

## Barbara Throws a Wobbler by Nadia Shireen (Puffin)

Barbara is having one of those days. She has a sock problem and there's a strange pea. All of which puts her in a bad mood. Everything just keeps building up until she throws a Wobbler. As time goes on Barbara's Wobbler grows and grows until it is out of control! But what if Barbara and her Wobbler can work together, so she can be cheerful again?

A brilliantly funny and sensitive way for children (and adults!) to explore how to understand and deal with emotions in this laugh-out-loud story from Nadia Shireen.

### Overall learning aims of this teaching sequence:

- To explore a high quality picturebook which allows children to put themselves inside the story and empathise with characters and their issues and dilemmas
- To engage with illustrations throughout a picturebook 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 picturebook
- To create a picturebook based on children's own creative story ideas

**This teaching sequence is designed for a Key Stage 2 class.**

#### Overview of this teaching sequence.

This teaching sequence is 4 weeks long spread over 20 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 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 Nadia Shireen as an author/illustrator, see her read the book aloud, illustrate a character and learn and talk about how she wrote and illustrated the text.

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<p><b>Teaching Approaches</b></p> <ul style="list-style-type: none"> <li>▪ Response to illustration</li> <li>▪ Illustration</li> <li>▪ Reading aloud and revisiting texts</li> <li>▪ Looking at Language</li> <li>▪ Debate and discussion</li> <li>▪ Close reading of picturebook spreads</li> <li>▪ Modelled drawing</li> <li>▪ Storymapping</li> <li>▪ Booktalk</li> <li>▪ Sketching ideas</li> <li>▪ Storyboarding</li> <li>▪ Responding to writing</li> <li>▪ Bookmaking</li> </ul>	<p><b>Writing Outcomes</b></p> <ul style="list-style-type: none"> <li>▪ Annotations to share children’s thinking around a text</li> <li>▪ Written opinion pieces</li> <li>▪ Children’s own illustrations of story characters and events</li> <li>▪ Poems</li> <li>▪ Speech/Thought bubbles in role as a character</li> <li>▪ Own ideas for a picturebook spread</li> <li>▪ Story predictions</li> <li>▪ Writing in Role as a character</li> <li>▪ Visual Communication pieces based on a topic of interest</li> <li>▪ Storymaps</li> <li>▪ Book reviews</li> <li>▪ Annotations</li> <li>▪ Sketches of characters and scenarios</li> <li>▪ Storyboard</li> <li>▪ Sample picturebook spreads</li> <li>▪ Published picturebook</li> </ul>
<p><b>Links to other texts and resources.</b></p>	
<ul style="list-style-type: none"> <li>▪ The <i>Barbara Throws a Wobbler</i> book page on the CLPE website with access to Nadia Shireen’s video resources: <a href="https://clpe.org.uk/books/book/how-be-lion">https://clpe.org.uk/books/book/how-be-lion</a></li> <li>▪ Find out more about the author/illustrator Nadia Shireen and see other examples of her work: <a href="https://www.nadiashireen.org/">https://www.nadiashireen.org/</a></li> </ul> <p><b>Other books written and illustrated by Nadia Shireen:</b></p> <ul style="list-style-type: none"> <li>▪ <i>Good Little Wolf</i> (Jonathan Cape, 2011)</li> <li>▪ <i>Hey Presto!</i> (Jonathan Cape, 2012)</li> <li>▪ <i>Yeti and Bird</i> (Jonathan Cape, 2013)</li> <li>▪ <i>The Bumblebear</i> (Jonathan Cape, 2016)</li> <li>▪ <i>The Cow Who Fell to Earth</i> (Jonathan Cape, 2017)</li> <li>▪ <i>Billy and the Beast</i> (Jonathan Cape, 2018)</li> <li>▪ <i>Billy and the Dragon</i> (Jonathan Cape, 2019)</li> <li>▪ <i>Billy and the Pirates</i> (Jonathan Cape, 2022)</li> <li>▪ <i>Grimwood</i> (Simon and Schuster, 2022)</li> </ul>	

- Grimwood: Let the Fur Fly! (Simon and Schuster, 2023)
- *Welcome to Grimwood* (for World Book Day 2023)

Other books to support children in understanding and exploring emotions:

- *Sweep*, Louise Greig and Júlia Sardà (Egmont)
- *Silly Billy*, Anthony Browne (Walker)
- *Owl Babies*, Martin Waddell and Patrick Benson (Walker)
- *A Book of Feelings*, Amanda McCardie and Salvatore Rubbino (Walker)
- *Happy*, Mies Van Hout (Leminscaat)
- *Feelings: Inside my heart and in my head*, Libby Walden and Richard Jones (Caterpillar Books)
- *Lost and Found*, Oliver Jeffers (HarperCollins)
- *The Girl With a Parrot on her Head*, Daisy Hirst (Walker)
- *Little Mouse's Big Book of Fears*, Emily Gravett (Macmillan)
- *Grumpy Frog*, Ed Vere (Puffin)
- *Glad Monster, Sad Monster*, Ed Emberley (Little, Brown)
- *Pom Pom Gets the Grumps*, Sophy Henn (Puffin)
- *The New Small Person*, Lauren Child (Puffin)
- *A Great Big Cuddle*, Michael Rosen and Chris Riddell (Walker)
- *Ruby's Worry*, Tom Percival (Bloomsbury)
- *Ravi's Roar*, Tom Percival (Bloomsbury)

**Other high quality picturebooks to support ideation:**

- *Jabari Jumps*, Gaia Cornwall (Walker)
- *How to Be a Lion*, Ed Vere (Puffin)
- *A Mouse Called Julian*, Joe Todd-Stanton (Flying Eye)
- *Is there a dog in this book?* by Viviane Schwarz (Walker)
- *Croc and Bird* by Alexis Deacon (Red Fox)
- *Here Comes Frankie!* by Tim Hopgood (Macmillan)
- *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)
- *The New Small Person*, Lauren Child (Puffin)
- *Meesha Makes Friends*, Tom Percival (Bloomsbury)

**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/>

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*Get Writing 7-11* 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 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:**

**Personal, Social and Emotional Development:**

- The text offers rich opportunities for children to think and talk about their behaviours, feelings and emotions. Through exploring story events and situations faced by characters, children will be able to develop their understanding of how to recognise and name emotions, how to manage and deal with emotions and behaviour independently.
- Sharing both personal narratives and making wider connections with real life events alongside the text will enrich children's ability to make personal connections with the text, empathise with characters and story events and understand why characters think and behave in the way they do.
- The PSHE Association provide resources for their school members to explore feelings and emotions in more depth, see: <https://pshe-association.org.uk/resource/mental-health-emotional-wellbeing-ks1-2>

**Reading:**

- Make a display of Nadia Shireen's books and other books that support children to understand and explore emotions from the suggested booklists above. Share a photograph of the author/illustrator so that children gain a sense of the creator of the book.
- Talk regularly with children about books they read and enjoyed when they were younger and why this was. Make a display of titles the children reference for them to share and come back to throughout this sequence.
- Make a display of favourite picturebooks that children know of and have enjoyed at home or in school now.
- Use the school library, schools library service or local library to broaden text selections where necessary and introduce children to a wide range of picturebooks. CLPE's Corebooks has a wealth of recommendations to explore and can also be shared with parents and carers: <https://clpe.org.uk/corebooks>. This site is free to access once registered with an email.

**Art:**

- Use the BAD MOODS (A Very Useful Guide) spread at the end of the book to explore how colour, marks, patterns and characters can convey mood and emotion. Consider with the children why she might have chosen certain colours, marks and patterns for the different moods and give the children the chance to convey moods of their own. They could look at creating a GOOD MOODS guide to sit alongside the BAD MOODS guide, exploring which colours, marks, patterns and characters would convey a range of good moods. They can explore innovative ways to name and describe the moods, as Nadia Shireen has done here.
- Alongside this, you could explore the work of Mark Rothko, whose art sought to express human emotions. Find out more about his work at: <https://www.moma.org/artists/5047>. One of the activities also explores the work of Edvard Munch, who also focussed on conveying emotion through his work.
- Build on this work by looking at other characters created by Nadia Shireen in her other books, such as *Yeti and Bird*, *Good Little Wolf*, the *Billy* series of books, and in Key Stage 2, the *Grimwood* series, looking at how she creates huge amounts of character and emotion in her illustrations. Look particularly at how she creates a picture of a character and their feelings through facial expressions, body position and the props they are given, including clothing.
- You could also provide opportunities for children to create simplified illustrations of other animal characters in the style of Nadia Shireen, following the techniques seen in the video.
- Provide reference materials for the children to work from, such as photographs and opportunities to watch the behaviours of people and animals via video. Display these prominently in the school environment.

