

## Croc and Bird by Alexis Deacon (Red Fox Picture Books)

Croc and Bird hatch out from eggs lying side by side on the sand and assume that they are brothers. They nurture and shelter each other but the day comes when they realise that they are not brothers after all. Will they follow nature's course or allow the behaviour they have learned from each other and the interdependency of their early lives to influence what happens? A touching portrayal that would complement other picture books about identity.

### 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 issues of change and difference in story.
- To reflect on a range of picturebooks, thinking about the characters, storyline, the illustration techniques, how the illustration and text work together to tell the story and how each book engages the reader.
- 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 picturebook.
- To develop characters, dialogue and plot using illustration and text.
- To understand how a picturebook can develop reader engagement.
- To write a picturebook using paper technology.

**This teaching sequence is designed for a KS1 class.**

### Overview of this teaching sequence.

All of the Power of Pictures teaching sequences are aimed to develop an appreciation of art and picturebooks 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 exemplify the process of picturebook making, allowing children to gain an understanding of how ideas are developed and carried through for impact on the reader. The work done in the sequence will be further enhanced by the suite of video resources on the Power of Pictures website, where children can be introduced to Alexis Deacon as an author/illustrator, see him read the book aloud, illustrate a character and talk about how he wrote and illustrated the text.

<b>Teaching Approaches</b> <ul style="list-style-type: none"> <li>▪ Observational drawing</li> <li>▪ Response to illustration</li> <li>▪ Role -play and drama</li> <li>▪ Illustrating characters</li> <li>▪ Comic jam</li> <li>▪ Freeze frame and thought tracking</li> <li>▪ Book Talk</li> <li>▪ Illustrating own characters</li> <li>▪ Sketching ideas</li> <li>▪ Storyboarding</li> <li>▪ Bookmaking</li> </ul>	<b>Writing Outcomes</b> <ul style="list-style-type: none"> <li>▪ Descriptions of objects</li> <li>▪ Captions and sentences</li> <li>▪ Character descriptions</li> <li>▪ Writing in role</li> <li>▪ Story scenes</li> <li>▪ Letter writing</li> <li>▪ Book reviews</li> <li>▪ Development sketches and writing</li> <li>▪ Storyboards</li> <li>▪ Own picture book stories</li> </ul>
<b>Links to other texts and resources.</b> <ul style="list-style-type: none"> <li>▪ The Power of Pictures website: <a href="https://www.clpe.org.uk/powerofpictures">https://www.clpe.org.uk/powerofpictures</a></li> <li>▪ Alexis Deacon's pages on the Power of Pictures website: <a href="https://clpe.org.uk/powerofpictures/deacon-alexis">https://clpe.org.uk/powerofpictures/deacon-alexis</a></li> </ul> <p><b>Other books by Alexis Deacon:</b></p> <ul style="list-style-type: none"> <li>▪ Slow Loris Red Fox</li> <li>▪ Beegu Red Fox</li> <li>▪ Jitterbug Jam (by Barbara Jean Hicks) Red Fox</li> <li>▪ While You Are Sleeping Red Fox</li> <li>▪ A Place to Call Home (with Viviane Schwarz) Walker</li> <li>▪ Soonchild (by Russell Hoban) Walker</li> <li>▪ Cheese Belongs to You (with Viviane Schwarz) Walker</li> <li>▪ The Selfish Giant (by Oscar Wilde) Hutchinson</li> <li>▪ Jim's Lion (by Russell Hoban) Walker</li> <li>▪ I Am Henry Finch (with Viviane Schwarz) Walker</li> <li>▪ Geis: A Matter of Life and Death Nobrow</li> </ul> <p><b>Alexis Deacon's Website:</b></p> <ul style="list-style-type: none"> <li>▪ <a href="http://alexisdeacon.blogspot.co.uk/">http://alexisdeacon.blogspot.co.uk/</a></li> </ul> <p><b>Other texts exploring identity:</b></p> <ul style="list-style-type: none"> <li>▪ Guji-Guji by Chih-Yuan Chen</li> </ul>	

- Are You my Mother? by P D Eastman
- A Bit Lost by Chris Haughton
- You're a Hero, Daley B! by Jon Blake
- Tadpole's Promise by Jeanne Willis & Tony Ross

#### **Other books exploring friendship:**

- 'On Sudden Hill' by Benji Davies
- 'Iris and Isaac' by Catherine Rayner

#### **Other Books exploring lifecycles:**

- Growing Frogs by Vivian French & Alison Bartlett
- One Tiny Turtle by Nicola Davies & Jane Chapman
- The Emperor's Egg by Martin Jenkins & Jane Chapman
- Caterpillar, Butterfly by Vivian French & Charlotte Voake
- Dolphin Baby by Nicola Davies & Brita Granstrom
- Aaaarrgghh, Spider! by Lydia Monks
- The Hungry Caterpillar by Eric Carle

#### **Other books exploring human babies and childhood:**

- 'Once there were' Giants by Martin Waddell and Penny Dale
- 'Knuffle Bunny' by Mo Willems
- 'Howler' by Michael Rosen and Neal Layton
- 'The New Small Person' by Lauren Child
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#### **Other high quality picturebooks on the Power of Pictures programme to support ideation:**

- Is there a dog in this book? by Viviane Schwarz (Walker)
- Here Comes Frankie! by Tim Hopgood (Macmillan)
- Bedtime for Monsters by Ed Vere (Puffin)
- Shh! We Have a Plan by Chris Haughton (Walker)
- The Story Machine by Tom McLaughlin (Bloomsbury)
- Grandad's Island by Benji Davies
- Wild by Emily Hughes (Flying Eye)
- Grendel by David Lucas (Walker)
- Traction Man Meets Turbodog by Mini Grey (Red Fox)

Other high quality picturebooks can be found on CLPE's Core Books online at:

<https://clpe.org.uk/corebooks>

### Bookmaking and Paper Technology

- Paul Johnson - <http://www.bookart.co.uk/>
- *Get Writing 4-7* by Paul Johnson (A&C Black)

### Websites to support understanding around picturebook 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 Alexis Deacon, Benji Davies, Chris Haughton, Emily Hughes, Viviane Schwarz and Mini Grey:  
<https://blog.picturebookmakers.com/>
- The Art of the Picture Book website contains interviews from a range of children's illustrators:  
<https://www.artofthepicturebook.com/>

