

The Story Machine by Tom McLaughlin (Bloomsbury)

Elliott is a curious boy who finds a mysterious machine. He can't figure out what to do with it. Then one day he makes it work by accident and discovers that it is a story machine with letters that make words. However, Elliott finds letters hard to contend with until, the aid of his imagination and a magnifying glass, he notices a picture amongst them. This sets him off on the path to a world of his own storymaking. His enthusiasm means that the machine eventually 'malfunctions'. Initially made despondent by this, Elliott soon realises that he is the true creator of his stories not the machine. The Story Machine is never named in the text but the pictures make it clear that it is a typewriter. The font used mimics the typeface of a conventional typewriter in the days before computers allowed experimentation with these and this is also an integral part of the illustrations.

Overall aims of this teaching sequence

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

This teaching sequence is designed for a Foundation Stage class.

Overview of this teaching sequence.

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

Early Years Foundation Stage Statutory Framework 2012:

Teaching Approaches:

Writing Outcomes:

- Annotations to explore thinking around an

- Response to illustration
- Modelling illustration
- Illustration as part of the writing process
- Shared Writing
- Looking at language
- Visual approaches to print
- Storytelling
- Freeze-frame and thought tracking
- Booktalk
- Visualisation
- Bookmaking and publishing

illustration Illustration of a scene with appropriately thought out text

- Letter to a story character
- Word collection
- Calligrams
- Oral stories
- Writing in role
- Storymap
- Sketchbook of creative ideas
- Own or collaborative picture book

Links to other texts and resources.

Texts written and/or illustrated by Tom McLaughlin:

- The Cloudspotter (Bloomsbury)
- The Accidental Prime Minister (Oxford University Press) Old MacDonald Had a Zoo by Curtis Jobling (Egmont) Catch That Rat! by Caryl Hart (Simon & Schuster)
- My Alien and Me by Smitri Prasad-Halls (Oxford University Press) Captain Buckleboots series by Mark Sperring (Barrons Educational) The Diabolical Mr Tiddles (Simon & Schuster)
- Chicken Nugget by Michelle Robinson (Puffin)

Other Linked Texts:

- *The Dark* by Lemony Snicket and Jon Klassen (Orchard)
- *Let's Paint* by Gabriel Alborozo (Allen & Unwin)

Useful web resources:

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- Tom McLaughlin's website: <http://tommclaughlin.co.uk/>
- Texter program for drawing with words: <http://tholman.com/texter/>
- 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, Chris Haughton, Viviane Schwarz, Alexis Deacon Benji Davies and Mini Grey: <http://blog.picturebookmakers.com/>

Teaching Sessions

Getting into the story: Exploring prior knowledge and making predictions

In the best picture books illustration and text work closely together to create meanings. Children are naturally drawn to the illustrations in a book and are frequently far more observant than an adult reader. Time spent focusing on illustration or key props can contribute to children's ability to read for meaning, express their ideas and respond to the texts they encounter. Introducing a new book with a key illustration or props is a way to intrigue and motivate the children to want to find out more.

- Prior to this session, collect cardboard boxes in a variety of sizes to fill with objects and play 'Who's in the Box?'. You could relate each box to a character well known to the children from stories or popular culture, e.g. Batman, Little Red Riding Hood or to a real life person, e.g. the school Site Manager, Catering Manager, Headteacher. Place a few key objects or signifiers in the box that will generate discussion and predictions as to the identity of the owner.
- Have the children find a box and as they open it up, reveal the contents. Invite the children to talk about what clues the objects provide about the owner of the box, supporting their discussion and encourage them to consider a back story:
 - Can they say if the owner is an adult or child?
 - What do they do for fun / for a job? What makes you say that?
 - Do they remind you of anyone in real life or stories?
 - Do you have any questions about them?
- Each child could go on to create their own Shrine Box*, decorating a shoe box with special paper, drawings or photographs that reflect their own life in some way and filling it with objects significant to them or their family. Families can be encouraged to engage in this

project and support their children to share their own stories with each other.

