

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, interpret and respond to a picture book
- To explore characters and draw inferences to aid our understanding of them
- To explore narrative plots and characters through role-play and play
- To broaden understanding and use of appropriate vocabulary
- To write character descriptions
- To write a short narrative episode

This teaching sequence is designed for a KS1 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:

Art:

The sequence as a whole supports the curriculum objectives: use a range of materials, use drawing and painting, develop techniques of colour, pattern, texture, line, shape, form and space and learn about range of artists, craftsmen and designers.

Music:

Using the music in the book as a starting point the children can play tuned and untuned instruments, listen and understand live and recorded music and make and combine sounds musically.

<p>Teaching Approaches</p> <ul style="list-style-type: none"> ▪ 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 in role ▪ Book Talk ▪ Sketching ideas ▪ Character development ▪ Storyboarding ▪ Response to writing ▪ Bookmaking 	<p>Writing Outcomes</p> <ul style="list-style-type: none"> ▪ Writing in role ▪ Persuasive writing ▪ Picture book making
<p>Links to other texts and resources.</p>	
<ul style="list-style-type: none"> • The Power of Pictures website: https://www.clpe.org.uk/powerofpictures • Find out more about the author Tim Hopgood: <ul style="list-style-type: none"> – http://www.timhopgood.com/ – https://www.panmacmillan.com/authors/tim-hopgood 	
<p>Other books by Tim Hopgood:</p> <ul style="list-style-type: none"> • <i>UnpOpabble</i> (Macmillan) • <i>Our Big Blue Sofa</i> (Macmillan) • <i>A Dog Called Rod</i> (Macmillan) • <i>Little Answer</i> (Picture Corgi) • <i>Big!</i> (Picture Corgi) • <i>Thank You for Looking After our Pets</i> (Simon & Schuster) • <i>Ping and Pong are Best Friends (mostly)</i> (Simon & Schuster) • <i>Tip Tap Went the Crab</i> (Macmillan) • <i>Hooray for Hoppy!</i> (Macmillan) • <i>Wow! Said the Owl</i> (Macmillan) • <i>Walter's Wonderful Web</i> (Macmillan) • <i>What a Wonderful World (as sung by Louis Armstrong)</i> (Oxford University Press) • <i>Walking in a Winter Wonderland (as sung by Peggy Lee)</i> (Oxford University Press) • <i>Twinkle Twinkle, Squiglet Pig</i> by Joyce Dunbar and Tim Hopgood (Egmont) • <i>The Truth According to Arthur</i> by Tim Hopgood and David Tazzyman (Bloomsbury) • <i>Fabulous Frogs</i> written by Martin Jenkins and illustrated by Tim Hopgood (Walker) 	

Teaching Sessions:

©The Centre for Literacy in Primary Education You may use this teaching sequence freely in your school but it cannot be **modified in any way**, commercially published, reproduced or used for anything other than educational purposes without the express permission of CLPE.

Before beginning the sequence:

- Prepare a working wall in the classroom so that the children can create a display which can be added to. 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.
- 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.
- Collect examples of different patterns and textures in the environment and ask the children to do this as well. As an example, collecting pieces of wrapping paper, old scraps of fabric, wallpaper, the inside of envelopes, napkins.
- 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>
- Depending on the children's prior experiences you may also want to make provision for the children to spend time looking at, discussing and exploring picture book illustrations and artworks in preparation for exploring this book in depth.
- You may want to plan a trip to an art gallery to support this learning:
 - The National Portrait Gallery holds an invaluable collection of portraits, both old and contemporary and in a range of media. It offers creative ways of interacting with the portraits through its family and learning programmes: <http://www.npg.org.uk/learning.php>
 - The National Gallery has a range of online resources and programmes that allow young children to investigate paintings.
 - The Tate Gallery also has a useful online glossary: <http://www.tate.org.uk/learn/online-resources/glossary>

Session 1: Visualisation and Response 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. 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.

In order for the sequence to work effectively you will need to 'keep back' the text from the children initially, including the cover of the book, the title and the end papers. The story will need to unfold slowly and it is best for the children not to know the ending until you are at the culmination of the teaching sessions.

- Read aloud the text that accompanies the first spread of the book to the children but do not show them the accompanying image yet.
- Re-read the text again but this time ask the children to close their eyes and invite them to try to

©The Centre for Literacy in Primary Education You may use this teaching sequence freely in your school but it cannot be **modified in any way**, commercially published, reproduced or used for anything other than educational purposes without the express permission of CLPE.

visualise the scene. You may want to read this section aloud several times. Allow the children to talk with one another about what they could see in their ‘mind’s eye’ while you were reading aloud.

