Is there a dog in this book? written and illustrated by Viviane Schwarz (Walker)

The playful cats Viviane Schwarz introduced in two earlier books reappear for further face to face interaction with us, their readers. They suspect that there may be a dog close by and they implore us to hide them from him. Do they really need to be afraid? And who is really the scaredy cat?

Overall learning aims of this teaching sequence:

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

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

Overview of this teaching sequence.

This teaching sequence is approximately 3 weeks long spread over 15 sessions. All of the Power of Pictures teaching sequences are aimed to develop an appreciation of art and picture books across age ranges. The sequence will have a strong emphasis on spending time exploring and responding to illustrations, drawing and illustrating as part of the writing process and will culminate in a bookmaking activity to exemplify the process of bookmaking and allow children to see themselves as authors. The work done in the sequence could be enhanced by having an author/illustrator work alongside children at some stage of the process.

Teaching Approaches:  

- Illustrating Characters
- Visualisation
- Exploring Paper Technology
- Improvisation
- Diorama
- Book talk
- Creating own characters
- Sketching ideas
- Storyboarding
- Responding to Writing
- Bookmaking

Writing Outcomes:

- Speech bubbles
- Captions
- Character descriptions
- Illustrations
- Picture book scenes
- Drama Performances
- Playscripts
- Book review
- Sketchbook sketches and annotations
- Storyboards
- Finished picture book narrative

Other useful texts and resources:

Other texts by Viviane Schwarz:

- *Timothy and the Strong Pyjamas* Alison Green Books OP
- *The Adventures of a Nose* (with Joel Stewart) Walker OP
Shark and Lobster’s Amazing Undersea Adventure (with Joel Stewart) Walker OP
There are cats in this book Walker
There are no cats in this book Walker
The Sleepwalkers Walker
Welcome to Your Awesome Robot Flying Eye
A Place to Call Home (with Alexis Deacon) Walker
Cheese Belongs to You (with Alexis Deacon) Walker
I Am Henry Finch (with Alexis Deacon) Walker
How to Find Gold Walker

Viviane Schwarz’s Website:
http://www.vivianeschwarz.co.uk/

Other books which use paper technology for effect:
The Very Hungry Caterpillar by Eric Carle (Puffin)
Dear Zoo by Rod Campbell (Puffin)
It’s Mine! by Rod Campbell (Macmillan)
Where’s Spot? by Eric Hill (Puffin)
Mixed Up Fairy Tales by Hilary Robinson and Nick Sharratt (Hodder)
The High Street by Alice Melvin (Tate Publishing)
Grandma’s House by Alice Melvin (Tate Publishing)
Who’s Afraid of the Big Bad Book? by Lauren Child (Orchard)
The Story of Things by Neal Layton (Hodder)
The Story of Stars by Neal Layton (Hodder)
In the Forest by Anouck Boisrobert (Tate Publishing)
Under the Ocean by Anouck Boisrobert (Tate Publishing)
Speckle the Spider by Emma Dodson (Walker)

Other books which use speech bubbles as part of the narrative:
A Place to Call Home by Alexis Deacon and Viviane Schwarz (Walker)
Banana! by Ed Vere (Puffin)
The Getaway by Ed Vere (Puffin)
Don’t Let the Pigeon Drive the Bus! by Mo Willems (Walker)
Don’t Let the Pigeon Stay up Late! by Mo Willems (Walker)

Other books which speak to the reader:
Bedtime for Monsters by Ed Vere (Puffin)
The Getaway by Ed Vere (Puffin)
Don’t Let the Pigeon Drive the Bus! by Mo Willems (Walker)
Press Here by Hervé Tullet (Chronicle)
The Fly by Petr Horáček (Walker)
Oh No, George! by Chris Haughton (Walker)
Nibbles the Book Monster by Emma Yarlett (Little Tiger Press)

Websites to support understanding around picture book creation:
The Picturebook Makers blog gives lots of useful insights into the creative processes of a great number of author illustrators, including Power of Pictures partners Benji Davies, Chris Haughton, Viviane Schwarz, Alexis Deacon and Mini Grey: http://blog.picturebookmakers.com

