

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 Year 1 or a Year 2 class.

Overview of this teaching sequence.

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

<p>Teaching Approaches:</p> <ul style="list-style-type: none"> ▪ 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 	<p>Writing Outcomes:</p> <ul style="list-style-type: none"> ▪ Annotations to explore thinking around an 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 ▪ Storyboard ▪ Own picture book
<p>Links to other texts and resources.</p>	
<p>Texts written and/or illustrated by Tom McLaughlin:</p> <ul style="list-style-type: none"> ▪ 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) 	
<p>Other Linked Texts:</p>	

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

Useful web resources:

- 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:

Session 1: Responding to Illustration

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. Children can develop their responses to the book by drawing or painting in a similar style to the illustrations.

- Begin by looking 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 spider web and dangling spider, the pigeon hiding.
- Allow them at first to speak freely about what they see in talking partners or small groups.
- Pose questions to draw the children's ideas together, e.g.
 - Who do you think this is?

- Where are they?
- Have you ever been anywhere like this?
- Have you seen anything like this in any other books, films, TV programmes?
- What is it like there? o What can you see? o What do you think the boy is doing? o How does he feel? How can you tell?
- What do you think will happen next?
- Share children's initial ideas around a copy of the image to model how to annotate with labels, ideas, captions and questions.
- You could also broaden children's intertextual awareness by comparing this illustration with the double page spread from *The Dark* by Lemony Snicket and illustrated by Jon Klassen on the 10th spread ('The voice of the dark was as creaky as the roof of the house...'), again, covering the text. You could compare and contrast the images in terms of the feelings they evoke and how the character is portrayed. Look again at what is shown in the torch beam and what is shown outside of it. How does the fact that you can see nothing in the shadows in the picture in *The Dark* feel different from the fact that you can see other things in the background in the image of *The Story Machine*? Does it
- present the character differently?

Session 2: Drawing a character and creating a scene

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. 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. Drawing story settings prompts children to imagine what a scene looks like, or visualise it from a particular viewpoint. Like drama, it enables children to enter the world of the story and provides support for writing.

- 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? How does this compare with what you thought when you just looked at the picture?
- Why do you think he is there now? What do you think he is going to do next? Where is the torchlight guiding him?
- Model how to draw the character of Elliot, talking through the shapes, sizes and types of lines you are using on a flipchart, or ideally, under a visualiser. Give the children time to draw alongside you and have a few goes at drawing the character until they find a version they are comfortable with. Use appropriate materials (pastels, crayons) to colour this illustration, black fineliners to add detail then cut around this illustration and work on recreating the attic scene on a black piece of sugar paper, using brown paper to collage the boxes, drawings to cut out and fill the boxes and chalk to show the torch beam.
- Have the children show the large box with the flaps open and draw what they think will be inside when Elliott opens the box.
- Write a new piece of text to accompany the image they have created. Where will they place this text on the image? You could use tracing paper and different coloured pens or pencils to try out the text in different places in the image.

Session 3: Responding to Illustration

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

- 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. This 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.



- Come back together to bring all the children's ideas together and share writing a reply to Elliott. Children could go on to write their own individual letters. These could be posted to

Elliot and a reply could be posted back thanking them all for their help to authenticate this writing.

Session 4: Looking at Language: Word Collections

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 reader's response.

- Re-read the story so far, and on until 'He did his best, but he kept getting them all jumbled up.'
- 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.
- 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? Why doesn't Elliott think he is very good at letters? Investigate this alongside the teaching of the complex code in phonics. Look at how some of the words he has written sound right but are spelt differently when we see them written down.
- What do the words he has typed tell us about Elliott? 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.
- 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.

Session 5: 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, e.g. 😊 :-) ☹
- 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	

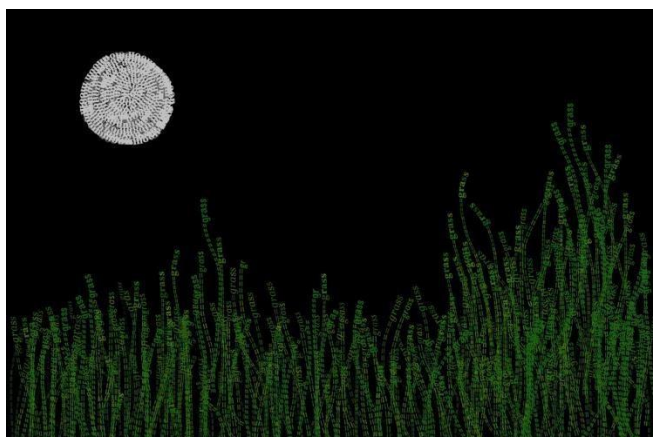
and ask the children what emotions they think they represent.