- Elicit from the children what they imagined as you were reading aloud and discuss their responses. You may want to scribe some of their ideas onto a large sheet of paper so that you can capture their ideas.
- Ask the children questions to generate discussion such as: is this the kind of street you would like to live in? Why? Why not? How does it compare to where you live?
- Organise the children into mixed ability pairs or small groups and share the double page spread which accompanies the text the children have explored. You might want to give each group an enlarged A3 copy of the picture.
- Allow the children time to look at the illustration in depth and pose questions or thoughts about the image.
- You might want to layer the discussion as suggested here, or if the children are well practised at exploring illustration, ask the children to annotate copies of the picture with post-it notes and then develop the discussion starting with the children’s ideas.
 - Draw attention to the whole illustration; what do the children notice immediately? Where is their eye drawn to in the picture? Why do they think that? Are different children drawn to different aspects of the image? Why?
 - Starting with the picture as a whole and then zooming in on the detail you might want to consider:
Point of view: What point of view have we been given? What information does that give us? If this was a film what point of view would the next shot be from?
 - Move on to focus in on the characters. Are the characters you expected in the picture? Why do you think only Frankie and his pets are in the picture? What could this tell us?
 - Look at their facial expression and body positions to give clues about the characters and their feelings.
 - What do the children notice about the colours used in the illustration? Why do they think Tim Hopgood has chosen these colours? What mood or atmosphere is created by the use of these colours? What do they notice about the shapes and patterns used in the picture?
- Once sufficient time has been provided for the children to talk in their small groups, conduct a whole group discussion.
- 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 following sessions.
- Ask the children to also consider if anything puzzles them about the scene or if they have any questions about it. Ask the children if they have any questions about the book and what they think might happen in the story.

Session 2: Improvisation and Writing in Role

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.

-
- Ask the children to create a frozen tableau Ellington Avenue, given that the children don’t play

©The Centre for Literacy in Primary Education You may use this teaching sequence freely in your school but it cannot be **modified in any way**, commercially published, reproduced or used for anything other than educational purposes without the express permission of CLPE.

happily and the neighbours don't talk.

- Assign the children different roles such as Frankie, his parents, the neighbours and other children.
- Ask the children to consider what they might be doing and what their facial expressions and body language might look like. For example, they might have their heads down to avoid eye contact. The adults might be 'shh-ing' the children and have their fingers to their lips.
- You could read the text again several times while the children consider what position to take.
- Once the children are frozen into position, allow each group to watch one another by 'spotlighting' different parts of the scene.
- Following this, ask the children to return to their frozen tableau and conduct Thought Tracking. Invite different members of the class in role 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 their head.
- After this, reflect on what the class have heard and compare and contrast the different characters' thoughts and feelings. You could take photographs of the children in their tableaux and ask them to annotate the pictures following the session, recording the different thoughts of the different characters.
-
- Return to the illustration explored in the previous session. Explain to the children that they are going to create a soundscape to accompany the image. Ask the children to look at the illustration again and to consider the sounds that they might hear if they were walking down this street, considering that it is described as 'very quiet'.
- Following this, you may want to spend some time listening to the sounds that they can actually hear outside, you may want to go into the playground to do this, or you may want to open some windows. Ask the children to listen carefully and note down anything they can hear. Spend time specifically focusing on the sounds of bird song.
- After this, ask the children to consider what it would be like to live in a place where even the birds have lost their chirp. Draw out through discussion the sounds that could form part of a soundscape such as, the pitter patter of the rain, Frankie sighing, the dog whining to get out, the cat scratching at the door to get in, the sound of distant traffic, planes overhead.
- 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.
-
- Return to the initial illustration explored so far and concentrate on the character Frankie. Ask the children to discuss in pairs how they think he is feeling and what clues are in the illustration that tell the reader that information.
- Explain that the children will now be writing a diary entry in role as Frankie, to reflect his viewpoint at this point in the story.
- This may need to be guided by modelled or shared writing before giving the children the opportunity to write independently.
- After the children have completed their diary entries, encourage the children to respond to one another's work, commenting on the effectiveness of the writing.

