

The Tin Forest by Helen Ward and Wayne Anderson

A tale of transformation. An old man lives in a grey and forsaken place ‘that looked out on other people’s rubbish and bad weather’. He dreams of a wild and colourful place and uses the resources around him in such a creative way that change comes about and a natural forest becomes entwined with one of metal.

Overall aims of this teaching sequence.

- To engage children with a story with which they will empathise.
- To explore themes and issues, and develop and sustain ideas through discussion, enabling children to make connections with their own lives.
- To develop creative responses to the text through drama, storytelling and artwork.
- To compose poetry.
- To write in role in order to explore and develop empathy for characters.

This teaching sequence is designed for a Year 3 or Year 4 class

Overview of this teaching sequence

This teaching sequence is approximately 6 weeks long if spread out over 30 sessions. The teaching sequence provides opportunity to explore the language choices authors make and the interrelationship between words and illustrations in a picture book. The teaching sequence will allow pupils to reflect on themes addressed in the book, such as environmentalism and an individual’s role in a community.

National Curriculum objectives covered by this sequence

Reading: (Word reading / Comprehension)

Maintain positive attitudes to reading and understanding of what they read by:

- continuing to read and discuss an increasingly wide range of fiction
- identifying and discussing themes and conventions in and across a wide range of writing
- making comparisons within and across books
- preparing poems to read aloud and to perform, showing understanding through intonation, tone and volume so that the meaning is clear to an audience

Understand what they read by:

- checking that the book makes sense to them, discussing their understanding and exploring the meaning of words in context

Writing: (Transcription / Composition)

Children should plan their writing by:

- identifying the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own
- noting and developing initial ideas, drawing on reading and research where necessary
- in writing narratives, considering how authors have developed characters and settings in what pupils have read, listened to or seen performed

Draft and write by:

- selecting appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning
- in narratives, describing settings,

- asking questions to improve their understanding
- drawing inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence
- predicting what might happen from details stated and implied
- identifying how language, structure and presentation contribute to meaning
- discuss and evaluate how authors use language, including figurative language, considering the impact on the reader
- participate in discussions about books that are read to them and those they can read for themselves, building on their own and others' ideas and challenging views courteously
- provide reasoned justifications for their views

characters and atmosphere and integrating dialogue to convey character and advance the action

- using a wide range of devices to build cohesion within and across paragraphs
- using further organisational and presentational devices to structure text and to guide the reader

Evaluate and edit by:

- assessing the effectiveness of their own and others' writing
- proposing changes to vocabulary, grammar and punctuation to enhance effects and clarify meaning
- ensuring the consistent and correct use of tense throughout a piece of writing
- ensuring correct subject and verb agreement when using singular and plural, distinguishing between the language of speech and writing and choosing the appropriate register
- proof read for spelling and punctuation errors

Speaking and Listening:

- Listen and respond appropriately to adults and their peers
- Participate actively in collaborative conversations
- Use spoken language to develop understanding through imagining and exploring ideas
- Select and use appropriate registers for effective communication
- Ask relevant questions to extend their understanding and knowledge
- Use relevant strategies to build their vocabulary
- Articulate and justify answers, arguments and opinions
- Give well-structured descriptions, explanations and narratives for different purposes, including for expressing feelings
- Maintain attention and participate actively in collaborative conversations, staying on topic and initiating and responding to comments
- Use spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas
- Participate in discussions, performances, role-play, improvisations and debates
- Consider and evaluate different viewpoints, attending to and building on the contributions of others

Cross Curricular Links:

Science

- The children could study plants including the parts, life cycle and requirements for life
- The children could study sources of light, shadows and reflections linked to their shadow puppet theatres
- The children could study ecological movements and environmentalism
- Information on recycling and environmental movements:
<http://kids.niehs.nih.gov/topics/reduce/>
<http://www.bbc.co.uk/education/clips/zqm76sg>
http://www.reducereuserecycle.co.uk/greendirectory/kids_green_sites.php
<http://www.eco-schools.org.uk/freeresources/bbcprimarylearning>

