built the shape of the story, introducing the character and his setting, showing more about him and his character, taking the character on a journey through a number of settings, then twisting the story at the end before ending the story.
- Recap on the difference between the words and the pictures. Now you know how the story ends, what do you think the writer wanted us to think when reading the words? Did he trick us?
- Allow children time and space to draw their own storymaps, either in groups, in pairs or individually, adding words and phrases they can remember from the story around their pictures.
- Use the storymaps to retell the story in pairs or groups.
- Re-read the story again. Did we remember all the events? Give time for the children to add to the storymaps with any events they had missed or language that was memorable. Being secure with the sequence of the story will help them to structure their own stories when they come to write.
Session 8: Reader Response through Booktalk

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.

- Re-read the whole book or listen to Ed Vere read the story on the Power of Pictures website.
- Talk with the children about their responses to the story and to the illustrations. What did they like and/or dislike? Would they recommend the book to someone else? Why? Why not?
- Ask the children; what will you tell your friends about this book? What won’t you tell them because it might spoil the book for them? Or might mislead them about what it is like?
- You could finish the session by writing a book review. You could look at an example of one someone else has written first, like this one on the Books for Keeps website: http://booksforkeeps.co.uk/issue/189/childrens-books/reviews/bedtime-for-monsters
- This website uses a star rating. Have the children decide how many stars they think they would give this book and then what they would write about it.
- Display these prominently in the class reading area or school library for others to read or publish on a class blog.

Session 9: Creating own characters

Giving children the time to illustrate their own characters as part of their idea development focuses attention on them: how they look; what they say; how they behave. When first creating a character, children will need lots of time to explore and experiment, trying out different ideas in a range of media. They can then talk about which ideas work best for them and which characters they feel speak their story.

To build their ideas of what a character is like, children may have to create and re-create them in different ways. It is important to give children time to experiment with proportion, facial expressions, clothing and props to give their intended reader further clues about the characters they create.

Throughout this process children’s thoughts will be focused intently on the character, enabling descriptive language and narrative ideas to develop, readying them for the writing process.

- Explain to the class that they are going to write a book about their own monster. They will introduce their character and compose a mini-adventure for them. Their aim will be for the pictures and words to give a different feeling about what will happen in the story – to trick the reader into thinking something different might happen as Ed Vere does. This will eventually be published in the form of an illustrated origami book.
- Use demonstration illustration to create your own new monster. Look back at the range of monsters Ed Vere has created on the first double page spread in the book, discuss their different features, sizes, colours, expressions etc.
- Encourage the children to try out lots of ideas before choosing the character they think would best fit within the new story. Give time and space for the children to try and retry ideas. 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 writer.
- As you put your ideas together, think about this character’s story. What is its mission? What do we want the reader to think might happen? What is he really like? What will we show in the illustrations to share this? Where will its journey take it? Annotate the image with initial ideas.

Session 10: Creating own picture books – Sketching ideas

When planning and developing ideas for picture book 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.

- What is the aim of the monster in this story? What do they set out to do on their journey? Where will it go? How will it feel there? How do other characters react to it? Discuss lots of possible ideas, and how to shape the scenes to develop the narrative behind the scenes.
- Model to the children how to sketch out ideas in words and/or illustrations for some of the settings, plans and the journey scenes that take place as part of the story. Make sure the children know that, at this stage, the pictures should be rough sketches just to give an idea of what the finished drawings will look like. They will do more detailed drawings when they make their finished book. How will they change the feeling from the pictures? How will the words be written on the page so that the reader understands how it should be read?
- Give plenty of time and space for the children to plan out their own ideas in a way in which they are most comfortable; 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. Continue to sketch out your own ideas alongside the children or work as a response partner to those who may be struggling with ideas.
- Encourage the children to share their ideas in turn to the class for them to comment on what they liked about each other’s ideas. Use prompts to support articulation of evaluations: I liked... because... Model this for the class.