Session 3: Looking at Language and Colour Exploration

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

©The Centre for Literacy in Primary Education You may use this teaching sequence freely in your school but it cannot be **modified in any way**, commercially published, reproduced or used for anything other than educational purposes without the express permission of CLPE.

experience they have of talking together like this the better they get at making explicit the meaning that a text holds for them.

- In preparation for this session, and to support the children’s understanding of the colours and tones used at the start of the book, provide ample opportunity for the children to mix the colours themselves - experimenting with paints, coloured pencils and chalk pastels.
- Give the children small pieces of A5 paper in a neutral colour such as buff rather than white, and a selection of paints.
- Ask the children to try to create small samples of the colours used, considering how to create the shades in the book. The children can explore the different tones created when adding either water or white to the colours and compare these to the whitewashed tones in the book.
-
- Display the image of Ellington Avenue that the children have been exploring so far. Draw attention to the working wall: the annotated artwork, written descriptions, the images of their tableaux and recordings of their soundscapes.
- Ask the children to name the colours used in the illustration and their own artwork and record their suggestions in the second column of a table, for example:

	<i>Light green</i>
	<i>Cool Grey</i>
	<i>Pale blue</i>
	<i>Dusky pink</i>
	<i>Brick red</i>

- Now elicit from the children the words they would use to describe mood of the scene and record the words they suggest before the colours suggested earlier, for example:

<i>Quiet</i>	<i>Light green</i>
<i>Still</i>	<i>Cool Grey</i>
<i>Hushed</i>	<i>Pale blue</i>
<i>Dull</i>	<i>Dusky pink</i>
<i>Unexciting</i>	<i>Brick red</i>

- Share with the children the end papers which depict the colours used at the start of the book and begin by initially comparing them to the colours that the children have created, observed and described.

- Consider what mood or feelings these colours generate in connection with Tim Hopgood's choices in the street scene and discuss the label he ascribes to the palette: '*quiet* colours used in this book'.
- Read aloud a few of the colour names, emphasising meaning through intonation and drawing out through discussion the meanings of any words that the children may not know such as *tranquil*, *symphony* or *adjourn*. Ask the children to read the names aloud themselves and discuss how they feel to utter and how they might refine their intonation.
- Linking this now to the children's colour mixing explorations, ask them to revisit their original descriptions of the colours and see if they can refine their language to make it more specific or affecting. For example, instead of using just 'grey' it may be that they describe it as '*dull grey*'. Ask the children to be as specific as they can about the way in which they describe the colours, replacing '*pale*' with '*hushed*' to create, for example, '*hushed blue*'.
- Display Tim Hopgood's colour palette as well as their own named 'quiet colours' on the working wall to refer to later in the sequence.

You could extend this further by having the children explore the names assigned to colours in collected publications of commercial paint samples. The following websites have the colours displayed which can support this discussion:

- <https://www.dulux.co.uk/en/colour-palettes>
- <http://www.farrow-ball.com/colours/paint/fcp-category/list>
- <https://www.crownpaints.co.uk/colours>

Explore the way in which the colours have been categorised, for example neutral, red, yellow, green, blue, greys and darks. You might then explore the subcategories and consider why the colours have been described as *clean*, *muted*, *deep*, *cool*, *soft*, or *warm*. The children could consider the colours they have mixed and where the children would place them in contrast to these samples.

Collect examples of language from the samples that the children find most interesting, humorous or strange, for example *mole's breath*, *mouse's back* or *Nancy's blushes*. Add these to the chart and use to generate new and exciting colour names to add to the display or even inspire new colour mixing to match the name.

Building a class display

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 for the classroom which depicts Ellington Avenue.
- Allow each child in the class to make their own house as a starting point for the display.
- Refer to the colour palette and ensure the children are only using colours from this to create their house.
- Once the children have painted a house, allow them to choose from the sample of patterns you have collected and allow them to add a tiled roof and any extra details such as a plant growing on the house or a special door knocker using collage techniques.
- In groups the children can then create the rest of the street including the trees, the pavement, the birds, the clouds, Frankie, the cat and the dog.
- Put all the different elements together and create a display in the classroom which will be added to as

©The Centre for Literacy in Primary Education You may use this teaching sequence freely in your school but it cannot be **modified in any way**, commercially published, reproduced or used for anything other than educational purposes without the express permission of CLPE.

the sequence continues.