## Teaching Sessions:

### Before beginning the sequence:

- Activities in this sequence open up opportunities for students to talk about their own lives and emotions. You will need to set this up very carefully with the pupils beforehand, emphasising a trust approach to talking about their own feelings and experiences, making sure children only share ideas and thoughts if they want to and negotiating with the group that they will listen respectfully and that nothing shared in the sessions will be shared outside the room or used against anyone in a negative way, either face to face, behind people's backs or be seen as a stigma and that the pupils understand that discussions about points raised are seen as supportive, not judgmental. You will need to be prepared, as an enabling adult, to facilitate, develop and extend conversations, respectfully challenging prejudices and/or misconceptions that may arise.
- Watch the video: 'An introduction to the author and illustrator Nadia Shireen' on the CLPE website: <https://clpe.org.uk/books/book/barbara-throws-wobbler>. Talk about the author/illustrator with the children:

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- *Do they know any of her books? Have they read anything by her before?*
- *What interested them in the video? What surprised them?*
- *What do they think her life is like as an author/illustrator? What have they learnt about how and why she writes?*
- *What questions would they like to ask her about her job and how she works?*
- Allow time and space for children to discuss these questions, either in mixed groups or pairs and to make a record of their responses, in a concept map or some other kind of visual organiser.
- After seeing the video, what are you now expecting from a book written and illustrated by Nadia Shireen? Jot down children's responses on sentence strips on the working display or in the shared journal.
- 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, colouring pencils, charcoal pencils, 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 or shared journal that can become a place to in which you can collect children's responses and examples of work that is produced alongside the sequence and to share ideas, inspirations and working process as you move through the process of creating and shaping a text.
- Throughout the sequence, take of photographs of children's engagement in the tasks, their responses to the text through annotations around illustrations, examples of work and note significant comments or quotes from the children and note your own reflections on children's engagement as the enabling adult in your reflective journal.

### Session 1: Responding to illustration and entering the world of the story

*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.*

- Colour photocopy or project on the smart board the front cover of the text with the cover illustration hidden. Draw attention to the title; **Barbara Throws a Wobbler**. *Have they heard the phrase 'throw a wobbler' before? What do they think this means?* Introduce this as an

idiom, a phrase used in everyday speech to communicate our thoughts and feelings about a concept in a figurative description. *Why do you think having a tantrum might be described in this way?*

- Look at other common idioms and explore their meanings, such as:
  - feel under the weather
  - spill the beans
  - pull someone's leg
  - take it with a pinch of salt
  - go down in flames
  - miss the boat
- Encourage the children to consider what a story with this title might involve. *Who do they think Barbara might be? Why might Barbara be throwing a wobbler? What connections do they make with their own lives and experiences? Have they ever thrown a wobbler, or seen someone else throwing a wobbler? What instigated it? What was it like? How did they deal with it?*
- Now, reveal the front cover illustration, and give mixed pairs or groups of children a copy of the entire front cover. *How much of what you were thinking can you see in the illustration? What other ideas does seeing the illustration give you?* Give the children time to discuss together, Encouraging them to annotate the illustration with their observations, ideas, thoughts and questions about what they can see – not just labelling – to make their thinking visible.
- Intersperse discussion points to focus their attention on various parts of the illustration, for example:
  - Draw the children's attention to the facial expression and body position of the named character, Barbara how she is placed on the page, her size and scale in relation to the cloud-like shape above her head. *What might all these things tell us about how the character is feeling, what they might be like or what is happening to her?*
  - Looking carefully at the colours and marks used for this shape and the decision to personify it by giving it eyes. *Why might the illustrator have made these choices? What would have been different if the eyes weren't there? What might Nadia Shireen be trying to communicate here?*
  - Looking more closely at the scale and perspective used in the illustration. *What space on the page is taken up by each character? What might this suggest to us? Where is each character's gaze directed? What effect does this have on us? How do we feel about each character as we focus on them? What makes us feel this way?*
  - Looking closely at how the title is presented on the page. *What choices have been made about how the title text is displayed? What do the size, shape and style of the fonts do to aid our understanding of what is happening here, or what might happen in the story?*
- Allow time and space for the children to discuss their initial thoughts and responses to the illustration, while the adult observes, encouraging them to extend and deepen their thinking

and responses where necessary, so that the children's thinking can be clearly seen and can be referred back to in subsequent sessions.

- Come back together to discuss their responses – *did some groups notice or think things that others didn't?* Allow the children time to reflect on what they have seen and what it makes them think about the world of the story and what might lie ahead.
- Now focus on the front cover as a whole. *What do you think might happen in a story with this cover and title?* Allow time for children to add predictions and ideas to their existing annotations.
- Now open the book to look at the opening title page. Allow time for the children to orientate themselves with the text and the images and then discuss these together. *What do you see here? What more does this image suggest about the book? What similarities and differences can you see between the text and illustration on these pages and on the front cover? What is the focus of this spread? How does it add to your thoughts and ideas about the story? What other character can you see? What do you think you know about them from how they are presented? What role might they play in the story?*
- Now look at the publication details and dedication spread. *How does this spread compare and contrast with the cover and title page which came before it? What feelings do you gain from the colours used? How do these compare with the colours used on the preceding spreads? Looking closely at Barbara's facial expression and body language, how do you think she is feeling here? What other details do you notice on the dedication page? How might this illustration link to the story?*
- Invite the children to draw all of their thinking together by writing their own prediction for the story which might lie ahead. Invite them to think about how the story might begin, 3 events that might happen in the main body of the story, and how it might end.
- When the children have had time to put their ideas together, invite them to join together in small groups of 5 or 6, to share and compare ideas. *What were the similarities in their predictions? What were the differences? Why do they think these were?* Encourage them to consider where choices made by Nadia Shireen in the text and illustration guided their thinking, justifying their responses with evidence from the text.

## **Session 2: Exploring characterisation in illustration and text.**

*Children should be given time and space to look deeper at the text and 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.*

- Before this session, prepare copies of the next three double page spreads: 'Barbara was in a very bad mood...', 'It had started in the morning, because of a sock problem.' and 'Her friends were frolicking in the park.' for children to explore and discuss in small mixed groups. These

will need to be given out one by one so that they look at each one individually before looking at the three spreads together.

- Re-read the title of the book and the opening page, before turning to the next double page spread, which begins, 'Barbara was in a *very* bad mood', reading the text aloud. Give time and space for children to explore and take in the illustration, using key questions to open up discussions:
  - *What does this spread make you think about the character of Barbara?*
  - *How does it make you feel about her?*
  - *What makes you feel this way?*
- Explore the children's responses together. You might discuss:
  - *Her facial expressions and body position and what this might tell us about her;*
  - *The choice and positioning of the props in the scene;*
  - *The separation of Barbara from the rest of the objects in the scene, defined by the page gutter.*
  - *The colours used, and any emotions these evoke in us as readers.*
- Discuss the overall mood they think is created by the scene and note down words and phrases used to describe this. *What do you think the illustration makes us feel about Barbara and her situation? What is making us feel this way?*
- Now, re-read the text again and discuss what this might suggest. Look together at the impact of the language choices made by the author. Talk together about:
  - The impact of italicising the word *very* in the first sentence;
  - The deliberate choice to break the 4<sup>th</sup> wall and have Barbara directly react to the voice of the narrator;
  - The impact of capitalising and enlarging the word NOT, but not the exclamation mark that follows;
  - The choice to add the aside from the narrator in brackets at the bottom of the spread. *Why might this choice have been made?*
- Talk together about whether the text supports or contradicts the feelings evoked by the illustration. *What are they left thinking or feeling about Barbara at this point?*
- Begin a Role on the Wall for the character of Barbara. On a large sheet of sugar paper or similar, draw a simple outline of the character. Explain that we are going to record our early impression of Barbara using this outline. In the space outside of the outline, write down words or phrases to describe her outer characteristics (words and phrases which relate to her appearance, and the things we have seen her doing – her actions and behaviours). Inside the outline, write down any words and phrases to describe her inner characteristics, e.g. adjectives to describe her character and personality as well as how she might be feeling and what she might be thinking - on the inside, unseen by others. Give children the opportunity to make links between the external and the internal – *how does a character's actions or speech inform us about what she might be thinking or feeling and vice versa?* Acknowledge that these

are early tentative thoughts – when we find out more, we might change our minds. We will adapt and add to our Role on the Wall as the story develops.