- 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.

Session 6: 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 round 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? Take
- children beyond the regular ‘happy’ if this is offered at this point to being more specific of the almost dream-like bliss he experiences in this period of creativity. These words could be arranged to show shades of intensity.
- Ask the children if they have ever been in this kind of state? What made them feel like this? How did the drawing and collage activities make them feel when they were taking part in them?
- Look carefully at the pictures coming from the story machine now. You may want to focus on a couple of the pictures in particular that interest the children, e.g. scene with the house and rocket or the scene with the windmill, tree and alien-like figure. What could the stories be behind these pictures? Spend
- some time talking in pairs about story ideas for these pictures and discuss as a group.
- Where are Elliott’s ideas coming from? Where do our ideas come from? This discussion could form part of a wider discussion for a P4C or circle time activity.
- What is different about these pictures? What stories could they start to tell?
- Look at the pictures really carefully. How are they created?
- Explore how to make pictures from letters, words and symbols - calligrams. There is an excellent resource called 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 for stories. Allow time for the children to compose ideas for their pictures and then transfer these into text, experimenting with size and colour of the words to start to tell a story.
- Think of ideas for a story that could start to be built up around this picture.
- Share your ideas with another person. Decide if this would be a good story to carry on working on in your ideas book. Look at how other author/illustrators use a sketchbook to collect their ideas for characters and stories, such as:
- Alex T Smith: <http://alexsmith.blogspot.co.uk/p/sketchbook.html> Oliver Jeffers: <http://www.oliverjeffers.com/illustrations/sketch-book-2> <http://www.oliverjeffers.com/illustrations/sketch-book-1>
- Catherine Rayner: <http://www.catherinerayner.co.uk/sketchbook>
- Allow the children time to work on collecting further ideas in their sketchbooks as the sequence progresses.

Session 7: 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 a range of alternatives to the traditional 'Once upon a time' and other language that leads the story on.
- 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 another pair and compare and contrast the retellings.
- Tell the children that they are going to create their own picture story for a class story tree. This might be a designated tree in the outdoor area, an indoor tree or one made as part of a wall display.
- Think about and model ideas for a story. The texter images could be used as a starting point or one of the other ideas from their sketchbooks, or a story with themselves as the main character, as Elliott has done here.
- Look at Elliot's story again and unpick the sequence of events and how the last two images are linked and explore this as a technique.
- Have the children map ideas for their own story in pictures in their sketchbooks, using a six box frame, orally telling their story as they go.
- Give each child six coloured small rectangular pieces of paper, as Elliott has hanging from the tree and draw their final six images from the sketchbook ideas.
- If these are going outside, laminate the drawings, hang them from string and have on display at child height from trees, indoors or out and give opportunities for children to explore and tell the stories behind the pictures.

Session 8: Responding to illustration – exploring issues and dilemmas

In the best picture books illustration and text work closely together to create meanings. Children are naturally drawn to the illustrations in a book and are frequently far more observant than an adult

reader. Children's interest in images and their ability to read them can be developed through carefully planned interventions with an emphasis on talk. Discussions of this kind 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.

Re-read the story so far and up to 'No more machine!' Give time to explore the illustration carefully.

- What can we tell from the picture about this situation? Look at Elliott's body position, the position of the story machine, the shadows that have been cast over the wonderful stories they have made together, Elliott's story told in the roll of the paper in between the stories he has made up, the machine sitting in a pool, could represent a pool of tears.
- Compare and contrast this image with the one previously seen of Elliott in a complete state of contentment. Explore ways to describe his feelings now, beyond the word 'sad'. These could be organised to show shades of intensity.
- Give time for children to talk about this image in pairs or groups to ask questions, make predictions, empathise with the character and talk about the picture from their personal perspective. Encourage the children to make annotations around the illustration to record their talk and thinking.
- You could also allow the children time to recreate the scene in a freeze-frame in pairs with the children taking on the roles of Elliott and the story machine and thought track them at this particular moment so they vocalise what they are thinking and feeling at this time.
- Allow children the time and space to write in role as Elliott in response to this event. You could extend more creative thinkers by getting them to switch perspectives by writing as the story machine itself.
- Come back together to discuss ideas and to make predictions about what might happen next. Scribe children's ideas around a copy of the illustration.

