

## Grandad's Island by Benji Davies (Simon and Schuster)

Syd has a very close relationship with his Grandad, whose house and garden back onto his own. On one of his regular visits, he finds Grandad in the attic. Grandad appears to be ready to make a journey and the pair set out on a voyage, entering onto the deck of a ship by passing through a large metal door that Syd has never noticed before. They spend a wonderful time together on a beautiful tropical island before Grandad reveals that he will be staying there and Syd has to make the journey home alone. A sensitive story about the loss of a loved one which is moving and uplifting at the same time. The illustrations make it unnecessary for the words to be explicit about what may be reality and what may be imagination. This is left to the reader who can infer information from such detail as the depiction of Grandad's belongings and mood from the brightness and colour of the island and the sombre shades of the rough sea which Syd must traverse to arrive home.

### Overall aims of this teaching sequence

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

**This teaching sequence is designed for a Year 1 or a Year 2 class.**

**Note to teachers:** Teachers should be aware this book and sequence address the themes of death and grief. However, this is dealt with in a sensitive way. Understanding would need to be shown when introducing the book to a class in which a child may have experienced the death of a loved one, especially a parent or grandparent. The theme is not addressed explicitly in this sequence although those children who have experienced grief might discover it for themselves.

#### Overview of this teaching sequence.

This teaching sequence is approximately 6 weeks long spread over 31 sessions. All of the Power of Pictures teaching sequences are aimed at developing an appreciation of art and picture books across age ranges. The sequence will have a strong emphasis on spending time exploring and responding to illustrations, drawing and illustrating as part of the writing process and will culminate in a bookmaking activity to exemplify the process of bookmaking and allow children to see themselves as authors. The work done in the sequence could be enhanced by having an author/illustrator work alongside children at some stage of the process.

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<p><b>Teaching Approaches</b></p> <p>Responding to illustration Shared writing Storymapping Bookmaking</p>	<p><b>Writing Outcomes</b></p> <p>Annotations to explore thinking around illustrations Story maps Sketchbooks Storyboards Own picture book</p>
<p><b>Links to other texts and resources.</b></p>	
<p><b>Other books which also address the same themes, such as:</b></p> <ul style="list-style-type: none"> <li>• <i>Goodbye Mog</i> by Judith Kerr (HarperCollins)</li> <li>• <i>My Henry</i> by Judith Kerr (HarperCollins)</li> <li>• <i>Rabbityness</i> by Jo Empson (Child's Play)</li> <li>• <i>The Memory Tree</i> by Britta Teckentrup (Orchard)</li> <li>• <i>Granpa</i> by John Burningham (Red Fox)</li> <li>• <i>Ships</i> by Emily Bone &amp; Colin King (Usborne Beginners)</li> <li>• <i>See Inside: Ships</i> by Conrad Mason &amp; Colin King (Usborne)</li> </ul> <p><b>Texts written and/or illustrated by Benji Davies which link to the themes in Grandad's Island:</b></p> <ul style="list-style-type: none"> <li>• <i>The Storm Whale</i> (Simon and Schuster)</li> <li>• <i>On Sudden Hill</i> by Linda Sarah (Simon and Schuster)</li> </ul> <p>For a full list of all of Benji Davies' works, please see his website: <a href="http://www.benjidavies.com/blog/">http://www.benjidavies.com/blog/</a></p> <p>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, Viviane Schwarz, Alexis Deacon and Mini Grey: <a href="http://blog.picturebookmakers.com/">http://blog.picturebookmakers.com/</a></p>	

### Teaching Sessions:

#### Before beginning the sequence:

*Take care to find out about your children's home situations and whether there are any changes in circumstances or emotional need that may demand sensitivity, such as working with a trusted adult or friend.*

- Depending on the children's prior experiences you may want to plan a series of lessons in which the children spend time looking at, discussing and critiquing art works and introducing them to the language that they will need in order to engage with the illustrations in the book
- Spend time using and exploring the following language, finding definitions and applying the language in context:
  - Facial expression
  - Body positioning
  - Context
  - Use of colour

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- Gaze
- Visual links
- Separation
- Journey
- Point of view

You may want to plan a trip to an art gallery to support this learning

The Tate Gallery has a useful online glossary: <http://www.tate.org.uk/learn/online-resources/glossary>

Ensure you have a range of art materials available so that the children can explore and experiment with different media

The BBC has a range of videos which could support this learning:

<http://www.bbc.co.uk/education/subjects/zn3rkqt>

Set up a working wall to follow the process of unfolding the text, this will support the children when they come to writing their own books at the end.

The book has very detailed illustrations, as you have visited each spread you might want to display it with magnifying glasses to support the children looking in detail at each illustration.