- If children are already familiar and confident with the Role on the Wall approach, you may wish for the children to work in small groups to produce their own Role on the Wall posters. Alternatively, you might work as a class to produce one large poster for the Working Wall.
- Now hand out copies of the next spread, which begins, ‘It had started in the morning, because of a sock problem’, to groups to discuss. Discuss the effect of the page turn on them as readers and read the text aloud. Give children time and space to consider the spread in their mixed groups and then talk about how this second spread adds to their understanding of Barbara as a character. Look at the way the spread changes from a full bleed, double page spread to two single spreads, one composed of two vignettes and one full bleed single spread. Come back together to discuss the children’s thinking. From looking at the illustration, they might talk about:
  - The impact created by the tiny glimpses into Barbara’s morning in the vignettes and how this compares to the double page spread before;
  - What her facial expressions and body positions might reveal to us that shapes or develops our thinking about her;
  - Her size and scale in each of these moments in relation to other elements in the scene;
  - The perspective we see the lunchtime scene from and what this makes us think or feel;
  - The fact that the path in the scene is set in isolation, with no obvious beginning or end and nothing else to anchor it in a place;
  - When talking about the text on the page, they might discuss:
    - The impact of the adverbial phrases used at the start of the sentences to signify the multiple events occurring across the day;
    - The emphasis on *very* marked by the choice to italicise this word;
    - The impact of the final sentence ‘Things were going from bad to worse.’
- Now, turn the page to look at the next spread.
- Talk together about the impact of the page turn. *How does this spread compare to the two spreads they just looked at?*
- Come back together to discuss the children’s thinking. From looking at the illustration, they might talk about:
  - The composition of this spread compared to the previous spreads;
  - The colours used and how these compare with those used in the previous two spreads and what emotions these evoke;
  - The action and movement portrayed on the page in comparison to the previous spreads;
  - The opposition in Barbara’s friends moods and her own;
  - The choice of the verb ‘frolicking’ and how this juxtaposes with Barbara’s behaviour;

- Barbara's reaction to what is going on around her;
- Barbara's friends' reactions to her.
- Look at the speech bubbles indicating what her friends are saying to her. Explore the punctuation used for these speech sentences. Because they are in speech bubbles, there are no speech marks, but each of these utterances are punctuated by exclamation marks. *What does this tell us about how we might read these aloud?* Invite the children to think about how they might read these, taking note of the punctuation, trying this out in different ways. You could also model how to write these sections of direct speech out, without the speech bubbles, using speech marks and discuss why Nadia Shireen might have chosen to use the speech bubbles instead. *How would the spread be different without them? Which do you think is more engaging to read?*
- Re-read all three spreads and use these as a springboard for beginning a wider discussion about Barbara and her character, revisiting the Role on the Wall to add new thoughts and ideas in a different colour. This clearly demarcates to the children that their thinking about a character develops the more they read and discover about them. *Would they change any of their initial thoughts based on what they have seen here?*

### Session 3: Exploring and illustrating a character

*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.*

- Prepare for this session by providing drawing paper and soft drawing pencils. You may also wish to provide paintbrushes, water and paints to more closely match the materials used in the original illustrations.
- Look at the front cover of the book again. 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 title page and share Nadia Shireen's name at the top of the page and explain that in this book, Nadia Shireen is the person who wrote the words and drew the pictures to tell this story. Share a photograph of Nadia, which can be displayed on the Working Wall or in the book area. *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?*

- Re-read the story so far, and reflect on the character of Barbara, going back to the role on the wall and justifying any opinions or observations with evidence from the text, including the illustrations.
- Think about what animal Barbara is, and how we can tell from the way Nadia Shireen has drawn her. *Has she made the character a direct likeness of a real cat? What features does she have that tells us she's a cat?* Look at a photograph of a real kitten, with similar features to Barbara, such as:



- Discuss the similarities and differences between this cat and Barbara and introduce the children to the term **anthropomorphism** and its definition; the attribution of human characteristics or behaviour to a god, animal, or object. *How has Nadia Shireen given Barbara and all the other animal characters in the park spread, human characteristics? What do they do that humans do that the real life animal wouldn't?*
- Consider how Nadia Shireen has simplified the cat to enhance the character, looking at the curved lines used for the fur, ears and hands, the simple shapes for the eyes, noses and mouths, and the simple clothes she's given her.
- Explain that in this session, they will be seeing Nadia Shireen on a video and will be learning how to draw the character of Barbara. Watch the video 'Illustrating a character from 'Barbara Throws a Wobbler' on the CLPE website: <https://clpe.org.uk/books/book/barbara-throws-wobbler>. *Have they seen someone drawing like this before? Does it look like an easy thing to do? What do they think they would need to think about to do a drawing like this themselves?*
- Now give each child a piece of drawing paper and a choice of drawing implements. Soft drawing pencils, Ferby coloured pencils or charcoal sticks 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 draw the character of Barbara. Start in the same way Nadia does, by drawing the eyes. 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 patterns as you work and what you are focusing 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?* Think about how Nadia simplifies the drawing from the detail of a real life cat with simple shapes and lines, but still creates the character and essence of a cat in her drawing. Think about some of the key vocabulary she uses and how to communicate this to the children.

- Now encourage the children to step back and take a look at their own drawings of Barbara. *What did doing the drawing make them think about the character of Barbara; her characteristics and behaviour as well as her appearance?* Encourage the children to annotate their drawing with their initial thoughts, observations and questions about the character.
- Display the artwork prominently in the classroom environment and allow the children to revisit and talk about their work.
- The children could go on to write a character description of Barbara to accompany their illustration, drawing on the text and illustration to justify the opinions they have gleaned about her.
- You could follow this up in a linked art session by looking at the other anthropomorphised animal characters created by Nadia in the park spread, looking at how she simplifies the drawings from the real life creatures, and gives them human characteristics and clothing, creating huge amounts of character and expression. You could also provide opportunities for children to create simplified illustrations of other animals in the style of Nadia Shireen, following the techniques seen in the video. Provide reference materials for the children to work from, such as photographs and opportunities to watch the behaviours of animals via video. You might even arrange a visit to a local wildlife park to observe animals in action first-hand. Display these prominently in the school environment.

#### Session 4: Deepening understanding of characters through close reading of illustrations and text and engaging in role play

*Authors of picturebooks make deliberate choices about what they will show in the words and what will be viewed in the illustrations. In the best picturebooks, the illustrations will not merely complement the text on the page, they may also elaborate and extend it, contradict the text or be used to show feelings that the words may only imply. Children should be given experiences that allow them to tune into the function of both the text and illustrations and how they work together to bring the story to the reader.*

- Re-read the book from the beginning and on to the next spread, ‘Of course Barbara had been in bad moods before.’ Read the text from across the double page spread aloud. Introduce the children to the concept of **diminishing returns** – a character being presented in more than one scene on the same spread. As William Moebius explains, in his *article, Introduction to picturebook codes* (1990), ‘the more frequently the same character is depicted on the same

page, the less likely that character is to be in control of a situation.’ Discuss this concept with this spread in mind. *Why do you think Nadia Shireen might have chosen to deploy this technique here? What is the effect of seeing it all play out like this in one spread? How does each scene build the picture of what is happening? How might this have been different if we had only seen one image of Barbara?*

