

## Here Comes Frankie by Tim Hopgood (Macmillan)

### Key Stage 2

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 KS2 class.

#### Overview of this teaching sequence.

This teaching sequence is approximately 5 weeks long spread over 25 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:

- You could give the children a paint box palette in which they can also imagine what the colour might smell like, taste like or look like as did Kandinsky in his 'Noisy Paintbox'.
- Play music 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.
- You could have the children explore different artistic techniques and the response they elicit from

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the viewer, such as:

- Lines
- Shapes
- Splattered paint
- Collage
- Allow the children time and opportunity to explore colour mixing in a range of medium, particularly exploring subtleties in tone and the range of complementary and contrasting colours. Explore with the children how colour perception is influenced by neighbouring colours as well as daylight as opposed to electric lighting. How can colour work harmoniously and how can we achieve a clash. Have the children explore when and why these decisions are being made in pieces of art, in packaging and in picture book illustration. Encourage the children to build their repertoire of language that they can equate with colour and sound.

#### Music:

- In order to support the children's understanding throughout the sequence, expose them to the music of 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 as well as contemporary artists such as Kenny Wheeler. 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 the music, moving in the way in which the music makes them feel or inspires them. Provide them with coloured scarves or fabric of varying lengths and texture so that they can support the children in capturing the movement and energy of the music to which they are responding. Discuss their responses to the different music, both physical and emotional.
- The children could study musical notation, musical elements and different musical styles through the course of the sequence. Supporting resources can be found here: <http://www.bbc.co.uk/education/subjects/zwxhfg8>

#### 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 in role

#### Writing Outcomes

- Writing in role
- Persuasive writing
- Picture book making

- 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.
- 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

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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>
- 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 picturebook 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>
- 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.

### Session 1: Visualisation and 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.*

- 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 visualise the scene. You may want to read this section aloud several times, emphasising the repetition in the second longer sentence in contrast to the statements and the way in which the text has been organised across the spread. Allow the children to draw what they see in their ‘mind’s eye’ while you were reading aloud. You might like to provide chalk pastels, as they are an enabling art material with which to draw freely being non-permanent in nature. Ask the children to annotate their drawings with words and phrases as they come to mind.
- Elicit from the children some of what they imagined as you were reading aloud and ask them to discuss their responses with each other. You could pin up the children’s artwork and conduct a gallery walk in

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which the children respond to each other's ideas and compare them with their own. The children could add descriptive words and phrases on post-it notes to accompany drawings. You may want to capture some of their ideas by scribing responses yourself.

- You might prompt some of the discussion: 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? How do you feel about your neighbours?
- Return to the illustration and allow the children time to look at it in depth; eliciting connections they make of patterns they spot, puzzles or questions they have about the scene illustrated. *How does it compare with your own artwork?* Elicit from the children their predictions about the book.
- 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? To where is their eye drawn in the picture? Why do they think that?* Consider with the children why they might each be drawn to different aspects of the image.
- Starting with the picture as a whole and then zooming in on the detail, consider viewpoint: Whose point of view has been provided? What information does that give us? If this were a film, from what point of view would the next scene be shot? Why do you think that?
- Draw attention to the characters: Is this who you expected to see? Why do you think only Frankie and his pets are in the picture? Where is the rest of the neighbourhood? What could this tell us?
- 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?
- 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.

The children could draw together the thinking in this session and write a fuller description to accompany their artwork. Following the repeated reading aloud during the visualising exercise, they might well be influenced by the style, tune and layout of Tim Hopgood's opening lines.

### Session 2: Freeze-Frame, Thought Tracking and Writing in Role – Diary entry

*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.
- 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. Ask them to examine his facial expression and body position to give clues about his thoughts and feelings.
- 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 members of the class, in role as Frankie, to voice their thoughts or feelings aloud using just a few words. This can be done by tapping each child on

the shoulder or holding a cardboard 'thought-bubble' above his or her head.

- Re-read the story so far aloud and reflect on the children's thinking in the previous session.
- 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 supported through group writing sessions or through modelled writing first.

### Session 3: 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.*

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- Return to the illustration and ask the children to create a frozen tableau of what they think the neighbourhood would look like, given that the children don't play 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, engaging in thought tracking, and eliciting and comparing various characters' responses.
- You could take photographs of the children in their tableaux and ask them to annotate the pictures.
- Explain to the children that they are going to create a soundscape to accompany the image, to give a sense of what it would be like to be part of this scene.
- 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; through open windows or taking the children to a residential street nearby. Ask the children to listen carefully and note down anything they can hear. Spend time specifically focusing on distinguishing the sounds of bird song, drawing attention to pitch and dynamics.
- 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 *rumble* of distant traffic, planes *droning* overhead. Clarify, recast and extend the children's repertoire of language describing or suggestive of sound, including that used later in the book: *parp, toot, squeak...*
- Allow the children to create these sounds, with either their voices or using instruments and props.
- Once the children have rehearsed their soundscapes, give them time to perform these, recording them where possible.

