

## Here Comes Frankie by Tim Hopgood (Macmillan)

Frankie decides that the extremely quiet life he leads with his parents needs livening up and he acquires a trumpet. As he learns to play, he discovers that he can see and smell sounds conjured by the music as well as hear them and this awakening of the senses extends to his parents and neighbours too. This is demonstrated visually through colours and patterns in the illustrations and the book begins and ends with palette pages on which each colour is evocatively named. A brief note explains that what happens to Frankie is known as synaesthesia and mentions creative people who have also experienced this.

### Overall 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 an EYFS class.

#### Overview of this teaching sequence.

This teaching sequence is approximately 4 weeks long spread over 20 sessions. All of the Power of Pictures teaching sequences are aimed at developing 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.

#### Cross Curricular Links:

##### PSED:

- Use the work on interpreting facial expression, body language and using colour to express emotion to explore emotions more widely. What should we do if someone is sad or lonely?
- Use the family photo wall as a springboard for children to discuss their own families. They could bring in photographs that could be copied and paper frames could be made for them and they

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could be stuck on some of the printed wallpaper the children have made. These could then be used as a talking point for children to talk about their own families with others.

**EAD:**

- Explore how different instruments can be used and played to create different effects. Use different parts of your hand to play a hand drum, for example, to explore how to rub, tap, and bang to create sounds of different volumes and lengths. You could use this as an opportunity to reinforce the musical language in the text, high, low, loud, quiet.
- You may also want to explore more of the work of the musicians referred to in the final endpapers, the 'loud colours'. For reference, these are: Louis Armstrong, Chet Baker, Bix Beiderbecke, Miles Davis, Tommy Dorsey, Dizzy Gillespie, Freddie Hubbard, John Coltrane, Duke Ellington, Billie Holliday, Charles Mingus, Fats Waller, Glenn Miller, Artie Shaw, Dave Brubeck, Ginger Baker, Art Blakey, Buddy Rich, Oscar Peterson and Nina Simone. Ask the children about their reactions to the music; their likes, dislikes, what it reminds them of, questions they have about it. Can they identify which instruments might be being played? Use the language of the book and from your own explorations with instruments to investigate how they are being played, are the sounds loud, quiet, high, low, hard, soft?
- Further explore the art of Wassily Kandinsky, who used his synaesthesia - the capacity to see sound and hear colour - to create the world's first truly abstract paintings. Show the children a variety of his works (see <https://www.guggenheim.org/artwork/artist/vasily-kandinsky>), and gauge the children's responses. Look at the lines, shapes, colours and patterns used to create each work. Do they like or dislike them? Do the paintings sing to them? What kind of music do they think inspired them? The children can then go on to create their own interpretations of Kandinsky paintings.

**UW:**

- Explore houses and streets in the local area. Are the houses and streets around our school like Frankie's or are they different? Do they have terraced houses like the one Frankie lives in or do they have flats, detached houses or a mixture? What else can we see in the streets near our school? Are there trees, parks, animals?
- You could make or look at simple maps of the local area with the children and investigate some of the road names.
- You could also use the opportunity to investigate and talk about pets. Frankie has a dog and a cat that live with him, do any of the children have pets in their homes? Use this as an opportunity to talk about how to care for pets and what they need from us as owners.

**Teaching Approaches**

- Reading Aloud
- Visualisation
- Improvisation
- Response to illustration
- Language exploration
- Soundscapes
- Drawing and annotating characters
- Developing ideas through play and role play
- Illustrating characters and settings

**Writing Outcomes**

- Writing in role
- Persuasive writing
- Picture book making

- Writing in role
- Book Talk
- Sketching ideas
- Character development
- Storyboarding
- Response to writing
- Bookmaking

### Links to other texts and resources.

- The Power of Pictures website: <https://www.clpe.org.uk/powerofpictures>
- Find out more about the author Tim Hopgood:
  - <http://www.timhopgood.com/>
  - <https://www.panmacmillan.com/authors/tim-hopgood>