### Session 1: Drawing a character

*Drawing known characters gives children a model for their own drawing, as they draw along with you they learn that complicated drawings can be broken down into smaller shapes. This process also provides a focus for looking carefully at a character, considering why an illustrator might have chosen to draw them that way and brings to light details that the children might not otherwise have noticed. The choice of media that is provided to the children will also impact on the final result. Where possible match what the illustrator has used, this will enable them to achieve the same lines and feeling for their characters.*

- Explain that you are going to find out about a character called Grandad and that you are going to start by drawing him.
- Provide each child with a large piece of paper – A3 if there is room on their tables. Benji Davies draws onto a computer but sketches in pencil so provide the children with soft pencils to create their drawings.
- On a flipchart or visualiser model how to draw the character of Grandad. Talk through what you are drawing using descriptions of the shapes you are using – for example if you were starting with the top of his head you might say draw a semi-circle that is the same shape as the bottom of an egg. Discuss how much of the paper each shape takes. Once the basic outline is complete encourage the children to add detail to the clothes and whiskers. As they are doing so revisit what type of clothes these are, what they might be made of, when you might wear them etc.
- Using your illustration as a Role on the Wall note on the outside things you can see and know about him and on the inside the way he might be feeling.
- Draw the children's attention to his clothes, look at each item he is wearing and discuss why he might be wearing it. When have the children seen other people in those kinds of clothes? The children might notice that there is a mismatch between his top half and bottom half. Invite them to consider why that might be.

### Session 2: Responding to Illustration

*The children's books featured on the Power of Pictures have been chosen because of the quality of the illustrations they contain and the ways in which the illustrations work with the text to create meaning for the reader. Children will need time and opportunities to enjoy and respond to the pictures and to talk together about what the illustrations contribute to their understanding of the text. Children can develop*

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*their responses to the book by drawing or painting in a similar style to the illustrations.*

- Share the title page illustration showing Syd and Grandad looking at a picture on an easel with the children. You can share on the interactive whiteboard or print copies for pairs of children to look at more closely.
- Ask the children to share what they can see in the illustration. Continue the discussion by asking: Where are Grandad and the little boy? What are Grandad's hobbies and interests? What do you think are Grandad's favourite objects? What can we tell about Grandad and the boy's relationship? What do you think the story will be about?
- Note the children's responses on a copy of the illustration and display on a working wall. Also add any further observations or predictions about Grandad to the Role on the Wall.
- Explain that the writer and illustrator of this book, Benji Davies, hides clues in all his pictures so the children will have to be illustration detectives, looking at each picture carefully to find more information about what the story is about. On your working wall you might want to set up an illustration detectives section noting objects or other observations about the illustrations. These could be noted on post-it notes as you discuss each new illustration. As you learn more you can group post-its on a similar theme and use these to support the children's hypothesising about possible future events in the story.

### Session 3: Responding to Illustration

*In the best picture books illustration and text work closely together to create meanings. Children are naturally drawn to the illustrations in a book and are frequently far more observant than an adult reader. Children's interest in images and their ability to read them can be developed through carefully planned interventions with an emphasis on talk. Discussions of this kind can include all children and help to make a written text more accessible. Time spent focusing on illustration can contribute to children's ability to read for meaning, express their ideas and respond to the texts they encounter.*

- Read aloud from the beginning to "Ah there you are!" said Grandad. "There's something I want you to see."
- Revisit each illustration and add any further information to your Role on the Wall and Illustration Detectives section. Ask the children what extra information they have now about Grandad? Do they know more about what he likes doing? Encourage them to look in detail at the illustrations by asking them to find ten things about each one, challenging them to find a detail that the other children won't have seen.
- Ask the children to get into pairs and imagine that one of them is Syd and the other a friend he has brought round. Invite the children who are playing Syd to show their friend around from the garden and to the bottom of the attic ladder. Ask the children who are playing the friend to ask questions about Grandad and the things they can see to encourage detailed descriptions from their partners. The children can then swap roles.
- Following the role-play invite the children to share any questions they have about Grandad or his house, note these down on post-its and stick around the Role on the Wall.
- Discuss what Grandad might want Syd to see and note these discussions for your working wall.

### Session 4: Responding to Illustration

*The children's books featured on the Power of Pictures have been chosen because of the quality of the illustrations they contain and the ways in which the illustrations work with the text to create meaning for*

*the reader. Children will need time and opportunities to enjoy and respond to the pictures and to talk together about what the illustrations contribute to their understanding of the text. Children can develop their responses to the book by drawing or painting in a similar style to the illustrations.*

- Read aloud from the beginning and read on to Syd turned the handle – CLUNK – and gave the heavy door a push.
- Provide the children with a copy of the illustration on the page starting ‘At the far end of the attic,’ Grandad pulled a sheet down from the wall to reveal a big metal door. You might also want to give them magnifying glasses. Focus the children on the photograph of Grandad in the attic (in the spread on the right hand side beside the door). What can you see in the image? Where is Grandad? When do you think it was taken? What is he wearing? What do you think his job might be? Are these clothes his own?
- You might also want to share this clearer image with the children  
<http://gjenvick.bmobilized.com/?ref=https%3A%2F%2Fwww.google.co.uk%2F&url=http%3A%2F%2Fwww.gjenvick.com%2FSteamshipLines%2FWhiteStarLine%2F1889-Teutonic-SHIPHistory.html%23axzz3yf54bsbr>
- Compare the photograph of Grandad with him now. What is the same and what is different? Draw out that Grandad has continued to look smart but now he is older some things have changed.
- Add your observations to the Role on the Wall.
- Are there any new predictions about what might be behind the door?