Geography

- The children could conduct a local area study, including the impact of our environment on an individual or group and vice versa

DT

- The children can design and make shadow puppets and theatres
- The children can design and make their own 'tin forests'
- Information on puppet shows and theatre:
<http://www.bbc.co.uk/education/clips/z23hfg8>
<http://www.bbc.co.uk/programmes/p0114p6j>
<http://www.bbc.co.uk/education/clips/zkqw2hv>
<https://littleangeltheatre.com/creativelearning/schools-and-teachers/links-resources/>
- An example of the Tin Forest brought to life as a puppet show:
<https://www.youtube.com/watch?v=yMC4qWFyt9A>

Art

- The children could learn about artists, such as Henri Rousseau or Paul Gauguin. Supporting resources can be found on the following websites:
<http://www.bbc.co.uk/education/clips/z34wmp3>
<http://www.tate.org.uk/art/artists/henri-rousseau-le-douanier-1877>
<http://www.tate.org.uk/download/file/fid/4651>
http://www.metmuseum.org/toah/hd/gaug/hd_gaug.htm
<http://www.tate.org.uk/art/artists/paul-gauguin-1144>

PSHE

- The children can explore key themes raised by the book such as loneliness, empathy and caring for our environment and others

Teaching Approaches

- Reading aloud and re-reading
- Role-Play and Drama
- Role on the Wall

Writing Outcomes

- Writing in role
- Diary entry
- Poetry

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| <ul style="list-style-type: none"> ▪ Visualising ▪ Hot Seating ▪ Book Talk ▪ Graph of Emotion ▪ Soundscapes ▪ Response to Illustration ▪ Drawing and Annotating ▪ Story boxes ▪ Shared writing ▪ Freeze frame ▪ Reader's Theatre | <ul style="list-style-type: none"> ▪ Descriptive Writing ▪ Letter writing ▪ Book Reviews ▪ Creative Writing |
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Links to other texts and resources

Books which explore similar themes:

- The Great Kapok Tree: A Tale of the Amazon Rain Forest by Lynne Cherry (Harcourt Brace)
- The Promise by Nicola Davies and Laura Carlin (Walker)
- Window by Jeannie Baker (Walker)
- Where the Forest Meets the Sea by Jeannie Baker (Walker)
- The Tiny Seed by Eric Carle (Puffin)
- For further texts please see the CLPE Environment booklist:

<https://www.clpe.org.uk/environment-booklist>

For information about the authors of the book:

- <http://helenward-illustrator.co.uk/>
- http://www.wayneandersonart.com/Wayne_Anderson_Art/home.html

For a full list of Helen Ward's books

http://www.templarco.co.uk/picture_books/helen_ward/helen_ward.html

To see information on a theatre production of the book:

- <http://www.thetinfoest.com/a-sneak-peak-at-the-weird-and-wonky-world-of-the-tin-forest/>

Teaching Sessions

Session 1: Reading aloud, Visualisation and Gallery Walk

In order for the sequence to work effectively you may need to 'keep back' the text from the children initially. 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. **Do not reveal the title of the book to the children until session 11.**

- Read aloud the first two pages to the children up until 'bad weather'.
- Re-read the text again but this time ask the children to close their eyes and invite them to try