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

Before Beginning the Sequence:

- This sequence focusses strongly on the reader’s involvement with the text and in carrying the story on through actions. It would be good to read other examples of such texts to allow the children opportunities to be involved with interactive stories in this way. Mo Willems’ *Don’t Let the Pigeon Drive the Bus!* series is a perfect example of this to start off with and also has similar ways of telling the story through reader interaction and speech bubbles.
- You might also want to talk to the children about their experiences with pets; especially cats and dogs. It would be good to visit a local pet shop, cattery, kennels or a rescue centre for dogs and cats.
- Find a toy dog that can be a class pet throughout the unit. Have the dog sitting on the carpet when the children enter, with a label tied round his next saying ‘Please look after me!’.
- Explore children’s thinking through questioning. Where did it come from? Who do we think it belongs to? What does the label say? What does this mean? Ask the children what they already know about dogs and how to look after them. Is there anything we might need or would like to find out? How could we do this? Scribe thoughts and questions onto a large sheet of paper to come back to.
- Ask the children to help write a list of things that might be needed to look after a dog. Use mini whiteboards to scribe lists of ideas.
- Use the list to shared write informational sentences about looking after a dog.
- Have children write their own ideas for looking after the dog, and display near the dog.

Session 1: Response to illustration

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

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

- Without showing the children the front flap or the title, show the children the illustration of the three cats, with the yellow and blue cats walking on their hind legs, looking behind them.
  - Who are they? What are they like? What do you think they are doing? Are they the same or different?
- Look carefully at the characters’ gaze, body language and facial expressions to enable children to make deeper inferences about the characters and their relationships. Give time for the children to talk about responses to this picture and to note any questions they have about this particular illustration. You could deepen children’s response by asking questions to draw their attention to particular parts of the illustration, e.g.
  - Why are they tiptoeing? Why do you think the yellow cat is carrying the red one? Why are the blue and yellow cats looking behind them? Who is the red cat looking at? Why?
- Have a large scale copy of the illustration or open a notebook file on the IWB, to note initial ideas about the characters to record their first perceptions to display on to the working wall or a shared journal, where you can collect evidence of the children’s work and responses throughout the sequence.
- Now turn to the next page and read the text, ‘There are three cats in this book. They’re on the next page…’ Turn to the next page and show the children the illustration of the three cats, covering up the speech bubbles with post-it notes.
- Give time for the children to look at this image carefully. Again, encourage the children to look
carefully at the characters’ gaze, body language, facial expressions and the props the illustrator has given the characters to enable children to make deeper inferences about the characters and their relationships.

- How do you think each cat is feeling? What do you think each cat’s personality is like? How can you tell? Encourage the children to justify their thinking by drawing on specific details in the illustration.
- Have the children return to the copy of the first illustration to record in a different colour around it to show how their understanding about the characters’ progress, the more of the story they see.
- What do you think each character might be saying? You may wish to get children to freeze-frame this scene in groups of three to stimulate their ideas. Write ideas in speech bubbles to add around each character in the illustration.
- Reveal the speech bubbles from the text. Who are the cats talking to? Does what the cats say confirm your ideas or tell you more about their characters?
- In groups of three, take on the part of one of the cats and act out this scene. How will you say the words to reflect the characters of each of the cats? If you think Tiny is excited, how will you use your voice to show this? What about Moonpie, and André?
- Allow time for each group to share their ideas, filming each group as they perform so they can see their own performances and self-evaluate. Look at the similarities and differences in each performance. What could we tell about each of the cat’s characters? Note ideas in the shared journal or on the working wall.
- Come back to André’s question: ‘Wait – is there somebody else in this book?’ Who do you think it might be? Why? Note children’s predictions in the shared journal or on the working wall.

Session 2: Illustrating Characters

Illustrating characters alongside an illustrator or enabling adult gives children a starting point into the process of how to bring characters to life through illustration. Children who are less confident to begin this process can see where starting points are, the shapes that are used to build up characters and how detail such as proportion, facial expression, clothing and props can add layers of understanding about character and emotion.