Session 11: Storyboarding:
When planning a picture book, it is important to work out how the story will develop over the given number of pages. The simplest way in which to do this is by the use of a storyboard. 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 end papers, title pages and dedications, allowing them to use and understand the language of picture book 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 original book, re-read to remember the story and patterns of the text and look at the way the images are used across the book. Some are double page spreads, with an image working across both pages and some are single page images. Encourage the children to think about which events might work in this way in their stories. Think about what words might come on each page, and where and how they will be and look on the page.
- Have a storyboard with a maximum of nine spreads (you may want to work with three or six, depending on how extensively the children have developed their stories) marked out on a flipchart or IWB for you to model marking out a story, like this:
• Show the children how to work with the spread diagram to develop their own monster quest story. Look at how to mark out the rough illustrations swiftly like in this example by Benji Davies, which can be found at: [http://blog.picturebookmakers.com/post/123446450231/benji-davies](http://blog.picturebookmakers.com/post/123446450231/benji-davies)

• Give the children time to retell their mini-adventure in their pairs using text and illustration. Support children as necessary.

• Model and demonstrate carefully how to transform your story ideas onto the spreads, talking through each step of the thinking involved – what the pictures will look like on the page, what words will accompany the pictures, where the best place for the words will be and how they will look when we see them, drawing back on the original text. This is quite a complex process for children at Key Stage One, so showing clearly how you develop one idea into a larger narrative will scaffold the activity the children will do next. Encourage them to think through their ideas in a similar way to the original book, but with
their own ideas for their own story.

- Give children a large frame and plenty of time for having a go at planning out their story in a maximum of nine spreads. More confident children may want to go beyond this, which they can, but ensure the beauty of the contained story in a picture book is maintained. Holding a writing conference with any children who are attempting a longer story will help to support their thinking at this stage. At this point the drawings only need to be rough sketches, but the children should think carefully about the words they will use, how they will be written and where they will appear on the page.

**Session 12: Responding to writing**

Just as an author would work with an editor, children should be given opportunities to help each other by reading their writing aloud and responding as readers. This allows them to support each other as they compose and structure their ideas. Writers can tell response partners what they are pleased with in their writing, particular concepts or parts of the story they may be struggling with and gaining a picture from the reader of how their writing impacts on them. Response partners should be encouraged to reflect on the impact of the narrative and illustrations on them as a reader. Children can then re-draft sections of their work, based on these conversations.

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

- Re-read the original book to remember the story and patterns of the text.
- Use your own writing or negotiate with a child to share their writing, under a visualiser if you have one, to model a process for responding to writing. Look at what we were aiming to do – create our own picture book about their own monster, introducing their character and composing a mini-adventure for them where the pictures and words give a different feeling about what will happen in the story – to trick the reader into thinking something different might happen as Ed Vere does. Read the storyboard plan aloud and have the children respond to what has been read. You might use key questions to target their thinking, such as: Have you introduced your character and his world? Is the journey clear? Does the monster journey through a number of settings to build up the reader’s excitement? Do the words give a different feeling to the pictures? Is there a twist at the end?
- Consider revisions that could be made and why. You may ask questions like: What might develop the story? Do the words give a different feeling to the illustrations? Is it strong enough?
- Give children time to look at and review their draft ideas. Share these with a response partner to evaluate the effectiveness of their writing for another reader. Allow time to make changes or enhancements.
- When the children have had a chance to respond to the composition of the story and the effect on the reader, work with the children on proofreading and editing their work. Children could work with editing partners or with small focus groups with an adult, to read their text aloud, checking for missing words, spelling, punctuation and grammar errors and correcting before the text is transferred to the finished book. It is really important that everything is correct before going into the finished book.

**Session 13 and 14: Bookmaking**

Publishing their work for an audience helps children to write more purposefully. Bookmaking provides a motivating context within which children can bring together their developing understanding of what written language is like; making written language meaningful as they construct their own texts. 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 a simple origami book with A3 paper. One book will give you three spreads, so depending on how many spreads they have chosen to use, they may need to join two or three together.
- Most basic books start with a rectangular piece of paper, divided equally into eight boxes. When folding the paper it is important to line up the edges exactly and make the folds very crisp by running a ruler...
along them, bending back the other way and repeating:

1. Fold paper in half lengthways.
2. Now, fold widthways, you should see a cross in the middle of the paper.
3. Fold one edge to the middle of the cross, and repeat with the other side.
4. Open out the book and fold it in half widthways. On the folded edge make a horizontal cut to the mid-point.
5. Open out the whole sheet again and fold widthways in half. Push the edges into the centre to make a cross.
6. Fold round the pages to make a book.