- to visualise the scene in their mind's eye.
- Elicit from the children which words or phrases help them to imagine the scene for example, 'wide, windswept place' and 'close to forgotten.'
 - Give the children appropriate and available art materials, and then ask the children to draw the scene they pictured.
 - You could re-read the section again several times while the children draw their pictures.
 - After they have completed their drawings the children could annotate the pictures with key vocabulary or phrases from the text, which support their understanding or interpretation.
 - Through discussion, draw out from the children the way in which the author has chosen particular language and sentence structure to support the creation of this world in the reader's imagination. At this point you may want to give the children copies of the text (but without the illustration).
 - In discussion, you may want to draw attention to the following: the use of alliteration in the first sentence, the placement of commas which slow the reader down and arguably evoke the vastness of the landscape depicted in the illustration, the repetition of the word 'small' which reinforces the contrast between the size of the house and the expanse of land, the choice of the words 'things' and 'rubbish' and the choice of the word 'bad' to depict the weather. All of which add to our understanding of the setting and the context within which the story takes place.
 - Give the children time to share their work with one another and to compare and contrast their images. Invite children to comment on what is similar and what is different about the way they have illustrated the opening of the book and why they think this is.
 - Ask the children to consider how the way in which they have drawn the pictures express the atmosphere of the scene they had in mind.
 - Show the children the real illustration, asking them to compare it to their own interpretation.
 - Encourage them to explore the way the scene is drawn, drawing out ideas about the colours, the light, the placing of the house etc.
 - Now ask the children to look really closely at the image, drawing out what else they notice. Ask them to consider what other clues are in the image, which tell the reader about the story. Ask the children to consider how the text and illustration work together.

You may want to give the children their own journals to record their work through this sequence. Or you could create a class journal to share responses as a class. It is also valuable to create a working wall that can be added to as the sequence continues.

Session 2: Tell Me and Book Talk

- Re-read the opening to the book aloud to the children and have the image displayed.
- Once the children have heard the first page of the book read aloud, the class can begin to explore their responses to it with the help of what Aidan Chambers calls 'the four basic questions'.
- These questions give children accessible starting points for discussion: Tell me...was there anything you liked about this text/image? 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 than using more general questions.
- Record the children's responses in the class journal and return to any questions or puzzles as the sequence continues.

Session 3 and 4: Response to Illustration and examining language

- Look at the next image of the old man reading, but do not reveal the text or the following page.
- Ask the children to look really closely at the image drawing out what they notice. Ask them to consider what clues are in the image which tells the reader about the character. Also ask them to consider the light and shade in the image.
- Some children may notice the toucan in the picture in the background, the armchair shaped like a large cat and the images on the book cover that the old man is reading. Ask the children to consider what the significance of this could be and what it tells them about the story that may unfold.
- Read aloud the accompanying text 'in the house lived an old man.'
- Then show the children the following images that appear on the next page, but again keep the text hidden.
- Ask the children to respond to the images of the old man and what he is doing. What do his facial expressions suggest about his feelings? What kind of job do you think he has? What book was he reading? How does that relate to these images?
- Also ask the children what they like and dislike about the images, any connections that they make with other images or stories and any questions the images provoke.
- Record the children's responses on the working wall or in the whole class journal.
- Following this initial discussion, ask the children what text they think accompanies the images of the old man clearing the rubbish.
- Place the children in mixed ability pairs and give them copies of this page but with the text

- removed. Ask the children to work together to create text that would accompany the pictures.
- Encourage the children to consider the style of the book so far and the space that text could be placed onto.
 - Ask the children to consider what language choices would be most appropriate to match what the man is doing in each picture. Would there be a contrast in the language used to describe him reading his book and the language chosen to describe him clearing the rubbish? Why? Why not?
 - Tease out through this discussion an understanding of the relationship between text and image. For example, consider what is said in the image and what is said in the picture – do they give the same message (one emphasising the other)? Are they a literal representation of each other? (This is unusual in a published picture book) Do they show the same thing but from a different point of view?
 - After the children have had time to write the text that they think accompanies the image. Ask the children to display them somewhere where all the children in the class can see them.
 - Explore the different children's interpretations and discuss the different texts that the children have created. Which work most successfully and why?
 - Reveal the text in the book and compare and contrast this with the children's ideas. Draw out through discussion why the authors have chosen this text and what impact it has on the reader. For example, consider the use of alliteration and the choice of using the present continuous tense. What does this suggest to the reader about the old man and how he lives?