### Other books by Tim Hopgood:

- *UnpOpabble* (Macmillan)
- *Our Big Blue Sofa* (Macmillan)
- *A Dog Called Rod* (Macmillan)
- *Little Answer* (Picture Corgi)
- *Big!* (Picture Corgi)
- *Thank You for Looking After our Pets* (Simon & Schuster)
- *Ping and Pong are Best Friends (mostly)* (Simon & Schuster)
- *Tip Tap Went the Crab* (Macmillan)
- *Hooray for Hoppy!* (Macmillan)
- *Wow! Said the Owl* (Macmillan)
- *Walter's Wonderful Web* (Macmillan)
- *What a Wonderful World (as sung by Louis Armstrong)* (Oxford University Press)
- *Walking in a Winter Wonderland (as sung by Peggy Lee)* (Oxford University Press)
- *Twinkle Twinkle, Squiglet Pig* by Joyce Dunbar and Tim Hopgood (Egmont)
- *The Truth According to Arthur* by Tim Hopgood and David Tazzyman (Bloomsbury)

*Fabulous Frogs* written by Martin Jenkins and illustrated by Tim Hopgood (Walker)

## Teaching Sessions

### Before beginning the sequence:

- Prepare a working wall in the classroom so that the children can create an ongoing display of their thinking and learning. For the first part of the working wall, the children will create the street Frankie lives in as depicted at the start of the book. Later, as the sequence continues they can add different colours and images to this, to reflect the change in atmosphere that occurs in the story.

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- Collect a variety of musical instruments in preparation for the children to experiment with making sound. If you have a specialist music teacher in the setting, you may also want to draw on their knowledge and expertise to support this unit of work.
- Tim Hopgood collects examples of different patterns and textures in the environment and uses them in his illustrations. You and the children could do this as well. As an example, collecting pieces of patterned wrapping paper, old scraps of fabric, wallpaper, the inside of envelopes, napkins, or making rubbings and prints using textures discovered in natural and manmade items.
- As the children will be exploring Tim Hopgood's colour choice, collect colour charts from paint suppliers and make accessible art materials that will support their own colour mixing and choices, for example: pastels, pencils and the double primary paint collection in which children can play with acid, cool, warm, muted tones.
- The BBC has a range of videos which could support this learning:  
<http://www.bbc.co.uk/education/subjects/zn3rkqt>

### Responding to illustration

*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. Role-play and drama provide immediate routes into the world of a story and allow children to explore texts actively.*

*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.*

- Hiding the front cover and title pages from the children, show the children the double page spread of Frankie's street, but do not show them the accompanying text. Ask the children what they can see in the picture and how the picture makes them feel. Annotate a copy of the illustration with the children's thoughts and ideas.
- Return to the illustration and allow the children time to look at it in depth, focussing first on the character that can be seen. How do you think he feels? Why do you think he feels like this?
- Now read the accompanying text aloud to the children and extend their thinking by encouraging them to make personal connections with the image: Is this the kind of street in which you would like to live? Why? Why not? How does it compare to where you live? What do you do in your street?
- Display the children's initial thoughts and responses to the illustration on a working wall so that the children can refer back to this in subsequent sessions.
- Engage in some prediction with the children. Who do you think this story will be about? What do you think will happen in this story? What clues are in the picture that might make you think that?

### Experimenting with materials and colour

*To children, colour is one of the most attractive qualities of the visual world, from the subtle colours of the natural world to the bright colours of their toys, clothes and books. They need lots of opportunities to*

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*observe colour in the environment, to notice how artists use colour and to use colour expressively in their own work. Paint is the most suitable medium for exploring colour, because it is fluid and easily mixed, and young children will enjoy exploring how it behaves, as well as how it feels.*

- Look back at the illustration and the colours that have been used. How could we describe these colours? Are they bright and cheerful?
- Show the children the endpapers from the text and ask them if they have ever seen a colour chart like this before. Have some paint charts available from a DIY store for the children to refer to as a prompt. Have they ever helped to paint at home or seen family or friends paint walls?
- Show the children that the author has referred to these as 'quiet colours' and look at some of the names that he uses to describe them; Restful Green, Sssh! Green, Hush Blue, Still Blue, Gentle Grey. Use these as a stimulus to investigate other words that could be used to describe quiet, soft and still.
- Give the children time and space to explore how to add different amounts of white paint to a range of base colours to create 'quieter' tones. Have a go at making a class colour chart where children suggest new 'quiet' names for the colours they have created. Keep pots of the mixed colours with lids on, labelled with their colour names, for use in subsequent activities.
- You could go on to create a DIY shop in the role-play area and use the colour charts as part of the environmental print within the area.
- Look back at the illustration again. Think about the colours you have made and where they would fit within the illustration of the street. Would some be good for the house fronts? The sky? The trees?