### Session 5: Visualisation

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

- In advance of this session you could ask the children to ask their parents/grandparents about where they have travelled to and what they have brought back or ask the children to bring in objects from their travels to display.
- Re-read from the beginning and read on to ‘Syd turned the handle – CLUNK – and gave the heavy door a push.’
- Ask the children to look carefully at the illustrations, collecting information for their illustration detectives wall. What can they see? We know that Grandad collected things from all around the world, where do you think he went? What was it like? Are there any clues about how he might have travelled?
- Can the children guess which countries Grandad might have visited? Were they hot or cold? How do we know?
- Discuss with the children what might be behind the door. Consider the clues you have on your illustration detectives wall. Will it be an object/place/person? Where in the world might it be or be from? Is it something/somewhere real? You might want to discuss other stories that include a trip into a magical world – Alice into Wonderland, the children into Narnia, Mary Poppins into a chalk painting.
- You might want the children to draw what they would hope to find through a door to an imaginary world. Then provide the children with pastels and ask them to draw what they think Syd can see behind the door. Annotate these, including reasons for their choice and display, on the illustration detectives section of the working wall.

### Session 6 Interrogating Illustrations

*The best picture books provide new information about the story in their illustrations. By revisiting illustrations once a plot point has been revealed it is possible to learn more about how illustrators prepare their readers for what is going to happen. By carrying out these retrospective investigations children learn how to look for these clues as they are reading which supports their comprehension and inference skills.*

- Re-read from the beginning and read on to “‘Steady as she goes!’ Grandad boomed.’
- Ask the children if they are surprised by what they saw and why? Look at their illustration detective findings and see if there are any clues there about ships or the sea.
- Discuss whether any of the children have been on a boat. What do they remember seeing, hearing, smelling, tasting? Note these responses.
- Look carefully at the ship: What shape are the windows and doors? What are the different parts of the ship called? Annotate the illustration.
- Share images or books about ships pointing out their features and annotating them together.
- Explain that now they know there is a ship they are going to revisit the early part of the book for further clues. Model hunting for these clues using the first spread, invite the children to talk about what they can see that connects with ships or the seaside. Circle these clues and label them.
- Provide the children in pairs with one or two of the earlier images from the text and ask them to circle and label anything to do with ships.
- You might want to have some reference books or websites to hand to support the children in their labelling activity. Share their findings.
- This could be an appropriate moment to investigate steam ships with the children. Once they have identified the objects you could create an investigation chart
 

Object	What I know	What more would I like to find out
This chart could be used as the basis for enquiry about steam ships either in science or history.		
- After this session you might want to share *The Night Pirates* by Peter Harris, illustrated by Deborah Allwright (Egmont) with the children to engage them with other narratives that move into fantasy. The early illustrations of *The Night Pirates* also feature a number of hidden ship clues.

### Session 7 Word Collections

*Making word collections is a way of focussing on the language of a text. Children can make collections of words that describe a particular character, their feelings, a place, and event or a situation. Collecting words in this way helps children to have a more focussed awareness of the ways language affects our perceptions and understandings and the ways in which the author creates the readers' response.*

- Re-read from ‘Syd found himself standing on the deck of a very tall ship.’ Read on to “‘LAND AHOY!’ shouted Syd.’
- Look at the illustration depicting Syd and his Grandad. What are they doing? What are Syd and his Grandad feeling? Are they enjoying the journey?
- Build on the children’s own experiences by playing the children a video of an expanse of sea <https://www.youtube.com/watch?v=Cf-JYWYvUOk>. Add further vocabulary to your collection.
- If you have seaweed or shells from the beach soak these in salt water to create a seaside smell (salt water on its own is odourless) and put a jar on each table for the children to look at and smell. Add anything further to your vocabulary from the children’s exploration.
- Using scarves or larger pieces of blue or green fabric listen to ‘Dawn’ from Benjamin Britten’s *Sea Interludes* <https://www.youtube.com/watch?v=-6esm67yWpA>. Ask the children to move to the music.

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Explore vocabulary to describe the movement of the sea. Remind them of Benji Davies' description of the rolling waves.

- Show the children pictures of islands in the sea whilst listening again to the Britten music. This time concentrate on how Syd might be feeling on the journey and as land comes into view, list some emotions he might be feeling.
- Return to the illustration of Syd and his Grandad driving the ship. Ask the children to role-play this moment and share what they think Syd and his Grandad might be saying to each other. Write short phrases to describe what they can see, or might be saying on sentence strips.
- Work together to make a class poem alternating the sentence strips with the bank of sense and emotion words you have collected.
- You could work up a class performance of the poem with the Britten music in the background, even including some of the movement work.

### Session 8: Visualisation

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

- Show the children the illustration on the page beginning 'They dropped the ship's anchor and made their way to the shore' with the text removed.
- Discuss with the children what this place might be like, its temperature, its smell, the sounds they might be able to hear. Can you see anything you have seen before in Grandad's house? Syd is wearing different clothes now – what might this mean? Why isn't he in his school uniform anymore?
- Annotate the illustration with their ideas using elements of the picture to justify their responses.
- Provide the children with a piece of paper with Syd and Grandad in the bottom left hand corner and some pastels. Ask them to extend the picture by drawing what they think they can see. If they will find it supportive you might want to play them a rainforest soundscape such as this one: <http://www.naturesoundmap.com/listing-type/nature-soundscape/>

### Session 9: Visualisation

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

- Re-read from 'Grandad was very good at steering the ship' and read on to "'We must find a good spot for shelter", said Grandad.'
- Discuss with the children what makes a good shelter. You might want to show them pictures of tents, beach huts, houses, castles, palaces etc and ask them what makes each of them a good shelter. Based on these discussions create a list of things that a good shelter needs to have.
- You could extend this by discussing what is the difference between a good shelter and a home? These discussions could consider comfort, having personal items, luxuries etc. These thoughts could be recorded in a separate list.
- Show the children the image from the page which starts 'At the top of the island, where a cool breeze blew through the trees, they found an old shack.'
- Referring back to your list discuss how the shack could be made into a good shelter.