Session 5: Role on the Wall

- Re-read the first part of the book.
- Ask the children what they think we have found out about the character of the old man.
- Draw around one of the children or have a prepared template cut out, and pin this to the learning wall.
- Ask the children to write on post-it notes words or phrases they would use to describe the old man's feelings and personality, which can be stuck on the inside of the outline and what the children know about his outward appearance or other information about him to be stuck on the outside.

Continue to return to this as you read the story, adding information in different colours so that you can track the emotional journey the character takes as the story progresses.

- Return to the ideas the children generated. If the children have used a limited range of words you could use thesauri to look up synonyms for words such as 'sad'. Ask the children to write the language they look up onto post-it notes.
- Following this, to consolidate understanding and the appropriateness of the language chosen, you could use zone of relevance.
- Place the children into small mixed-ability groups, and give each group a target template. Ask the children to discuss the words and then sort them onto the diagram. If a word is irrelevant, the children place it outside the circle. If it is relevant, the children have to decide how relevant and the more relevant it is, the closer it must be to the centre of the target.

- Following this, have a whole class discussion and agree on new and appropriate vocabulary to describe the old man. Add the new words to the template using a different coloured post-it from the ones used originally and encourage the children to use these new words in their writing or discussions.
- You could also ask the children to write thought and speech bubbles to add to the display, including taking ideas from the text.

Session 6: Reading Aloud and building a class display

- Read aloud the next page of the text up to '*and every night the old man dreamed*' to the children but do not reveal the images that accompany the text.
- Ask the children to work in small mixed ability groups or pairs and to discuss what the old man might dream about. Encourage the children to refer back to the previous images and text to make predictions and to justify their responses.
- Encourage each child to note down an idea that they have had.
- Following this, with the children create a display for the classroom, such as a backdrop to a working wall or as part of a display on the work you are doing in this sequence, which can be added to.
- For the first part of the display, create the windswept, grey and rubbish filled setting in which the old man lives. You may want to layer paper and card onto the wall in order to create this effect, using the first image of the book as a stimulus. Using tin foil would support the creation of the 'tin' that fills the landscape.
- Next give the children time to create the old man's dreams. You may want to give the children small jars in which they can place an image of what they think the old man dreams. To imitate the style of the illustrations the colours should be in contrast with the grey backdrop of the setting. You may want to enhance this further by using battery operated tea lights inside the jars, which will cast a glow onto the display and light up the dreams.
- Following this, ask the children to explain the dreams that they have created; describing why they think this idea is what the old man dreams.

Session 7: Drawing and annotating settings

- Read aloud the next page in which it is revealed that the old man dreams of living in a jungle.
- Give the children appropriate and available art materials and ask the children to create images of what they think the jungle *full of wild forest animals* looks like.
- Prior to this, you may want to explore artists who have focused on jungle landscapes in the canon of their work. As an example the children could investigate the works of Henri Rousseau or Paul Gauguin.
- Allow the children to consider the different ways in which the artists have created the jungle scenes; what materials have they used, is it single or mixed media? How have they layered the colours? What brush strokes have achieved the desired effect?
- After this, ensure the children have ample time to create their own jungle images experimenting with a range of techniques. For example, trying out different brush strokes and sizes, layering colours, using mixed media, placing charcoal over paint etc.

- Display the images the children have created around the classroom and reveal the image from the book. Compare and contrast the children's images with the image in the book.
- Allow the children time to explore the image from the book, again noting all the small details and considering the additional information this gives the reader.
- Record the children's responses in the class journal or on the working wall.

Session 8 and 9: Poetry

Part one:

- Return to the image of the old man's dreams and re-read aloud the text that accompanies this image.
- Hand back to the children the images that they have created of the jungle of his dreams.
- Encourage children to talk about and annotate their jungle drawings with choice words, phrases or sentences that add detail and description.
- Use Soundbible download: Rainforest Ambience: <http://soundbible.com/1818-Rainforest-Ambience.html> alongside photographs of a jungle to give a sense of the sounds and sights of the jungle.
- Collect vocabulary to describe the jungle and ask each child to write a word, phrase or sentence on a strip of coloured paper to describe the jungle as they see it.
- As a group, organise the strips to create a verse of a poem; refining and making decisions based on how the words and phrases impact on the reader when they are read aloud and performed.