### Cross-Curricular Links:

#### Science:

- In Science, pupils can explore and answer questions about animals beyond their own environment. Pupils should become familiar with the common names of some fish, amphibians, reptiles, birds and mammals, including those that are kept as pets.
- Look at the PowerPoint resource 'Parrot development'. What have we learnt about how parrots grow and change?
- Research the lifecycle of a crocodile. You may find the following resource useful:
- <http://teacherweb.com/CAD/NotreDame/MrsParr/The-Life-Cycle-of-a-Crocodile.pdf>
- Have the children make their own explanation text about the changes a crocodile goes through in its development. This could be as an explanation diagram, a factsheet or a written or PowerPoint text incorporating the children's illustrations.
- Look at crocodiles and parrots in the wild. How are they different and similar? You could look at features of the two animals that are similar and different; e.g. they both hatch from eggs, they both breathe, they both move or one has feathers, one has scales, one is a bird, one is a reptile. Use non-fiction texts and digital texts to find out other information about parrots and crocodiles, making notes as you read these texts in a shared reading session.
- In shared writing, model how to craft a non-fiction text about either a crocodile or a parrot. This could be presented as a poster, digital text, big book or factsheet.
- Allow time for the children to write their own texts to present the information they have found.

- Read the blurb on the back of the book. Focus on the final question: But a bird and a crocodile can't be brothers – can they? Allow time for the children to discuss and debate this issue.
- You may also want to explore keeping chicken eggs in an incubator for children to observe throughout the sequence and beyond as a real-life experience of hatching and development.

### Art and Design:

- Before creating the book, Alexis Deacon spent a long time studying and drawing blue parrotlets and crocodiles so that he could closely base his characters on the real animals and their stages of development. You may wish to look at other Nature Study drawings and paintings as part of work in Art and Design around this subject.
- The Natural History Museum has a useful collection of natural art, which can be found at: <http://www.nhm.ac.uk/nature-online/art-nature-imaging/collections/art-themes/20thcentury/index.htm>.
- Provide children with lots of photographs and video materials of animals as stimulus for further art work around animals they would like to draw and paint.
- Build on the drawing and watercolour techniques learnt in the sequence by giving children more opportunities to develop skills in observational drawing, colour mixing, use and choice of brushes, water to paint ratio and what this does to the opacity of the colour, drawing over the paint to enhance detail.
- Display children's artwork prominently and give the children the opportunity to explore and respond to each other's work.

### Geography:

- Children can explore the natural habitats of the story characters, naming and learning more about the countries where these animals can be found. The book *Maps* by Aleksandra Mizelińska and
- Daniel Mizeliński (Big Picture Press) illustrates different animals which can be found in countries and continents all over the globe.
- Linked to science, talk about the features of each habitat in the different countries and how animals have adapted to meet their environments

### Before beginning the sequence:

- 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 and the title. 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.
- Prepare a Working Wall in the classroom so that the children can create an ongoing display of their thinking and learning. Make accessible art materials that will support children's own

choices to draw and mark make in the continuous provision, indoors and out; for example: soft and oil pastels, pencils, brush-tipped felt pens, and watercolour paints and brushes where the children can explore drawing and painting of natural objects and materials, experimenting with marks, strokes, colours, shades and tones that represent the natural world. Excellent examples of this in practice can be seen at:

<https://www.youtube.com/watch?v=DDZB0KoeSGE&list=PL7914115EB65911A5&index=14>  
(from 2min30) and

<https://www.youtube.com/watch?v=LZEARBwUU4M&list=PL7914115EB65911A5&index=4>  
(from 3m50)

- Collect together examples of other high quality picturebooks that can be used as examples of the kinds of characters, themes, storylines, text and image presentation that will inspire the
- children's own writing in this part of the sequence. Suggestions are made in the list above or can be sourced throughout the collections on CLPE's Corebooks website:  
<https://clpe.org.uk/corebooks>
- Collect together different kinds of art materials, e.g. coloured pencils, watercolour paints, acrylic paints, collage materials, brush pens, pencils, tracing paper, drafting paper, publication paper and card for the children to use to plan and create their picturebooks. If you have stock, providing each child with a sketchbook would be useful, or they could hand make these themselves.
- Create a Working Wall that can become a place to share ideas, inspirations and working process as you move through the process of creating and shaping a text.

## Teaching Sessions:

### Before beginning the sequence:

- 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 endpapers. 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.
- Collect together examples of other high quality picturebooks that can be used as an example of the kinds of characters, themes, storylines, text and image presentation that will inspire the children's own writing in this part of the sequence. Suggestions are made in the list above or can be sourced throughout the collections on CLPE's Corebooks website: <https://clpe.org.uk/corebooks>
- Collect together different kinds of art materials, e.g. coloured pencils, watercolour paints, acrylic paints, collage materials, brush pens, pencils, tracing paper, drafting paper, publication paper and card for the children to use to plan and create their picturebooks. If you have stock, providing each child with a sketchbook would be useful,

or they could hand make these themselves.

- Prepare a Working Wall in the classroom so that the children can create an ongoing display of their thinking and learning and that can become a place to share ideas, inspirations and working process as you move through the process of creating and shaping a text.
- This sequence focuses strongly on the reader's empathetic responses to the text and its characters. Many of the activities will focus on putting themselves in the shoes of the characters to understand their feelings and emotions. Lots of time will be spent investigating and responding to the illustrations and text to explore these ideas. Before beginning this sequence you might wish to explore another of Alexis's books, such as Beegu, that explores a character's experience of alienation and loneliness and also allows children to see the world through another character's eyes.
- When exploring the illustrations in Beegu, consider how the character expresses emotion through body language – her ears are particularly expressive - and facial expression. Children could draw their own pictures of Beegu related to different emotions. How would Beegu look when she is sad? Excited? Curious? What would her arms, legs, ears, eyes do?
- Allow time for children to respond to the text and to make personal connections to it, children might make links with a time where they have been somewhere new, felt like they haven't belonged or have tried to make new friends.
- Make accessible art materials that will support children's own choices to draw and mark make in the continuous provision, indoors and out; for example: soft and oil pastels, pencils, brush-tipped felt pens, and watercolour paints and brushes where the children can explore drawing and painting of natural objects and materials, experimenting with marks, strokes, colours, shades and tones that represent the natural world. Excellent examples of this in practice can be seen at:  
<https://www.youtube.com/watch?v=DDZB0KoeSGE&list=PL7914115EB65911A5&index=14>  
 (from 2min30) and  
<https://www.youtube.com/watch?v=LZEARBwUU4M&list=PL7914115EB65911A5&index=4>  
 (from 3m50)