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

- Before beginning this session, you will need to have available cartridge paper, watercolours, good watercolour paintbrushes in a range of sizes, water pots and fineline black pens.
- Look back at the first double page spread from yesterday’s session, ideally large scale on the IWB or with copies for children to explore — again without revealing the title of the book.
  - How do you think the illustrator has created the pictures? What materials have they used?
  - How has the illustrator used body shapes to tell us more about the characters? e.g. Tiny’s wide arms and legs make him look excitable, the fact André’s arms are hugged around his body show he is cautious, Moonpie’s waving arm makes him look friendly.
  - How does their facial expression enhance this further? e.g. Tiny’s wide eyes and wide smile, André’s crinkled nose, squinting stare and closed lips, Moonpie’s open eyed smiling face.
- Watch the video of Viviane Schwarz creating one of the characters on the Power of Pictures website. Look at the materials she uses to create the cat, and the techniques she uses to create the shapes for the characters and how she puts these together to form the character. Look carefully at how the character comes out over the process, as more detail is added. There is a further video of Viv painting the cats on her Picturebook Makers blog (towards the end of the blog) at: http://blog.picturebookmakers.com/post/116986873251/viviane-schwarz
- Model to the children how to follow Viviane Schwarz’s process to create one of the characters using watercolours to first build up the head, body, arms and legs. Encourage the children to work alongside you — it will therefore be important to work on a large scale on a flip chart or under a visualiser, so that the children can clearly see what you are doing at each step and follow the
process. Start with the coloured shapes that will form the head (leaving gaps for eyes), body, arms, legs and tail. Talk carefully about shapes, sizes and colours as you work and what you are focussing on to allow the children to see the process of creating this character live. Where will you start? What body part will you move to next? How will you shape it to add expression? What does this make us think about the character and its behaviour as well as its appearance?

- When the initial coloured shapes have dried, look at how to add detail and facial expression using a black fineline pen. Talk about how different eye and eyebrow shapes can create different expressions and different mouth shapes, and how even the way the whiskers are pointing can add to the expression in the illustration.
- When you have finished your illustration, step back and look at the character you have created. Write your thoughts about them as words and phrases around the picture or as a character description to accompany it, drawing on their thoughts from the previous session. Encourage the children to do the same on their collage.
- If this character was to think or say something, what would they say? Record in a thought or speech bubble to put on your collage. When doing this it is important to write the words first, then shape the bubble around it, so as not to constrain the children’s thinking.
- Display the artwork prominently on the working wall.

**Session 3: Visualisation**

*Asking children to picture or visualise their ideas is a powerful way of encouraging them to move into a fictional world. Children can be asked to picture the scene in their mind’s eye or walk round it in their imaginations. Finally they can bring it to life recreating it in drawing, painting or other media. 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.*

- Re-read from the start of the book and reveal the next double page spread, where André asks, ‘Is there... A DOG in this book?’
  - What further information does this give us? Have the children return to the copy of the first illustration to record in a different colour around it to show how their understanding about the characters progress, the more of the story they see. Give time for the children to talk about responses to this picture and to note any questions they have about this particular illustration.
  - How have the characters changed? What makes us think this? Look at how the expressions change through body language, facial expression and in the use of the props on the page. Who do you think has changed the most over the page turn? What does that make you think about this character?
  - Why do you think the cats are asking you? What part do you think you might play in this story?
- Think about André’s question; ‘Is there... A DOG in this book?’ What do you think would happen if there was a dog in the book? How would the cats react? What might happen?
- Prepare ideas together in groups or pairs and encourage the children to write these down to add to the working wall or shared journal. This might be initial ideas in note form, or, more confident writers might be able to use this one image as a stimulus to write a fuller story about these characters.
- Give the children a piece of A3 paper, folded in half and allow them time to visualise a scene that could take place if a dog was in the book.
- Allow time for the children to draw out their ideas, in the style of the book. Would they add any text to their image? If so, what would it be and where would they place the text? Look back at the book to focus on the economy of the text and where it is placed on the page in terms of the speech bubbles and any additional text such as the sounds the cats make to develop thinking around this.
- Give time for the children to share their ideas and look at the similarities and differences in their
responses. Celebrate the fact that different ideas came from the exercise because we all have our own story ideas from our own imaginations and that makes us all individual storytellers.