#### Session 4: 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 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 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 their 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.

### Visualising - 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.*

- Revisit and read aloud the introductory sentence ‘Frankie lived with his parents halfway along Ellington Avenue.’ Explore the image once more and consider Tim Hopgood’s positioning of Frankie’s home in the street. Muse with the children what the rest of the street would look like in the foreground as it sweeps off the page.
- Have the children collaborate to create a display for the classroom that depicts the other half of Ellington Avenue as they imagine it. Discuss with the children their colour choices, referring to the ‘quiet’ colour palette explored so far.
- 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 doorknocker using collage techniques. Explore the way weather is employed by Tim Hopgood and other author illustrators to contribute to the mood and sense of unrelenting boredom in this image and in other texts and images.
- Put all the different elements together to create a backdrop display that builds as the sequence continues.
- Supporting resources on how to build a collage can be found here: <http://www.bbc.co.uk/education/clips/zs3n9qt>
- You might like to play the children melancholic trumpet music to accompany the artwork, such as Kenny Wheeler’s ‘Introduction to No Particular Song’ from his album ‘All the More’.

### Session 5: Responding to illustration, 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 page in which Frankie is introduced. Have the children discuss the text that they have heard and their responses to it. Allow the children to talk about the feelings it evokes within them. Ask them to share their experiences of babies and toddlers and their own memories of being very young. How would they expect such tiny children to behave? Frankie looks very happy in these photographs. What would we like to ask Frankie? *What happens if he is upset or cross? How would we expect him to react? How is it the same or different to what would we do?* Encourage the children to make predictions as to the rest of his family members, what they are like and the way in which they behave with each other.
- Now reveal the next page and his family, first responding to the illustrations. Would they like to be a part of this family? Is it similar or different to their family and why?
- Read aloud from ‘Frankie had always been’...to... ‘They all lived together in perfect peace and quiet.’ Elicit the children’s responses and how they might differ from their initial thought around the contented faces in the illustrations. *Do we think living in peace and quiet would be ‘perfect’?*

- Compare the two pages in the spread of Frankie and his parents, particularly the use of colour. For example, the background pattern is made up of 'gentle grey' and 'soft sky' - What more does this tell us about Frankie's family? Elicit from the children any anomalies to the palette used and why they think this is. Have the children make predictions from their observations.
- 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 that 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.
- Ask the children to create several versions of Frankie in different positions suggesting different emotions or you could get the children to take a picture each time they later the collage to capture the different ways in which they have organised the image to suggest emotion. Finally ask them to settle on one that they like and stick this down.
- Look at the images of Frankie the children have created. What can they learn about him from the images? Following discussion let the children annotate their images with words and phrases that come to mind.
- 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 and behaviour 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, in which Frankie is sitting on the sofa and the door slightly ajar.
- Ask the children to spend time exploring this section in detail with a partner, discussing their ideas with the wider group. Prompt 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. Record their ideas around a copy of the image.
- Ask the children to imagine what may be to the left of Frankie and what may be above him.
- 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? Elicit from the children any small details they think 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? How does it make them feel as an onlooker? What do they notice about the cat and the dog? What do they notice about the placement of the different characters? What does this tell us? How does it compare to our own families and the way we live our lives?
- 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. Again, reflect on the significance of the anomalies, such as orange and red. Elicit the children's predictions.

### Session 7: Looking at Language and Visualisation – Responding to music

*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.*

In preparation for this session, and to support work throughout the sequence, ensure the children have been exposed to and allowed to appreciate a range of trumpet music played by the musicians mentioned in the book's end papers and more contemporary artists, both jazz and classical. It is worth sharing with the children that both trumpet makers and musicians continue the dialogue around how to describe the rich array of sounds made by the instrument. These can include 'bright', 'brilliant', 'dark' or 'broad' but whatever the language ascribed to each note, the aim is to achieve resonance in and harmony between the notes, across the whole spectrum. Exploring the music with this in mind will support the children in appreciating Frankie's journey as he strives toward creating harmonious music with his chosen instrument.

- Look at the first page of the next spread in which Frankie makes his announcement, first exploring the illustration and what Frankie might be doing stood on a chair, hand on hip with exclamation marks

emanating from his mouth. The children could write speech bubbles with what they think he is saying and perform this in the way that they think he is projecting his voice. Then read aloud the text. Ask the children what they think of this decision and discuss the children's own responses to a variety of trumpet music.