(Photographic instructions for this process also appear as PDF download on the Creative Approaches section of the Power of Pictures website)

- With a large scale version, model the difference in the quality of illustration from the storyboard to the finished book. Think about whether the children want to use presentation handwriting for the text, or whether to type on a wordprocessor to explore different fonts and sizes for emphasis, cut out and stick on.
- Give plenty of time for the children to complete the publication of the inside of their books.
- Go back to the original book to explore and work on adding features of published texts on the front and back covers. What will they call their book? What will they draw on the front cover to give the reader an idea of the story? Where will they place their name as the author/illustrator? This is a fantastic opportunity to demonstrate more complex book language in action, such as publisher logo/name (this could be agreed as a school or class name publishing house), blurb, bar code, price.
- If you have looked at the ebook version on Me Books, you might also want to explore how to create your own ebook version of the children’s stories.

Session 15: Publishing and Responding to Writing

- Re-read the whole of Bedtime for Monsters.
- Encourage the children to share their own made books with a different response partner. They can swap books, read each other’s stories and share their opinions on them. This should be a positive experience, so you may want to model this with another adult responding to your book with what they liked about the story and illustrations first.
- Give lots of time for them to swap with a number of different people. The children could then pick their favourite comment that they got from someone else to write as a quote on the back of the book, as happens with lots of picture books or as Ed has chosen to display with the book on his website: http://www.edvere.com/untitled-custom-page
- Display the books prominently in the class reading area, library or an appropriate communal space so that they can be shared with and enjoyed by a wider audience.

Other ideas to use across the curriculum:

Art and design

- Explore, respond to and use a variety of media to experiment with trying to recreate artworks by these artists:
  Paul Klee: https://www.guggenheim.org/artwork/artist/paul-klee
  Ellsworth Kelly: http://www.moma.org/collection/artists/3048
- Look at the paintings and encourage the children to respond to them; you may wish to use the materials on the National Gallery webpages on how to read paintings to enrich discussions: [https://www.nationalgallery.org.uk/learning/teachers-and-schools/teaching-english-and-drama/how-to-read-a-painting](https://www.nationalgallery.org.uk/learning/teachers-and-schools/teaching-english-and-drama/how-to-read-a-painting)
- Talk about the mood created in the use of the colours and shapes. What does each work make you feel? Why?
- Pick a favourite to write about and display the writing alongside a copy of the work in a class gallery.

**Geography:**
- Make 2D and 3D representations of your own local environment and the monsters world. Use basic geographical vocabulary to refer to:
  - key physical features, including: beach, cliff, coast, forest, hill, mountain, sea, ocean, river, soil, valley, vegetation, season and weather
  - key human features, including: city, town, village, factory, farm, house, office, port, harbour and shop
- Compare and contrast the two environments, noting similarities and differences.

**Science:**
- You could look at the different habitats represented in the story and the wildlife that might be found there.
- The Derbyshire Wildlife Trust website has a useful habitat explorer section [http://www.derbyshirewildlifetrust.org.uk/wildlife/habitat-explorer](http://www.derbyshirewildlifetrust.org.uk/wildlife/habitat-explorer) which links to many of the settings seen in the story, such as woodland (the forest), upland (the mountains), wetlands and rivers (the gloopy mud), heathland (the thorns and thistles), towns and gardens.
- Use the species finder to classify animals into their species and then into which habitat they live.
- Talk about why different animals are suited to different habitats.

**Design Technology:**
- Use cams and axels to create a moving model of a scene from the monster’s journey. Investigate different types of cams and the movement they produce in the follower when cranked.
- Use shoe boxes as a base to conceal the mechanism. Build up the environment around the character attached to the follower to define the setting.
- The cam will turn when cranked to cause part of the model to move up and down. This could be the monster coming out of his cave, bicycling bumpyly through the forest, stepping through the mud, tiptoeing through the forest, climbing the mountain or searching up and down in the town.
- Use the moving models to retell the monster’s story.

This is a Power of Pictures teaching sequence. The Power of Pictures is a whole school development project run by the Centre for Literacy in Primary Education and funded by the Arts Council. The project offers participants the opportunity to work alongside a highly regarded author/illustrator to explore the creative processes involved in the making of a picture book. It combines an introduction to high quality picture books for teachers and children with an approach to teaching the English curriculum that is creative, engaging and develops an appreciation of art and picture books as a vital part of children’s reading repertoire, no matter what their age. Find out more about Power of Pictures on the CLPE website [www.clpe.org.uk](http://www.clpe.org.uk)

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