**Sessions 4: Enhancing reader interaction: Exploring paper technology**

Authors can add to the reader’s engagement with the text and characters by having interactive elements within their picture book, such as flaps to lift, pages that open out, cut out parts and pop-ups. It is important that they try out and test their ideas to see how this will work for the reader before inserting into their finished book. This is as important as drafting, re-drafting and editing their writing.

- Re-read the book so far and on until, ‘Quick, friend, hide us! Can you move this sofa?’
- Explore the paper technology used on the sofa. What does it do to involve you in the story? How does it add to the reader’s engagement and enjoyment of the story? Explore how the mechanism for the sofa works by creating an extra piece of card in the shape of a sofa, with a tab folded in the card that works as a hinge.
- Look carefully at the illustration of the dog that is revealed when the sofa is moved. Does it look scary? Do you think the cats need to hide from it? Do you think it wants to harm them? Look carefully at the body posture, size and position and facial expression to support your thinking.
- Look at the next double page spread, reading the text and exploring the contrast between the cats’ reactions and the reality of the dog they are faced with. Look at the next instruction from the cats, ‘Please don’t open it!’ What do the children think they should do next? Why?
- Explore the mechanism for the pop-up in the piano. Look carefully at how both the piano lid and the cats’ shape have been cut out, folded and glued to the piano. Lift and close the piano so that the children can see how effectively it works. Read the speech bubbles inside. How does Tiny’s reaction differ from Moonpie’s and André’s? Why do you think this is?
- Read on to the next page where the cats hide in the wardrobe. Again look at the contrasting reactions of the cats and the dog to the events. When the cats say, ‘Nobody open the doors this time!’ what do you think we are meant to do? Why do you think this? Explore the gatefold technology of the wardrobe, demonstrating how simple this is to achieve with two folds in a piece of A4 card.
- Look at the contrasting reactions of André, Moonpie and Tiny. How can we tell what they are feeling through their body language, facial expressions and how they interact with the things around them as well as through what they say?
- Think about where else the cats might hide after this. Come up with a list of possible ideas and then encourage the children to draw a rough sketch of the cats in hiding, modelling this yourself first. Now think about how to hide and expose them using paper technology. Lift-the-flaps and gatefolds would be the easiest to explore, but some children may want to explore pop-up elements such as they have seen in the piano. Model a couple of ideas yourself and then encourage the children to create a new double page spread to show where the cats would hide next.
- Provide children with thick A4 paper, folded in half, card, scissors, felt pens and glue to try out ideas. Encourage the children to add speech bubbles to share the character’s differing reactions to the dog.
- Give time for the children to share their ideas and look at the different ways they have chosen to use interactive elements.

**Session 5: Improvisation**

Allowing time and space for children to be 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; physically embodying characters and exploring their characteristics, emotions and reactions to story events. Music or soundscape can be used alongside this to add atmosphere or to suggest scenarios.

- Re-read the story so far, and on until, ‘Come back, Dog!’ Pause on each page to explore the paper technology, and the characters reactions as seen in the illustrations and speech. Consider Tiny’s character. How is he different? If you have also read Shh! We Have a Plan by Chris Haughton, you might consider the intertextual connection that in both of these stories, it is the smallest character
that behaves differently. Why do you think this might be? What do you think changes Moonpie and André’s minds about the dog? You could link this to a wider discussion as part of PSHE around how we react to things and people on first impression and whether this is always right.