- Provide the children with a copy of this spread to explore and discuss for themselves in mixed pairs or small groups. Ask them to text mark and annotate the spread with their thoughts, ideas, observations and questions, making their thinking visible, related to what ideas are reinforced about the character of Barbara, and what more they learn about her from this new spread. Encourage them to closely read both the words and the illustration to build an extended picture of the character. Come back together to share the thinking. The children might discuss:
  - The placement of Barbara in the composition of this spread, foregrounded, in the lower middle section of the spread and looking directly at us, the reader.
  - The perspective we see this from – looking directly at her, but slightly downwards;
  - Her body position and facial expression and what this suggests about her, what she might be thinking and how she might be feeling;
  - The choice to centre Barbara, removing all of the background;
  - The prop of the ice cream and how this is used;
  - The build-up of the bad mood, shown both in the illustration and the choice of language in the text, moving from ‘huffs’ to ‘grumps’ to ‘upsets’ and finally to ‘strops.’
  - The impact of the language and punctuation that intensifies the action, ‘But today was different. Today felt like *a hundred* bad moods wrapped up in one. And when **ANOTHER** terrible thing happened...’ – the feelings these evoke and what these might suggest about Barbara and the situation;
  - The impact of the unfinished sentence at the end of the spread, ‘Barbara threw a **GREAT BIG...**’
  - The choice of font size, capitalisation and use of italics and why these choices might have been made.
- Take some time to look again at the words used to describe the bad moods: huff, grump, upset, strop. Write these words out on separate word cards and place them on a scale of intensity. *Which do you think is at the bottom end of the scale – the least intense of these? Which do you think sits at the top – the most intense? Which order do the others sit in?*
- Ask the children to think about the differences in these moods. *How is a huff different from a grump? How is upset different? How is having a strop different from all these?*
- Encourage the children to think of ways to re-enact these moods in a freeze frame. Come back to the spread, looking at how Barbara’s facial expression and body position indicate her mood. *Could you draw on any of these things in your own re-enactments?*
- Put all the word cards in a bag or box, mix them up and draw out one at a time. When you draw each word, call it out and instruct the children to freeze frame this type of mood. If you

notice children whose freeze frames are particularly interesting or effective, unfreeze the rest of the class to reflect on their choices. Do this until you have explored all the moods. With their consent, take photographs of the children as they create their freeze frames, to refer to in the next session, remembering which photographs match which mood. Taking a photo of the word card before each new mood will help to bookmark this.

- Reflect on the session together. *How did embodying the moods help you understand the nuances between them? How did you decide what to do with your face and body for each mood? Were any easier or more difficult to re-enact? Why do you think this might have been?*
- Re-read the spread a final time and encourage the children to consider how this final sentence might end, as the page is turned: Barbara threw a GREAT BIG...? *What words could be more intense than the ones we have already?* Collect the children's suggestions and add these to the scale of intensity. Ask the children to pick one and write their chosen word in the sentence on a sentence strip. Pin these around a copy of the spread and look at the similarities and differences between the children's choices. *If a certain word was chosen by multiple children, why do you think this might have been?*

### Session 5: Developing understanding of picturebook techniques – designing a spread

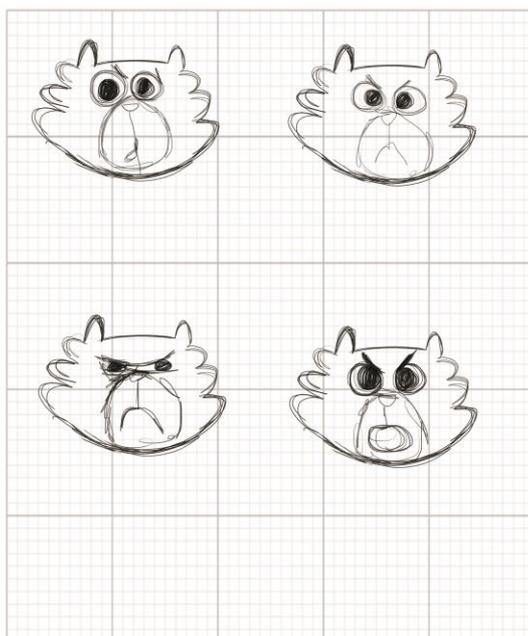
*Through studying how picturebook spreads are constructed to offer additional layers of meaning beyond the text on the page and being aware of the techniques that authors and illustrators use to communicate meaning, children are able to see how to build spreads for themselves. They may consider elements such as perspective, scale, positioning of characters on the page, the journey of the lines on the page, colour, facial expressions and body positions. Alongside this, they will want to explore potential text to go alongside illustrations and its placement on the page. Children should be aware of the way illustrators sketch plans out in rough to investigate effects and explore the best ways of communicating their ideas for a reader.*

- Re-read the book so far, up to 'Barbara threw a GREAT BIG...'
- Encourage the children to look back at the words they chose in the previous session to end the sentence and now, to consider what illustration might accompany this on the next page of the text. *How might the spread be laid out? What might we see in the illustration? How about in the words?* You could encourage the children to close their eyes to give them chance to focus and visualise without distraction.
- Now, come back to the beginning of the book and revisit each of the spreads you have read so far in turn, looking at the layout choices Nadia Shireen has made for each. Use this to reinforce the key picturebook terminology introduced so far, such as **spread, single page spread, double page spread, full bleed, vignette** and associated artistic vocabulary like **scale, perspective, colour, pattern**:

Spread	Arrangement
1	Two single spreads, both full bleed, in contrasting colours, one with an entire grey background with a tiny illustration in the bottom left corner, one with a pattern in gradating shades of red and the book title at the top centre.
2	Double page spread, full bleed illustration publication details on left side with a small illustration, title, author and publisher name and a small illustration of the main character at the bottom right corner. A large thought bubble from her head contains the title text.
3	Double page spread, full bleed illustration. One line of text at top of left hand side (right aligned), speech bubble on the right hand side with the rest of this line of text at the top middle of the right hand spread (at the centre), with an additional line of text at the bottom of the right hand side of the spread (centred).
4	Double page spread, 2 vignettes on left hand side (one right aligned, one left aligned), with 4 lines of text to the left of the first vignette (left aligned) and 3 lines of text to the right of the second vignette (right aligned). Full bleed illustration on the right side of the spread, with three lines of text at the bottom left of the page (centred).
5	Double page spread, full bleed illustration. One line of text on top left hand side of the spread, three lines of text in the centre of the right hand side of the spread, including two speech bubbles.
6	Double page spread, four consecutive vignettes of main character. Four lines of text at top centre and one line of text at the bottom centre of the right hand side of the spread, one line of text at the bottom centre of the left hand side of the spread.

- Talk about the choices Nadia Shireen has made in laying out the story so far and why she might have made these decisions, drawing back on everything that has been observed and discussed so far.
- Now, encourage them to think back to the ideas they had about what the next spread might look like. Ask them to think about the layouts they have seen so far and how these might inform their choices. *Can they see any patterns? How do they think this new image will be laid out? Will any specific colours, patterns or objects be prominent?*

- Ask questions designed specifically to scaffold them in making layout and artistic choices, e.g.
  - *Is this a whole page spread, a large spread over two pages or is it broken down into two single spreads? Are these full page illustrations or vignettes?*
  - *How large/small should the illustration be on the page? Will it be a full bleed illustration, smaller vignettes*
  - *Where on the page should it be placed? Is there any other scenery?*
  - *What should the facial expression or body position of the characters look like?*
  - *What might the text say? How will this work with the illustration to tell the story? Where will it sit on the page?*
- You could, once again, encourage the children to freeze frame or act out the scene if this helps to show and shape ideas as part of the process to support their understanding of their ideas, particularly in being able to capture character's facial expressions and body positions effectively. If you have tablets or cameras, make these available for the children to be able to take reference photos.
- Look at how draft drawings are much simpler and rougher than those in the finished book and help to just share how the finished page might look. You could draw on an example from Nadia Shireen's sketchbook to share what this means:



- Model a similar sketch, on a flipchart or, ideally, under a visualiser, which translates your own or one of the children's ideas for the next spread on to paper.
- Now allow children time and space to compose their own rough ideas. Encourage them to think about how the text might work alongside the illustration; what they will write, what choices they will make about how text looks and the size of text, where it will be placed, how to ensure readability if it is over an illustration, how the lines might be placed or broken up.

When the children have finished, pin them up on the wall and allow the children time and space to see each other's work, reflect on effective techniques and offer feedback.