- Supporting resources on how to build a collage can be found here:

<http://www.bbc.co.uk/education/clips/zs3n9qt>

Session 5: Drawing Characters and Role on the Wall

Drawing characters focuses attention on them: how they look; what they say; how they behave. Role on the wall is a technique that uses a displayed outline of the character to record feelings (inside the outline) and outward appearances (outside the outline) at various stopping points across the story. You can include known facts such as physical appearance, age, gender, location and occupation, as well as subjective ideas such as likes/dislikes, friends/enemies, attitudes, motivations, secrets and dreams.

- Read aloud the next two pages in which Frankie and his family are introduced. Allow the children to discuss the text that they have heard and their responses to it. Allow the children to talk about the feelings it evokes within them – *would they like to be a part of this family? Is it similar or different to their family and why? Do they think living in peace and quiet would be ‘perfect’?*
- Give the children copies of the images that accompany the text. Ask the children to respond to the illustrations, asking what they notice. Ask the children to focus in on what they can observe in the pictures and what else this tells us about the characters, their relationships, their hobbies and interests.
- Ask the children to consider the colours used in this illustration and the way in which this adds to the mood or atmosphere created. Can the children identify the colours used from the palette of quiet colours? For example, the background pattern is made up of ‘gentle grey’ and ‘soft sky’ – what more does this tell us about Frankie’s family?
- Explain to the children that they are going to learn how to draw Frankie the style of Tim Hopgood.
- Return to the images looked at already and ask the children to consider in more depth the way in which the characters have been drawn, considering the positioning of the characters, body language, facial expression and gesture. Spend time considering how the faces of the characters have been created using apparently simple techniques, to create the character’s eyes and mouth which in turn suggest mood and emotion.
- 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.
- Here you can experiment with his posture to show how by changing small details we can convey a character’s mood or emotion. For example, you could organise the collage to show he is leaning into the trumpet, suggesting he is exerting force and effort. Or you could have the trumpet hanging by his side, suggesting he is feeling lethargic.
- 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.
- Begin by looking at the images of Frankie the children have created, what can the children learn about him from the images. Following discussion, let the children annotate their images with words and phrases that come to mind.

©The Centre for Literacy in Primary Education You may use this teaching sequence freely in your school but it cannot be **modified in any way**, commercially published, reproduced or used for anything other than educational purposes without the express permission of CLPE.

- Ask the children to reflect on this activity afterwards, considering what further understanding they have of the character now that they have spent time drawing him.
- Complete a Role on The Wall for Frankie: Following discussion, scribe what the children know about his outward appearance on the outside of the picture and what they think his personality could be like or what he might be feeling or thinking on the inside.
- Display this on the working wall to refer back to and continue to return to this as you read the story, so that you can track the emotional journey Frankie takes as the story progresses.

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 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.

- Read aloud the next two pages of the book but do not show the children the accompanying illustrations. Allow the children to discuss the text and respond to it.
- Give the children just a section of the illustration cropped. Give the children the section in the bottom right of the spread, showing Frankie sitting on the sofa and the door which is slightly ajar.
- Ask the children to spend time exploring this section in detail, working in mixed ability pairs may work well for this activity.
- Working in pairs, ask the children to talk about what they notice and their responses to this section of the illustration, noting down their observations where possible. Ask the children to consider the use of colour and pattern, the placement of objects in this section of the illustration, Frankie's body language, facial expression and posture.
- Ask the children to imagine what may be to the left of Frankie and what may be above him. *What else do they imagine is in the illustration?*
- Reveal the next part of the illustration by giving the children the same section but with the top right hand part of the spread now showing.
- Repeat the same activity asking the children to respond to the illustration – *was it what they expected? What small details may be significant?*
- Finally reveal the whole spread and ask the children to spend time responding to the picture as a whole. What else do they notice? Did they expect the Dad's study to be so messy? Why are books piled up in different places? What do they notice about the cat and the dog? What do they notice about the placement of the different characters? Are they near each other or far away from each other? What does this tell us?
- Ask the children to consider the colours used and ask them to try to match the colours with the quiet palette at the start of the book – are there any that are not in the palette? (The orange for example). Why do they think Tim Hopgood may have included this in the spread? Why might it be significant?
- Ask the children to consider what may happen next, what do they think Frankie might do?

Session 7: Word Collections

Making word collections is a way of focussing on the language of a text. Children can make collections of words that describe a particular character, their feelings, a place, and event or a situation. Collecting words in this way helps children to have a more focussed awareness of the ways language affects our perceptions and understandings and the ways in which the author creates the readers' response.

▪

- Read aloud the next page in which Frankie makes his announcement. Ask the children what they think of this decision and discuss the children's own experiences of trumpet music.