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- Explain that the children are going to create plans for Syd and Grandad to help them make the shack into a good shelter. You could prepare a letter from Grandad or Syd asking for help in doing this. Give each child some tracing paper to over the top of the illustration and make alterations based on your discussions. Invite the children to annotate their work to support Grandad and Syd in their work.
- When the children have completed their alteration plans give them time to complete a gallery walk around the classroom exploring each other's ideas. You might want to give them post-it notes to note particularly good features of each other's work.
- Return to the lists of what makes a good shelter and what makes a home and add anything that the children have noticed on their gallery walk.
- You could model writing a letter to go with the plans to Syd and Grandad explaining what their shelter will need and describing how their plan addresses those needs.

### Session 10: Responding to Illustration – leading to poetry

*In the best picture books illustration and text work closely together to create meanings. Children are naturally drawn to the illustrations in a book and are frequently far more observant than an adult reader. Children's interest in images and their ability to read them can be developed through carefully planned interventions with an emphasis on talk. Discussions of this kind can include all children and help to make a written text more accessible. Time spent focusing on illustration can contribute to children's ability to read for meaning, express their ideas and respond to the texts they encounter.*

- Read aloud from “‘LAND AHOY!’ shouted Syd.’ Read on to ‘they soon had everything shipshape’.
- Discuss with the children what shipshape might mean? Revisit the talk about uniforms and smartness. Why would it be important for a ship to be very tidy?
- Compare the illustration of the finished shack to the children's plans – what was similar, what was different? Annotate the illustration with things the children can see.
- Revisit the illustrations of Grandad's house and attic –What has Grandad brought with him from home? Why do you think he brought them? What are the differences between the two – consider colour and brightness as well as physical properties.
- Ask the children where they think Grandad want to live? What makes them think that?
- Work with the children to write a comparative poem from Grandad's point of view either using the prompts below as starters to descriptive phrases or agree on some prompts together.

My old house  
Was made of  
Was decorated with  
Had views of  
There the weather was  
Where I felt

I took my [list objects] to

My Island home  
Which is made of  
Is decorated with  
Has views of  
Here the weather is  
Where I feel



### Session 11: Role-Play

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

- Show the children the illustration from the page with the text: “No...no, I don't think I will,” said Grandad smiling’ with the text removed alongside the first double spread starting with the text ‘At the bottom of Syd’s garden, through the gate and past the tree, was Grandad’s house.’
- Invite the children to compare the images, consider what plants are there, what wildlife, what the colours are like, what they imagine the temperature is like?
- Move on to consider what emotion each picture makes them feel. Where looks like the more exciting place to be?
- Ask the children to point out things that have come with Syd and Grandad on the boat (use the illustrations of Grandad’s house to support this identification if the children need it). Whose objects are they? Who do they think is more at home on the island? Draw the children’s attention to the gramophone – what is different about it? Why do they think that is?
- As a whole group create a soundscape of this picture – identify the animals and the noises they might make, you could also select the type of music the gramophone might be playing and consider other jungle noises. Then, invite the children to make one noise they think they’d be able to hear – develop the soundscape working on ensuring a variety of sounds and changing the dynamics. Record this.
- Ask the children in groups of 4 to take on the roles of Grandad, Syd, the Tortoise and the Orang-utan and play out what is happening in this picture. As the children are putting their role-plays together play the recording of the soundscape.
- Once the children have had a chance to play out the scene give them an opportunity to write in role as their character about the island.

### Session 12: Visualisation

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

- Read aloud (without showing the illustrations) from ‘They explored the island high and low.’ Read on to ‘But he knew that it would soon be time for them to leave.’
- Collect ideas about what they might be seeing and doing together.
- Ask the children to draw the front of a postcard that Syd might send home to his parents from the island.
- Share the illustrations of Syd and his Grandad painting and swimming together.
- Discuss being on holiday with the children, talk about the things they enjoy about being away from home and the things that they miss. What might Syd be missing while he is away? Why does Syd think they can't stay there forever?

- Using shared writing write a message to Syd's friend/Mum and Dad to go on the back of the postcards before asking the children to write their own.

### Session 13: Hot-Seating

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

- Re-read from 'They explored the island high and low.' Read on to "'Oh," said Syd. "But won't you be lonely?"'
- Discuss with the children why Grandad might want to stay (you might talk about him having all his things there, not needing his stick, having a nice new house etc). How do they think Syd feels about it? What might worry Syd about his Grandad staying on the island?
- Explain that all the children are going to be Syd and they are going to get to ask Grandad some questions to find out more about why he wants to stay. Think about some questions all together before getting the children to write their own.
- When the children have written their questions, ask them in groups to decide which ones are the most important, which will get the most information from Grandad and which will help them understand the most.
- Ask an adult to come into the classroom in role as Grandad, and ask the questions letting him respond. This adult will need to be well briefed to ensure that they are sensitive to the children and also make it clear that Grandad loves Syd. 'Grandad' should also be encouraged to use the spread with the words 'No...no I don't think I will.' to support answering some of the questions. His old gramophone works here; he has everything he needs; the orang-utan and the cat will keep him company; this island is just what he imagined when he was painting. This will further model how the children can use illustration to answer questions they have in a text.
- Once the children have had their questions answered and Grandad leaves discuss with them how they feel. Talk about sharing moments where you have a big emotion that some people want to discuss it with other people and others want to let it out privately. Discuss possibilities for sharing this moment with someone – by writing a letter to their parents/a friend/Grandad or doing something more personal such as writing a diary entry or a poem or drawing a picture.
- Give the children the choice of responding in the way they want to and give them envelopes in which to put their responses.