- Display children's ideas prominently for others to see and explore the potential of what could follow. *What are the similarities and differences in their ideas? Why do you think certain ideas are prominent? What patterns in the book helped to shape and structure their ideas?*

### Session 6: Exploring and pacing events in a narrative

- Re-read the book so far and on to reveal the next spread, sharing what did happen in the next spread. *How did the children feel about the page turn? Were they surprised by what happened? How did this spread compare with their own ideas? What was similar and what was different? In what way? Could all their ideas have fitted in the story?*
- Now re-read and spend time looking at Nadia Shireen's spread. *Why do you think she might have made the layout choices she has? What can you see here that provides you with visual links to things you have seen before?* Provide mixed pairs or small groups of children with a copy of the spread and give them time and space to explore her choices, annotating the spread with their thoughts, observations, ideas and questions to make their thinking visible. Come back together to share thinking about how the spread shows the increased intensity of Barbara's mood from the previous spreads. The children might focus on:
  - The impact of gradated red background - seen first on the initial inside title page.
  - The size and placement of the illustration of Barbara on the page;
  - Her facial expression and body language and what this might suggest about her mood;
  - The additional movement lines used both around the character of Barbara and around the text.
- Begin a graph of emotion to track the highs and lows of the story so far. On the y axis, start the scale at calm at the bottom end, to wobbler at the upper middle of the scale. *Do they think this is as intense as Barbara's emotion could be? Do you think her mood could get any worse? What words could you use to describe something more intense than this?* Discuss the children's suggestions together, then agree on one of the words to sit at the top of the scale.
- Talk together about what has happened to Barbara. Encourage the children to think of a time that they have felt in a similar way to Barbara, where their mood could be described as a wobbler. This might be thinking back to when they were younger, or it might be a more recent experience. *Did your 'Wobbler' start straight away or did it build up like Barbara's did? What started it off? What made it worse? What did it feel like at the worst point? What did you think about? How did your body react?*
- The children could record their own experiences in one image with repeated representations of themselves with their mood worsening in each one, like the one of Barbara from the text, in the spread, 'Of course Barbara had been in bad moods before.' or they might like to write a mini story of their own, recorded in an origami book. You can see how to make these here: <https://clpe.org.uk/teaching-resources/teaching-approaches/book-making-teaching-approach>

- Ask them to record in pictures and words, the journey of their mood, charting the things that made them cross and crosser, finishing with what they looked like when they threw their Wobbler, drawing on what they have seen in the illustrations so far.
- Hold up and look at the book so that the children can see that we are only about a third of the way through, without revealing what follows. Consider the emotional journey that we have been taken on as readers up to this point. Go back over the text so far and plot Barbara's mood as you walk through each spread, numbering the spreads on the x axis of the graph. *How would you describe where we started? Where we are now? What do you think might happen next? What do you know about other stories that makes you think this?*
- Encourage the children to consider intertextual links with the patterns of the journeys in other stories that they know, considering the emotional ups and downs and twists and turns of known stories and how these might contribute to Revisit each spread from the book in turn, from 'Barbara was in a very bad mood.' up to 'WOBBLER!', discussing where her emotions sit on the scale in each of these spreads. As they reach the 'WOBBLER!' spread again, consider what might happen next. their predictions about what might happen next in Barbara's story.
- You could plot such journeys using different colours to represent different stories to create a visual reference to allow the children to compare and contrast the high and low points of the journeys of different stories and speculate about what might come next based on what they know about other narratives. Encourage each child to make predictions about what events might follow next and how the story might end and to record these to display around a copy of this illustration.

### Session 7: Developing narrative events

*The brevity of picturebooks allows children to learn much about narrative writing and how it is structured. In a picturebook, children see a complete narrative in a very accessible way, and can investigate important elements like character design and development, how stories are shaped and how they are paced to maintain the engagement of the reader. This knowledge can then be used to enrich and extend children's ideas for all kinds of narrative writing.*

- Re-read the book so far, and on to 'Which was really strange.' Take time to reflect on the three new spreads. *What do we learn about the Wobbler from these spreads? What do we learn about Barbara's friends?* Give time and space for the children to discuss these spreads together, before coming back to share ideas as a whole class. The children might talk about:
  - the fact that the Wobbler has become a character in itself, denoted by the fact it is denoted as a proper noun in the text and has been given eyes, arms and speech in the illustration;
  - the facial expressions and body positions of the characters of her friends and what this might indicate about them;
  - the fact that her friends are able to see the Wobbler as well,

- the language chosen (verbs, adjectives, simile, negatives) to describe the Wobbler and its behaviour (loomed, weird, hovered, gloopy, heavy, like an angry jelly, didn't want to talk, was **not** accepting cuddles) and how this relates to the illustrations of it.
  - the mirroring of the behaviour of Barbara and the Wobbler;
  - the placement of Barbara and the Wobbler in the spreads – the separation of them from her friends in the first spread, the space between her and her friends in the second spread, with the Wobbler looming large overhead, taking up more than half of the page, the scale of the Wobbler in the final spread and the placement of Barbara on this page;
  - the repetition in the sentences on the second spread;
  - the choice to remove the background scenery in the first two of the spreads and to replace it in the third;
  - the colour chosen for the sky in the third spread and what this might indicate. This would be a good opportunity to introduce the children to the term **pathetic fallacy** - the attribution of human feelings and responses to inanimate things or animals, especially in art and literature. The darkness of the sky may have been chosen to reflect the darkness of her mood.
- Come back together to discuss the friend's reactions to Barbara's behaviour over the course of these spreads. *How do they react to her? What do they do and not do? Why do you think they do these things? Have you ever found yourself in a situation like this - either from the perspective of Barbara or one of her friends? What is it like to be or see someone who has become overwhelmed by their emotions? Have you ever said or done anything to try and support someone who is overwhelmed by their emotions? What are her friends doing to try and be helpful? Do you think what they are doing is effective? Why or why not?* You might look here at the space between Barbara and her friends – *Do you think they are they are choosing to give her space? Why might this be? What do you notice about the language that Otto and Martha choose to use when they speak to her? What might this tell you? What about the actions of Small Bob? Is there anything else you think they might be able to do at this time? What advice might you offer them?*
  - Consider this section of the narrative – the action takes place across three 'beats' of the story. *What is the impact of spreading this out in this way? What does this do for you as a reader? How does it engage you in the story and with its characters? How does the mood change throughout these spreads? How is this reflected in the text and illustration?*
  - After analysing the spread, invite the children to undertake a piece of writing in role, taking on the character of either Barbara, Otto, Martha or Small Bob at this point in the story. Consider together what they will need to think about when they compose their piece of writing to convey what is happening in the narrative at this point, what led up to this and how they might use language, layout and punctuation to effectively convey the thoughts and feelings of their chosen character as these events unfold. Look at the starting points for each character –

Barbara knew she was in a bad mood right from the start of the story. Otto, Martha and Small Bob only encountered her as she walked through the park. *Do you think they noticed how she was feeling at first? What might have alerted them to her mood? Was it when she didn't answer when they spoke to her or was it when she threw the Wobbler? What makes you think this? What do you think Barbara is thinking or feeling as her friends approach her? Do you think she saw or heard them as she walked through the park? Did she deliberately ignore them? What does she think or feel as they offer support?*

- To support the children's ideas prior to writing, they might want to compose some thought bubbles for their chosen character, first in the park scene, then in the three spreads that were introduced in this session.
- Use these to model the process of thinking of and trying out ideas on the page, talking through the writerly behaviours drawn on and writerly decisions you are making as you write. Consider the voice of the character, as well as the language they might choose and use, drawing on what you have seen so far in the text, ensuring this comes across in your writing. Allow time for the children to draft their own compositions before reading these aloud to a response partner to gain feedback on their writing. Write alongside the children so that you can model this kind of response conversation before the children embark on this for themselves. *Without revealing who your character is, can you guess whose perspective is being shared from the way the writer has written? What do you think was most successful in the writing? Why was this? Do you have any questions you want to ask the writer about their writing? Can you offer any suggestions in how it might be improved?*
- Once the children have had time to gain a response to their work, allow them to refine their writing based on any feedback and publish this for a wider audience. They might wish to type it up using a word processor or write in presentation handwriting.
- Finish the session by considering what might happen after this point. Track these spreads on the graph of emotion you started and talk about how the emotional journey of the story has developed. *Where do you think it will go next? What events might lead the story in this emotional direction?*
- Finally, turn to the next spread, 'The Wobbler grew and grew and grew.', reading this aloud and sharing the illustration with the children. Look here at the pattern of three in the first sentence. *How is the pace of this different to the three events we saw in the previous spread? What might this tell us about the speed in which her mood accelerates? What does the text and illustration make you think or feel about Barbara? What is it that makes you feel this way?*
- Give time for the children to discuss this together, before feeding back their ideas to the group. You can record these around a copy of the illustration to make their thinking visible and valued. They might focus on:
  - The scale of the Wobbler – it has encompassed more than the whole page, you can no longer see where it begins or ends, and you can no longer see any of its features;

