

Grendel: a Cautionary Tale about Chocolate by David Lucas (Walker Books)

Grendel is a little monster who adores chocolate. So when he is presented with the opportunity of making three wishes – guess what he does? In this new take on the King Midas story, a wish that everything he touches would turn to chocolate has the inevitable consequences.

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 Key Stage 2 class

Overview of this teaching sequence.

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

Teaching Approaches

- Illustrating the character
- Response to Illustration
- Visualisation
- Role-Play and Drama: Freeze-Frame
- Gallery Walk
- Sketching ideas
- Bookmaking

Writing Outcomes

- Character description
- Writing in role
- Information poster
- Thought bubbles
- Letter of advice
- Own story ideas
- Storyboard
- Own published book

©The Centre for Literacy in Primary Education You may use this teaching sequence freely in your school but it cannot be **modified in any way**, commercially published, reproduced or used for anything other than educational purposes without the express permission of CLPE.

Other ideas to use across the curriculum:

Design Technology: Food technology

- Explore and experiment with creating and shaping worlds and parts of worlds from chocolate. Explore the different types of chocolate that are produced and their colours and textures. Look at other sculptures that have been made by confectioners that reflect the settings in *Grendel*, such as: http://www.art-spire.com/wp-content/gallery/2011/novembre_2011/21-11-11_chocolate_sculptures/Patrick-Roger-02.jpg, <http://marionadecouvert.com/wp-content/uploads/2011/12/Patrick-Roger-hippo.jpg>, http://www.cuckooland.com/dnc/cuckooland/artwork/product_images/Chocolate-button-sweet-tree-23cm-top.jpg?quality=95&scale=both&width=1000&height=1000
- Think about the colours, shapes, patterns and textures that have been created or that you could create in your own sculptures. You could use these as inspiration for drawing the settings in the story.
- If you wanted to connect these sculptures even further to the story you could start by moulding Easter eggs that the children can leave messages in <http://www.bbcgoodfood.com/videos/techniques/how-make-easter-egg>. This clip discusses tempering which can connect to science work on temperature and changing states.
- They can then consider how to add detail to their egg without melting or cracking the shell.
- Link to work on science when thinking about how to create the sculptures and make parts of them join together – what do we know about chocolate when it is heated? Cooled?

Art and Design:

- David Lucas is heavily influenced by the pattern in Folk Art and the Arts and Crafts movements. As part of the sequence you may wish to explore Folk Art as part of your Art and Design work in line with the sequence.
- Tate Britain has a section on Folk Art <http://www.tate.org.uk/whats-on/tate-britain/exhibition/british-folk-art> You might wish to look at examples like *Unknown, Crimean Quilt, Unknown, Pin Cushion, Unknown, Bone cockerel* and on the American Folk Art Museum, *By the Old Mill Temple in Bethsaida by the Sea of Galilee* by Perley M. Wentworth <http://collection.folkartmuseum.org/view/objects/asitem/596/34/title-asc?t:state:flow=dd71f213-cdd9-438b-961c-b2edd41e36c0>
- *Roaring Lion, Guardian of the Temples* by Augustin Lesage (1876–1954): <http://collection.folkartmuseum.org/view/objects/asitem/591/58/title-asc?t:state:flow=41ca546d-3db8-4837-9bc0-c9cd5f57840a#sthash.VVLnLCSP.dpuf>
- The V&A museum has a style guide for the arts and crafts movement: <http://www.vam.ac.uk/content/articles/s/style-guide-arts-and-crafts/>
- You may wish to give children a range of opportunities for exploring and working with pattern, using a range of media, influenced both by what they have seen in David Lucas' work across his texts and in examples from both of these artistic movements. This could include painting, sculpture, printmaking and inks on paper.

ICT

- The actions leading to consequences structure of this book lends itself to 'IF' coding using SCRATCH or similar programming tools. The children could create a game of the book or of their own stories allowing the reader to support the character in making their choices. This will

provide opportunities for the children to consider the alternative paths their character might take and which they prefer.