- Look at the page where André invites the reader to ‘Go on, stretch out your hand – you can stroke it!’ Do you think the dog wants to be stroked? Look carefully at its facial expression, body language and the picture in the speech bubble above its head. How do you think the dog sees you? Do you think Tiny’s words are the best choice? Why or why not?
- Turn the page to see the dog’s reaction. Why do you think he ran off? How do the cats feel about this? How do you know?
- Viviane Schwarz also has a background in improvised performances. She tried to write the books so that they would be easy to perform and runs through the books as performances with her editorial team to ensure the dialogue is authentic.
- Introduce the illustration on the ‘Help us find our doggy!’ page, without sharing any of the text in the speech bubbles.
- Ask them to talk about what they can see, the questions which occur to them and how it makes them feel. Make a note of interesting ideas around an enlarged image.
- Think about the characters in the pictures; what are they thinking/doing? How do they feel? How do they react differently to this situation?
- In groups of three, freeze-frame the scene, taking on the roles of the 3 cats looking for the dog. What is your character thinking or saying?
- On a prompt, start acting the scene out, with the cats looking for the dog in the room, what will they do? Say? How will they react to the situation? To each other’s reactions?
- Choose one thing to write in a speech bubble that you think best exemplifies your character in this scene.
- You could also introduce the children to the idea of play scripting the scene and writing up the performances to perform from a script.

Session 6: Diorama

A diorama is a scene that captures a moment in time. It is a way to explore and experiment with ideas for key scenes in a narrative in a small world representation of the story. They allow children to be creative and innovate with ideas and to explore how characters behave in certain settings or scenarios. Dioramas are another tool for developing ideas to enhance writing.

- In preparation for this session you will need to gather some A2 sized stiff white card, Viviane’s cat cut-outs (find these at: http://www.walker.co.uk/UserFiles/file/There%20are%20cats/Cats_Cutout_Sheet_One_A3.pdf) copied onto card, various colours of card or stiff paper, pencils, felt tips, scissors, glue and tape.
- Where else could the dog have gone? Another room in the house? Which? Outside the house? Where?
- Show the children how to make a simple diorama set, using white card:

1. Fold the card in half widthways, then open out again.
2. Fold one third of the card up lengthways.
3. Cut from the bottom edge to the intersection of the two folds.
4. Fold round to create a box set and tape the bottom panels together so it holds.
• Encourage the children to work in groups to build the set for a new scene in the book which takes place in a different room or location. Add a square of card for the floor. What props will you add around the cats, related to where the scene takes place? How will the cats interact with the setting?
• Cut out or draw your own cats and dog if needed. Place them in the setting and write out speech bubbles to show their interactions. Will these be with the reader? Each other? The dog?
• Give time for the children to share their ideas and look at the similarities and differences in their responses. Celebrate the fact that different ideas came from the exercise because we all have our own story ideas from our own imaginations and that makes us all individual storytellers.
• The diorama performances could be extended to write up as a narrative or fuller playscript.

Session 7: Reader Response through 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.
This book talk is supportive to all readers and writers, but it is especially empowering for children who find literacy difficult. It helps the class as a whole to reach shared understandings and move towards a more dispassionate and informed debate of ideas and issues.
• Read the whole book all the way through.
• Did the story end as you thought it would?
• Talk with the children about their responses to the story and to the illustrations. What did they like and/or dislike? Would they recommend the book to someone else? Why? Why not?
• Ask the children; what will you tell your friends about this book? What won’t you tell them because it might spoil the book for them? Or might mislead them about what it is like?
• Ask the children if they would like to read the other cat books. Why or why not? Have these books available on display for children to read independently or to read at read aloud sessions.
• Have the children write comments or book reviews about the text to display in the book corner, as part of the display of Viviane Schwarz’s books, in the school library or on a class blog. You could look at an example of one someone else has written first, like the ones on Viviane’s website page: http://www.vivianeschwarz.co.uk/?page_id=515
• Some websites, like Amazon, use a star rating. Have the children decide how many stars they think they would give this book and then what they would write about it.