Part two:

- Read aloud the following page 'But when he awoke, his world outside was still the same.'
- Ask the children to look really closely at the image that accompanies this text and draw out what they notice, ask them to consider what further clues are in the image which tell the reader about world in which the old man lives. Ask the children to draw comparisons with this image and the preceding image of his dreams. Also ask them to consider the use of light and shade in the image.
- Draw out through discussion how they think the old man feels to wake up to find that the world outside is filled not with animals, but with rubbish.
- After discussing and collecting vocabulary, ask the children to write a word, phrase or sentence to describe what they see in this picture and how the old man feels looking out onto this windswept place. How does it compare with the dreams and visions that he has?
- Ask groups to organise their strips to create a new verse of the poem, which can follow on from their dream verse, highlighting the contrast in his dreams and the reality in which he

lives.

- Model how to text mark a class version of the two verse poem so that it can be developed into a performance reading, inviting them to consider vocal expression and intonation, actions or sound effects, as well as how it will be performed as a group – chorally or through individual parts; all of which will impact on the audience experience of the contrast between his dreams and reality.
- Ask groups to rehearse then perform their poem, inviting comments from the class on the impact of each performance.

Session 10: Hot Seating

- Ask one of the children, or you could model this if doing this for the first time, to hot seat in role as the old man.
- Give the other children time to discuss questions they might ask him beforehand. Also ask the children to consider his dreams and his reality.
- The children playing the part of the old man will also need time to prepare their story and inhabit the character. Simple signifiers can be useful to support this process, such as a pair of glasses.
- You could record these sessions so that the children can refer to them prior to writing.
- You could also take photographs of the children in role and ask the class to annotate the pictures following the hot seating. These can be recorded in the class journal or on the working wall.

Session 11: Writing in Role

- Re-read aloud the book so far; stopping again at the point in which the old man looks outside his window to see the world has remained the same.
- Draw together the work completed in the previous sessions based on the hot seating, poetry and visualisations to create a piece of writing in role as the old man.
- For example, the children could complete a diary entry.
- This may need to be modelled or exemplified in shared writing first.

If you are planning additional cross curricular work studying the impact of people's environments on them, and environmentalism as a social and political movement, this is a good point to begin this work.

Session 12: Reading Aloud and Creative Writing

- Read aloud the next page but do not show the children the accompanying pictures.
- Ask the children to discuss what idea might have ‘planted’ itself in his head and why.
- Encourage the children to draw on their knowledge of the old man’s character and the story so far. The children can record their predictions on post-it notes, which can be added to the class working wall or class journal.
- Reveal the images to the children, how do they support the children’s predictions or do they challenge them?
- Ask the children to revisit their predictions and to consider what other ideas the old man may have had and what he may do next.
- Give the children time to write the next part of the story based on their predictions and to create accompanying illustrations imitating the style of Wayne Anderson.
- Share the children’s ideas and illustrations, giving them time to reflect on their writing and to respond to one another’s work.
- Initially, ask the children to work in mixed ability pairs and to work as ‘response’ partners. This allows them to support each other as they compose and structure their ideas. The child who has written the piece can tell response partners what they are pleased with in their writing, particular concepts or parts of the story they may be struggling with and gain 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.
- After this, ask the children to work in different mixed ability partners to work as ‘editing’ partners. At this stage, the children can support each other with transcription proof reading, looking at spelling, punctuation and grammar before final publication.