Links to other texts and resources.

Other texts by David Lucas:

This is My Rock (Flying Eye, 2015)
A Letter for Bear (Flying Eye, 2013)
The Skeleton Pirate (Walker, 2012)
Christmas at the Toy Museum (Walker, 2011)
Lost in the Toy Museum (Walker, 2011)
Cake Girl (Andersen Press, 2009)
Peanut (Walker, 2008)
The Lying Carpet (Andersen Press, 2008)
The Robot and the Bluebird (Andersen Press, 2007)
Something to Do (Gullane, 2007)
Whale (Andersen Press, 2006)
Nutmeg (Andersen Press, 2005)
Halibut Jackson (Andersen Press, 2003)

David Lucas' Website:

<http://davidlucas.org.uk/>

Other books with morals:

The Promise by Nicola Davies, illustrated by Laura Carlin (Walker)
The Boy Who Cried Ninja by Alex Latimer (Corgi)
Aesop's Fables by Beverley Naidoo, illustrated by Piet Grobler (Frances Lincoln)
The Boy Who Cried Wolf by Tony Ross (Andersen Press) *African Tales* by Gcina Mhlophe, illustrated by Rachel Griffin (Barefoot)

Wish stories and Tales: *Aladdin King Midas The Magic Porridge Pot Winter's Child* By Angela McAllister, illustrated by Grahame Baker-Smith (Templar)
Sausages by Jessica Souhami (Frances Lincoln)

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, Viviane Schwarz, Alexis Deacon and Mini Grey: <http://blog.picturebookmakers.com>

Websites to support responses to art:

National Gallery webpages on how to read paintings:
<https://www.nationalgallery.org.uk/learning/teachers-and-schools/teaching-english-and-drama/how-to-read-a-painting>

Teaching Sessions:

©The Centre for Literacy in Primary Education You may use this teaching sequence freely in your school but it cannot be **modified in any way**, commercially published, reproduced or used for anything other than educational purposes without the express permission of CLPE.

Before Beginning the Sequence

- Share some of David Lucas' other picture books with the children to tune them into the illustrations – look at the shapes that are used to build up characters, how are they portrayed? What are the similarities and differences in the way the characters are drawn/represented?
- ☑ Spend some time looking at how the spreads are built up – investigate the use of pattern work to build detail and echoes between books of the way flowers and trees etc are represented.
- ☑ You might want to spend some time investigating the structure of the stories. In his blog <http://davidlucas.org.uk/> talks about creating a story pattern <http://davidlucas.org.uk/a-simple-story-pattern/> you could spend some time investigating the books for this pattern.
- ☑ The text uses various framing devices; you might want to share some examples of graphic novels and comics with the children, discussing how frames are used to move the story along, to create space for the reader to think and to highlight pieces of action. Mini Grey's texts also use mixed framing devices to separate information on the page so you might want to share some examples of these too.
- Finally you might want to spend some time discussing morals and morality – you could collect examples of moral tales and poems from myth, legend and more recent fiction to create a display. Why are stories used to share morals? You might want to share some stories from Aesop's Fables as a starting point for this activity and encourage the children to think about how the moral is developed through the story.

Session 1: Response to illustration

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

Discussions about illustrations can include all children and help to make a written text more accessible. Time spent focusing on illustration can contribute to children's ability to read for meaning, express their ideas and respond to the texts they encounter.

- Look at the illustration of the setting on the endpapers of the book.
- Ask the children to talk to a partner about things they can see in the illustration. Use this activity to gauge an understanding of children's base vocabulary and identify opportunities to extend this throughout the sequence. Talk about the colours and patterns that have been used in this illustration and the composition in terms of the space on the page. Which objects do you think are important in this story? Why?
- Give the children copies of this illustration to annotate with words and phrases to describe the setting based on what they can see.
- Invite the children to consider whether this a real or a fantastical setting – how do they know?
- Focus in on the cave. Who do they think lives there? What do they look like? What might their story be?
- Prepare ideas together in groups or pairs and invite the children to write a short character

description based on their predictions

Session 2: Illustrating Characters

Illustrating characters alongside an illustrator or enabling adult gives children a starting point into the process of how to bring characters to life through illustration. Children who are less confident to begin this process can see where starting points are, the shapes that are used to build up characters and how detail such as proportion, facial expression, clothing and props can add layers of understanding about character and emotion.