**A Shrine Box can be immensely supportive for a child to talk about themselves, their family – past and present - and their lives. It might include: family photographs, notes and cards, a favourite poem or book, travel memorabilia or tickets, special items of clothing from babyhood, and a special toy. It provides opportunity for rich talk amongst family members whilst collecting and decorating the box.*

Responding to illustration – Introducing Elliot

The books on The Power of Pictures have been chosen because of the quality of illustrations they contain and the ways in which the illustrations work with and beyond the text to create and enhance meaning for the reader. Children will need time and opportunity to enjoy and respond to the pictures, to talk together about what they contribute to their understanding of the text and to illustrate themselves as an aid to thinking and organising language and planning for writing. As the sessions unfold, there could be opportunities for children to develop their responses by drawing, printing or painting in a similar style to Tom McLaughlin's illustrations, exploring media and techniques used as part of wider Creative Development. You can find other examples of his work on: <http://tommclaughlin.co.uk/>

- Look at the illustration from the first double page spread in the text. Cover the text so that children can focus solely on the illustration.
- Allow time to look at the illustration in depth and pose questions or thoughts about the image. Draw attention to the whole illustration: what the torch light is drawing attention to, and what is hidden beneath the shadows. Look at facial expression, body position to give clues about the character and other elements that give context – e.g. the content of the boxes, the spider web and dangling spider, the pigeon hiding.
- Allow them at first to speak freely about what they see.
- Pose questions to draw the children's ideas together, e.g. *Who do you think this is? Where is he? What can you see? What are in the boxes? Who do they belong to? What are they doing there? Have you ever been anywhere like this? Would you like to be there? Why / Why not? What do you think the boy is doing? How does he feel? How can you tell? What do you think will happen next? Is there anything that puzzles you? What would you like to find out?*
- Share children's initial ideas and questions around a copy of the image.
- Why do you think he is there now? What do you think he is going to do next? Where is the torchlight guiding him?
- You might paste the image onto much larger mid-toned paper so that the children could draw

what they think is behind the shadows or beyond the seen picture. They could use soft pencils, charcoal or dark pastels to evoke the shadows and brighter materials to create torchlight.

- Create dark corners around the setting that the children can explore with torchlight.

Read aloud and Role on the Wall – Elliott

Role on the wall is a technique that uses a displayed outline of the character to record feelings (inside the outline) and outward appearances (outside the outline) at various stopping points across the story. Using a different colour at each of the stopping points allows you to track changes in the character's emotional journey. You can include known facts such as physical appearance, age, gender, location and occupation, as well as subjective ideas such as likes/dislikes, friends/enemies, attitudes, motivations, secrets and dreams.

Before beginning this session, prepare an enlarged image of Elliott from the book with which to create a 'Role on the Wall'. You could use chalk pastel on black paper akin to the illustration being explored. Display accessibly so that, as the teaching sequence progresses, the Role on the Wall can be revisited and new ideas about Elliott can be added in contrasting colour.

- Look back at the image from the previous session. This time introduce and read aloud the accompanying text 'Meet Elliott. Elliott was a boy who loved to find things...' Does the writing change your feelings about the picture? How? Why?
- What do we think about the character of Elliott now? What do you think he is like?
- Elicit the children's ideas about Elliott and scribe around and inside the Role on the Wall as appropriate.

Read and visualising – Creating a machine

Asking children to picture or visualise a character or a place from a story is a powerful way of encouraging them to move into a fictional world. Children can be asked to picture the scene in their mind's eye or walk round it in their imaginations. Finally they can bring it to life by describing it in words or recreating it in drawing or painting: 'Drawing is thinking and it's time we knew that.' Shirley Brice Heath

- Prior to this session, collect catalogues and magazines featuring household and other machines.
- Re-read and read aloud up to the next page: 'And, one day, he found a machine.' Do not share the illustration of the typewriter at this point. Let it remain a 'machine' in the children's

imagination.

- Elicit from the children their ideas about what makes something a ‘machine’. Draw out children’s experiences of machines and technology. Do they have any machines at home? When do we use machines? Why are they useful? Show children photographs or videos of the machines that are familiar to them.
- Ask the children to share what they each imagine Elliott’s machine to be. What does it look like? What is it useful for? How does it work?
- Have available, in the technology area, a selection of old DVD players, clocks, and computer parts, such as motherboards and keyboards, that they children can take apart with screwdrivers and examine more closely. Make available drawing pencils, paper and cameras so that the children can record the inner workings that interest them.
- In the workshop area, children can find and cut out machines that interest them in catalogues and magazines.
- Ask the children to collaborate to create a drawing or collage of the machine that they imagine Elliott to find. Support them to make annotations and explain how they think the machine works and what Elliott might do next with the machine.
- Invite groups to share their ideas with the class, comparing the machines that they invented and where the story may go next with each particular one in mind, e.g. a flying machine might take Elliott to faraway lands.