Session 13: Tell Me and Book Talk

- Read aloud the next two pages up to ‘it was a forest just the same’. Compare the children’s ideas about what they thought would happen next with the way in which the story has unfolded.
- Ask the children: what clues were there in the text that this is what would happen?
- Ask the children to respond to the text and images, completing the Tell Me grid and recording their likes, dislikes, puzzles and patterns.
- At this point you can also reveal the title of the book and the front cover to the children.
- Return to the role on the wall and add additional information, knowledge and understanding about the old man that the children have gained in the previous sessions.

Session 14: Response to Illustration

- Share with the children the double page spread, which shows the reader the detail of the forest that the old man has created.
- Place the children into mixed ability pairs or small groups. Ask the children to look really

closely at the image and to note down their responses to it, for example around a copy of the illustration.

- Ask each group to feedback their responses to the whole class and discuss what they have noted.
- Following this, invite the children to create their own tin forests. You may want to allow each child to make a version of the tin forest, for example as storyboxes.
- Or you may want to add to the class display made earlier, overlaying the image with ideas taken from the book. These could be made of recycled materials that the class have gathered or from tin, tin foil and metalwork.

Session 15: Reader's Theatre

- Once the children have completed their tin forests, they can complete reader's theatre to bring the scenes alive with performance. You may want to use props to create the sense that the forest is evolving and growing under the old man's care.

Use the following text from the book:

One day something caught the old man's eye and an idea planted itself in his head.

The idea grew roots and sprouted.

Feeding on the rubbish, it grew leaves.

It grew branches.

It grew bigger and bigger.

Under the old man's hands, a forest emerged.

A forest made of rubbish.

A forest made of tin.

It was not the forest of his dreams, but it was a forest just the same.

- Place the children into at least nine groups and assign the different parts of the text to each group.
- Give the children time to text mark and to consider how they will perform the text that they have been assigned. For example, will they speak in unison, in canon, individually? Will they use movement or actions? Will they use props? What tone and intonation will bring the text to life?
- After the children have had time to prepare, put all the groups together to create a whole class performance. You may want to record this so that the children can watch their performance back.
- You might use this as an opportunity to critique their readings and consider how they can be improved for further performance opportunities such as in an assembly, or next time Reader's

Theatre is used.

- Following the performance, look at the text again and draw out what the children have noticed about the author's use of vocabulary, choice of figurative language, punctuation and grammar and how these choices impact on the reader. How has this section of text evoked the sense of the forest emerging and growing?

Session 16: Freeze Frame and Thought Tracking

- Re-read aloud the text so far to the children. Pausing again at the image of the tin forest they looked at in the previous session.
- Ask the children to create the same scene as a frozen tableau. Some of the children taking on the role of the animals that the old man has created and some of the children taking on the role of the twisting metal flowers and foliage.
- Within the scene ask several of the children to play the old man, inserting him into the image.
- Once the children have frozen in a silent tableau, go around and tap the children playing the roles of the animals and the old man and ask them to articulate their thoughts to the rest of the group.
- You may want to make a note of what the children say and add this to the working wall or class journal. The children could also record their ideas afterwards on thought bubble templates, which could be placed into their literacy books.
- Repeat the frozen tableau but this time when you circulate, ask the children to articulate what emotion their chosen character is feeling. Again, record the children's responses; you could use a different template, such as a heart.
- Repeat for a third time, this time focused on what their character might say in this moment. Again recording on an appropriate template.
- Following this, have a whole class discussion on how our thoughts, speech and feelings sometimes mirror one another but sometimes we say and think or feel very differently and why this is.

If you are planning cross curricular work on theatre making and shadow puppets this is a good point to begin this work as the children will be able to use these later to bring the text to life and to re-tell the story. Instructions on how to make shadow puppets can be found on the Power of Reading website: <https://www.clpe.org.uk/powerofreading/teaching-approaches/story-boxes>

Session 17: Role on the Wall

- Read aloud the next part of the text, stopping at 'tin tree'. Also show the children the accompanying images. Pause and ask the children to imagine that they are the old man in this moment of the story. Ask the children to consider how he feels now that a live bird has appeared in his tin forest.
- Record the children's responses and add to the role on the wall in a different colour, tracking his emotions at this point in the story.
- Ask the children to predict what may happen next in the story.
- Following this, read aloud the next part of the text, stopping at 'emptiness'. Again ask the

children to imagine that they are the old man; how does he feel now? How do his current emotions contrast with the feelings he had when the bird arrived in the forest?