## Session 1: Observational Drawing

***Observational art is defined as drawing or painting from life. The image is not taken from either a photograph or the artist's imagination, but from real life observation. Traditionally the subject matter is rendered as accurately as possible. Typically most observational work is done in pencil, charcoal or other drawing mediums but can include collage and painting.***

- Have a selection of eggs available, these can be a mix of duck, chicken, quail (hard boil or blow these for safety purposes), chocolate or plastic Easter eggs, a Kinder egg, decorative stone or wooden eggs.
- Discuss the different eggs. What do the children already know about the different types of eggs? What do they want to find out? Do they know any animals that hatch from eggs? What might be inside?
- Look at one of the eggs and model to the children how to make a close observational drawing. Talk about the shapes and types of lines you are using, how to shade to create a 3-D effect

and how to colour the eggs using the watercolours, looking at how to colour mix to find exact shades, how to experiment with the water to paint ratio to develop opacity and how to build up layers of colour, letting one layer dry out before adding the next. For teacher reference on using watercolour, a helpful beginner's guide can be found at:

<https://thepostmansknock.com/painting-with-watercolors-for-beginners/>

- You can expand simplify techniques based on the experience of the children in using watercolour.
- Place a selection of eggs on each table and provide the children with the time and materials to do observational drawings. Like Alexis Deacon, you may wish to use soft pencils and watercolours with a range of quality brushes of different sizes. In the rest of the sequence, the children will explore the way Alexis Deacon draws and illustrates. He says that "You only really begin to understand what you're looking at when you start to draw it." Encourage them to take the time to look closely at the details, shapes, patterns and distinctive features of their egg and try to apply this in their drawing.
- Have the children think again about the eggs they have drawn. What words or phrases would they use to describe their egg after drawing? What do they think might be inside? They could also write their ideas to display alongside their drawings.
- You could confirm or extend children's ideas by watching the BBC Schools programme 'Come Outside' which has an episode on 'Eggs'. This can be found at: <https://www.youtube.com/watch?v=swQujfPhXd0> It would also be good to draw on for further investigation in Science activities.
- You can also look at the front endpapers of the hardback edition which contain a variety of eggs and describe these eggs, talking about what might emerge from them.
- Display the children's artwork prominently for the children to explore, investigate and respond to each other's work.

## Session 2: Deepening understanding through close reading of illustrations

***Children should be given time and space to look deeper at the illustrations in a picturebook to take them a step beyond what pictures literally represent to having an idea of how pictures are able to express and metaphorically display what cannot be pictured directly; ideas, moods, abstract notions and qualities.***

- Give children time to look at and talk together in pairs about the first double page spread illustration of the two eggs on the sand, but do not yet reveal the accompanying text. Allow time for them to look at and respond to the image. Ask the children what they have noticed about the picture. Is there anything in particular that they have noticed about the eggs? Where are they placed on the page? What is happening in the rest of the picture? Where do we usually see eggs? Where are these eggs? Look at how the brightness of the eggs makes them stand out against the darkness in the rest of the illustration, drawing our attention to



them and how closely they are positioned together in the vast space on the page. Why do you think they are together like this?

- Ask the children to look again at the image and consider whether they think the eggs are the same or different? What do you notice?
- Have the children consider what they think is inside these eggs, before revealing and reading the accompanying text. Does this change their thinking?
- Have the children write their predictions on sentence strips to add to a working wall around the illustration of the eggs, using the illustrations to extend their ideas or justify their suggestions.

### Session 3: Role-Play and Drama

***Role-play and drama provide immediate routes into the world of a story and allow children to explore texts actively. Through role-play and drama, children are encouraged to experiment with the 'what if?' of plot and make it their own. Role-play is a particularly effective way for children to inhabit a fictional world, imagining what the world of the story would be like, and illuminating it with their own experience. It enables children to put themselves into particular characters' shoes and imagine how things would look from that point of view. Through drama and role-play children can imagine characters' body language, behaviour and tones of voice in ways that they can draw on later when they write.***

- Look at the next page of the text, revealing each image in turn and without revealing the accompanying text.
- What is inside the first egg? Was it as you predicted or a surprise? What do you now think will be in the other egg?
- Look at the way this double page spread is broken into four frames. What does this tell us about what is happening here? The frames help to break up this long process into smaller episodes and the reader can fill in the gaps in time in between the frames.
- Reveal the image where the crocodile hatches. What was different about the ways in which they hatched? Compare and contrast the time taken by each creature to hatch and the aggressiveness of their hatching. What similarities are there? How do they both end?
- Watch a video to further show how these animals hatch from their eggs. Links can be found at:
  - <https://www.youtube.com/watch?v=BC8bHVyauQY> – Baby Parrot hatching
  - <https://www.youtube.com/watch?v=rFephRXoWf4> – Crocodile hatching
- Compare and contrast the two hatching experiences. Talk about further similarities and differences.
- Go to the hall or a large space and act this out with the children, comparing and contrasting the ways the animals hatch from their eggs. You could use some music to stimulate this, such as: <https://www.youtube.com/watch?v=qtXbIOI3z4A>

- The children could have a go at trying out each character in turn and then choose which one they would like to play out for a filmed performance which they can then watch back.
- Encourage the children to respond to their performances using verbs and adverbs to describe the movements made and discussing what these movements might tell us about the characters of the baby animals as they emerge.
- Recap on the illustrations and reveal and read the accompanying text. Why does Bird call Crocodile 'brother'? Is this really the case? When Crocodile says 'I'm hungry', what do you think will happen next? What do you think would happen if this was real life?

### Session 4: 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, soft drawing pencils, watercolours, good watercolour paintbrushes in a range of sizes and water pots.
- Ask the children where they think the words and pictures in a book like this come from. Do they know what an author and illustrator are? Do they know what these people do? Look back at the inside title page and share Alexis Deacon's name at the top of the page and explain that in this book, Alexis Deacon is the person who wrote the words and drew the pictures to tell this story. What do they think it would be like to be an author or an illustrator? What would they need to be able to do? What would they need to help them?
- Look back at the frames explored in the previous session, ideally large scale on the IWB or with copies for children to explore.
- 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? Look at their size and shape. Look at Bird's small wings and naked body, compared with Crocodile's.
- How does their facial expression enhance this further? e.g. Bird's large but blind, unopened eyes compared with Crocodile's alert eyes and sharp teeth.
- Watch the video of Alexis Deacon creating the characters on the Power of Pictures website: <https://clpe.org.uk/powerofpictures/deacon-alexis>. Look at the materials he uses, the techniques he uses to create the shapes for the characters and how he puts these together to form the character. Look carefully at how the character comes out over the process, as more detail is added.