Session 8: Creating own characters
Giving children the time to illustrate their own characters as part of their idea development focuses attention on them: how they look; what they say; how they behave. When first creating a character, children will need lots of time to explore and experiment, trying out different ideas in a range of media. They can then talk about which ideas work best for them and which characters they feel speak their story.
To build their ideas of what a character is like, children may have to create and re-create them in different ways. It is important to give children time to experiment with proportion, facial expressions, clothing and props to give their intended reader further clues about the characters they create.
Throughout this process children’s thoughts will be focused intently on the character, enabling descriptive language and narrative ideas to develop, readying them for the writing process.
• Explain to the class that they are going to write another book starring the cats. They will introduce a new character and compose a mini-adventure for the characters. This will eventually be published in the form of an illustrated origami book, where they can explore and experiment with paper technology as part of the interactivity with the reader.
• Use demonstration illustration to create your own new character; this could be another new cat, a
human or some other real or fantastical character.

- Use the techniques of watercolour followed by fineline pen detail to shape your character so that it looks like part of the book.
- As you put your ideas together, think about what would happen if this character joined the story. How would the cats react? Would they get on? Would there be initial worry then a turnaround of feelings like in the original story? What would they do together? Would any disaster moments happen?
- Encourage the children to try out lots of ideas before choosing the character they think would best fit within the new story. Give time and space for the children to try and retry ideas. Create alongside the children, so they can see your process as you work. Vocalise when ideas work or don’t work, explaining why this is for you as the writer.
- If the character in your drawing was to say something, what would they say? Record in a speech bubble to put on your drawing.

**Session 9: Creating own picture books – Sketching ideas**

When planning and developing ideas for picture book narratives, children may wish to approach the process in different ways and should be supported to do so. Some children, like some authors, may think of the words in writing first and then the images that will accompany them. Others may think of the pictures first before composing accompanying text and others will work with a combination of the two. Throughout the writing process it is therefore important for children to be given materials and space to allow them to plan and compose ideas in different ways. You may wish to give each child a personal sketchbook to develop ideas in and out of taught sessions.

- What do you think would happen if this character met the cats in the story? What would they do together? What would they say to each other? Discuss lots of possible ideas, and how to shape the scenes to develop the narrative behind the scene.
- Model to the children how to sketch out ideas in words and/or illustrations for some of the settings, plans and the dramatic moments that happen. Make sure the children know that, at this stage, the pictures should be rough sketches just to give an idea of what the finished drawings will look like. They will do more detailed drawings when they make their finished book. Think about what words might come on each page. Will any be printed or will they all be written in speech bubbles? Will the characters speak to the reader? Each other?
- Give plenty of time and space for the children to plan out their own ideas in a way in which they are most comfortable; some children, like some authors, may think of the words in writing first and then the images that will accompany them. Others may think of the pictures first before composing accompanying text and others will work with a combination of the two. Continue to sketch out your own ideas alongside the children or work as a response partner to those who may be struggling with ideas.
- Encourage the children to share their ideas in turn to the class for them to comment on what they liked about each other’s ideas. Use prompts to support articulation of evaluations: *I liked... because...* Model this for the class.

**Session 10: Storyboarding:**

When planning a picture book, it is important to work out how the story will develop over the given number of pages. The simplest way in which to do this is by the use of a storyboard. Used by author/illustrators as part of their planning process, it is particularly useful for marking out the key spreads in a story within a given number of pages, usually 32 pages or 16 spreads. Less experienced writers might want to work with fewer spreads to help begin to structure their story. Working on small ‘thumbnails’ allows children to experiment with and work out ideas for how to develop a visual sequence, how spreads will look in a finished book, whether spreads will be single or double paged and how words and images will work together on the page. Children can also plan ideas for book covers, front and end papers, title pages and dedications, allowing them to use understand the language of picture book
Lots of author/illustrators will work using a storyboard on a single sheet of paper, representing the whole book in small thumbnail sized squares. Within the squares, they can plan the basic design of each page, plan how the story unfolds over the pages, see how the words and illustrations work together, and consider how the illustrations work together.