- the fact that Barbara had become enveloped by the Wobbler – her whole bottom half can no longer be seen and the placement of her on the page, like she’s being carried away by it in the journey of the text;
- Barbara’s facial expression and body position and what this makes them think or feel about her;
- the definitiveness of the language used to describe this moment – ‘Soon it was the only thing that Barbara could see or feel.’
- the desperation shown by the actions she makes – ‘She shook her fists and gave a great big yell.’
- the power of The Wobbler over Barbara evidenced by the final sentence on the left side of the spread – ‘But the Wobbler wasn’t going anywhere.’
- the choice to end the spread with a question – ‘What if I’m stuck here forever?’ thought Barbara, and what this makes them think or feel about her.
- After they have had time to explore and feed back their observations, thoughts and questions, come back to the final sentence and re-read this aloud. *Do you think she will be stuck in The Wobbler forever? What makes you think this? What do you know about moods and emotions that might influence your thinking? How do you think the story might move to its resolution?* Give each child a small piece of paper A5 sized and ask them to summarise their ideas about how they think the story will resolve towards its ending from this point. Pin these up around a copy of this illustration on the working wall or in the shared journal and look at the similarities and differences in the children’s ideas. *If similar thoughts and ideas are apparent, why might this be?*

### Session 8: Exploring the journey of a story – finding the resolution

- Re-read the story so far and on to ‘And with a POP! it disappeared completely.’ *How did these events compare to the predictions you had? What was similar, what was different? Why do you think this was?*
- Give time and space for the children to explore and discuss the three spreads in more depth in mixed pairs or small groups, text marking and annotating copies of these with their thoughts, feelings, observations, ideas and questions. They might focus on:
  - the repeated images of Barbara and The Wobbler on the first single spread against the black background – consolidating their understanding of diminishing returns and pathetic fallacy;
  - the mirroring of the language between Barbara and The Wobbler in this first single spread. *What might this signal?;*
  - the change in mood from the second spread to the first – *What in the text or illustration emphasises this?;*
  - the repetition of images already seen in the book in the thought bubbles in the third spread. *Why might Nadia Shireen have chosen to do this here?*

- the sole focus being on Barbara on this spread, with no appearance of The Wobbler. *What might this signify?;*
  - the central placement of Barbara in the fourth single spread, her size and scale on the page compared to The Wobbler and the facial expressions and body positions of the two characters. *What might this show us?*
  - the change in tone and language used by The Wobbler in its speech across these spreads. *How is it different from previously? What might this signify?*
  - the repeated pattern of three in the opening sentence on the fifth single spread ‘The Wobbler got smaller and smaller and smaller’ mirroring the previous sentence ‘The Wobbler got bigger and bigger and bigger.’;
  - the placement, size and scale of Barbara related to The Wobbler in this fifth single spread, their facial expressions and body positions, including their gaze, and what this tells us about their developing relationship;
  - the possible ominous nature of the Wobbler’s last remarks in this spread – “Oh, don’t worry!” chirruped the Wobbler, “I’ll be back before you know it.” and what this might mean;
  - the ways in which Nadia Shireen conveys the action through the text and illustration on the sixth single spread to bring this moment to life for the reader;
  - the sole focus being on Barbara’s hand (paw!) in this final spread of this sequence – what this makes us think about and feel. The children might link this to popular sayings, such as ‘The power is in your hands’.
- Look again at the patterns in the storytelling. Again, this action evolves in three beats – *what might this tell us?* The children might talk about how the wobbler dies down in the same space as it built up, as well as the mirroring of the sentences about the Wobbler’s growing and diminishing sizes.
  - Revisit each spread in turn, thinking about where these events would sit on the graph of emotion. *How is her mood changing in each spread?*
  - Look carefully at the last spread, which just focusses on Barbara’s hand/paw. *What does this make you think about? How does it make you feel? What makes you feel this way? How do you think Barbara might be feeling as the Wobbler disappears? We can’t see Barbara’s face in this image. Allow time for the children to try to visualise what they think her face might look like at this time. Give each child a piece of drawing paper and a soft drawing pencil and encourage them to draw what they think her face looks like in this moment, remembering the techniques that Nadia taught them for drawing Barbara in the video. Why do you think she feels this way?*
  - Take time to come back to the role on the wall. *What more do we learn about Barbara in this section? How has her character developed across the story?*
  - Invite the children to talk about their thoughts based on personal experiences, including things they have seen in other books, films, news and TV programmes as well as their own real life experiences. *What experiences have you had that give you a window into what*

*Barbara has experienced here?* Open up a forum for children to discuss their own experiences of dealing with their own emotions and the emotions of others. Ensure that the class share a common understanding that there is no expectation that they have to share their responses or personal connections, but that if they choose to do so this is a safe and secure forum for listening, not judging, and that nothing shared will be shared outside the room or used against anyone or that no one will react in a way that makes anyone sharing experience feelings of shame or disgrace, or be treated in a less favourable way because of anything they choose to share. Ensure time and space can be built in to pick up on themes and topics that need greater exploration. *What might we learn from Barbara's experiences? How could these help us to reflect on and consider our own emotions?*

- Talk together about the concept of self- regulation in response to Barbara's experiences. It is her that deals with The Wobbler, not her friends, not her parents, not a teacher or another adult. *How do you think she does deal with The Wobbler? What is challenging about dealing with your moods and emotions? What advice might you give to yourself and others after reflecting on Barbara's and your own experiences?* At the upper end of Key Stage 2, you might also explore how developing hormones might affect our moods and emotions as we transition from Primary to Secondary and reflect on ways that we might deal with the more negative emotions that we all face at different times and in the face of different experiences.
- Give time for the children to consider how they might talk about experiencing and dealing with moods and emotions in a way that makes sense to children of their own age. Allow time for them to form ideas, grow their ideas, put their thoughts into words and make sense of what they think, then look at how they might communicate this to an audience. It might be designing a poster, flyer, informational video, song or piece of art that combines words and pictures to share a message, or another means of publication that best enables them to communicate what they want in the way they want to do this.
- Explore real life examples of these types of text to inspire the children's ideas and explore the purpose, audience, form and language choices for these different types of text, e.g.
  - A quality information text, such as: *The Fantastic Book of Feelings: A Guide to Being Happy, Sad and Everything In-Between!* by Marcia Williams (Walker):  
<https://www.walker.co.uk/The-Fantastic-Book-of-Feelings-A-Guide-to-Being-Happy-Sad-and-Everything-In-Between-9781529504095.aspx>
  - Emotions in motion information video – Teachers TV:  
<https://www.youtube.com/watch?v=q35Mlv7jRLQ>
  - Feelings and emotions rap – BBC Bitesize:  
<https://www.youtube.com/watch?v=RqoU-m8kaw>
  - A commercially produced feelings and emotions poster, such as:  
<https://bit.ly/418clWc>
  - Paintings by Edvard Munch including *The Scream*:  
<https://www.nasjonalmuseet.no/en/collection/object/NG.M.00939> and *Melancholy*:  
<https://www.nasjonalmuseet.no/en/collection/object/NG.M.02813>

- Allow time and space for the children to present their ideas publicly, through a display, presentation in an assembly or public event or on a class blog or other media channel. Reflect together on the choices children made and how their words could make impact on an audience in the same way that this part of the story might make its readers reflect as we have.
- Finish by coming back to the graph of emotion. *How would you map the events which have just occurred? What do you notice about the emotional journey of the story as it moves to the conclusion? Do you think she is completely calm yet? How might the Wobbler’s final words “I’ll be back before you know it!” have affected her?*
- Without sharing the final spreads with the children, look at the fact that there is a tiny bit more of the story to come. *Why do you think Nadia Shireen didn’t choose to end the story with the Wobbler’s disappearance? What might be left to fully resolve the story?* Collect the children’s ideas to come back to in the next session.
- In linked PSHE sessions, the PSHE Association provide resources for their school members to explore feelings and emotions in more depth, see: <https://pshe-association.org.uk/resource/mental-health-emotional-wellbeing-ks1-2>