- Now give each child a piece of drawing paper and an appropriate drawing implement to match their fine motor development. Ferby or other triangular pencils are ideal for this. Cheap but quality cartridge paper for drawing can be sourced from Budget paper supplies: <http://www.budget-paper.co.uk/>
- Watch the video for a second time, pausing at appropriate points, and model to the children how to follow Alexis Deacon's process to create the characters using a soft pencil to create the outline shapes that form the character. 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. Talk carefully about shapes and sizes 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 you have drawn the outline shapes, experiment with using watercolour to add colour detail, drawing on the techniques from the first session to support colour and tone development. When the paint is dry, you may wish to go back and enhance the detail with a soft pencil or charcoal pencil.
- 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 piece.
- Display the artwork prominently on the working wall for the children to explore and respond to.

### Session 5: Response to illustration leading to writing in role

***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.***

- Re-read from the start of the book up to where Crocodile says 'I'm hungry'.
- Find out what the children already know about birds and crocodiles. You might have some questions to hand to prompt their thinking, such as: What do they look like? What do they eat? Where would you find them? How do they sleep? What do they do?
- You may wish to provide some extra time to look at researching the two animals more closely (bird is based on a blue parrotlet) if the children's knowledge is not extensive – this could also be built into work in Science.

- Read the next double page spread; taking time to look at the illustrations. Look in the second, third and fourth frames of the page and how the character's body movements mirror each other. What might this tell us about the two characters?
- Look carefully at the words that accompany the pictures. Why do you think Bird suggests opening their mouths as wide as they can and waiting for food to come? Look again at what the framing shows in the picture, along with the change in background colour. How long do you think they have been waiting?
- When Crocodile suggests that 'Perhaps I should go and look for some'; what does this tell us about how he gets his food? What do you think he will bring back? Do you think it will be suitable for both of them?
- Look at the next double page spread, where the illustration fills the whole page. What does this make us think? It shows the world opening up right before him and contrasts significantly with the contained space they have inhabited up to now. How do you think Croc feels going out into this big, new world?
- Look carefully at the illustration and find Bird. Look at the separation created between them by the page gutter. How does this contrast with how we have seen the two characters previously? What does this tell us?
- How does Bird's part of the 'world' look in comparison to Croc's? Bird's side of the page is bare, empty, open and without a great deal of colour, Croc's part is full of wonder texture and colour, full of plants, animals, leaves and fruits.
- How do you think both characters are feeling at this moment? Do you think they feel the same? Like they have before when they were hungry, or different? What do you think each character might be thinking to themselves at this time?
- Through shared writing, model how to write a piece in role as one of the characters, explaining how they feel at this point in time.
- Have the children choose one of the characters to write in role as. How will they describe their thoughts, hopes, fears, expectations?
- Have the children swap their writing, preferably with someone who has written as the other character. How does their writing compare and contrast with yours?
- Read on to the next double page spread. Look again at how the illustration has changed again, each illustration is a contained picture of the two characters, set around white space. What does this tell us about the world they inhabit when they are together? That nothing else matters apart from first, their basic need of food and then when they have eaten and are cold, it is just the two of them huddled together. Talk about the words on the page, what do they tell us about their need for each other? What would happen if they were alone?

### Session 6: Comic Jam

***A comic jam is a creative process where more than one person collaborates on the narrative creation through drawing and writing. This is purely improvised, one person might begin with a character in a scenario, with or without accompanying text, and the others follow adding their***

***ideas to develop the narrative. As in a comic, speech and thought bubbles can be included as well as captions that move the narrative on.***

- Re-read the text so far and on until “It’s our home,” said Bird.
- Look back from the spreads from “Look...it’s beautiful,” to “It’s our home,” said Bird. Consider the use of framing on the spreads over those pages. Look at:
- The use of double page spread for the sunrise picture to show this huge and epic moment for the characters, full of awe and wonder. You may also wish to consider how the colours project how the characters feel.
- The use of framing on the next single spread to show the passing of time – how else can you tell how time is passing? How long do you think Bird has been singing to the sun?
- The cut-out shot of them against the white background bringing the focus back to their relationship with each other and them supporting each other’s needs.
- Read on until the double page spread that begins ‘Days went by...’ What does the use of the cutaway shots, positioned next to each other tell us?
- Show and read the text from the next double page spread: ‘They practised flying...’ up until “I’m glad you’re my brother,” said crocodile’ but do not show the illustrations. Think about the activities that have been mentioned. Which of them do you think would best suit bird? How would Crocodile tackle these? Which best suit Crocodile? How would Bird tackle these?
- Give the children copies of the words, without the illustrations and have them draw how they think the two creatures would look doing these activities. You may wish to model this first depending on how readily the children have drawn so far. Have one child draw Bird and the other draw Croc. One might go first and the other might follow, or they may draw at the same time. Remind the children that these are likely to be cut- out shots of just the two characters, as we have seen in the book so far when the action revolves around them.
- Allow the children time and space to come up with their ideas for the drawing and then to paint them using watercolours, thinking carefully about how colour has been used in the book so far. What colours might you use, for example, for the illustration of them basking on the hot rocks?
- Display the images prominently and allow time for the children to explore and reflect on each other’s work, looking at the similarities and differences in ideas.