Real life experiences and making predictions – Exploring a Typewriter

In preparation for this session, find out if your school or setting has an old typewriter in the office. It would be good to have an actual typewriter for children to explore and investigate during the session. If you can, put one inside a cardboard box, along with a copy of the illustration from the next page of the book ‘*And, one day, he found a machine*’ and a letter from Elliott, which could be worded:

Dear Children,

*Can you please help me? I found this machine in a box in the attic and I have no idea what it is!
Do any of you know?*

There are lots of buttons, but I can’t find one that switches it on or off. It doesn’t make any noises like other machines I have seen which bleep or buzz.

I've been investigating it for a long time, but I've had no luck. I'm sure it is something very exciting and interesting so I really want to find out more about it. Please write back with any helpful ideas!

From your

friend, Elliott

- Unpack the box, look at the illustration, paying particular attention to Elliott's facial expression – how does he feel now? How is this different from the picture in the attic? Read the next two pages, up to 'What did it do?' – **being very careful not to reveal the next page 'Then, quite by accident, he made it work.'**
- At this point, read aloud the letter that has come from Elliott. Give time for the children to look at the machine. Having magnifying glasses available, as Elliott does in the illustration, will enable children to make close observations.
- Discuss with the children what they know or think they know about the machine Elliott has found. Have they seen anything like this before? Does it have any parts that look familiar and that might give us clues about what this is?
- Give children a copy of the illustration from the title page of the paperback version, with Elliott looking at the machine, for them to annotate with ideas for Elliott, individually or in pairs or groups.



- Recap what has been read. Were the children's predictions about the machine right? Take some time to discuss and validate these or explore anything that came as a surprise – e.g. if you have a typewriter and the children hadn't worked out how it types, you could demonstrate this.
- Come back together to bring all the children's ideas together and share writing a reply to Elliott.

Reading aloud, revisiting and oral storytelling

- Re-read and read on until ‘...Perhaps it was a **story machine!**’
- Ask the children to imagine the stories that the machine could tell. How could we tell the story?
- How would we begin? You could use this opportunity to explore a range of alternatives to the traditional ‘Once upon a time’ and other language that leads the story on. Model the patterns particular to oral storytelling.
- Create a collection of stories that the children feel they know well and encourage them to tell each other stories orally.
- You could have the children create story maps, story scrolls, scribe these stories in an illustrated class story book and have the children act them out. Invite the children to retell their favourite story in a handmade book, using words and pictures. Encourage families to share stories that speak of journeys or identity or simply narratives around memories.
- Share books like Mo Willems’s *Knuffle Bunny* series in which stories of Trixie’s childhood are shared, as well as reading aloud plenty of traditional tales and nursery rhymes that enrich the children’s repertoire of stories.
- Create storytelling ‘Inspiration Stations’, providing the children with props, small world, puppets, story boxes, story stones and scrolls that stimulate and support them to retell and structure a story orally. The children’s scribed stories can be displayed alongside the typewriter to help it become an exciting ‘story machine’.

Looking at Language – My favourite word collection

Making word collections is a way of focussing on the language of a text. Children can make collections of words that describe a particular character, their feelings, a place, and event or a situation.

Collecting words in this way helps children to have a more focussed awareness of the ways language affects our perceptions and understandings and the ways in which the author creates the readers’ response.

- Re-read the story so far, and on until ‘He did his best, but he kept getting them all jumbled up.’
- How is Elliott feeling at this point? Ask the children to show you what they think his facial expression would be at this moment. They could act out and freeze-frame this scene to help

them get under the skin of the character and to be able to voice Elliott's thoughts as they imagine them. You could take photographs of each of the children posing as Elliott so that they can be supported in writing captions or thought bubbles to accompany the scene.