Drawing characters focuses attention on them: how they look; what they say; how they behave. To build their ideas of what a character is like, children have to refer to the text. They can also be encouraged to draw on the language of the text in making annotations around the drawings.

- Before beginning this session, you will need to have available drawing paper, pencils, watercolours and fineline pens.
- Look at the illustration of Grendel sitting on the log on the title page – without revealing the cover or title of the book. Who is this? What are they like? What do you think they are doing? Focus on the gaze of Grendel, what is he looking at? What does that suggest about him?
- Have a large-scale copy of the illustration or open a notebook file on the IWB, to note initial ideas about the characters and to record their first perceptions to display on to the working wall or a shared journal, where you can collect evidence of the children’s work and responses throughout the sequence.
- Watch the video of David Lucas drawing Grendel on the Power of Pictures website. Look at the shapes he uses to form the character.
- Model to the children how to follow David Lucas’ process to create Grendel using pencil at first. 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, sizes and proportion as you work and what you are focusing on to allow the children to see the process of creating this character live. What does this make us think about the character and its behaviour as well as its appearance?
- The illustrations in the text are painted in watercolour. When dried, detail is added using black ink. Give time for the children to follow this process in their own artwork.
- When you have finished, step back and look at the character you have created. Write your thoughts about them as words and phrases around the picture or as a character description to accompany it. You could use key questions to prompt thinking, e.g. Who is he? What is his name? Where does he live? Who with? Who are his friends? What does he like doing? Encourage the children to do the same on their paintings.
- If this character were to think or say something, what would they say?
- Record in a thought or speech bubble to put on your image. When doing this it is important to write the words first, then shape the bubble around it, so as not to constrain the children’s thinking.
- Allow time for the children to blu-tac their work around the room and explore each other’s ideas and creations. Give children the chance to talk about each other’s work, discussing their thoughts about the character they have created.

- Display these on the working wall or in the shared journal.

Session 3: Words and pictures working together

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

Discussions about illustrations can include all children and help to make a written text more accessible. Time spent focusing on illustration can contribute to children's ability to read for meaning, express their ideas and respond to the texts they encounter.

- Look at the next double page spread in the text where Grendel is seen with his mum and his dog; what further information does this give us about the character? Look carefully at character's gaze, body language, facial expressions and props to enable children to make deeper inferences about the characters and their relationships. Have the children return to the copy of the first illustration to record in a different colour around it to show how their understanding about the characters progresses, the more of the story they see. Give time for the children to talk about responses to this picture and to note any questions they have about this particular illustration.
- Look at the text that is on the page, both the narrative and the sign, what is special about it? What does framing the text in this way suggest? How do the pieces of framed text work with the image? Invite the children to pull out questions and puzzles – are there contradictions between the image and the Beware Monsters sign for example?
- Read the next two pages of the text, until *Grendel snatched the chocolate egg and ran*. Look at how this page is split into two frames, giving us space to think about the character and his actions between events in the story.
- Consider the different use of frames in the first and second spreads – what are these achieving? What purposes do they have? You might discuss highlighting detail in the first spread and creating separation for the reader to fill in, in the second. Invite the children to discuss frames in other stories/comics they have read and consider their functions.
- Read the first frame and look at the accompanying image. Prepare a role on the wall – returning to the children's drawings of Grendel – collect children's responses to what they can tell about Grendel's character from just this frame. Again, encourage the children to look carefully at character's gaze, body language, facial expressions and props to enable children to make deeper inferences about the characters and their behaviours. Focus now on the words in the text, what do they tell us?
- Now move to the second frame; what has changed in the two characters gaze, body language and facial expressions? What further information does this tell us about Grendel's character? Add this to the role on the wall in a different colour. Again, focus now on the words; which give us important clues about the character?
- Turn the page but have the second frame of the spread, where Grendel discovers the note, covered.
- Explore the first frame and accompanying text in the same way as the previous frames, adding to the role on the wall as children make their responses. Look again at the framed text. What does this

add to the image?