### Experimenting with materials and textures

*Through experience already gained in drawing and painting, children will understand the need to experiment with a variety of print materials and tools to see the effects they can achieve. It is also important that children understand and appreciate the differences between painted and printed surfaces, as this will influence their use of print-making media and how they organise their designs.*

- Look at how pattern and texture have been used in the shaping of the illustration. How have the clouds, the trees, the texture on the pathway and house fronts been created?
- Explore and experiment with different ways of creating pattern and texture with some of the paints that have previously been mixed. The clouds in the illustration, for example, were created by printing paint from kitchen towel. Large, dry paintbrushes that have had the excess paint dabbed off can make the brushstroke textures and different patterned objects, such as crumpets, or scrunched up tissue paper can make nice effects when used as a printing device.
- Give the children time and space to explore these effects themselves and create their own experimental texture boards.
- Look at the raindrops; how have these been created? In the outdoor area on a large scale, allow children to explore and experiment with creating controlled splats with black, grey and white paint onto large paper to achieve this effect.

### Creating a Story Setting using collage

*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.*

- Explain to the children that you are going to work together to create a display of Ellington Avenue for the classroom.
- Use colours mixed in the previous sessions, or mix more to replicate shades seen in the illustration and texture techniques explored to recreate the scene of Ellington Avenue. Use the splatter technique to create the raindrops.
- Allow each child to be involved by working on a different area of the display, some may paint the house fronts, some may stick on windows, doors and sills cut from paper, some may work on the trees or pavement, others might print clouds, some might draw the birds, pets and Frankie.
- Put all the different elements together and create a display in the classroom that will be added to as the sequence continues.
- Annotate the display with the children's thoughts on what they think the street is like and what it would be like to be there.
- Supporting resources on how to build a collage can be found here:  
<http://www.bbc.co.uk/education/clips/zs3n9qt>

### Freeze-Frame, Thought Tracking and Writing in Role

*Freeze-frames are still images or tableaux. They can be used to enable groups of children to examine a key event or situation from a story and decide in detail how it could be represented. This technique is often used in conjunction with freeze-frame. Individuals are invited to voice their thoughts or feelings aloud using just a few words. This can be done by tapping each person on the shoulder or holding a cardboard 'thought-bubble' above his or her head.*

- Return to the first spread illustration and concentrate on the character Frankie.
- Look carefully at Frankie's facial expression and body position and get the children to recreate this physically. How do they think it feels to be Frankie here? Why do you think he feels this way?
- Ask each child to take on the role of Frankie and to 'freeze' in position, reflecting the illustration.
- Following this, engage in thought tracking. Invite different children, acting in role as Frankie, to voice their thoughts or feelings aloud using just a few words.
- Capture these in writing as the children speak, or have the children write these themselves. And display around the character of Frankie on the large display collage.

### Illustration: Creating 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 a character 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.*

- Re-read the text so far and on until the next page.
- What do we think about the character of Frankie now? What do you think he is like? How does this compare with what you thought when you just looked at the picture of him in the window?
- Model how to create the character of Frankie using collage techniques.
- To begin with, sketch an image of Frankie onto a piece of paper, focusing on the shapes that make up his body. For example, an oval for his head, a rectangle for his body, squares for the shirt sleeves of his t-shirt.
- Talk through the shapes, sizes and types of lines you are using on a flipchart, or ideally, under a visualiser.
- Following this, take different coloured paper to create the different parts of the character. For example, flesh coloured tones for his body, blue for his t-shirt and shorts, yellow for the trumpet.
- Cut out the different parts that make up Frankie and show the children how to lay them out in preparation for sticking them down.
- Give the children time to create the character alongside you and have a few goes at this until they find a version they are comfortable with.
- What words do you think you would use to describe him? Talk about what he looks like and also about his character. Look back at Frankie in the window and also re-read the last line, *'They all lived together in perfect peace and quiet.'*
- Do you think Frankie likes living this way? Would you like to live like this? Do you think it will stay like this throughout the rest of the story? What do you think might happen?
- Look at the wallpaper inside the house. What colours have been used for this? Find the names for these colours on the colour chart spread; Gentle Grey and Soft Sky. What do they tell you about what it is like on the inside of the house?
- Use colours from the muted colour mixing activity to allow children to print different kinds of wallpaper for other rooms in the house during continuous provision.