- Look carefully at the illustration on the double page spread 'Elliott, however, wasn't very good at letters.' Look at the words on the roll of paper that Elliott has typed. Can you read them? What do the words he has typed tell us about Elliott?
- Briefly revisit his Role on the Wall, using a different colour.
- Can we find out some of his likes and interests? Are there any words that can be grouped together? How? Why?
- Think about words that you would type on the story machine that tell us about your likes and interests, words that make you laugh or words you like the sound of. Make a collection of these. You might read the children poetry that helps them with their word collections; maybe those that use onomatopoeia or even made up words.
- These could be presented in a replication of the illustration with a drawing of themselves at the story machine instead of Elliott. They could type their words on the computer in Courier font to replicate the typewriter font and stick them on to create a collage.
- Give time for the children to share their word collections and talk about why they chose the words they did. Display their illustrations prominently in the classroom or in a shared area.

Creating images

Opportunities to draw, both before and during writing, increase children's motivation to write, and can help them to think. Drawing can help all writers to plan their writing, develop their ideas and use vivid description.

- Re-read the story so far and on until 'Then Elliott noticed something amongst the letters – a picture!'
- Look carefully at the picture he discovered, what is it? How can you tell? How has it been made?
- Ask the children if they have ever seen faces represented in this way before. Do they know about emojis? Look at some common ones.
- Look at how to create other facial expressions using letters and symbols on the keyboard. You might start with something like:

> < or _ _
I o
U O

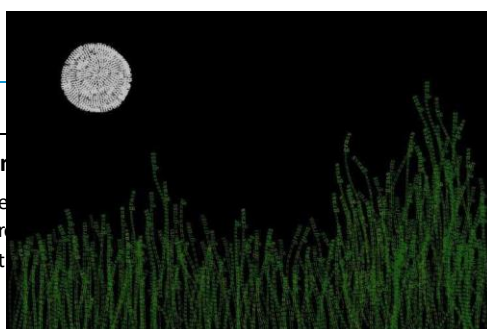
and ask the children what emotion they think they represent.

- Give the children a copy of a keyboard layout so that they can see the full range of letters, numbers and symbols available to them and give them time to experiment with and create their own emojis. You could suggest some emotions for the children to work with to support those struggling with ideas or to broaden the range beyond those commonly thought of.
- Get children to look at those they have created, choose those that they think are most effective and create for a display by printing characters on the computer and cutting and sticking them to create their emoji.

Using words and pictures to come up with imaginative ideas for writing

Asking children to picture or visualise a character or a place from a story is a powerful way of encouraging them to move into a fictional world. Children can be asked to picture the scene in their mind's eye or walk around it in their imaginations. Finally they can bring it to life by describing it in words or recreating it in drawing or painting.

- Re-read the book so far and up until '...and once he started he just couldn't stop.'
- Look at Elliott's face in this illustration. How could you describe his emotion? Ask the children if they have ever been this happy. What made them feel like this? Throughout the discussion, take the opportunity to introduce to the children vocabulary suggesting shades of happiness, such as 'content', 'ecstatic' and explain idioms such as 'over-the-moon'.
- Look carefully at the pictures coming from the story machine now. How are the images being created?
- Enlarge them so that the children can examine the careful choice of the letters and words used.
- Explore how to make pictures from letters, words and symbols. There is an excellent resource called [texter](http://tholman.com/texter/) <http://tholman.com/texter/> on the internet which allows you to draw pictures with words, like this:



- At this point give the children either a roll of paper, such as a till roll or a small sketchbook in which to work for the rest of the sequence, collecting their pictorial ideas that could lead to telling stories.
- Ask the children to start by drawing something that makes them feel as happy as Elliott; perhaps a person or a special toy or place.
- Allow time for the children to compose ideas for their pictures and then work with them to transfer these into text, choosing letters and words for each part of the picture, and experimenting with the size and colour of the words to start to tell a story.
- Have the children help you create a display of their calligram pictures by sticking them on a large, fairly narrow roll of paper that twists and turns along a large wall space. The children may have clear ideas about the order in which the pictures should be stuck as they begin to create narrative quite naturally.
- These ideas can be discussed and negotiated within the group.

Storytelling with pictures

Mapping a story in pictures gives children a way into telling a story orally. 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 retell it orally or in writing.

- Re-read the story so far and on to 'Maybe it **was** a story machine after all!'