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 book such as Miles Davies, Dizzy Gillespie, John Coltrane, 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>
- John Coltrane: <https://www.youtube.com/watch?v=DAsUNTHRjaM>
- Donald Byrd: <https://www.youtube.com/watch?v=tBbph3Umo2A>
- Chet Baker: <https://www.youtube.com/watch?v=sgn7VfXH2GY>

Jazz music:

- <http://www.bbc.co.uk/education/clips/z7whyrd>
- <http://www.bbc.co.uk/education/clips/z3s4wmn>
- Play the children the different music and allow the children to react to it, moving in the way in which the music makes them feel or inspires them to.
- Discuss their responses to the different music, both physical and emotional.
- As the children listen to the music ask them to note down or scribe for them, the words or phrases that come to mind. For example, booming, rhythmic, noisy, jazzy, funky or uplifting. Collect these and display them on the working wall to use in later sessions.
- Ask the children to consider why Frankie might want to learn this instrument specifically, what would attract him to it? Contrast the trumpet music with the sounds the children have heard in the soundscape of Ellington Avenue and how quiet they imagine his house is.
- Ask the children to consider the reaction of Frankie's parents – will they encourage or discourage Frankie in his pursuit of this hobby? What do they think his parents will say and do?
- Return to the music and ask the children to listen to the music with colour in mind – what colours come to mind as they listen to the music?
- Ask the children to create a colour chart for the sounds that they have heard – would they use the same colours from their quiet palette? Which would work with which track? What other colours may be more appropriate to reflect the sounds that they have explored?
- Give the children a range of coloured paints and ask them to work in small groups to create a new palette for the trumpet music, you may want to continue to play the music in the background as they work.
- Once the children have decided on the colours, use the language gathered to create names for this new palette such as jazzy orange, funky green or booming purple.
- Display this new palette on the working wall alongside the quiet palette so the children can compare and contrast them.

Session 8: Responding to Music using Art

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.

- Play the children one of the pieces of music that you have focused on in the previous sessions and explain that this time the children will be responding to the music through the medium of art, using only the colours chosen in the previous session.
- To support this session, 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>
- Divide the children into different groups and explain that each group will respond using certain techniques and then the images will be put together to create one large piece of art work. Give each group one of the following:
 - Lines
 - Shapes
 - Splattered paint
 - Collage
- Play the music again, and ask the children to respond to what they can hear through the medium of art. Allow the children to create the lines, shapes, colours and images that are inspired by the music.
- Compare and contrast the different pieces that the children have created inspired by the music.
- Add the final piece to the working wall and ask visitors to the classroom to guess what style of music may have inspired the artwork.

Session 9: 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 dissuade him from playing the trumpet. Explain to the children that they are going to write a persuasive letter to Frankie’s parents to persuade them to allow him to play the trumpet.
- Ask the children to consider the purpose and audience for the letter: What are his reasons for writing to his parents? What might he want to tell them about his experience? How would he be feeling as he wrote the letter? How would he want his parents to feel? How do you think he might write the letter? What tone would he adopt? Where would the letter be placed on the register of formality?
- Give the children time to write their letters.

- Following this, share the children's work, giving them time to reflect on their writing and to respond to one another's work.
- Initially, ask the children to work in mixed ability pairs and to work as 'response' partners. This allows them to support each other as they compose and structure their ideas. The child who has written the piece can tell response partners what they are pleased with in their writing, particular concepts or parts of the letter they may be struggling with and gaining a picture from the reader of how their work impacts on them. Response partners should be encouraged to reflect on the impact of the writing on them as a reader. Children can then re-draft sections of their work, based on these conversations.
- After this, ask the children to work in different mixed ability partners to work as 'editing' partners. At this stage, the children can support each other with transcription proof reading, looking at spelling, punctuation and grammar before final publication.

Session 10: Response 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.