### Session 14: Visualisation: representing emotion

- Read aloud from the beginning to 'Everyone came to wave goodbye.'
- Discuss with the children how we know what people are feeling. Consider posture, facial expression, what they say etc.
- Revisit each illustration and note down what you think Syd is feeling in each of them. To focus the children on Syd and Grandad in this activity you might want to use viewfinders of different sizes – this will also highlight how close together Syd and Grandad are in each illustration.
- Draw Syd's expressions and annotate to create a log of his emotions. You could draw these on small post-it notes and plot them on an emotions graph ranging from Distraught to Ecstatic.

- Repeat for Grandad. Discuss who is feeling the most different emotions? Why might that be?
- Give the children the images which have white space around them from the book up to this point (not including their hug goodbye) (seeing the door, driving the ship, finding the house, Grandad might stay). Invite the children to use these images to tell the story so far including details about how Grandad and Syd are feeling. Practice this orally before writing captions for the pictures.
- Focus on the illustration with Grandad and Syd hugging. Ask the children to predict what Syd's facial expression might be by drawing it on a post-it note or whiteboard. Discuss together what emotion that might represent and write a caption for this image.

### Session 15: Role-Play

- Re-read from the beginning to 'Everyone came to say goodbye'.
- Talk with the children about having to do something on your own for the first time – come to school, go away for the night etc. How did they feel? Can they match it to an emotion on the graph you made in the last session.
- Lay out the illustrations from the journey to the island until this point. Invite the children to complete a gallery walk: Which moment will Syd want to remember? Which will Grandad want to remember? What makes you think that?
- In pairs invite the children to role-play Syd waving goodbye to his grandad. What might they say to each other, what might their facial expressions be? Will their faces match what they are feeling? How will they want to be remembered to each other?
- Once they have had some time to play out the scene ask the pairs to freeze and use thought tracking to elicit the things they might not be saying to each other but might be feeling.
- Using outline of the illustration with Syd and Grandad waving goodbye to each other draw Syd and Grandad's expressions as they wave goodbye. Ask the children to write a speech bubble and a thought bubble for each character. You might also want them to complete the sentence 'I'll always remember.... for each character.

### Session 16 Poetry

- In this session you will be repeating the activities from Session 6 to explore the contrast between the two journeys.
- Re read from 'Syd found himself standing on the deck of a very tall ship.' Read on to 'Across the waves the sea chugged and churned.'
- Discuss whether any of the children have been on a boat in stormy weather. What can they predict it might feel like? Discuss the different colours the sea becomes in sunshine and under clouds. What colour is a stormy sea? Note any responses.
- Build on the children's own experiences by playing the children a video a ship in stormy sea <https://www.youtube.com/watch?v=dBJM5yV7T-M> there are several in this clip 2:35 – 3:18 is the most like Syd's ship. Add further vocabulary to your collection.
- You might want to provide a sensory experience with the children closing their eyes and adults moving around the space with fans and misting bottles to imitate wind and rain. You could use some sound effects to support this <https://www.youtube.com/watch?v=bBZ8n5UgZnU>
- Using scarves or larger pieces of grey or black fabric listen to 'Storm' from Benjamin Britten's *Sea Interludes* <https://www.youtube.com/watch?v=2X7JDvTarqQ> . Ask the children to move to the music. Explore vocabulary to describe the movement of the sea. Tell the children this time the sea is described as chugging and churning.

- Return to the book and look carefully at the illustration of Syd driving alone this time. Compare to the first picture of him sailing with Grandad. What do the children notice? Write short phrases to describe what they can see and what Syd might be thinking on sentence strips.
- Work together to make a class poem alternating sentence strips describing the illustration with the bank of sense and emotion words you have collected.
- You could work up a class performance of the poem with the Britten music in the background, even including some of the movement work.
- You might want to perform the two poems together. What are the differences? How does Syd feel? How does it make you feel?

### Session17: Visualisation

- Read aloud from 'Before he set sail' to 'The big metal door wasn't there – it was as if it had never been there at all.'
- Return to the image of Syd steering the ship. What does he have to help him?
- Consider the things we have to remember people who are special to us –memories? You might have shared other books on this theme such as *Goodbye Mog* or *My Henry* by Judith Kerr, *Rabbityness* by Jo Empson or *The Memory Tree* by Britta Teckentrup.
- Compare the attic images from the beginning of the book. What does Syd have left to remind him of his Grandad? What did his Grandad not need to take with him – why did he leave the large picture (what environment is he in now?) and the birdcage (where are all the birds living?)?
- Ask the children to draw a picture of what they think is Syd's favourite memory with his Grandad.
- As an extension to this activity and to prepare the children for their own story writing invite them to draw a memory you'd like to keep with a special person. These pictures could be copied and posted out to the special people or become the start of a memory box for that person.
- Read on to the end including Grandad's letter. How does Grandad want to be remembered to Syd?