### Session 9: Reflections on 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.*

- Now, read on to the end of the book and talk about the end of the story together:
  - *Is this the ending they expected? Did anything surprise them?*
  - *What does the ending make them think about? How do they feel at the end of the story?*
  - *What do you think about Barbara’s response to Martha’s question? What might this tell us about her at the end of the story?*
  - *What questions do they have about the ending?*
- Look at the final spread together again. *What do they think the answer to the final question the book leaves us with: ‘Surely there wouldn’t be any **more** wobblers today... Would there?’ might be? What makes them think this?* When considering the question, ensure the children have time, space and encouragement to read the accompanying illustration closely and carefully.
- Encourage the children to reflect on the book as a whole:

- *When you think about the book now, what is the most important thing about it for you?*
- *Do you think the story might suggest anything about the writer? Or about how the story came to be written? Or where? Or when?*
- Now, listen to the author, Nadia Shireen, read the story all the way through: <https://clpe.org.uk/books/book/barbara-throws-wobbler>. *How did it feel to hear the story read by the author? Did it make you think or feel anything different about the story? If so, what?*
- Talk with the children about their responses to the story and to the illustrations. *What did they like and/or dislike? 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?* Make notes of the children's responses to come back to as they construct their own picturebooks.
- Look at the final page, which contains A Very Useful Guide to Bad Moods. *What does this add to your engagement with the story? How do the facial expressions and body positions of these characters compare or contrast with the freeze frames you created in the drama activity? What different marks, shapes, colours and patterns have been used to create these characters? Why do you think these might have been chosen? What do they add to our understanding of the moods?*
- Look at how she has provided factual descriptions of each of these moods. *How does this writing differ from the rest of the book? What do you notice about the language, style and tone? Why does the writing change in this way? What is the purpose of these descriptions?*
- Explore other words that could describe bad moods. Provide access to age-appropriate dictionaries and thesauruses, in print and online to support children in enlarging their stock of words. They may bring examples from their own experience, if they've heard an adult describe their behaviour in a certain way. You could for example use: the grouch, the temper, the tantrum, the rage.
- Provide a wide range of art materials and encourage the children to use what they have learned to create characters for some of these new words, considering what colours, shapes, lines and patterns and what facial expressions and body positions would help to emphasise the meaning of the word, as Nadia Shireen has here.
- Then, encourage the children to write their own factual descriptions of these moods, drawing on what they have learnt about the language and style of the writing from Nadia's own descriptions.
- Come back to look at the front cover. *Do you think it is a good choice of image? What does it share about the story? Does it work with the text to give a sense of anticipation that makes us want to read on? Why or Why not? Would you have done anything differently? If so, what?*

## Session 10: Understanding story structure - 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.*

- Re-read the whole book all the way through.
- Now ask the children to reflect on the main characters in the book. *Who were they? How did we connect with them? Do you think that a cat worked as a main character for this story? How did this particular character work for the themes and issues Nadia Shireen wanted to explore? How do you think the author made the characters feel real and relatable? How did she encourage us to engage and empathise with the Barbara and the emotions she goes through in both the words and the illustrations?*
- Give the children chance to re-read the book, in mixed groups, discussing in more detail what they can tell about the character of Barbara, the character of the Wobbler, the relationship between Barbara and the Wobbler and Barbara’s friends through the text and the pictures. To hone their attention, split them into groups to look at one specific aspect.
  - The character of Barbara
  - The character of the Wobbler
  - The relationship between Barbara and the Wobbler
  - Barbara’s friends
- To ensure they are looking carefully at both the words and pictures, you might give them a grid that focusses their attention and ensures they comment on both, such as:

**What do you learn about the character of Barbara?**

From <u>just the words?</u>	From <u>just the pictures?</u>

- Come back together to share each group’s insights by relating these to the spreads as you share them again. Discuss what the text does and what the images do and why both come together to contribute to and extend meaning for us as readers.
- 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.
  - Barbara is in a very bad mood.
  - It gets worse, and worse and worse, then she throws a wobbler.

- Her friends keep trying to help, but the wobbler kept on growing.
- Barbara realises she is in charge of the wobbler, and takes a deep breath.
- The wobbler starts to shrink, then disappears completely.
- She joins her friends to have fun in the park.
- Support the children in mapping the story in words and/or pictures so that they can use the map to retell the story to another person.
- You can extend this further by completing the emotional journey of the story on the graph of emotion looking at where the high and low points fit with the events. *What does the variation between high and low points offer us as readers?*
- Give time and space for the children write comments or book reviews about the text to display in the book corner, as part of the display of Nadia Shireen’s books, in the school library, to share with one of the younger classes in the school newsletter or on a class blog. You could look at an example of one someone else has written first, like this one from Kirkus Reviews: ‘The art is brightly colored and, though at first appearing simple, brings a clever, complex depth of emotion and expression, from fury and powerlessness to humor, gentleness, and relief.’ Explore what the reviewer means in their review. *Do they agree that brings a clever, complex depth of emotion and expression? What words or phrases would they use to describe it? What lessons might we learn from it? What instructions could we take from it?* You could discuss if you agree with the comments made by the reviewer, and how many stars you might give this book as a reviewer and why and what you might say about it in a review.
- Write these reviews to post online or writing out to place in the book corner or library alongside a copy of the book.
- Reflecting on the book as a whole, *who do they think the book is for? What might a younger child get from the story? What might an older child get from the story that a younger child might not?* It would be helpful if they could pair up with some younger children to read and talk about the book to gauge their reactions and opinions. *Did these match what you got from the story? Can people of different ages engage with this book in different ways? Is it just for young readers?*
- These conversations will all help to shape the children’s ideas about the purpose of and audience for literature. You can discuss this further by asking the children:
  - *What do you think the purpose of this book is?*
  - *What does it do to engage the reader?*
  - *What messages might it give the reader?*
- Record these ideas to refer back to and compare across the class. *What have they learnt about picturebooks from engaging with this text? Can they summarise this in a concept map or visual organiser?*

## 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 *Barbara Throws a Wobbler*. Ask the children who they think the book might be for and record their responses around a copy of the book. Ask them whether their opinion on picturebooks has changed since starting this project. *What did they think before? What do they think now? What consolidated or changed their opinions?*
- 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?*
- Ask the children to reflect on the main characters in the book. *Who were they? How did we relate to them? How did the author encourage us to engage and empathise with the characters?*
- 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.
- Explore with the children why the publishers might have chosen this story to publish. *Why might it appeal to readers initially? What elements of the story might engage readers? How might they connect the story with their own lives?*
- Provide the children with a selection of high quality picturebooks, showcasing 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*, *Croc and Bird*, *In Our Hands* or *How to Be a Lion*, books that are based on known experiences like *Ravi's Roar*, *The New Small Person*, *Here Comes Frankie* 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 a picturebook and to think about the characters, words and phrases to describe the book and the big story shapes as they did with *Barbara Throws a Wobbler*. Then allow time for the children to present their book back to others in the class.
- Create a class concept map or infographic to share the different kinds of picturebooks explored that the children could draw on for their own ideas. 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 discuss the kinds of things the children think they might need to consider when are thinking of ideas for their own picturebooks. *Who are they writing them for? What might they need to do to engage their readers? What sorts of stories engage them as readers themselves and why?* Make notes to add to the Working Wall and allow children to make their own notes to come back to as they work through creating their own text.

### Session 12: 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 the whole process from the author's idea to the finished book. Split the children into groups to come up with a diagram to explain what they think the process might be.
- Now watch the video: Nadia Shireen – Writing Process  
<https://clpe.org.uk/books/book/barbara-throws-wobbler> *What did they already know about how picturebooks are made? What else have they found out from this video?*
- Explain to the children that they are going to create their own characters and stories for their own picturebooks. Think back to the books they looked at during the previous session, *what sorts of characters did they encounter? Children? Family members? Animals? Fantasy characters? How many main characters were there on average? Why do you think that the stories all have limited casts?*
- Reflect on what they saw in Nadia's video. *What did they find out about how she works up ideas for her characters? Does she start with perfect, finished drawings?* Recap on what Nadia discussed in terms of getting to know characters really well through drawing; drawing them over and over again to bring them to life and to really get to know them.
- Ask the children if they have any ideas for their own potential characters, inspired by real life events, as Barbara was for Nadia, or from other things they have read, seen or experienced.
- They may wish to draw on the list of idioms they started the sequence with, or others they can find, as inspiration for story ideas, writing a story about a character who is 'under the weather' or 'who spills the beans' and considering what visual imagery could help to explore and explain their ideas in a story and what kind of character would be a good protagonist in such a story.