- Again, record the children's responses in another colour, add to the role on the wall.

Session 18: Writing in Role

- Re-read and revisit the section of text and images explored in the previous session.
- Explore with the children the paragraph, which introduces the real bird to the tin forest. Look at the way in which the language repeats e.g. windswept and wind swept. The mirroring of actions – 'the old man spilled the crumbs' while 'the bird ate the crumbs'. The fact the bird perches and sings, bringing noise and action into the still and rigid tin forest.
- Then contrast this with the text that examines the old man's feelings at being alone again. For example, the use of 'but' to start the sentence, the choice of language to describe how his 'heart ached with emptiness'.
- Using the work that the children have completed so far, ask the children to write two contrasting diary entries which reveal the differing emotions that the old man feels at this point in the story; his optimism at the arrival of the bird and then his loneliness as a result of the bird's disappearance.
- This may need to be guided by modelled or shared writing before giving the children the opportunity to write independently.
- After the children have completed their diary entries, encourage the children to respond to one another's work, commenting on the effectiveness of the writing.
- You may also want to create an imagined character that the children could write letters to, in role as the old man. Here you could draw out the distinction between what he may reveal in his personal diary and what he may communicate to someone else.

Session 19: Reading Aloud

- Read aloud the next page in which it is revealed that the old man makes a wish by moonlight. Ask the children to respond to both the text and also the illustration.
- Following their discussions ask the children to consider what it is he might wish for and why, encouraging them to draw on the evidence from both the text and illustrations.
- Once the children have had time to talk about their ideas, provide them with the means for recording what they think the old man's wishes are. These can then be added to the class display alongside his dreams. You may want the children to write their wishes on an image which looks like the moon in the text that the old man is sitting beneath.
- At this point you could also have a whole class discussion about the children's own hopes and dreams for their futures and give them the opportunity to record, celebrate and display these.

Session 20 and 21: Descriptive Writing

- Read aloud the next part of the text, pausing at 'green shadows' and share with the children

the images, which show the transformation of the tin forest into a living, breathing jungle of trees.

- Look closely at the text and illustrations and encourage the children to note down what they observe.
- Re-read this part of the text again and ask the children to imagine the forest come to life, what would they hear, see, smell or feel if they were within it? Ask the children to note these things down, expanding on their suggestions and vocabulary where necessary.
- Look back at the text as a whole so far and compare and contrast the authorial choices made which create the contrast between the still, windswept and lonely rubbish tip and the life of the new forest that has grown amongst the tin.
- For example, in the text that describes the living forest the author has chosen onomatopoeic language such as buzzing, rustle and slipped to suggest the sounds and movement in the jungle of trees. This contrasts with the lonely monotonous activity described earlier as the old man organised the rubbish.
- Following this close textual analysis, give the children time to draft, edit and publish a description of the living forest, which explores how the old man himself has also changed.
- At this point in the sequence you could also give the children time to adapt their own tin forests that they have created, or the class display, adding the new life to it, using different materials to highlight the contrast.

You could also follow up the activity with some planting and then write about the experiences, or write non-fiction pieces on the life cycles of a variety of plants – considering how the seeds germinate, how plants grow into adult plants and produce seeds, then how they disperse these seeds to continue the cycle.