Go back to the original book, re-read to remember the story and patterns of the text and look at the way the images are used across the book. Some are double page spreads, with an image working across both pages and some are single page images. Encourage the children to think about which events might work in this way in their stories.

Have a storyboard with a maximum of nine spreads (you may want to work with three or six, depending on how extensively the children have developed their stories) marked out on a flipchart or IWB for you to model marking out a story, like this:

Show the children how to work with the spread diagram to develop their own cats’ story. Look at how to mark out the rough illustrations swiftly like in this example by Viviane Schwarz, which can be found at: http://blog.picturebookmakers.com/post/116986873251/viviane-schwarz Give the children time to retell their mini-adventure in their pairs using illustrations text and illustration. Support children as necessary.
• Model and demonstrate carefully how to transform your story ideas onto the spreads, talking through each step of the thinking involved – what the pictures will look like on the page, what words will accompany the pictures and where the best place for the words will be. This is quite a complex process for children at Key Stage One, so showing clearly how you develop one idea into a larger narrative will scaffold the activity the children will do next. Encourage them to think through their ideas in a similar way to the original book, but with their own ideas for the story sequel.
• Give children a large frame and plenty of time for having a go at planning out their story in a maximum of nine spreads. More confident children may want to go beyond this, which they can, but ensure the beauty of the contained story in a picture book is maintained. Holding a writing conference with any children who are attempting a longer story will help to support their thinking at this stage. At this point the drawings only need to be rough sketches, but the children should think carefully about the words they will use, how they will be written and where they will appear on the page.

Session 11: Planning Paper Technology
Children can add to the reader’s engagement with the text and characters by having interactive elements within their picture book such as flaps to lift, pages that open out, cut out parts and pop-ups. It is important that children try out and test their ideas to see how this will work for the reader before inserting into their finished book. This is as important as drafting, re-drafting and editing their writing.
• Look at how Viviane plans for the interactive elements in her books on the photographs on her Picturebook Makers blog:

• Have the children look back over their storyboards and decide which pages they might make interactive
Revisit the elements explored in sessions 4 and 5. These were:

- Lift the flap - horizontal
- Pop up – fold out
- Gatefold opening
- Lift the flap – vertical
- You could also look at the multiple flap turns when the cats touch the dog, but these are fairly complicated to master.

- Have the children decide where paper technology might best enhance the interactivity with the reader, and which elements would best achieve this.
- Give time for the children to try out some draft ideas using rough paper.

**Session 12: Responding to writing**

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

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

- Re-read the original book to remember the story and patterns of the text.
- Use your own writing or negotiate with a child to share their writing, under a visualiser if you have one, to model a process for responding to writing. Look at what we were aiming to do – create our own picture book with the cats and a character of our own. 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: Does it complement the other cats books? What is similar? What is different? Is there good interaction with the reader through the speech bubbles and paper technology?
- Consider revisions that could be made and why. You may ask questions like: What might develop the story? Are there any other words, phrases or types of sentence you can use or anything you could add to the illustrations that would help the person reading or make them more engaged?
- Give children time to look at and review their draft ideas. Share these with a response partner to evaluate the effectiveness of their writing for another reader. Allow time to make changes or enhancements. By looking back at Viviane Schwarz’s process work, children can see how she makes changes and additions with a different colour over her storyboard.
- When the children have had a chance to respond to the composition of the story and the effect on the reader, work with the children on proof reading and editing their work. Children could work with editing partners or with small focus groups with an adult, to read their text aloud, checking for missing words, spelling, punctuation and grammar errors and correcting before the text is transferred to the finished book. It is really important that everything is correct before going into the finished book.

**Session 13 and 14: Bookmaking**

Publishing their work for an audience helps children to write more purposefully. Bookmaking provides a motivating context within which children can bring together their developing understanding of what written language is like; making written language meaningful as they construct their own texts. The decisions that all writers have to take and the processes of redrafting, editing and punctuation can be demonstrated and discussed as teachers and children write together in shared writing.

- Demonstrate to the children how to make a simple origami book with A3 paper. One book will give you three spreads, so depending on how many spreads they have chosen to use, they may need to join two...
or three together.