- Allow time and space for the children to use drawing and writing to come up with some initial ideas for their own stories, making their thought processes visible on the page. You can reference specific examples from Nadia's own work, 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, as Nadia talks about in her video. 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. They may also want to add clothing or props. 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 creator.

- 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?* Draw back on how effectively Nadia Shireen did this with Barbara in the original story.
- Once the children have a character or characters 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 Nadia begins to expand on some of her ideas:



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

### Session 13: Ideation - 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? Did they follow particular patterns? 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?*
- Encourage the children also to think about the emotional journey of the stories they read. *Where were the highs and lows? Why do you think this is important for reader engagement?* Structures, patterns and emotional journeys will vary from book to book, this is something to be explored. 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. Talk about how Nadia Shireen referred to Barbara Throws a Wobbler changing over time as she developed and rewrote parts that weren't working – you can see this in some of the image references drawn on in this sequence, which didn't end up in the final book. Establish this as an important part of the writing process and explain that the children will be sharing their initial ideas with someone else to look at what is working and what might need to be developed at this initial stage of planning. 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 they feel necessary.

### **Session 14: 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.
- 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. Draw on examples from Nadia's process to support the children as they work:



### Sessions 15 & 16: Creation - Planning ideas in more detail through Storyboarding

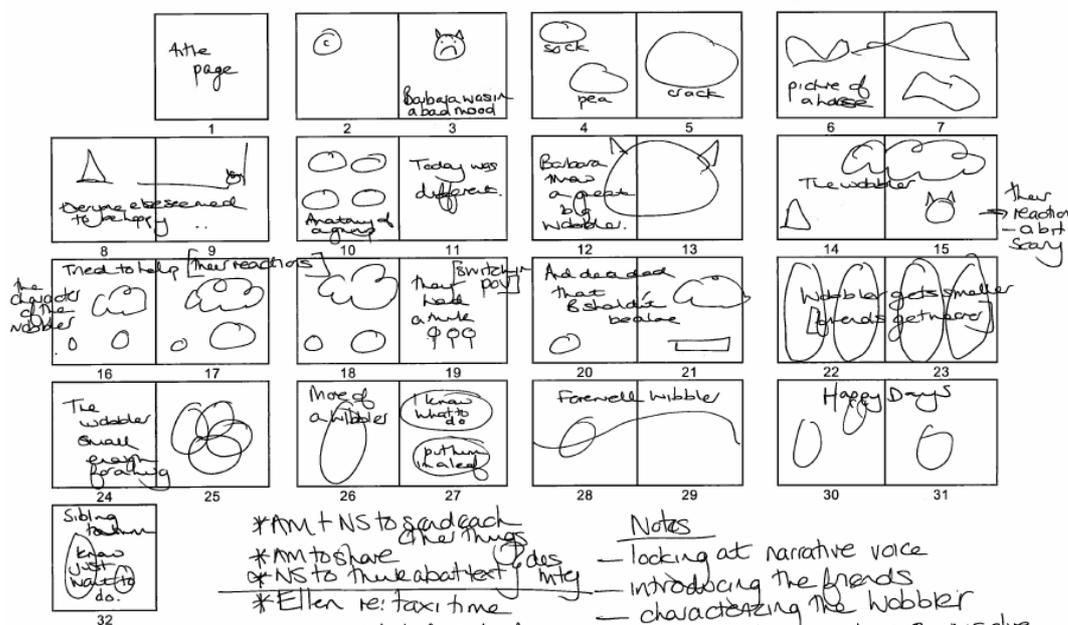
*When planning a picturebook, it is important to work out how the story will develop over the given number of pages. The simplest way in which to do this is using a storyboard.*

*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:
  - Reader engagement
  - Characterisation

- The overall structure of the story and how it flows
- How events are planned to encourage page turns
- Use of language, questions, sentence structure, how the text is presented and how we are encouraged to read it
- How the illustrations provide story detail beyond the text
- Where interactive elements promote deeper engagement with the narrative
- For more verbose writers the economy of the text in a picturebook can be challenging. Spend some time modelling the thinking about what will be said in the image and what will be said in the picture – *will they give the same message? (one emphasising the other), will they be a literal representation of each other? (this is unusual in a published picturebook), will they show the same thing but from a different point of view?*
- Have a storyboard with a maximum of sixteen spreads (this is the usual number for a published picturebook) marked out on a flipchart or IWB for you to model marking out a story. Remember that the first spread will show the front and back cover, the second spread the front endpapers, the third spread the title page and dedication and the last spread the final endpapers.


- 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 your ideas, as in this example by Nadia:



- Model and demonstrate carefully how to transform your own 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. Also consider where you will place your defining moment for your character and what will shift the emotions in the story.
- Give children a large storyboard frame (or allow them to draw their own) 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 it as a whole. Then to read again, this time, giving careful consideration to the reader – *at each moment what do they want their reader to be thinking or doing? What will make them want to turn the page? What effect do you want your story to have on the reader?* Allow time for the writer to make rough notes about what they want their reader to think, feel and do as they read, ready for a reflective discussion about their ideas in the next session.

### Sessions 17 & 18: 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. Look back at the reflections of the picturebooks they analysed at the beginning of the process reminding the children of the shapes and structures of published books. Open up a reflective conversation about the overall structure of your story, gauging their responses as readers. You might use key questions to target their thinking, such as:
  - *Does the story make sense?*
  - *Do you engage with the characters?*
  - *What parts make sense, what parts could be refined or improved?*
  - *Does the story flow?*
  - *Are you engaged as a reader, would you want to turn the page and find out what happens next?*
  - *Are you emotionally engaged with the story?*
- Consider revisions that could be made and why.
- Now, share with the children what you were trying to achieve with your story as a writer, and what effect you wanted to have on them as readers. Open up a reflective discussion around your own work as a model for children pairing up and reflecting on their own work. Encourage them to make suggestions that will achieve the effect the writer is looking for as well as an effect on the reader.
- Now give plenty of time for the children to pair up, looking at and reviewing their draft ideas, to evaluate the effectiveness of their writing for another reader. Allow time to make changes or enhancements. By looking back at Nadia Shireen's process work, children can see how she makes changes and additions as she plans each spread in more detail, exploring how the text and images work together. This would be an effective way of sharing the impact and purpose of the reflection process with the children.
- Come back to your own storyboard and share the decisions you will start to make to take this through to the publication stage. Revisit the illustration spreads, still working in roughs, to consolidate finer details, staging and setting, props, use of colour to reflect mood, use of framing to show the passing of time, whose perspective the reader sees spreads through, the scale of the characters on the page, the colours used and how this adds to our interpretation

of the story and our emotional engagement with it. *Will interactive elements like flaps or pop ups add to the story?*

- 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. Children will have to think about their text differently, for example, if they have used framing to show the passing of time, they will not need to use fronted adverbials for this, if they have depicted a character's emotion in the illustration, they won't need to do this in the words. 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, where two children or a child and an enabling adult 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 and to consider the quality of the writing as a whole, prior to publication.
- After working with their partner, allow children time to make any further changes, again using a different colour pen or pencil to track changes made.

### **Sessions 19 & 20: Publication – Bookmaking (NB: This may require some extra sessions for children to complete)**

*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! 7-11* 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.
- 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?
- They might want to try out ideas before committing these to their book, for example trying out art materials they aren't very experience in using and ideas for colour palettes.
- Give plenty of time for the children to complete the publication of the inside of their books. Allow them to choose and use the materials they think best fit the style of their illustration, 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. You might also want to explore the children creating spreads outside of their books, then scanning and resizing on the computer before printing and sticking into their books. This will enable the children to work on each spread without worrying about spoiling others.

- 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 that will interest the reader without giving the whole story away? 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), spine text, dust jackets and endpapers, dedication, publication details, blurb, bar code, 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. The children could then pick their favourite comment that they got from someone else to write as a quote on the back of their book.
- You may wish to arrange reading partner sessions where children can share their books with children in other classes in the school. They could see how their book appeals to readers of different ages and what each reader gains from their text.
- 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.
- Give time for the children to reflect on the process of making their books. *How do they feel about their finished book? What was successful? What was challenging? What did they learn about writing from looking at Barbara Throws a Wobbler and following Nadia Shireen's ideas and processes? What have they learned about themselves as writers? What have they learned that influence them the next time they come to write? What would they like to say about the experience of creating a picturebook?* Share these reflections alongside the display of the children's finished books.