- Look carefully at the pictures hanging from the tree that tell a story. What story could they tell? How could we tell the story? How would we begin? You could use this opportunity to explore story language that leads the story on from one scene to another.
- Provide pairs of children with copies of the illustration from this page and get them to prepare an oral retelling of the story that goes with the pictures hanging from the tree.
- Give the opportunity for pairs to share their stories with others, comparing similarities and differences in their interpretations.
- You could take photographs of the children engaged in role play to be revisited later and captions added.
- Children could create and act out a simple chain of events which they can photograph or draw, scene by scene, retelling the story to friends. You might stimulate story ideas by asking children to choose an image, photograph or video still from a selection. Children could share a single image from their wall display created in the last session and be supported in drawing out a narrative.
- Create a life-sized Story Tree from which to hang the children's sequenced images and stories.

Re-reading and revisiting - tracking Elliott's emotional journey

- Re-read and read on to '*No more machine!*' hiding the rest of the text on the page.
- Ask the children to look closely at the illustration, paying particular attention to Elliott's body language and facial expression. What does this tell us about how he feels? What could he be thinking?
- Ask the children to freeze in position as Elliott and when tapped on the shoulder to voice his thoughts. Scribe these on thought bubble templates or make them available to that the children can write or mark make for themselves.
- Revisit and track back Elliott's emotional journey in the story so far. Make large copies of Elliott throughout the book and place in order so that the children can recall the events that made him feel this way:



- Scribe the children's ideas around the images.
- Children could act out their favourite part of the story, in role as Elliott and the others could guess which scene is being portrayed. What made you think that? Discuss the children's facial expressions and the way in which they demonstrated Elliott's reactions and emotional state so clearly. Display photographs of the children's re-enactment alongside Elliott's emotional story board.
- Invite children to interact with the display of Elliott's emotional journey with their own thoughts in writing or by using to orally retell, role-play or re-enact the story so far.

Drama and Role Play – Hotseating Elliott

In hot seating, one member of the class role-plays a central character from a poem or story and is interviewed by the other children. This activity involves children closely examining a character's motivation and responses. Before the hot-seating, they need to discuss what it is they want to know and identify questions they want answering. If children have no experience of hot-seating, the teachers may initially need to take the role.

- Show the children the last image of Elliott looking desolate again, reading '...no more stories. Elliott was blue.' Have Elliott 'visit' the children with his broken typewriter to tell them all

about this disaster and how it makes him feel. Encourage the children to ask Elliott questions and offer creative suggestions about how he could solve his problem. *What would cheer him up? Will there be no more stories if the typewriter is broken? How will Elliott be able to make pictures without his typewriter?*

- When Elliott has left, encourage the children to share their ideas with each other about how pictures can be created without the typewriter.
- Provide an empty cardboard box and ask the children to gather a range of things from around the setting that will help Elliott enjoy picture making again.
- Share writing a letter to Elliott, explaining how he can continue to make pictures with the drawing materials, inviting the children to create paintings, print and drawings by way of demonstration. Place the letter alongside the contents of the box, wrapping it up as a gift. The children might like to include a story seeds book for Elliot with images that they have drawn or painted from which he might be inspired to tell stories.

Developing narrative – Creating a visual journal: ‘My Stories’

- Read the whole story through to the end.
- Have a package arrive from Elliott. In it have a note of thanks to the children for their gift, along with with a few stories he has created from the pictures they sent, either by using them as seeds for a single story or combining several pictures to create a narrative. As well as this, have Elliott include a handmade book or plain journal/sketchbook for each of the children so that they can continue to make pictures that might lead to some wonderful stories. He could include media or suggest a technique that they have not experienced before and which they can include in their collection of image making materials.
- It is also important for any adults in the room to have their own ‘My Stories’ journal to draw and write alongside the children: modelling how pictures can be created using a range of techniques like drawing, painting, collage and using the texter software.
- Encourage families to get involved in their child’s story journal so that they can encourage the children to become observational artists in a range of situations. It might be an Autumn tree that inspires a single image, a leaf pasted in, a photograph of their cat being cute, a flower found on the way to school then pressed, a humorous image cut out of a magazine or combinations of image and text.
- Encourage the children to share their favourite images or to talk about where they got their ideas. Talk about what we do when we get stuck for ideas and set up creative partnerships so

that the children can inspire each other.

- You could have a number of 'inspiration stations' around the room to get children thinking creatively, such as an area with different small world play equipment, a reading area with books that might inspire ideas, an area with photographs of the children involved in play situations that could lead to a story, storyboxes with different objects in it that could link together to form a story, construction equipment and figures, dressing up clothes, etc.