- Read aloud the rest of the spread and 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. Consider the language associated with Frankie and his announcement: 'LOUD', 'PLAY', 'fidgety' and the style of trumpet music he may have in mind (as opposed to the melancholic music you might have played when exploring the quiet street).
- Ask the children to consider how Frankie's parents have responded to this announcement and why they might have tried to dissuade him. Consider Frankie's resolve and what we can do to support him in persuading them to allow him to learn to play the trumpet.
- With the children, consider and draft ideas for what a persuasive letter to his parents might need to contain, for example the benefits to Frankie's well-being as a child but also the extraordinary nature of trumpet music played well.
- Take this opportunity to play the children a good variety of trumpet music, played in a range of styles so that the children can respond to each through movement, dance and artwork. The children could use a mix of long and short, stiff and fluid coloured fabric to represent the energy of each piece and blend chalk pastels to create new colours that they think correspond to the music to which they are responding through artwork.
- 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>
- As the children listen to the music, draw, paint or dance, ask them to record the words or phrases that come to mind, for example *booming, rhythmic, noisy, jazzy, funky* or *uplifting*.
- Pin up the artwork and photographs or film of the children's interpretations then conduct a gallery walk. Compare and contrast the different pieces that the children have created inspired by the music. The children could be invited to guess what style of music may have inspired each interpretation and add further descriptive words and phrases to those already gathered.
- Draw the learning together by asking the children how they feel about the trumpet music they have heard. *Tell me...what did you like about it? Did it remind you of anything you have enjoyed before? How did it make you feel?* Scribe the children's responses around copies of the artwork of the album from which the music was sourced. Display these ready for the next session.
- During an art session, the children could go on to create a new palette for the trumpet music with their coloured paints, again exploring tone, brightness and depth. 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, as for the 'quiet' 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: 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.*

- Revisit and re-read the whole book so far, stopping once more at the parents' attempts to dissuade Frankie. Reflect on the children's ideas around what a persuasive letter from Frankie needs to contain to have an impact on his parents, for example: Frankie's hidden feelings revealed; his well-being; the importance of self-expression; reassurance that he will practise; and an expression of how certain trumpet music makes them feel, how it might make his parents feel should they give him a chance. *How do you think he might write the letter? What tone would he adopt, given he is appealing to his own parents?*
- Share writing a letter with the children then give the children time to write their own letters, individually or in pairs.
- Following this, have the children share their work with a response partner, giving them time to reflect on their writing and to respond to one another's letter and the impact it will have on the parents. Allow 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 with which they may be struggling and gaining a picture from the reader of how their work impacts on him or her. 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 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 9: Response to Illustration and Looking at Language

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 and resolve is being portrayed in his body position and in the use of commas, 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?
- Take the opportunity to reflect on the artwork the children created in response to a range of trumpet music, both improvised jazz or staccato play that may have inspired short, abrupt marks in the artwork like that in the first third of the illustrated spread to more flowing, melancholic music.
- 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. Look too at the recognisable crochets and quavers in amongst the illustrations and consider what might be happening and what may happen next, given the practice that Frankie is putting in. *What does Tim Hopgood want you to do? How does he want you to feel?* 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 and make predictions as to what may happen. The children could write Frankie a note of encouragement, based on their experience and this discussion.
- 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 10: Illustration - 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.' Ask the children to respond to it in its entirety as well as exploring details within it. How does it compare to their predictions and their own responses to the trumpet music they enjoyed and interpreted through the medium of art and dance?
- Consider the use of pattern, texture, shape, colour, and the way the movement and energy has been captured in this illustration. Have the children infer the kind of harmonious music Frankie is now

achieving with his trumpet from the length of the straight lines interspersed with the swirling patterning and paintwork and the broad circles, as well as the full spectrum of bright and rich colours used.

- 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 gradual build up and changes that have taken place in the story.
- Working as a class, take 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 quiet street scene the children created, scribing their responses. *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 is significant in the use of colour? What do they think might happen next? How will his parents react to this music? Why do you think this?*
- Read on to the next spread in which the tunes and patterns of sound are floating through the house, breaking through boundaries and causing his parents to stop what they are doing and respond appreciatively. Read on to the next spread in which they are dancing together and have the children respond to these illustrations and the significance of the dog barking, the cat miaowing and the clock tick-tocking. Most of all, explore the parents' reactions, the language they now use to describe the sound and their dancing. Elicit from the children what they think Frankie's trumpet playing has done for him but also the whole household. Which do the children prefer? Why? What does this tell us about music and the arts?
- Now the children's experience of trumpet music has been built up, they can be encouraged to draw on a rich repertoire to consider which pieces they think his parents would enjoy dancing to and make recommendations to them and to Frankie.
- The children could go on to write a letter in role, from his parents to their son, in response to Frankie's journey from his early attempts to his achievements at this stage. *How do they feel now? What do they want to say to Frankie? How do they want him to feel?* It might be supportive to revisit Frankie's Role on the Wall to support the writing. Ensure the children have ample time to explore their ideas in shared writing and refine their drafts with response partners as before.