### Responding 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.*

- Before this session, have a copy of the illustration on the next double page spread, showing the interior of Frankie's house scanned onto an IWB or covered with a viewfinder so that you can explore it room by room.
- Showing only the picture with the image where Frankie is sitting on the sofa, re-read the text from the beginning and up until *'Even the big clock had lost its tick-tock.'* Look carefully at Frankie's facial expression and body language. How do you think he is feeling here? Why do you think he feels like

this? What do you think it means when it says *‘Even the big clock had lost its tick-tock’*? What else in the house shares the mood? Is it right for these things to be quiet?

- Before revealing the rest of the house, think about what else might be seen. Where do you think his mum and dad are? What do you think we might see in the rest of the picture?
- Slowly reveal the next room, above Frankie’s head where the dog is lying. Which room do you think this is? How can you tell? Is it like your own room?
- Next reveal the rest of the upstairs, with mum sitting at the desk. Why do you think she is in a separate room? What can you see in the picture that doesn’t quite match the calm and ordered rest of the house?
- Finally reveal Dad in the office. How is his room different? Does it fit with the rest of the house?
- In continuous provision, work with children to create the different rooms of the house to create an opportunity to re-enact the story using small world play. Have small figures to represent the mother, father, Frankie, the cat and the dog, create wallpaper and flooring for the boxes from the designs created previously and make furniture from matchboxes or borrow from a dolls’ house. Stick the boxes together to construct the floors and cut doors into the sides to join rooms.

### Responding to illustration

*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.*

- Re-read the story so far and on until, *‘I want to learn to play the trumpet!’* Look at Frankie again; what has changed in his facial expression and body language? What might this tell us?
- Explore the four large exclamation marks in the illustration. What are these? Where might we see these? Why might they be there and so largely displayed?
- Ask the children if they have ever heard a trumpet being played.
- In order to support the children’s understanding, play the children music by a range of musicians who played the trumpet, you may want to focus on the musicians referenced in the final endpapers of the book such as Miles Davies, Dizzy Gillespie, Donald Byrd and Chet Baker.
- Supporting resources can be found on the following websites:
  - Miles Davies: <https://www.youtube.com/watch?v=zqNTltOGh5c>
  - Dizzy Gillespie: <https://www.youtube.com/watch?v=2uLpjp7xkyl>
  - Donald Byrd: <https://www.youtube.com/watch?v=tBbph3Umo2A>
  - Chet Baker: <https://www.youtube.com/watch?v=sgn7VfXH2GY>
- Give the children time and space to respond to the music played to them. Do they like it? How does it make them feel? What does it make them think about? Scribe the children’s responses. Do they think this is the sort of thing his mother and father would like in the house? Why or why not?

### Experimenting with materials and colour

*To children, colour is one of the most attractive qualities of the visual world, from the subtle colours of the natural world to the bright colours of their toys, clothes and books. They need lots of opportunities to*

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*observe colour in the environment, to notice how artists use colour and to use colour expressively in their own work. Paint is the most suitable medium for exploring colour, because it is fluid and easily mixed, and young children will enjoy exploring how it behaves, as well as how it feels.*

- Listen to another sample of trumpet music with an upbeat tempo, such as Miles Davis' Airegin <https://www.youtube.com/watch?v=qREjajATlzk>
- Look back at the 'quiet colours' palette. Do you think these colours could be used to describe this music? What colours do you think would suit it? Give the children access to a variety of colours of paint and individually or as large group compositions, get them to 'paint the music' using marks and colours as they feel fit. You may also want to share with the children examples of artists who have been inspired by music to create pieces of artwork, considering the music that inspired them and how this translates into art, such as:
  - *Improvisation 35* by Vasily Kandinsky
  - *The Triumph of Music* by Marc Chagall
  - *Music, Pink and Blue No. 2* by Georgia O'Keeffe
  - *Transatlantic* works by Piet Mondrian – there is a 'The Sound of Mondrian playlist' available on the Tate website which reveals his musical inspiration: <http://www.tate.org.uk/context-comment/blogs/sound-mondrian-playlist>
- How would they describe the colours they used? Would they be 'quiet colours?' What names would the children give to these colours?
- Make a new colour chart for these colours and name them accordingly.