Session 9: Responding to reading, storymapping and retelling

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: a child quoted in Aidan Chambers' book Tell Me: Children, Reading & Talk with The Reading Environment (Thimble Press 2011) says 'we don't know what we think about a book until we've talked about it'. 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.

- Read the book aloud from beginning to end.
- Talk with children about what they like or don't like about the story, the illustrations, about any questions that they have or anything that the story makes them think about.
- Ask them to say which part of the book stays in their minds most vividly. Ask them which part of the book is their favourite part or which illustration stays in their mind. Is it the same?
- What will they tell their friends about this book?
- Do the children have any questions they like to ask the author if they had the chance?
- Record their responses in speech bubbles to add to the display.
- You could also write responses to add to a communal display in the book corner or school library about the book.
- Explain to the children that you would like them to help you map out the story as it will help to retell it.
- Begin by sequencing the story with various illustrations from the text. The last spread before the final endpapers '*...it was him and he was really rather good at it!*' has some fantastic simple images which can be used as a stimulus.
- Then ask the children to orally retell the story to a partner, establishing the main events in the correct order as the story unfolds. The children can refer to the sequenced illustrations for this.
- Give time for the children to talk through the sequence of the story:
 - Introducing Elliott and how he found the machine
 - How he worked out what it did and the joy he found in making pictures into stories
 - The event that occurred that stopped this
 - How Elliott overcame his difficulty by thinking creatively.
 - How he carried on with his story making.
- Swiftly map out the key events on a flip chart, attending to the visual flow of the story.
- Provide drawing and writing equipment so that the children can map out the story for

themselves on a large scale.

- Encourage the children to retell the story using their map, recalling key phrases from the book as they do so and adding these alongside the drawings on the map.
- Tell the children that in the next sessions they will be planning their own stories about something they want to write about. Give time for them to discuss initial ideas with a partner.

Session 10: Using words and pictures to collect imaginative ideas for writing

Asking children to picture or visualise ideas is a powerful way of encouraging them to move into a fictional world. Children can be asked to picture a 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.

- Look back at what Tom McLaughlin says about how the idea for the story machine came to him:
- “Corny I know, but it came to me while I was asleep at 5am. I had an image of a boy playing a typewriter the way some would play a piano, but instead of words flying out, pictures did. By the time 7am came around, I had the whole thing in my head.” – from interview with Tom McLaughlin at <http://booksniffingpug.blogspot.ie/2014/01/tom-mclaughlin-and-his-marvellous-story.html>
- You could also watch the video ‘The Picturebook Maker’ by Oliver Jeffers to look at how important exploring ideas through pictures are to his narrative building. This can be found at:
- <https://vimeo.com/57472271>
- Give time for the children to work with their sketchbooks, coming up with picture ideas for their own stories, drawing as much as possible to explore a range of different ideas and inspirations.
- The aim here is to let go and let the children explore imaginative ideas of their own for writing. The ideas in their sketchbooks can be presented in drawings, words or a combination of both. It is also important for any adults in the room to have their own sketchbooks and draw and write alongside the children.
- 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 that could link together to form a story, construction equipment and figures, dressing up clothes etc.

- 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.

Session 11 and 12: Building own picture narratives

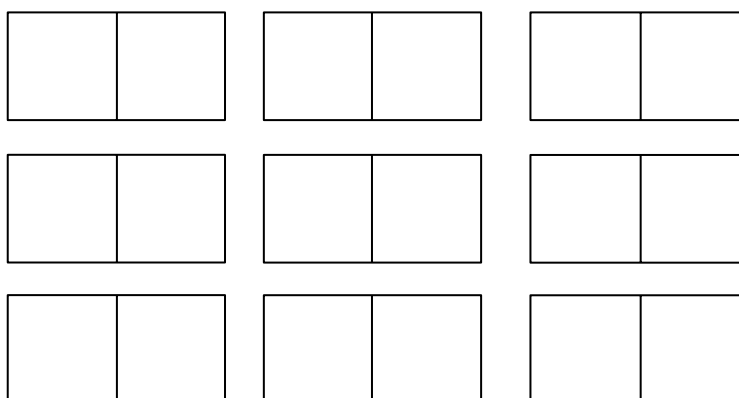
A storyboard is another way of helping to map out key scenes in a picture book through drawing and annotation. Used by author/illustrators as part of their planning process, it is particularly useful for marking out the key spreads in a story within a given number of pages, usually 32 pages or 16 spreads. For younger children they may want to work with three, six or nine spreads to help begin to structure their story.