- What picture are we building up of Grendel? What is he like as a character? Encourage the children to refer back to the text and illustrations to consolidate their ideas and opinions.
- You might invite the children at this point to write in role as Grendel's mother, this could take the form of a diary entry or a letter asking for help with his passion for chocolate, describing what he is like and her opinions of his actions up to this point.

Session 5: Drama and Role-Play – Conscience Alley

Conscience Alley is useful technique for exploring any kind of dilemma faced by a character, providing an opportunity to analyse a decisive moment in greater detail. The class forms two lines facing each other. One person (the teacher or a participant) takes the role of the protagonist and walks between the lines as each member of the group speaks their advice. It can be organised so that those on one side give opposing advice to those on the other. When the protagonist reaches the end of the alley, they make their decision. As Grendel is a tale with a strong moral, it is important to tune children in to considering actions and consequences throughout the sequence.

- Re-read the story so far, and reveal the last sentence, “*I just wish I had more chocolate!*” he said, covered in the previous session.
- Ask the children if they think Grendel's wish is a good one? What could be good about it? Might there be any implications from the wish he has made? What could these be? Note children's responses around a copy of the illustration of Grendel reading the note and the accompanying sentence, “*I just wish I had more chocolate!*” he said.
- Read aloud up to “*I wish... everything I touch turns to chocolate!*”
- What do we think about the character of Grendel now? What is he like on the inside? Write these new thoughts on the inside of the illustration. Hone in on language that gives clues to his wider character like ‘Give it to me!’ and ‘snatched’. What do you think is meant by his mum saying ‘*I was only going to give it to you if you were good.*’?
- Think about Grendel's wish more widely. Do they think it could have any good or bad consequences? What? Introduce the concept of selfishness; is his wish a good one? Will it benefit others? Do you think Grendel is being SENSIBLE when he makes this wish?
- Look at the accompanying illustrations on these two pages. One is full of movement and action, one has Grendel surrounded by blank space. What does this show us?
- Allow time for the children to think as Grendel is in the illustration. Focus on something that could be good about this wish and something that he might need to think about.
- Form a conscience alley, with the children divided into two parallel lines facing each other. Choose one child to act as the character of Grendel, you could make a headband with curled horns, like Grendel's for them to wear to show they are in role.
- Have the first line tell Grendel good things that could come from his wish and have the other line tell him bad consequences that could happen as a result of his wish as Grendel passes and looks at each person. When Grendel reaches the end of the line he should think about the things that stuck in his mind the most and consider whether he now thinks he has made the best wish.
- You could follow this up with either some specific advice for Grendel or some public information giving advice to anyone put in the position of making wishes. These could draw on intertextual

references to other books and tales including wishes.

Session 6: Understanding story structure – building the problem: Sketching ideas

When planning and developing ideas for picture book 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.