### Session 11: 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 whole book until the end, displaying 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 to 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 and phrases they suggest. Following this, ask the children to identify and describe the spectrum of colours 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, comparing it to their latest colour mixing chart. *Do the children recognise any of the names from their exploration of jazz music such as Chet or Gillespie? Do the children recognise any of the other names used such as Coltrane, Nina, or take meanings from others such as: Flip, Boogie-Woogie, Hi-Fi?* Consider other pioneering and influential artists and trumpet players they have been exposed to like Miles Davis or Kenny Wheeler but that aren't mentioned. Record their names in order to draw on them later.
- 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.
- 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, with their voices or using instruments and props. The children might also like to select some music from their repertoire that they might sample as part of the soundscape.
- Once the children have rehearsed their soundscapes, give them time to perform these, recording them where possible.
- Ask the children to consider the 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.

### Session 12: Book Talk and Graph of Emotion

*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 could 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 respond, 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 questions that are more general. They can respond to particular illustrations as well as to the text.
- Following this, ask the children to consider the emotional journey Frankie has undergone since the start of the story.
- Think about the emotional range of the character you want to graph and select words to demarcate the y axis of your graph. Spend some time thinking about the most suitable words to use – is it sad? Or could you describe the emotions experienced better by using words such as bored, fatigued or spiritless?
- Use a thermometer image to build up a scale of suitable words, perhaps in small groups, and share these as a whole class, selecting appropriate vocabulary for your graph.
- Use the main events of the story as the x axis and then graph the emotional state of the character at each of these main events to form your graph.
- Display these graphs and orally retell the story of Frankie's emotional journey.
- Then consider the colours that were used and how they reflect his emotions at different points in his emotional journey, can the children choose a colour from the palettes to go with each point on the graph?

### Session 13-14: 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 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 has an emotional journey which the children will use colour to reflect.

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 support developing writers you may want to allow them to innovate on the story they have read and to write a picturebook about a child learning an instrument.

- Return to the graph of emotion and consider the journey that Frankie underwent in this story. Ask the children to think about other stories that they are familiar with and talk about the character's emotional journey in these books, are they similar or different?

- Ask the children to also reflect on their own life experiences and to recall events that changed their own mood or feelings.
- Ask the children to discuss in pairs the emotional journey that they would like to plan for their character and give them time to plot the varying emotions that they might want to depict.
- Following this, allow the children to spend time assigning colours to each of these emotions that they will use. Then ask 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 15: 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.
- 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

### Session 16: Building own picture narratives

A storyboard is another way of helping to map out key scenes in a picture book through drawing and annotation. 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.

- Many 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 and re-read the story all the way through. 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.
- Explain that the children are going to make a picture book with 16 spreads:


- Show the children how to work with the spread diagram to develop their story in their own sketchbook.
- 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 and where the best place for the words will be.
- Also, consider where you will place your defining moment for your character and what will shift the emotions in the story.
- Following this, allow the children time to create their own storyboards.

### Session 17: 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.*

- 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 story.
- 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 What were you thinking, feeling or seeing as you heard the story? What was it that the writer did that made you think/feel/see this?
- Give children time to look at and review their own draft ideas, both in the writing and in their illustrative choices.
- Share these with a response partner to evaluate the effectiveness of their writing for another reader.
- Allow time to make changes or enhancements.

### Sessions 18-20: Bookmaking and Publishing

*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.*

Supporting resources for bookmaking can be found on the Power of Pictures website:

<https://www.clpe.org.uk/powerofpictures/creative-approaches/bookmaking>

- Demonstrate to the children how to make an origami book with dustjacket and modify to increase the number of spreads.
- 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 word processor, cut out and stick.
- Provide tracing paper for the children to practise text layout before committing themselves to a final choice. Refer to their responses to Tim Hopgood's layout choices and the impact they had on them as readers as well as how they worked alongside the illustration on each spread.
- Give plenty of time for the children to complete the publication of the inside of their books using their colour palettes and the collage techniques explored in this sequence.
- 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), spine text, dustjackets and endpapers, blurb, bar code, price.
- Once the children have finished their book, display the final books in the class book corner or in a prominent area in the school to celebrate the children as authors and for others to enjoy.