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 helps 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.

- Lots of author/illustrators will work using a storyboard on a single sheet of paper, representing the whole book in small thumbnail sized squares. Within the squares, they can plan the basic design of each page, plan how the story unfolds over the pages, see how the words and illustrations work together, and consider how the illustrations work together.
- Go back to the original book and look at the way the images are used across the book. Some are double page spreads, with an image working across both pages and some are single page images. Encourage the children to think about which events might work in this way in their

stories.

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



- Show the children how to work with the spread diagram to develop one of the stories in your own sketchbook. Look at how to mark out the rough illustrations swiftly like in this example by Viviane Schwarz, which can be found at:
<http://blog.picturebookmakers.com/post/116986873251/viviane-schwarz>



- Model and demonstrate carefully how to transform your story ideas onto the spreads, talking through each step of the thinking involved – what the pictures will look like on the page, what words will accompany the pictures and where the best place for the words will be. This is quite a complex process for children at Key Stage One, so showing clearly how you develop one idea into a larger narrative will scaffold the activity the children will do next. Encourage them to think through their ideas in a similar way to your own, but with their story.
- Give children a large frame and plenty of time for having a go at planning out their story in a maximum of nine spreads. More confident children may want to go beyond this, which they can, but ensure the beauty of the contained story in a picture book is maintained. Holding a writing conference with any children who are attempting a longer story will help to support their thinking at this stage.

Session 13: Responding to writing

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

- Use your own writing or negotiate with a child to share their writing, under a visualiser if you have one, to model a process for responding to writing. Look at what we were aiming to do – create our own picture book story. Read the storyboard plan aloud and have the children respond to what has been read. You might use key questions to target their thinking, such as: What were you thinking, feeling or seeing as you heard the story? What was it that the writer did that made you think/feel/see this?
- Consider revisions that could be made and why. You may ask questions like: What might develop the story? Are there any other words, phrases or types of sentence you can use or anything you could add to the illustrations that would help the person reading or make them more engaged?
- Give children time to look at and review their draft ideas. Share these with a response partner to evaluate the effectiveness of their writing for another reader. Allow time to make changes or enhancements. By looking back at Viviane Schwarz's process work, children can see how she makes changes and additions with a different colour over her storyboard.

Sessions 14 and 15: Editing writing and 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.

- Demonstrate to the children how to make a simple origami book. One book will give you three spreads, so depending on how many spreads they have chosen to use, they may need to join two or three together.
- With a large scale version, model the difference in the quality of illustration from the storyboard to the finished book. Think about whether the children want to use presentation handwriting for the text, or whether to type on a wordprocessor, cut out and stick on.

- Give plenty of time for the children to complete the publication of the inside of their books.
- Go back to the original book to explore and work on adding features of published texts on the front and back covers. What will they call their book? What will they draw on the front cover to give the reader an idea of the story? Where will they place their name as the author/illustrator? This is a fantastic opportunity to demonstrate more complex book language in action, such as publisher logo/name (this could be agreed as a school or class name publishing house), blurb, bar code, price.
- Display the finished books in the class book corner or in a prominent area in the school to celebrate the children as authors and for others to enjoy.

Other ideas to use across the curriculum:

Science:

- Linked to the NC2014 programmes of study looking at everyday materials, 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, 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.

History:

- Linked to the NC2014 programmes of study looking at the lives of significant individuals in the past who have contributed to national and international achievements you could extend work around the sequence to focus on the history of print, with reference to the significant historical figure William Caxton.

Art and Design:

- Exploring the real life work and processes of author/illustrators and culminating the sequence in a bookmaking activity gives ample opportunity for a wide exploration of the contents of the programmes of study in NC2014: Pupils should be taught:
 - to use a range of materials creatively to design and make products

to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape form and space

- about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.

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. This will enable coverage of the NC requirement for KS1: Through a variety of creative and practical activities, pupils should be taught the knowledge, understanding and skills needed to engage in an iterative process of designing and making. They should work in a range of relevant contexts [for example, the home and school, gardens and playgrounds, the local community, industry and the wider environment].

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