### Persuasive Writing

*It is important to develop children as reflective writers by giving ample opportunity throughout the writing process to talk about themselves as writers, enable them to voice their views, listen to others and develop new knowledge and understanding.*

- Read aloud the next part of the text in which Frankie's parents try to convince him not to play the trumpet. How do you think that Frankie might be able to convince them?
- Imagine that you are Frankie and you are going to write to your parents to convince them to let you play the trumpet. What might you say to them?
- Give the children time to write their letters.
- Following this, share the children's work, reading out their letters to each other. Do you think his parents would let him after hearing their reasons?

### 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. Finally, they can bring it to life, recreating it in drawing, painting or other media.*

- Re-read the book so far and reveal the next page, reading the text aloud 'A few days later, Frankie marched home from school with a **shiny trumpet** under his arm.'

- Look carefully at the illustration. How has Frankie changed? Look carefully at his facial expression, body language, the way he walks. How do you think he feels now compared to how he felt before? If he were to speak now, what might he say? Scribe some of these ideas as speech bubbles around a copy of the illustration.
- Look at the rest of the picture. What else has changed? Look at the colours of the leaves, the blossom in the trees, and how the birds are all upright in the trees – what do they look like they might do? What do you think might happen next in the story?
- Read on, until **‘But it wasn’t.** It was coming from Frankie’s trumpet!’ Discuss the children’s reactions to what happened when Frankie played the trumpet for the first time. Were the colours and smells that surrounded them nice? What does this tell us about the music he played?
- You might want to play some more experimental jazz music as a stimulus for this, such as Albert Ayler’s Ghosts: <https://www.youtube.com/watch?v=dtiSA2RKDzc> What colours and smells do you think might relate to this music?
- If you can have access to a trumpet for this session, this would be very beneficial, otherwise a selection of instruments that are quite difficult to play.
- Give the children time and space to explore and experiment with the instruments. Take photographs of the children as they investigate.
- Afterwards, reflect with the children on their experiences? Did a good sound come out the first time? If the sound smelt, what would it smell like? If it was a colour, what would it look like? Provide the children with copies of photographs of them playing an instrument and have them paint in the colours they think the sounds would make. Layer these with collage pictures of things that describe the smell the sound would make, following the style of illustration from the book.

### Experimenting with materials and colour

*To children, colour is one of the most attractive qualities of the visual world, from the subtle colours of the natural world to the bright colours of their toys, clothes and books. They need lots of opportunities to observe colour in the environment, to notice how artists use colour and to use colour expressively in their own work. Paint is the most suitable medium for exploring colour, because it is fluid and easily mixed, and young children will enjoy exploring how it behaves, as well as how it feels.*

- Before the session have available some paint charts cut up into individual colours; the individual swatches from B&Q’s Valspar range are perfect for this activity.
- Re-read the book so far and on until *‘The more Frankie played, the more colours and smells appeared.’*
- Bring out the different colour swatches and have the children discuss which colours they would pick to be ‘loud’, ‘quiet’, ‘high’ and ‘low’. What smells would they associate with each of these colours?
- Create different posters for each type of colour and collage on pictures of their associated smells.