## **Session 7: Freeze-Frame and Thought Tracking**

***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 picture book and decide in detail how it could be represented. When presenting the freeze-frame, one of the group could act as a commentator to talk through what is happening in their version of the scene, or individual characters can be asked to speak their thoughts out loud.***

***Thought tracking 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 their head. Alternatively, thought tracking can involve other members of the class speaking a chosen character's thoughts aloud for them.***

- Re-read the book so far, and on until the next double page spread, '...to a lake full of crocodiles by a forest full of birds'. Allow children lots of time to look at this spread in depth, projected onto the IWB or as a copied illustration to share in pairs.
- What do you think is happening here? How do you think the two characters feel about this situation? What might they be saying or thinking to themselves? How do the other birds and crocodiles interact with each other? Do you think any of the other animals have noticed Croc and Bird? What are they doing? What might they be thinking or saying to each other?
- In a large space, re-enact this scene in a freeze frame. Have two children be Croc and Bird, and the others be the other birds and crocodiles. Look carefully at how these animals are positioned. The birds are mainly in pairs and the crocodiles converge in a big group.
- When the scene is 'unfrozen' by the teacher, encourage the children to vocalise what their characters are thinking or saying at this point. You may wish to do this altogether at the first instance to convey the noise and confusion that Croc and Bird would face and then 'unfreeze' specific groups or individuals so that individual responses can be clearly heard by the group.
- Come back together to discuss how they think Croc and Bird must be feeling.
- Through shared writing, model how to write a piece in role as one of the characters, explaining how they feel at this point in time.
- Have the children choose one of the characters to write in role as. How will they describe their thoughts, hopes, fears?
- Have the children swap their writing, preferably with someone who has written as the other character. How does their writing compare and contrast with yours?
- When the children have finished their writing, turn and read the next page 'They looked at them and they looked at each other.' but do not show the text on the page that follows. What do you think they will do now?
- Show the text on the next page and read it aloud. Why do you think there are no pictures on this page? What impact does it give the words? What does it tell us about this moment?

## **Session 8: 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 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.**

- Look carefully at the next double page spread, Bird with the other birds and Croc with the other crocodiles. Can you tell which bird is Bird and which crocodile is Croc? How?
- Why do you think there are no words on this page? What impact does this have? What does it tell you about the character's situation? Does it show that it is hard for them to fit in? That they are not speaking?
- Read on to the next double page spread, until "We don't fly at night." Look at how the framing is used to show the passing of time and to capture moments. How is colour used in the frames? Does it just show the time of day or could it also reflect the animal's feelings?
- Why do you think Croc and Bird are finding it difficult to fit in back with the other birds and crocodiles? Why were the other animals angry, disgusted, uncaring?
- Encourage the children to make personal connections with this experience. How does it feel when no-one else is interested in what you want to do? Have you ever found it hard to make friends?
- Have available copies of the illustrations from the last two frames of Croc building the nest and Bird flying away by himself. What do you notice about the body positions of the characters in these frames? What do you think they might be thinking or feeling? Ask the children: What do you think they should do now? And Why? Give time for the children to reflect on and discuss this in pairs or small groups to consolidate their thinking.
- Create a conscience alley. Choose two children to walk along the 'alley' to listen to the opinions of their classmates. The remaining children line up in two lines facing each other to form the 'alley' along which Croc and Bird will walk. As 'Croc and Bird' pass, the children give their opinions on what they think they should do next.
- The children who are Croc and Bird should then think together about which advice was helpful or important to them as they listened and share this with the group.
- After shared writing, showing how to incorporate some of the important ideas into a letter format, each child could then write a letter of advice to Croc and Bird, explaining what they think they should do next and why.
- These could be put into a class post box or stuck into a shared journal.

### **Session 9: Summarising and mapping the story**

***Mapping a story and its setting helps to develop a sense of the story world. Making a story map is a way of retelling the story. It is a graphic means of breaking a story down into episodes and sequencing its events. This kind of graphic representation helps children to hold on to the shape of the story more confidently so they can re-tell it orally or in writing.***

- Read the whole book all the way through.
- Did the story end as you thought it would? What did it make you think about? How did it make you feel?



- Now ask the children to reflect on the main characters in the book. *Who were they? Did you like or dislike them? Why do you think he chose a mouse and a fox as characters for this story?*
- Look at the body language and facial expressions of the characters. *What does this say about their relationship at the end of the story?*
- Together, work on how to summarise the big shapes of the story in no more than 5 or 6 parts. Really encourage the children not to think about tiny details, like where they went or what they said, but the main structural features of the story, e.g.
  - We see the eggs, they look the same.
  - They hatch into a crocodile and a bird.
  - They look after each other and grow up together as brothers.
  - They realise they aren't brothers at all and go off with their own species.
- They realise they miss each other as they really are brothers and come back together. Support the children in mapping the story in words and pictures so that they can use the map to retell the story to another person or in groups as a story circle.

## Session 10: Reviewing the text as a whole

***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 booktalk 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.***

- Listen to the author, Alexis Deacon, read the text all the way through: <https://clpe.org.uk/powerofpictures/deacon-alexis> *How did it feel to hear the story read by the author?*
- Now look at the final endpapers and compare these to the first endpapers. *What are the similarities and differences? What more do we find out about from these endpapers? What other characters could have been in the eggs? What might have happened in their story?*
- Talk with the children about their responses to the story and to the illustrations. *What did they like and/or dislike? How did the style of the illustrations support the telling of the story? What questions might they like to ask the author after reading? What connections do they make with other picturebooks or other texts they have read?*
- Allow the children to respond to the text as a reader – *what would they want to tell other people about this book? What might they not choose to share as it might spoil the story for them?* Allow children to write or record digitally their responses to the story and display these around a copy of the text in the book corner.



- Have copies of the text available for children to re-read and explore at their leisure; individually and in social groups.
- Open up a conversation about picturebooks more generally. *What other picturebooks do they know? Do they have favourites from at home or in school?* Collect together examples of the children's favourite texts in the class reading corner, making use of the school library, schools library service or local library to broaden the range of choices.
- Collect photographs of the children reading picturebooks they enjoy and scribe their thoughts about these to make a display in the reading area.

### Session 11: Ideation - Building inspiration from known picturebooks

***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 and how the words and pictures work together to tell the story. When creating a picturebook, the author must consider the relationship between words and images. The roles of the text and the pictures need to be carefully considered, rather than one being a duplication of the other. As Perry Nodelman (1990) states, 'The words tell us what the pictures do not show, and the pictures show us what the words do not tell us.'***

- Re-read *Croc and Bird*. Come back to the story summary created to draw out the big shapes of the story. Talk about how the action moves between each story shape – is it fast paced to capture attention quickly or create drama or is the action more drawn out to create depth of engagement or suspense?
- Go on to draw out a graph of emotion with the children, to track the emotional journey the text takes the reader on and where the high and low points are, related to these big story shapes.
- Ask the children to reflect on the main characters in the book. Who were they? How did we relate to them? Do you think the crocodile and bird were good choices of main characters for this story? What did you feel about the characters at different parts of the story? What do you think made you feel this way?
- Now ask the children to think of words and phrases that best describe the book for them. Encourage them to respond to the storyline, features of the book and their reactions to it as readers when choosing words and phrases. Did they have any personal connections with the book – did it make them think of experiences or feelings they've had, other books they have read or films or TV programmes they've seen?
- Spend some time reading aloud other high quality picturebooks, or returning to favourite picturebooks you've shared as a class previously. Ensure these showcase a range of characters, themes and types of story. You might choose books that are funny and immediately engage the reader like *Is there a dog in this book?* or *Bedtime for Monsters*,

books that have a deeper message and make us think like *Wild, Shh! We Have a Plan*, *Grandad's Island* or *Croc and Bird*, books that are based on known experiences like *Here Comes Frankie*, *Traction Man Meets Turbodog* or *The Story Machine*, or books that are drawn from other known stories like *Grendel*.