### Session 18 Tell Me Book Talk

*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:*

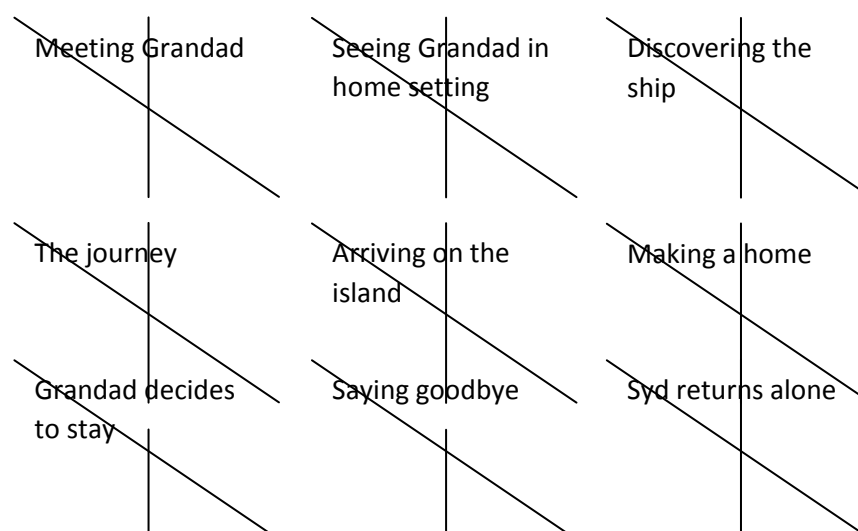
- Re-read the whole story
- Return to the Role on the Wall illustration that you drew for Grandad, is there anything that the children would like to add now? Make these annotations in a different colour. Have their opinions changed about Grandad as they've read the book?
- Invite the children to discuss it using 'Tell Me' Book Talk. Tell me things that you liked about the book... Tell me things you didn't like.... Tell me if you are puzzled by anything or have any questions.... Tell me if it reminded you of other stories or events in real life....
- Focus in on the characters in the story by extending the discussion with these questions focussing on character and illustration:
- Which character interested you the most? Is that character the most important in the story? Or is it really about someone else? Did any of the characters remind you of people you know?
- How did you feel about the illustrations? Which illustrations told the story the best? Is there anything else you would have liked an illustration of? What wouldn't you have known if you hadn't seen the pictures?

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### Session 19 – Preparing for Bookmaking

*Publishing their work for an audience helps children to write more purposefully. Bookmaking provides a motivating context within which children can bring together their developing understanding of what written language is like; making written language meaningful as they construct their own texts. The decisions that all writers have to take and the processes of redrafting, editing and punctuation can be demonstrated and discussed as teachers and children write together in shared writing.*

- The rest of the sessions are devoted to the children creating their own picture books. How much time this takes will depend on your children and also on how much time is given to final drafts.
- Re-read the story.
- Discuss the main sequence of events:
  - Meeting Grandad
  - Seeing Grandad in his home setting
  - Discovering the ship
  - The journey
  - Arriving on the island
  - Making a home
  - Grandad decides to stay
  - Saying goodbye
  - Syd returns home alone
- Talk to the children about how Benji Davies wrote this story for his Grandad, show them the dedication page. You could also show the pictures Benji has put up of him with his Grandad on the Picturebook Makers blog. <http://blog.picturebookmakers.com/post/123446450231/benji-davies>
- Share a book drafting process with the children you might want to show them this short film with Oliver Jeffers explaining his process <https://vimeo.com/57472271>.
- 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.
- Map the structure of the story onto a thumbnail plan



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- Explain that the children are going to make a picture book with 9 spreads telling their own story about their own special person.
- Ask them to think about who they would like to write their story about – it could be a relative or friend. Ask them to bring in photographs of them. They will need to think about what their person likes to do and the things they need to do it, what they wear, where they like to travel to etc. If the children are unsure they might need to speak to the person they have chosen to find out

### Session 20: Drawing a character and creating a scene

*Opportunities to draw, both before and during writing, increase children's motivation to write, and can help them to think. Drawing can help all writers to plan their writing, develop their ideas and use vivid description. Drawing characters focuses attention on them: how they look; what they say; how they behave.*

- Ask the children to draw a picture of their special person. Talk about what they might be wearing, do they have objects that they have with them all the time like Grandad has his hat and stick?
- Once they have drawn their character ask the children to write a description of them including the things they like, what they wear etc. Model this using Grandad as an example.
- You might also want to share Benji's description of his Grandad from the blog: He had been a primary school headteacher, he was a keen reader and sometimes he would paint and draw. He loved books about history and fossils and nature. We would read non-fiction books together when he stayed at our house. In particular, I remember one about British birds, which we read from cover to cover, both fascinated by all the different species, their migratory habits and winter plumage. .