- Most basic books start with a rectangular piece of paper, divided equally into eight boxes. When folding the paper it is important to line up the edges exactly and make the folds very crisp by running a ruler along them, bending back the other way and repeating:

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

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

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

**Session 15: Publishing and Responding to Writing**

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

**Other ideas to use across the curriculum:**

**Science:**

In KS1 Science, pupils should use the local environment throughout the year to explore and answer questions about animals in their habitat. They should understand how to take care of animals taken from their local environment and the need to return them safely after study. Pupils should become familiar with the common names of some fish, amphibians, reptiles, birds and mammals, including those that are kept as pets.

- Linking back to the text, ask the class to consider Tiny’s question: ‘What is a dog?’ How could we tell Tiny about dogs? Where could we find information about dogs?
- You could also watch a video, such as [https://www.youtube.com/watch?v=j1GViwh8yMU](https://www.youtube.com/watch?v=j1GViwh8yMU)
• It would also be good if a local vet could come into the setting to talk about dogs to the children and answer questions they may have about dogs and other pets.
• Collect notes about dogs from the different sources of information. What do we think are the most important things someone needs to know about owning a dog? Write these down. What information do we need to tell people about these things?
• Look at how to organise the information under headings such as ‘Feeding’, ‘Keeping Healthy’, ‘Care’. Model how to make a concept map to share information that can be written under each heading in note form as a plan for writing.
• Draft paragraphs of writing to go with each setting, looking at the referential purpose of informing someone else about dogs who knows nothing about them.
• These could be published in origami book factfiles.
• Think about how to help the cats look after the dog in future. What do dogs need to keep them happy and healthy?
• Model how to write a set of instructions for the cats to explain ‘How to look after a dog’. Think about the imperative verbs and appropriate sentence starters to extend writing, e.g.
  o Feed the dog at least twice every day.
  o Make sure the dog has clean, fresh water to drink.
  o Put a lead on the dog to take it for a walk.
  o When you are out, don’t let the dog off the lead.
• You could also encourage the children to add ‘Top tips’ to make it more exciting for the reader e.g. Remember, dogs are easily scared, try not to startle it! Look at how to use diagrams to make the instructions clearer.
• The finished instructions can be published in a greeting card style folded guide book.
• You could also investigate writing for persuasion, by asking the children the question ‘If you could have any pet, what would it be and why?’
• Give time for the children to use a range of non-fiction texts, including digital and multi-modal texts, to research different animals that can be pets and formulate reasons why these animals make good pets.
• You could conduct a conscience alley, where children line up on either side, advising the decision maker on what pet they should get and why and the decision maker then makes their choice after they have heard all the responses.
• Children could then go on to write an extended piece, persuading the reader why their choice of pet is the best, including reasons why it is a better choice than other animals.

Art and Design:
• You could use Art sessions to explore the medium of watercolour more fully.
• Explore, respond to and experiment with trying to recreate watercolour paintings by artists of note, such as JMW Turner http://www.tate.org.uk/art/research-publications/jmw-turner/david-blayney-brown-draughtsman-and-watercolourist-r1132588
• Look at the paintings and encourage the children to respond to them; you may wish to use the materials on the National Gallery webpages on how to read paintings to enrich discussions: https://www.nationalgallery.org.uk/learning/teachers-and-schools/teaching-english-and-drama/how-to-read-a-painting
• You could also have children build descriptions of the evocative settings in writing in response to the settings or build a narrative around particular pictures.

Design Technology:
• Build on ideas introduced in the sessions to look at a range of different pop up books and explore paper technology even further.
• Look at a range of paper mechanisms and evaluate their effectiveness before designing and making your own for a specific purpose, for example a greetings card.
• Ideas for a range of paper mechanisms can be found at: http://www.slideshare.net/eme2525/pop-up-a-
After making, encourage the children to respond to and evaluate the effectiveness of their own product and those of others.

You could also use this as an enterprise opportunity and design and make cards for a sale for the rest of the school and parents to attend.

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