- Re-read the story from the beginning and on to revealing what happens after Grendel makes his wish. Spend time looking at each image as you read the accompanying text, looking carefully at Grendel's facial expressions and body language considering his feelings as reactions as this part of the story moves on and looking at what else is happening in the wider aspects of the pictures.
- Pause at the double page spread divided into three panels, starting *And the path. SLURP!*. What is the effect of dividing up the images like this? What does it emphasise? Look at how some of the images come out of the frame, what does this make you think?
- Consider too the shift in language use to include onomatopoeia and the way the text is presented to put emphasis on these onomatopoeic words. What impact does this have on the reader? What are the children most clearly imagining about Grendel's experience? What impact does including descriptions about sound and feel as well as taste have? What sense is missing in the words? Why do the children think that might be?
- Read the text that accompanies the last panel image, *It was so much fun...* Look at the use of ellipsis at the end of this sentence. What does it suggest? What do you think might happen next? You could spend some time considering possible conjunctions to follow the ellipsis and what they would do to the story. If they use 'and' or 'because' the story continues in the same way – is this exciting? Does it allow for a conclusion? Is it likely that Grendel will remain happy with his choice based on the other wish narratives they have considered? If they use 'when' or 'until' what does that offer? Discuss turning points and what might lead to Grendel having a change of heart.
- Allow time for the children in small groups to think about how the story might continue. Could the story take a twist or turn?
- Give each child a piece of A3 paper folded in half. Tell them they will be creating the next spread for the book to tell us what happens next. Look back at the different ways that David Lucas has used the double page spreads in the book so far. Will you use:
 - A full double page spread
 - Two single page spreads
 - Panels of equal size
 - Panels of different sizes
- Next look at where the text is placed in each spread, consider which pieces of text have been framed up to now. What impact has that had? Have the children draft their ideas for the next double page spread with their idea for the story twist. Give time for the children to draw and write

their ideas in whichever way their ideas for the next part of the story come to them. Some children might think of the words first, others may think in pictures and some may think in a combination of the two.

- Display the group storyboards and give time for the children to share their ideas and look at the similarities and differences in their responses.

Session 7: Exploring dilemmas through Freeze-frame and Forum Theatre

Freeze-frames are still images or tableaux. They can be used to enable groups of children to examine a key event or situation from a picture book and decide in detail how it could be represented. When presenting the freeze-frame, one member of the group could act as a commentator to talk through what is happening in their version of the scene, or individual characters can be asked to speak their thoughts out loud.

- Remind the children of the story structure that David Lucas talks about in his blog – explain that the children are going to be exploring the situation getting worse and worse and worse.
- Arrange the children in a circle. This activity is best done either in the hall or with tables pushed back in the classroom. Invite two children into the middle to create the characters.
- Read the text: *It was so much fun... until the dog came to meet him.* Take suggestions from the class to create the image for this moment with the two volunteers in the middle. Invite the children to consider facial expression, posture, the consequence of the action.
- As the volunteers take the suggestions encourage the group to consider whether this is the best representation of the moment – you could take photographs of each version to investigate later.
- Once the group are happy with the image they have created invite them to be the thoughts in Grendel's head – move round the circle collecting what they think Grendel is thinking. You might want to refer back to the opening lines of the book *Grendel loved his mum. Grendel loved his dog.*
- Having explored this idea in the dog scene, group the children in threes and provide them with the text from the following page *"Grendel! What have you done?" said Mum. "NOOOO!!" said Grendel.*
- In their groups invite the children to create freeze-frames of this moment and capture them using photography.
- Share the images of the dog and mum transformations with the class –how they compare to their ideas. Invite the children to write Grendel's thoughts and then create a thought bubble around them to display with the images from the text and the pictures of the freeze-frames.
- Discuss with the children why the first line of the book mentioned Grendel's mother and the dog as well as chocolate. What clues did that put in place for you as a reader?
- Re-read the text from the beginning to "I hate chocolate!" he roared. "I hate it! I hate it! I HATE it!"
- Discuss the final panel. What impact does it have that Grendel is alone with his hatred of chocolate? What does it say about him and where the story might go next? Consider what you've read so far. Is there anything from the text that could support Grendel now? You could ask the children to write a letter of advice to Grendel about what he should do next.

Session 8: Response 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.