### Session 21: Drawing Story Setting

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

- Revisit the pictures of Grandad's house, what clues were there about the things he liked?
- Share some of the characters the children drew in the previous session and their descriptions. Focus on what hobbies and activities the children's characters like doing. Investigate if they need any equipment, where in their home they keep it etc.
- Invite the children to share with a partner what their special person's hobbies are and what there is in their home that shows what they like doing.
- You might want to take pictures of your own home showing the things you like and where they are.
- Provide the children with large pieces of paper to draw places in their special person's home which show things they like. If they have any hobbies, where do they keep the things they need? Some children might need to try this with their own home first.
- Ask the children to think about how they would first like to show their reader their special person in their home setting, which room will it be, what clues will there be about their hobbies and interests and ask them to draw it.
- Explain that in the next session the children will be thinking about a place they'd like to go to with their special person – if they have something they'd like to add to the collection of objects from Session 4 or a picture of the place they'd like to visit ask them to bring it in.

### Session 22: Visualisation

- Revisit the illustration with the text "No...no, I don't think I will," said Grandad smiling.'
- Discuss what makes this place special, what do they think Grandad particularly likes about it?
- Explain that Benji Davies uses a place he went to on holiday as his inspiration.

- Ask the children where they would like to go with their special person – is it somewhere they’ve been before? Somewhere they both want to go?
- Provide the children with paints and a large piece of paper and ask them to paint the scene.
- On a separate piece of paper using pencil crayons invite them to draw themselves with their special person. Once the painting is dry they can cut out the pencil drawings and put themselves into the scene.
- Remind the children of their Illustration Detective work and ask if they want to revisit their room pictures and add some clues about the place they are going to visit to the pictures they drew in Session 16. They can draw onto the pictures, stick additional items on or draw onto a piece of tracing paper laid over the top.
- This will likely form the middle spread of their books, discuss this with the children and why they might need to know where they are going before they plan the journey section of their story.

### Session 23: Revisiting Illustrations – adding additional detail

*Professional illustrators use their illustrations to tell more of the story than the text does. By revisiting their illustrations and adding in clues of their own children are shown how to tune into every element of an illustration.*

- Revisit the pictures of Grandad’s house with the attic and his shack on the island and discuss the things that he packed to take with him.
- You might want to work with the children to pack a suitcase with real objects for different holiday destinations – pick contrasting destinations so they explore different temperatures and urban and countryside locations.
- Discuss with the children what their special person would take from home? What will they need for the place they are visiting? Is it hot or cold? What clothes and shoes will they need to take?
- Show the children how to make a suitcase-shaped card fold book. Invite them to draw the things they would take with them inside the luggage. Stick these on a larger piece of paper and on that draw their special person ready to go just as Grandad is in the illustration for the page beginning ‘At the far end of the attic’.
- Invite the children to add this moment: Which room will they be in? What other luggage will you see? Where will they be in the picture?

### Session 24 Visualisation

- Revisit the image with the ship in the row of houses.
- Consider what’s the best way to get to your special place?
- Looking at forms of transport – what clues might there be in your house that that’s your favourite way to travel? You could expand this idea by picking a mode of transport and hiding clues in your role-play corner (it might be patterns on plates, toys, posters or pictures, special clothes or uniform etc)
- Invite the children to draw clues and stick into their room illustrations from Session 16 or use tracing paper and draw the clues onto the room in a second layer.
- Provide image from Spread 4 with ship missing and ask the children to fill in space with their form of transport
- Invite the children to sketch in their thumbnail plans how their transport will be discovered and the moment of discovery.
- Revisit your poem about the journey to the island and the illustrations from the book.

- Ask the children to consider: What the journey will be like? What will you and your special person be doing? Who's driving? How do you both feel as you are travelling?
- Ask the children to sketch themselves and their special person travelling to their chosen place. Encourage the children to focus on conveying the emotions of this moment remind them about the contrasting journey pictures from the book and their work on facial expression and weather.
- Move on to consider how do they first see the place – is it from above? On the horizon? As a sign? You might want to show pictures of earth from space, aeroplanes landing and cars driving into cities to support the children's decision making. If it's a place they have been to ask them to consider the first thing they saw – how did they know they were there?
- Ask the children to sketch the first thing they see of their chosen place.

### Session 25

- Re-read from 'In the thick jungle of the island' to 'they soon had everything shipshape.'
- Return to your lists of what makes a successful shelter and the images you shared with the children in that session. What will you need to make a good shelter where you are going? Consider different environments – what kinds of places might you find to start your shelter in the different environments the children have chosen? What will you start with? What will your special person need to feel at home?
- Using the criteria you discussed in that session, invite the children to draw before and after pictures of the shelter they will make with their special person.

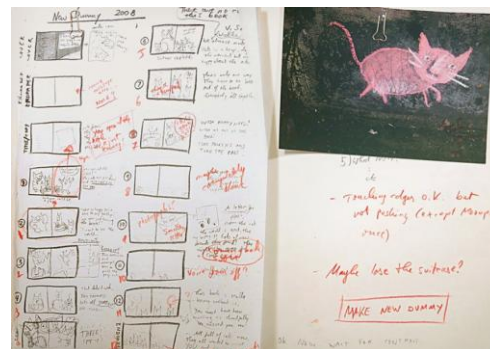
### Sessions 26: Building own picture narratives

*A storyboard is another way of helping to map out key scenes in a picture book through drawing and annotation. Used by author/illustrators as part of their planning process, it is particularly useful for marking out the key spreads in a story within a given number of pages, usually 32 pages or 16 spreads. Less experienced writers might want to work with fewer spreads to help begin to structure their story.*