Storymapping and building narratives– From story seed to picture book

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 retell it orally or in writing. Children can also make story maps as a form of planning, to prepare for their own writing.

- Model choosing a single image from your own journal and use a visualiser (or scan for the IWB) to show the children.
- Ask the children to talk with each other about what the image makes them think about; if it reminds them of anything in real life or stories. Does it make them think of a story they can tell a friend?
- Take the children's ideas and begin to create a storymap from which to tell a shared story. Model using words and phrases that help sequence the events in the story, enriching the language and vocabulary throughout.
- Give time for the children to look through their different ideas, pick one that they feel tells them a story and start to be able to think about what that story might be. They could work in partners to start to tell their story ideas orally to each other.
- Provide large rolls of paper for groups of children to collaborate to create a storymap inspired by one or more images in their books. Support the children to be able to talk through their ideas and the flow of the story, making annotations on the storymap.
- You might like to scribe the stories being told in a class book entitled 'Our Stories' to enable adults to support the groups of children to recall and retell their story to each other.

Bookmaking, Publishing and Shared Writing

Shared writing is one of the most important ways a teacher can show children how writing and illustration work and what it's like to be a writer. Acting as scribe, the teacher works with a small or large group of children to create a text together, enabling them to concentrate on their ideas

and composition. In working with picture books, it is important to focus on how the text and illustration work together on the page to both complement and extend the focus for the reader. Teacher and children work as active partners, talking together to share ideas, while the teacher guides the children through all the decisions that writers and illustrators need to make and help them to shape their thoughts on paper. Shared writing gives children a model for their own independent writing and can introduce them to unfamiliar genres or styles of writing.

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.

- Provide the children with large handmade zig-zag books that they can use to publish their own picture book.
- Have them create illustrations for the key events in the story, using their storymaps. Some children will benefit from continuing to be part of creating a group story book, others will enjoy creating their own picture book whilst still being supported by working alongside their story group.
- Share writing the text they would like to accompany the illustrations in the picture book, deciding where the text is to be placed on the page, taking ideas from other picture books, including *The Story Machine*. Invite the children to mark make and write their own text when they feel confident, ensuring adults are modelling the process with their own picture books.

Provide plenty of time for this creative process, encouraging the children to read aloud their text and share their illustrations with each other.

Responding to writing

It is important that you build up a community of writers who see writing as an ongoing process and to strengthen children's awareness of the importance of response to writing as a reader and to developing a reflective metalanguage with children to talk about themselves as writers, enable them to voice their views, listen to others and develop new knowledge and understanding.

- Provide opportunity for the children to revisit, retell or read aloud their picture books to others, asking the children to comment on aspects that they like about them. They could be invited to ask questions about events or characters, maybe even offering ideas with support.
- Some children will prefer you to read aloud for them, having first worked within the secure confines of child and trusted adult boundary. Some children will still feel most secure reading to that trusted adult or to a trusted peer. Others will be entirely confident to tell their story

and share their picture book with a wider audience.

- Ensure all children experience having their story shared and that the picture books are displayed in the reading areas so that they can be enjoyed by a wider readership.

Other ideas to use across other Areas of Learning, EYF52014:

Understanding the World

Children could look at the kinds of materials that are used to create machines. You could extend work around the sequence to focus on exploring different kinds of machines and technology, for example taking apart old machines that will be familiar to the children like computers and allowing the children to explore the parts that they are made up of and the properties they have.

Expressive Arts and Design

Exploring the real life work and processes of author/illustrators and culminating the sequence with a bookmaking activity provide plenty of opportunity for wide exploration and use of media and materials. Children will learn to use and explore a variety of materials, tools and techniques safely, experimenting with colour, design, texture, form and function, such as:

- exploring colour and how colours can be changed
- understanding that they can use lines to enclose a space, and then begin to use these shapes to represent objects
- beginning to be interested in and describe the texture of things, then experiment to create different textures
- understanding that different media can be combined or manipulated to create new effects.

Design and Technology

The ideas for the sequence could be developed to focus on the children designing and making their own machine for a particular purpose. They will be able to experience, explore and learn how to:

- use various construction materials, perhaps joining construction pieces together to build and balance
- use tools for a purpose, constructing with a purpose in mind, using a variety of resources

- use simple tools and techniques competently and appropriately to shape, assemble and join materials they are using select appropriate resources and adapt work where necessary.