- Allow the children to work in pairs or groups to focus on one of these picturebooks and to think about the characters, words and phrases to describe the book and the big story shapes as they did with *Croc and Bird*. Then allow time for the children to present their book and story shapes back to others in the class.
- Display their ideas on the Working Wall and allow time for the children to explore and discuss the books.
- *What makes them different? What do they have in common?*
- Come back together to explore the idea of writing their own picturebooks. *What characters might they choose? What might they like to write about? What kind of story might it be? Will it be inspired by something they have read before? Something that has happened to them?* For less experienced writers, draw back on the idea that *Croc and Bird* was inspired by Alexis thinking that a pairing of a crocodile and bird thinking they were brothers would be funny and that he then just started drawing them in different scenarios. (The entire writing process behind *croc and bird* video may be too complex for all KS1 children but, you can watch a short segment of The Writing Process video and hear him talk about this here: <https://clpe.org.uk/powerofpictures/deacon-alexis> from the start to 0:46.)
- Make notes to add to the Working Wall and allow children to make their own notes of any initial ideas of what they might like to write about to come back to as they work through creating their own text. This might be ideas for characters, feelings or initial thoughts as to what the story might be about.
- For children that find it more difficult to come up with ideas, encourage them to innovate on *Croc and Bird*. They could base their story on two characters who become unlikely brothers, they may want to use some of the other characters that could hatch from two eggs to inspire their stories after looking at the endpapers, or they may want to write another story which features *Croc and Bird*.

### Session 13: Ideation - Sketching initial ideas in words and pictures

***When planning and developing ideas for picturebook 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.***

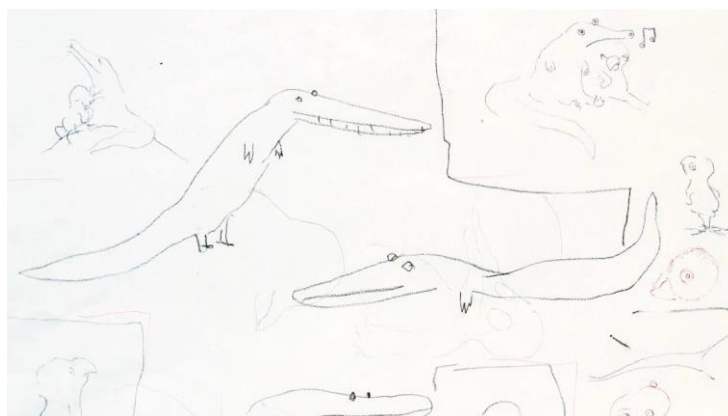
***Throughout the writing process it is therefore important for children to be given materials and space to allow them to plan and compose ideas in different ways. You may wish to give each child a personal sketchbook to develop ideas in and out of taught sessions.***

- Talk with the children about how they think picturebooks are made. Encourage them to think about all the jobs an author/illustrator might have to do to make a finished book. Do you think they start with the final idea straight away or do you think they have to play with their ideas before they come to a story that is ready? When they have their finished idea, what do they have to think about when they are deciding on how the book should look? Share writing a diagram to explain what they think the process might be, taking them from:
  - Thinking of ideas
  - Planning the story
  - Finding out what other people think of the story
  - Publishing it as a book
- Explain to the children that they are going to create their own characters and stories for their own picturebooks. Think back to the ideas they had during the previous session, *what sorts of characters did they think about? Children? Family members? Animals? Fantasy characters?*
- Share how an illustrator like Alexis explores and experiments with characters to come up with and develop their ideas, drawing lots of different versions of characters to get to know them and build their personality.
- Ask the children if they have any ideas for their own potential characters, inspired by their own lives, or from other things they have read, seen or experienced.
- Allow time and space for the children to use drawing and writing to come up with some initial ideas for their own characters, making their thought processes visible on the page. You can reference specific examples from alexis's own work, as seen in the video, e.g.



- If possible, provide each child with their own sketchbook that they can use to plan and develop their ideas as they work through the bookmaking process. As the children work, work alongside them sketching out and discussing your own ideas and concepts.

- Give children access to rough drawing materials, such as quality coloured pencils, soft drawing pencils 4b- 6b, pastels or charcoal and time and space to try out ideas for different characters. Allow them to draw characters they connect with over and over again so that children can see their characters in lots of different ways. You might also want to have some tracing paper on hand for children to trace characters they are particularly pleased with so they can replicate them. Model how to do this using characters you have created that you are particularly happy with.
- Encourage the children to spend time creating their character in different poses and adding different facial expressions and poses as they do so. For some of the children this may stimulate story ideas and they might want to write a list of behaviours or poses before they start sketching. Encourage the children to mix their sketches with text as they are coming up with ideas and celebrate their different ways of working. 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.
- Invite the children to consider carefully how the reader will get to know these characters and their different traits. How will you use body positions, facial expressions and props to tell us more about your character, and the story that may unfold around them?
- Once the children have a character/s they are happy with invite them to start giving them a voice by recording possible pieces of speech in speech bubbles to put on your drawing, or to place them in a setting or scenario that suggests a story event. Again, show the children examples of how Alexis begins to expand on some of his ideas in his sketchbook, such as in the image below:



- Allow time and space for the children to do the same in their own sketchbooks.