- Share the text up to Mum...was...starting...to...melt!
- Return to the endpapers and the children's predictions about the text.
- Tune the children in to the repeated patterns and images from this picture in the rest of the text. You might look at the trees appearing in the early stages, the coils that are repeated in the monsters' horns, the diamond on the archway to the town that is repeated in the chocolate logo.
- Focus now on the sun – invite the children to discuss why this is so prominent in this image? You might connect it to the other symbols of heat and light in the cave – the fire and the light. Collect the children's predictions about what the sun might be telling us about the story. Does the sun represent positive or negative feelings? What does a sunny day usually suggest in a story? What does the sun shining mean for temperature and light?
- Distribute the other images that have the sun on to the children. Invite the children to annotate these images with the mood the sun is conveying. You might want to model this with the It was so much fun ... image. Discuss whether the sun is serving as a symbol of hope or as a warning of what is to come. Consider the prominence of the sun in the image - is it background or foreground? What might this be telling the reader?
- Give the children time to share their thoughts about the sun in these images.
- You might want to share the Icarus and Daedalus story with them at this point and discuss the moral from that story – does it connect to this one? Is Grendel flying too close to the sun?

Session 9: Gallery Walk and Booktalk

A gallery walk allows children to walk the story of a picture book. The illustration spreads without text are displayed in sequence around the classroom or larger hall space and the children walk individually or in groups around the room building their own picture of the narrative through the illustration. Children can discuss their different interpretations of the story by discussing the images, working out what is happening and possible motivations of the characters. They can also empathise with different characters and situations by drawing on personal experiences.

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.

- Before the session, prepare copies of the final spreads of the story and stick them around the room at spaced intervals, to allow time for children to reflect between each image. If there is not space to do this in the classroom, it would be a good idea to use a larger space, such as the school hall.
- Encourage the children to walk around each image, spending time looking carefully at the detail in each spread to conclude the story. You may wish to do this by placing the children in small groups of

©The Centre for Literacy in Primary Education You may use this teaching sequence freely in your school but it cannot be **modified in any way**, commercially published, reproduced or used for anything other than educational purposes without the express permission of CLPE.

5 and staggering the times they start their walk. Once the first group move on to the second image, the second group begins, and so on. Explain that they need to wait for the group in front to move on before they do too.

- Once they have finished, encourage them to reflect on the end of the story in their groups, while they wait for other groups to finish. Give time for the last group to have some discussion time too. Was the ending as they expected? How did it make you feel? What questions are you left with after finishing the book? How did the illustrations support your understanding? Did you notice any further repeating patterns in the images? What did you notice about the colours in the final images? Why do you think this might be?
- Come back together as a whole group to share responses to these questions and note these down on the working wall or in the shared journal.
- Discuss the following questions with the children:
 - What do you think the moral of this story was?
 - Do you think that Grendel has learned a lesson? What do you think it was?
 - Do you think his character has or will change? Why or why not? If so, how?
- Collect responses on the working wall or in a shared journal.
- Read the whole book all the way through
- Talk with the children about their responses to the story and to the illustrations. What did they like and/or dislike? Would they recommend the book to someone else? Why? Why not?
- Ask the children; what will you tell your friends about this book? What won't you tell them because it might spoil the book for them? Or might mislead them about what it is like?
- Discuss with the children: How many different stories [kinds of story] can you find in this story? You might also invite the children to make a story web connecting the story to others that it reminds them of or to write a book recommendation for what to read next if a friend liked this story.

Session 10: Creating Characters

Illustrating characters alongside an illustrator or enabling adult gives children a starting point into the process of how to bring characters to life through illustration. Children who are less confident to begin this process can see where starting points are, the shapes that are used to build up characters and how detail such as proportion, facial expression, clothing and props can add layers of understanding about character and emotion.

Drawing characters focuses attention on them: how they look; what they say; how they behave. To build their ideas of what a character is like, children have to refer to the text. They can also be encouraged to draw on the language of the text in making annotations around the drawings.