- Read aloud the next part of the text from 'a few days later' up to 'It wasn't coming from Frankie's trumpet!' showing the illustrations as you read. Look at how Frankie's effort is being portrayed in his body position, in the repetitive language and homophone: 'As soon as he was outdoors, he put the trumpet to his mouth, puffed up his cheeks and blew, and blew, and blew, until he was blue in the face.'
- Give the children time to explore all the accompanying illustrations, considering the layout, use of space, colours, shapes and patterns.
- Re-read and revisit the text and elicit from the children how sound is described: 'toot', 'peep' 'small squeak', 'LOUD parp', 'nasty ear-splitting sound,' until it is compared to colour and smell by his parents: 'the colour of dirty dishwater', 'pickled onions', 'stink...next door's drains.' How does this compare to the illustrations; some jagged in nature, others taking on the shape and colour of the onions or insipid, swirling dishwater?
- Explore the way in which the notes are beginning to take softer edges in the artwork and how they are bleeding in to the next section of illustration and over the page. Consider what might be happening and what may happen next, given the practice that Frankie is putting in. Elicit from the children the sense of anticipation that he is building up and how it may be leading to a pivotal moment in the story.
- Ask the children to draw connections with their own lives and their knowledge of stories to make predictions as to what may happen.
- Read on to 'so he practised and practised until...' asking the children to compare and contrast these four images to the last three on the previous spread. Again, draw out the children's responses to the shapes, colour, movement and texture portrayed in the illustration, the foods and the language that is now chosen.
- Compare the image of Frankie blowing into his instrument with the one in which he was 'blue in the face.' What does this tell us about how Frankie is playing and how he feels now?
- Talk with the children about the way in which Frankie can both see and smell the sounds as well as hear them. You might like to talk about synaesthesia and revisit the work of artists, like Kandinsky, that claimed to hear, taste, see or smell sounds.

Session 11: Building a Class Display

- 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 patterns, different images of food and the characters in the image. Supporting resources on print making can be found here: <http://www.bbc.co.uk/education/clips/z8gydmn>
- 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?

Session 12: 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?* *Why do they think Tim Hopgood has described the street as noisy? What does this suggest?*
- 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.

Session 13: Book Talk

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.

- 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.

Session 14-15: 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.

The rest of the sessions are devoted to the children creating their own picture books. How much time this takes will depend on your children and also on how much time is given to final drafts.

Explain to the children that they will now create their own picture book based on the ideas that they have explored through reading *Here Comes Frankie*.

The children will have the opportunity to make their own picture book about a character who learns to play an instrument and the impact this has on their environment. The children will be able to choose their own colour palettes and to name the colours that they use in this book, as Tim Hopgood has done. The children can also apply the collage techniques that they have learnt if they want to, in order to create the illustrations.

- To begin with ask the children to choose an instrument and perhaps a musical style that they would like to feature in their book. If possible, organise for the children to have the opportunity to play the instrument that they have chosen so that they can experience what it feels like to make sounds with it.
- If this is not possible or in addition to this, allow the children to listen to music or sounds created by their chosen instrument and to respond to it, considering how it makes them feel, the mood or sense of atmosphere created by the sounds and how they would move to this music.
- Play the music again several times, and ask the children to respond to what they can hear through the medium of art. For example, you may want to give the children a range of materials and allow them to choose which material best suits the music. For example pastels, wax crayons, ink, watercolours.
- Allow the children to create shapes, lines and images that are inspired by the music.
- As a whole class, compare and contrast the different pieces that the children have created, inspired by the different styles of music. As they talk about the images, gather the language that the children are using which can then be used to name the colours in their palettes for example soft, jagged, straight, lively.
- Once the children have explored the music and have had time to respond to it, ask the children to create the colour palettes that they will use to reflect this style of music in their picture books. As before, give the children time to reflect on what colours come to mind as they listen to the music.
- Following this, allow the children to name the colours that they will be using in their books. Keep these colour palettes for reference and to include in the end papers of the children's own books.
- You may also want the children to consider what smells these colours have and to note these alongside the names of the colours on their palettes.

Session 16: Character Development

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 expression, 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 children that they now need to develop the central character for their story.
- Building on the techniques used earlier to illustrate Frankie, give the children time to sketch a character of their choice for their own story. Allow them to do this several times and to explore the character in different positions and settings.
- In order to support the children's development of this character allow the children to explore what the character is like by drawing and discussing the following:
 - their family portraits

- their pets
- their lunch box
- their suitcase
- their diary
- their pyjamas
- their favourite TV show
- their favourite meal
- their party outfit
- Following this, the children could further explore their character by imagining them in different scenarios:
 - eating too much breakfast
 - eating a disappointing dinner
 - making a cake or a sandwich
 - making or finding a time machine
 - looking for a lost thing
 - choosing a holiday destination
 - travelling by boat
 - climbing a mountain
 - brushing their teeth
 - looking in a shop window
 - working in a shop
 - having a very important job
- Allow the children time to discuss their characters and what they have discovered about them through their exploration and the drafting process.