## Session 14: Creation - Building the big shapes of your story

***In order to plan their picturebook writing coherently, children will need to be supported to break their story down into episodes and sequence its events. Working on the broadest structures first***

***will enable them to see if the story outline as a whole works, before they invest too much time in the finer details and then work out that their ending isn't right or something doesn't fit in the structure or their characters or subject matter as a whole do not appeal to their intended audience.***

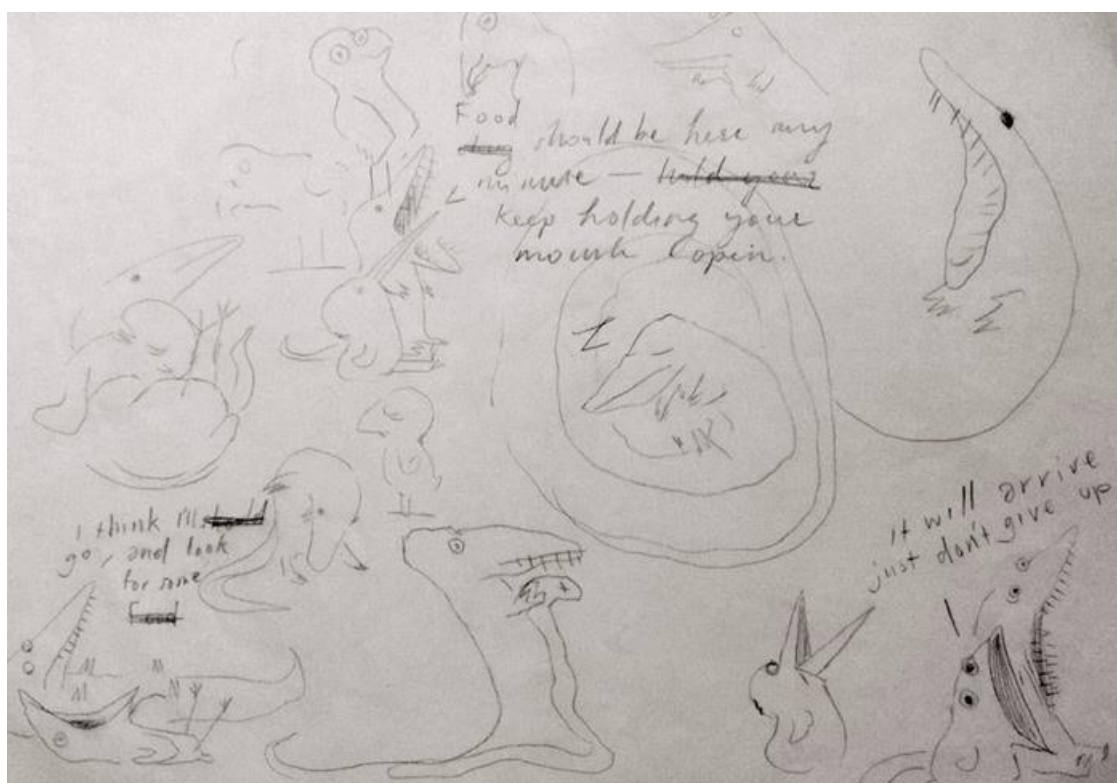
- Once children have had time to explore and experiment with different characters and scenarios, share with them how to really hone in on consolidating the big shapes of their story. Think back to the picturebooks explored in the first session, *what shapes did these stories have? How were you introduced to the characters? How did we get to know the characters more? Was there a problem that the character(s) had to overcome? How did this happen? How was the story drawn together at the end?* Be wary of trying to hone all stories down to one particular story structure or formula, but look for common patterns and allow space for children to play with and experiment with their own ideas, ensuring that they understand that the structure will engage a reader and allow the story to make sense.
- Give time for the children to plan the big shapes of their own story, as they did with the picturebooks they looked at previously. As before, encourage them not to go into detail at this initial stage, but to define the broad structure in 5 or 6 summary sentences.
- Now give time for the children to work with an initial response partner. This could be another child in the class or a supportive adult. At this initial stage, the response should work on the reader's initial feelings about the story concept and structure. Supportive questions to focus on might be:
  - Are they engaged with the characters and theme?
  - Does it work as a story?
  - Are the big shapes and characters right before you flesh out the detail?
  - How does a reader engage with your initial concepts?
  - What do they like about it?
  - What do they want to see in more detail?
  - How do your characters work for your reader?
  - What do they like about them, what do they want to know more about them? What questions do they have about them?
  - Which parts of the story work best for them? Which parts might need further development?
- Following the response partner session, give time for the children to reflect on their initial ideas, revising where necessary.

### **Session 15: Creation – Mapping story ideas in more detail**

***Children can make story maps as a form of planning, to prepare for their own writing. Making a story map is a graphic means of breaking a story down into episodes and sequencing its events,***

**mapping out key scenes in the story through drawing and annotation. This kind of graphic representation helps children to hold on to the shape of the story more confidently.**

- Now think about how you will add detail to these events and work through each stage of the story to get from one big shape to the next, adding extra layers of detail where they feel it is needed. As with all the other stages, the children should be allowed to work flexibly in words and/or pictures at this stage, using whatever format best supports their planning. They may choose to storymap, flowchart or box up their story into sections, they may just work in words, draw dominant images or use a combination of both words and pictures to plan ideas in more detail. Model and demonstrate how you could do this with your own story ideas. Again, draw from Alexis's ideas where this can support their thinking, e.g:



- Model the process of starting to sequence your story in more stages, adding detail and considering the emotional journey their reader will experience through the story, and how one event will flow on to the next. Encourage them to think in broad terms, not planning the exact writing that will appear in the text, but getting the shape and structure of the story right, working on from the session with their response partner and incorporating suggestions. If they have ideas for lines, or things characters say, they can note these but encourage them to be loose with their ideas at this point. If there are any images forming in their mind about



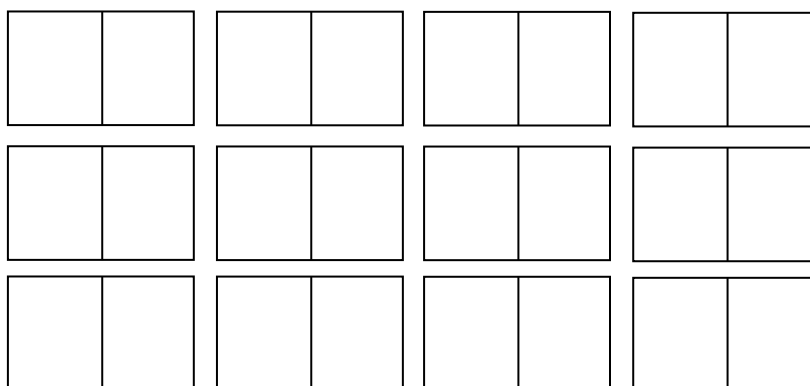
what this might look like in the book, encourage them to make rough sketches alongside, but, as with the text, keep these loose.