### Recreating a scene

*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.*

- Reveal the illustration on the following spread which accompanies the text ‘the air was filled with colourful music and bursts of weird and wonderful smells.’
- Explain to the children that they are going to make a collage like the one in the book which they can then place on their working wall, to show the changes that have taken place in the story.
- Working as a class create the same collage using a grey backdrop, coloured strips of paper to create the lines, circles in various sizes and colours, print making materials to create the characters and the patterns, different images of food and other items to suggest the colours and smells of the music.
- You may want to listen to some other upbeat jazz music as a backdrop for this, such as Chet Baker’s Chippyin’ [https://www.youtube.com/watch?v=2-TQJ\\_KxCW4](https://www.youtube.com/watch?v=2-TQJ_KxCW4)
- Once the collage has been completed, add this to the working wall and compare and contrast the scene to the original scene the children created – *how has the mood changed since the start of the book? What do they notice about Frankie’s body language and posture in this illustration? What do they notice about Duke the dog? What do they notice about the use of colour? What do they think might happen next? How will his parents react to this music?*
- Read on to the next double page spread until ‘And what a lovely tune. Frankie, is that you?’ Look at his parents reactions, were they as you expected? You could also go on to adding collage layers to the storybox house to show the music filtering through and pictures of objects which represent the associated smells.

### Responding to music through dance

*Engaging children physically in a text through activities such as dance can help to take children into the world of the story and explore associated emotions.*

- Before the session, make available a selection of different coloured scarves or streamers. These can be made from pieces of fabric or crepe paper fastened onto dowel lengths or garden sticks.
- Play a number of different jazz pieces, with varying tempo and dynamics, such as:
  - Au Privave by Charlie Parker: <https://www.youtube.com/watch?v=dvdQYSWOobc>
  - Dedicated to you by Freddie Hubbard: <https://www.youtube.com/watch?v=KGBXVsdY9hw>
  - So What by Miles Davis: <https://www.youtube.com/watch?v=zqNTItOGH5c>
  - Chelsea Bridge by Gerry Mulligan: <https://www.youtube.com/watch?v=WSNoL7N5p6U>
  - Watermelon Man by Herbie Hancock: <https://www.youtube.com/watch?v=aONiEn8NHQA>
  - Ostrich Walk by Bix Beiderbecke: <https://www.youtube.com/watch?v=jTuBTsyXbc4>
- Give the children time and space to respond to the music rhythmically to show their feelings towards it. Allow them to use the scarves and streamers to choose which colours they think best reflect the music.

- Discuss the different types of music. Which did they like? Which did they dislike? Did the music remind them of anything?

### Improvisation

*Children being free to improvise ideas through drama is another key tool for exploring how characters behave in imagined scenes and situations. Children can bring their ideas from response to illustration or small world play to life; music or soundscape can be used alongside this to add atmosphere or to suggest scenarios*

- Read aloud the rest of the book and display the image of Ellington Avenue on the final spread alongside the first spread that they looked at - *how does it compare to the original illustration?* Give the children time to explore the final illustration in detail, noting their observations.
- Ask the children to discuss in their groups what words they would use to describe the avenue and the scene depicted as it is at the end of the story.
- Allow the children to respond in their groups and then to share their ideas as a whole class, scribing their suggestions. You may want suggest some ideas of your own as a starting point such as lively, colourful, animated, joyful and bright.
- Gather the children's suggestions and record the words they suggest. Following this, ask the children to identify and describe the colours that have been used in the illustration and compare them to the ones used at the start of the book.
- Reveal the final colour palette of 'loud colours' and explore the names given to them – *do the children recognise any of the names from their exploration of trumpet players such as Dizzy, or Gillespie? Do the children recognise any of the other names used such as Nina, Boogie-Woogie or Hi-Fi?* Explore the names given to the paints and their meanings.
- Explain to the children that they are going to create a soundscape to accompany this image, to give a sense of what it would be like to be part of this scene now that Frankie has learned to play the trumpet and the avenue has become noisy.
- Ask the children to look at the illustration again and to consider the sounds that they might hear if they were walking down the street as it is now.
- Draw out through discussion the sounds that could form part of a soundscape such as, people clapping, people cheering or singing, bird song, dogs barking, cats meowing, Frankie playing his trumpet. Allow the children to create these sounds either with their voices or using instruments and props.
- Once the children have rehearsed their soundscapes, give them time to perform these, recording them where possible. Compare the children's feelings when creating this soundscape compared to the one created earlier – *which did they prefer and why?* Ask the children to consider which environment they prefer; *a noisy one or a quiet one?* Consider when it is appropriate or helpful for a place to be quiet and when it is important to make noise. Ask the children to reflect on why it is important to have both.