Session 22: Soundscapes

- Once the children have had time to decorate their own tin forests with new growth and life, or they have added to the class display, they can create a soundscape to accompany them. Alternatively or in addition to this, they can use the double page spread in the book that depicts the forest in full bloom.
- Give the children time and appropriate and available resources and allow them to create a soundscape of the forest come to life.
- You may want to support this initially with exploring the sounds that they can hear in a forest or woodland environment. You could do this by taking the children on a trip and recording the sounds they hear while outside.
- If this is not possible, clips are available on line. As an example: <http://soundbible.com/1263-Nature-Ambiance.html>
- Also return to the language chosen by the author to create the sense of sound and movement in the forest and encourage the children to use this to support their soundscapes.
- Once the children have rehearsed their soundscapes, give them time to perform these, recording them where possible.
- Following this, using the recording/s and the children's images/story boxes, you could create

an interactive display for others in the school to experience.

Session 23: Graph of Emotion

A graph of emotions can be used to show the emotional journey of characters, by comparing their emotional state over the time continuum of the story.

- Re-read the whole text from the beginning and the last page of the story to the children.
- Consider the emotional journey the old man 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 miserable, despairing or desolate?
- 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 the character’s emotional journey.

Session 24: Tell Me and Book Talk

- Look back at the end of the story and re-read the final part of the book. Discuss children’s responses to this ending. What they liked or disliked, anything that puzzled them or any connections they can make.
- Ask the children to think about why the old man is the only human in the story, where is everyone else? Why is he alone? Is he lonely at the end of the book? Why? Why not? What legacy will he leave?
- Use some of Aidan Chambers’ ‘special questions’ to explore the children’s responses to the book e.g.
- Think of yourself as a spectator. With whose eyes did you see the story?
- When you were reading the story, did you feel it was happening now? Or did you feel it was happening in the past and being remembered? Can you tell me anything in the writing that made you feel like that?
- Did any of the characters remind you of people you know?
- Or remind you of characters in other books?
- The children could then write book reviews describing their responses to the text and illustrations.
- This may also be a good opportunity to recommend further reading to the children so that they can continue to explore the themes and issues raised in the book.

Session 25: Story mapping

- Re-read the whole of the book aloud to the children and ask them to think about the main events.

- Ask the children to work individually to sequence the events of the story, using story mapping, drawing and annotating their maps to show the events and drawing on their knowledge of the character of the old man and how he has changed through the story.
- After the children have completed their story maps, ask them to share their story map with a partner, retelling the story in their own words. Ask the children to take turns, adding missed bits of information and editing their story maps accordingly as they work.

Session 26-28: Shadow Puppets and Performance

- Re-read the whole story on several occasions, enabling the children to become very familiar with the sequence of events as they unfold in the story.
- Using the story maps to support the children, ask the children to work in small groups, using the shadow puppets prepared earlier in the sequence, to create a performance of the story.
- Also make the book available so that the children will be able to draw on key words and phrases to help sequence the story and on the illustrations to add detail to their retelling of the story.
- Give the children time to prepare and rehearse, ensuring that the children record their ideas and spoken language.
- After this, give the children time to prepare a script that will support their performance and retelling of the story.
- Allowing the children to perform their shadow puppetry, having a real audience such as another class or parents, will give this an authentic sense of audience and purpose.

Session 29-30: Making Book Trailers

- Explain to the children that as you have all enjoyed the book so much, you want to promote this book to other children in other schools using a book trailer.
- Watch other book trailer examples on the Internet and consider what they include, and more importantly what they leave out, so that they don't give away too much of the story. Also ask the children to consider what techniques are used to persuade the audience to read the book.
- Examples can be found here: <http://www.worldbookday.com/booktrailers-online>
- Following this, ask the children to work in small groups to plan and prepare a book trailer for *The Tin Forest*. Encourage the children to think of which key spreads they will use from the book, what music they might use, what text they could read aloud, what other text or voiceovers they may add to encourage the audience to read the book.
- The following programmes would work well: Photostory, Book Creator, Picturebook, Story Cubes, Movie Maker, Publisher and PowerPoint.
- Once the children have made their own book trailers, share them and critique them amongst the class. Give the children time to make edits and then share them with a real audience. For example, you may want to link with a local school, send the book trailers to them and then ask for the children's responses.