*Shared writing is one of the most important ways a teacher can show children how writing and illustration work and what it's like to be a writer. Acting as scribe, the teacher works with a small or large group of children to create a text together, enabling them to concentrate on their ideas and composition. In working with picture books, it is important to focus on how the text and illustration work together on the page to both complement and extend the focus for the reader. Teacher and children work as active partners, talking together to share ideas, while the teacher guides the children through all the decisions that writers and illustrators need to make and help them to shape their thoughts on paper. Shared writing gives children a model for their own independent writing and can introduce them to unfamiliar genres or styles of writing.*

- Revisit the thumbnail plan that you developed by looking at the book. Explain that the children are now ready to transfer their stories to a similar plan. They have the images they now need to start thinking about how they will add text.
- Show the children how to work with the spread diagram to develop one of the stories in your own sketchbook. Look at how to mark out the rough illustrations swiftly like in this example by Viviane Schwarz, which can be found at: <http://blog.picturebookmakers.com/post/116986873251/viviane-schwarz>





- Talk through the children's work so far – which spreads have they already thought about?
- Provide the children with a spread from the book, ask them to annotate using post-its and then to think about the text:
  - What is the position of the text in relation to the picture?
  - Does the text give you more information? Does it leave anything out?
  - What type of sentences are they? Statements/commands/exclamations?
- Move through the book with each group presenting.
- Go back to the original book and look at the way the images are used across the book. Some are double page spreads, with an image working across both pages and some are single page images. Encourage the children to think about which events might work in this way in their stories.
- Model how you might transfer an image you have drawn onto a thumbnail talking about size of image, text position and any changes you want to make to tell your story.
- Give the children the opportunity to add their story so far to their own thumbnail plan.

### Session 27-28 Finding an ending

- These sessions will give the children the opportunity to work out their own endings for their stories and consider having arrived at their special places what will happen next. Discuss with the children what they might need to consider – What happens in your special place? Do you both travel home together? Does one of you stay? How do you remember your time together in that special place?
- You might also want to spend some time looking at the spreads with the three key emotion changes in the story – finding the ship, Grandad's decision to stay, Syd returning home alone.
- Reflect on the emotions that were drawn before – how are the emotions portrayed – on the character's faces, in the rest of the picture (use of colour, positioning of character and other objects, light and shadow etc) and text content.
- Give time for the children to work with their sketchbooks, coming up with picture ideas for their own stories, drawing as much as possible to explore a range of different ideas and inspirations.
- The aim here is to let go and let the children explore imaginative ideas of their own for writing. The ideas in their sketchbooks can be presented in drawings, words or a combination of both. It is also important for any adults in the room to have their own sketchbooks and draw and write alongside the children.
- You could have a number of 'inspiration stations' around the room to get children thinking creatively, such as an area with different small world play equipment, a reading area with books that might inspire ideas, an area with photographs of the children involved in play situations that could lead to a

story, storyboxes with different objects in that could link together to form a story – the children could create object collections based around their story settings, construction equipment and figures, dressing up clothes etc.

- You might also want to display a range of ways that the children and their characters can record their memories – diaries, photograph albums, postcards, letters etc and give them a chance to explore these materials.
- Give time for the children to look through their different ideas, pick one that they feel tells them a story and start to be able to think about what that story might be. They could work in pairs to start to tell their story ideas orally to each other.
- Once the children are happy with their ending invite them to sketch it onto their plans.

### Session 29: Responding to Writing

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

- Use your own writing or negotiate with a child to share their writing, under a visualiser if you have one, to model a process for responding to writing. Look at what we were aiming to do – create our own picture book story. Read the storyboard plan aloud and have the children respond to what has been read. You might use key questions to target their thinking, such as: What were you thinking, feeling or seeing as you heard the story? What was it that the writer did that made you think/feel/see this?
- Consider revisions that could be made and why. You may ask questions like: What might develop the story? Are there any other words, phrases or types of sentence you can use or anything you could add to the illustrations that would help the person reading or make them more engaged? What emotions have been put in? What do you think is the defining moment for their character?
- Give children time to look at and review their draft ideas. Share these with a response partner to evaluate the effectiveness of their writing for another reader. Allow time to make changes or enhancements. By looking back at Viviane Schwarz's process work, children can see how she makes changes and additions with a different colour over her storyboard.
- Finally you might want the children to consider the use of colour as a way of supporting emotional content. Look once more at the moments in the story that reflect emotional change and explore whether the colour of the page adds to this mood. You could create colour charts for the different emotions expressed considering which colours represent the emotions they've identified in the book. You might also want to return to the work on comparing Grandad's garden to the Island.

### Sessions 30 and 31: Editing writing and Bookmaking

*Publishing their work for an audience helps children to write more purposefully. Bookmaking provides a motivating context within which children can bring together their developing understanding of what written language is like; making written language meaningful as they construct their own texts.*

- Demonstrate to the children how to make an origami book with dustjacket and modify to increase the number of spreads.
- With a large scale version, model the difference in the quality of illustration from the storyboard to the finished book. Think about whether the children want to use presentation handwriting for the text, or whether to type on a word processor, cut out and stick. Provide tracing paper for the children

to practise text layout before committing themselves to a final choice.

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