### Responding to Reading: Book Talk

*Discussion about books forms the foundations for working with books. Children need frequent, regular and*

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*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.*

- At this point re-read the whole story from start to finish and engage the children in the 'Tell Me' approach to book talk.
- Once they have heard the book read aloud again, the class can begin to explore their responses to it with the help of what Aidan Chambers calls 'the four basic questions'. These questions give children accessible starting points for discussion:
  - Tell me...was there anything you liked about this book?
  - Was there anything that you particularly disliked...?
  - Was there anything that puzzled you?
  - Were there any patterns...any connections that you noticed...?

The openness of these questions unlike the more interrogative 'Why?' question encourages every child to feel that they have something to say. It allows everyone to take part in arriving at a shared view without the fear of the 'wrong' answer.

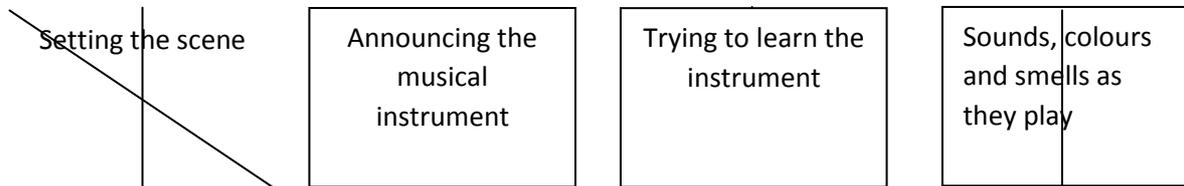
- As children reply it can be useful to write down what they say under the headings: 'likes', 'dislikes', 'puzzles', 'patterns'. This written record helps to map out the class's view of the important meaning and is a way of holding on to ideas for later.
- Asking these questions will lead children inevitably into a fuller discussion using more general questions. They can respond to particular illustrations as well as to the text.

### Shared Writing and Bookmaking

*Shared writing is one of the most important ways a teacher can show children how writing and illustration work and what it's like to be a writer. Acting as scribe, the teacher works with a small or large group of children to create a text together, enabling them to concentrate on their ideas and composition. In working with picture books, it is important to focus on how the text and illustration work together on the page to both complement and extend the focus for the reader. Teacher and children work as active partners, talking together to share ideas, while the teacher guides the children through all the decisions that writers and illustrators need to make and help them to shape their thoughts on paper. Shared writing gives children a model for their own independent writing and can introduce them to unfamiliar genres or styles of writing.*

*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.*

- Explain that the children are going to make their own picture books about learning to play an instrument. You may wish to do this as a class book, a group book or individual books.
- Re-read the whole story to the children again. Summarise the key events with them and how this will look in their own book spreads:



- Have each child decide what fantasy instrument they would like to learn to play, then think about how they will show the changing emotions through colour, facial expression and body position of the character, moving from sad, quiet and muted colours to happy bright, exciting colours.
- Make up some simple origami books for the children to work with; see <https://www.clpe.org.uk/powerofpictures/creative-approaches/bookmaking> and support the children in drawing pictures for each stage of the story and writing words to support and extend their ideas.
- Talk through the words the children would like to use to accompany the illustrations in their picture book, deciding where the text is to be placed on the page. Invite the children to mark make and write their own text when they feel confident, ensuring adults are modelling the process with their own picture books.
- Provide plenty of time for this creative process, encouraging the children to read aloud their text and share their illustrations with each other.

### Responding to writing

*It is important that you build up a community of writers who see writing as an ongoing process and to strengthen children's awareness of the importance of response to writing as a reader and to developing a reflective metalanguage with children to talk about themselves as writers, enable them to voice their views, listen to others and develop new knowledge and understanding.*

- Provide opportunities for the children to revisit, retell or read aloud their picture books to others, asking the children to comment on aspects that they like about them. They could be invited to ask questions about events or characters, maybe even offering ideas with support.
- Some children will prefer you to read aloud for them, having first worked within the secure confines of child and trusted adult boundary. Some children will still feel most secure reading to that trusted adult or to a trusted peer. Others will be entirely confident to tell their story and share their picture book with a wider audience.
- Ensure all children experience having their story shared and that the picture books are displayed in the reading areas so that they can be enjoyed by a wider readership.