## Sessions 16 & 17: Creation - Planning ideas in more detail through Storyboarding

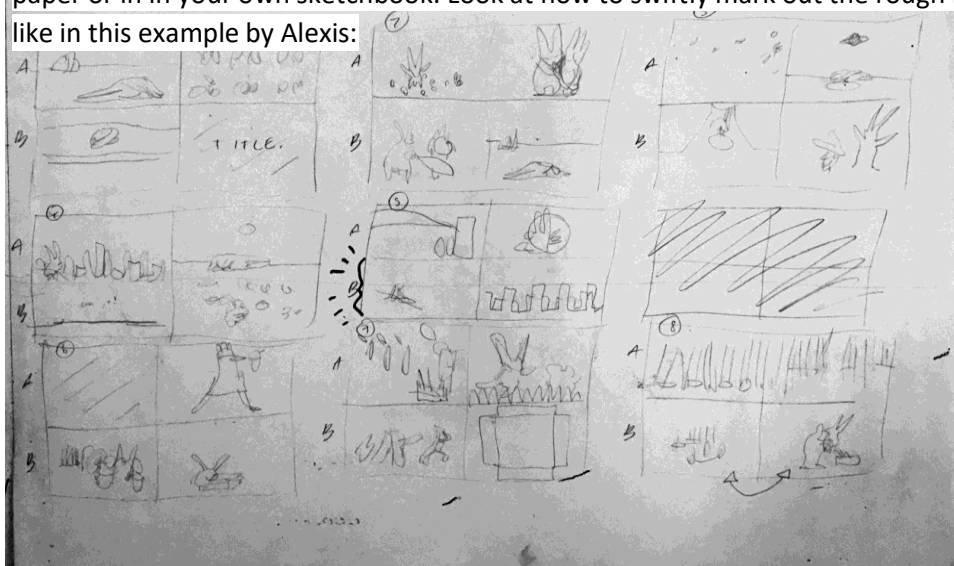
***When planning a picturebook, it is important to work out how the story will develop over the given number of pages. The simplest way in which to do this is using a storyboard. Used by author/illustrators as part of their planning process, it is particularly useful for marking out the key spreads in 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 endpapers, title pages and dedications, allowing them to use and understand the language of picturebook publication in an authentic process.***

- 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 picturebooks the children have looked at and look at the way the text and images are used across the books. Consider here:
  - The overall structure of the story and how it flows
  - Use of language, how the text is presented and how we are encouraged to read it
  - How the illustrations provide story detail beyond the text
  - How different pages are laid out
- Spend some time modelling the thinking about what will be said in the image and what will be shown in the illustration.
- Have a storyboard with a number of spreads marked out on a flipchart or IWB for you to model marking out a story. A standard picturebook will have 16, but for KS1 writers, you may want to look at a story that develops over 8 or 12 spreads. Share with the children how the storyboard works. The first spread will show the front and back cover and depending on the children's age and experience, you may want to talk about whether they will have endpapers or a title page and dedication.



- Show the children how to work with the spread diagram to develop one of the stories on paper or in in your own sketchbook. Look at how to swiftly mark out the rough illustrations like in this example by Alexis:



- 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, the size and scale of elements within illustrations, what words will accompany the pictures and where the best place for the words will be.
- Give children a large storyboard frame and plenty of time for having a go at roughly planning out their story.
- At this point the drawings only need to be rough sketches, but the children should think carefully about the images they will draw, words they will use, how they will be written and where they will appear on the page.
- When they have completed their storyboard, ask the children to re-read as a whole. Then to read again, for sense and meaning and to check their story flows for someone else to read.



## Sessions 18 & 19: Reflection – Feedback on final ideas and planning spreads in more detail

*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.*

- Use your own work or negotiate with a child to share their storyboard, under a visualiser if you have one, to model a process for responding to the story created. Open up a reflective conversation about your story, inviting their responses as readers. You might use key questions to target their thinking, such as:
  - Does the story make sense?
  - How do you respond to the characters?
  - What parts make sense, what parts could be improved?
  - Does it have a clear beginning, middle and end?
  - Are you engaged as a reader, would you want to turn the page and find out what happens next?
- Consider revisions that could be made and why.
- Now give plenty of time for the children to pair up, looking at and reviewing their draft ideas, to reflect on their own writing in the same way. Allow time to make changes or enhancements.
- Come back to your own storyboard and share the decisions you will make when you publish this as a finished book. Take one key spread and think about how this will look as a finished piece. What colours will they use for illustrations? How large or small will different elements look on the page? Where will the text sit so it can be clearly read? Come back to specific examples of spreads they have explored in *Croc and Bird* to illustrate these ideas in practice.
- Now think about the words needed on each page. Sparsity is key here, many picturebooks will have less text, as the pictures are doing the weight of the work. They should be encouraged to think about the right words for each page that allow the text and image to both contribute to the storytelling. They will need to think about where the text will be placed on the page and may wish to use tracing paper to try out different arrangements.
- Allow time for the children to work here with an editing partner or to conference with an adult or buddy partner in an older class, focussing on how to support each other with transcription; reading the story aloud, looking at the potential impact of the illustration, proof reading, looking at spelling, punctuation and grammar, prior to publication.

- After working with their partner, allow children time to make any further changes, use a different colour pen or pencil to track changes made so that final edits are clear to the writer.

### Sessions 20-25: Publication – 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 an origami book with dust jacket and modify to increase the number of spreads. The Never Ending books technique from *Get Writing!* by Paul Johnson (Bloomsbury, 2008) gives a good example of how to make a book which suits this activity. Making each spread before taping together and covering the book allows children to be able to redo and replace spreads if needed as well as redoing the cover art if this goes wrong. You could also pre-prepare handmade stapled books for children or support them in making these themselves, using a long armed stapler to place the staple(s) in the centre of the text and using card for the front cover to provide durability and a quality finish.
- Using one of your own spreads, model the difference in the quality of illustration from the storyboard to the finished book. Think about the options for adding the text, will you use presentation handwriting, or type on a word processor, cut out and stick?
- Give plenty of time for the children to complete the publication of the inside of their books. Allow them to choose and use from a variety of materials, exploring and experimenting with these first to test these and explore their effects. If the children want to make watercolour illustrations, model how to sketch, paint, dry, then add pen detail on each spread before moving on.
- 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 illustration will they place 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), dedication, publication details, blurb, barcode and price.
- 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. You may wish to arrange reading partner sessions where children can share their books with children in other classes in the school.

- 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.