- Re-read the whole book, looking carefully at how the story is structured, and what each spread in the book does:
- First spread: Introduce the character and the setting
- Second spread: Introduce the character's problem or flaw – greedy
- Third spread: Gets the character alone, and introduces the wish
- Fourth spread: The wish intensifies
- Next two spreads: Build up, emphasising the greed

- Seventh Spread: Disaster!
- Eighth and Ninth Spreads: The worst it could get!
- 10th Spread: Twist – One last wish
- Last Spreads: Resolution, lesson learned

David talks more about his story structuring process on his website at: <http://davidlucas.org.uk/a-simple-story-pattern/>

- Explain to the class that they are going to write their own morality tale.
- Give time in the first session for the children to come up with a character that has a weakness or a flaw. What comes to mind? Is it a child, an adult, an animal, a fantasy character like Grendel?
- Children should be encouraged to have lots of time to sketch and re-sketch ideas until they come up with a character that they are happy with.
- They can then go on to sketching or writing other ideas that come to mind for their story, like what their character might wish for and what happens when they do.

Session 11: Creating own picturebooks – Sketching ideas

When planning and developing ideas for picture book 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.
- Listen to David Lucas talk about the writing process for this story on his author page on the Power of Pictures website.
- Think again about the structure of the story. - Introduction to the characters, setting and weakness (discuss with the children that Grendel is greedy and this is demonstrated in the sentence Grendel LOVED chocolate, invite them to consider how they will show their character's weakness in a simple sentence). - Character demonstrates weakness (this is the spread where we discover that Grendel will do anything to get more chocolate) - An opportunity arises to get more of what the character wants - Everything is great - Until... - Problem 1 - Problem 2 - Problem 3 - Character changes their way of thinking – demonstrates they have learnt from their mistakes - Or have they?
- You could also investigate the structure of other morality tales so the children have a number of models to work from. Discuss how tightly focused these plots are around the character learning the lesson.
- Model to the children how to sketch out ideas in words and/or illustrations for some of the settings, the wish and the disaster moment that happens. Make sure the children know that, at this stage, the pictures should be rough sketches, just to give an idea of what the finished drawings will look like. They will do more detailed drawings when they make their finished book. Think about what words might come on each page. Will you follow the pattern of the original story, or use a different sequence of words? Consider how frames might be used to separate text and moments of the story.

©The Centre for Literacy in Primary Education You may use this teaching sequence freely in your school but it cannot be **modified in any way**, commercially published, reproduced or used for anything other than educational purposes without the express permission of CLPE.

- You might also want to look back at the sequence where Grendel’s wish comes true and how the text is presented. What impact does the capitalisation of some of the words have? Invite the children to consider whether they want to try this or using other forms of caligrammatic text to emphasise certain parts of the story?
- Give plenty of time and space for the children to plan out their own ideas in a way in which they are most comfortable; 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. Continue to sketch out your own ideas alongside the children or work as a response partner to those who may be struggling with ideas.
- Encourage the children to share their ideas in turn to the class for them to comment on what they liked about each other’s ideas. Use prompts to support articulation of evaluations: *I liked... because...* Model this for the class.

Session 12: Storyboarding:

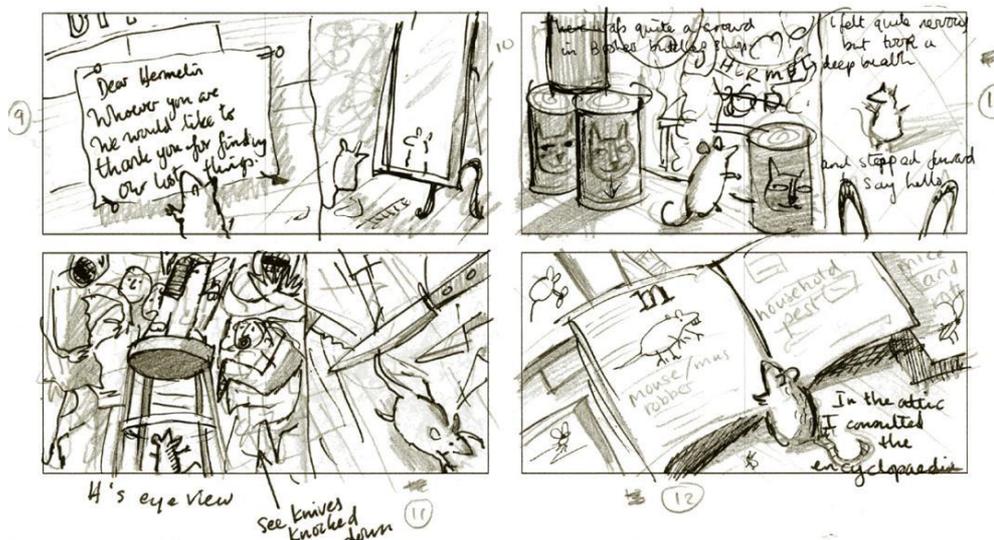
When planning a picture book, it is important to work out how the story will develop over the given number of pages. The simplest way in which to do this is using a storyboard.

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 end papers, title pages and dedications, allowing them to use understand the language of picture book 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 original book and look at the way the images are used across the book. Consider here:
 - The framing of images and text to highlight or separate ideas.
 - The repeated patterns in the illustrations running through the text.
 - The introduction of all the key characters at the very beginning of the story.
 - The use of sensory language for taste and feel paired with images.
 - The use of a symbol (the sun in this case) to highlight the forthcoming problem (you could introduce the term portent to describe this symbol).
- For more verbose writers the economy of the text in a picture book 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 picture book), 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 picture book) marked out on a flipchart or IWB for you to model marking out a story.
- Show the children how to work with the spread diagram to develop one of the stories in your own sketchbook. Look at how to swiftly mark out the rough illustrations like in this example by Mini Grey, which can be found at: <http://blog.picturebookmakers.com/post/120513251181/mini-grey>.



- Model and demonstrate carefully how to transform your story ideas onto the spreads, talking through each step of the thinking involved – what the pictures will look like on the page, what words will accompany the pictures and where the best place for the words will be. 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 frame and plenty of time for having a go at planning out their story. At this point the drawings only need to be rough sketches, but the children should think carefully about the words they will use, how they will be written and where they will appear on the page.

Session 13: Responding to writing

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 proof reading, looking at spelling, punctuation and grammar and consider the quality of their illustrations before publication.*

- Re-read the original book to remember the story and patterns of the text.
- 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 story where the character learns a lesson, as in *Grendel*. 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:
- 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? Have visual clues been planted for the reader to support them in predicting the problem? Do the problems escalate in a believable way - have the characters been introduced early enough so the reader is engaged with them? Have they stuck to a straight moral ending with the characters learning their lessons or have they put a twist at the end?
- 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. These changes and additions can be added using a different colour on the storyboard.
- When the children have had a chance to respond to the composition of the story and the effect on the reader, work with the children on proofreading and editing their work. Children could work with editing partners or with small focus groups with an adult, to read their text aloud, checking for missing words, spelling, punctuation and grammar errors and correcting before the text is transferred to the finished book. It is really important that everything is correct before going into the finished book.

Session 14 and 15: Bookmaking

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

- Demonstrate to the children how to make an origami book with dust jacket and modify to increase the number of spreads. (For support in doing this visit the Power of Pictures website)
- 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. If the children want to make watercolour illustrations in the style of David Lucas, model the sketching, inking, drying, adding 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? Invite the children here to consider subtitles for texts. What does the extra information – a cautionary tale about chocolate, add to the title? Do the children want to create a title that suggests a moral ending? 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, dust jackets and endpapers, blurb, bar code, price.

Session 16: Publishing and Responding to Writing

- Re-read the whole of *Grendel*.
- Look at the back cover and read the quotes from the *Independent*, the *Sunday Express* and *We Love This Book*. Have the children think about something they would like to say in response to the book. These are all positive quotes with people responding to things they liked about the text, so even if there were parts they disliked, have them try to think of one thing they liked that they could tell someone else.
- 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 the

book, as David Lucas has with his book.

- 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.