

Traction Man meets TurboDog, written and illustrated by Mini Grey (Red Fox)

Key Stage 2

In this second outing for Traction Man Mini Grey continues to extend and develop the use of comic book conventions, in terms of theme as well as page layout and use of speech balloons. In this superhero story, played out at ground level in house and garden, Traction Man's loyal pet Scrubbing Brush goes missing. Where can he be? And will new companion TurboDog be a hindrance or a help?

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 3,4,5 or 6 class.

Overview of this teaching sequence.

This teaching sequence is approximately 5 weeks long spread over 25 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.

Cross Curricular Links

Design Technology and Science:

- Children could design and build their own toy based on TurboDog first investigating which materials they might use to make him waterproof, which wheels they might use to help him move on sand and soil and finally using an electrical circuit to make it light up or make a noise. They could go on to produce the marketing materials to go alongside it.

IT and Maths:

- Children could explore programming either a roamer or creating a programming a robot toy using Scratch. They could even upload pictures of TurboDog to use in their programming.
- Children might want to publish their stories or scenes they create using Comic Life on an iPad

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Art and Design:

- Children could explore the work of Pop artists such as Andy Warhol and Roy Lichtenstein.
- You might want to use the Tate's online collection to show how Lichtenstein builds up his drawings for his pieces looking at the preparatory sketches for 'Whaam!' <http://www.tate.org.uk/art/artworks/lichtenstein-drawing-for-whaam-t01131> and comparing them to the finished piece <http://www.tate.org.uk/art/artworks/lichtenstein-whaam-t00897>. Talk about how he plans his use of colour on his sketches and why he might have picked those colours.
- You might also want to gather a selection of comics such as *The Phoenix* and invite the children to discuss colour palettes and how the colours used relate to the images.
- Provide the children with a range of materials to create a comic image, considering the style of drawing and the colour palette.

Teaching Approaches

- Illustrating characters
- Responding to illustration
- Small world play
- Visualisation
- Words and Pictures working together
- Role-play
- Illustrating Characters
- Booktalk
- Sketching Ideas
- Storyboarding
- Making Dummy Books
- Responding to and Editing Writing
- Publishing Books

Writing Outcomes

- Annotating character drawings
- Voice over for a scene in the story
- An illustrated spread including voice over and speech
- Writing in role
- Diary entry
- Script
- Reflective responses to the book
- Storyboard
- Dummy book
- Published book

Links to other texts and resources.

Other texts by Mini Grey, all published by Red Fox:

Egg Drop 2003

The Pea and the Princess 2004

Biscuit Bear 2005

Traction Man is Here 2006

The Adventures of the Dish and the Spoon 2007

Jim who ran away from his nurse and was eaten by a lion by Hilaire Belloc, illustrated by Mini Grey 2010

Three by the Sea 2011

Traction Man and the Beach Odyssey 2012

Toys in Space 2013

Hermelin the Detective Mouse 2014

Space Dog 2015

Mini Grey's Website:

<http://minigrey.com/>

Graphic Novel Texts and Resources :

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The Phoenix – a weekly story comic, an online issue is available on their website

<https://www.thephoenixcomic.co.uk/>

Ug Boy Genius of the Stone Age by Raymond Briggs (Red Fox)

How to Make Awesome Comics by Neill Cameron (David Fickling Books)

Troy Trailblazer and the Horde Queen by Robert Deas (David Fickling Books)

Evil Emperor Penguin by Laura Ellen Anderson (David Fickling Books)

Cakes in Space by Philip Reeve and Sarah McIntyre (Oxford University Press)

Oliver and the Seawigs by Philip Reeve and Sarah McIntyre (Oxford University Press)

Pugs of the Frozen North by Philip Reeve and Sarah McIntyre (Oxford University Press)

Vern and Lettuce by Sarah McIntyre (David Fickling Books)

Corpse Talk Series by Adam Murphy (David Fickling Books)

Welcome to your Awesome Robot by Viviane Schwarz (Flying Eye)

The Sleepwalkers by Viviane Schwarz (Walker)

The Marvels by Brian Selznick (Scholastic) – this book uses newspaper articles within a wordless narrative

Bunny vs Monkey by Jamie Smart (David Fickling Books)

Other books and films which explore the idea of Superheroes:

Eliot, Midnight Superhero by Ann Cottringer and Alex T Smith (Scholastic)

Newspaper Boy and Origami Girl by Michael Foreman (Andersen Press)

The Little Bookshop and the Origami Army by Michael Foreman (Andersen Press)

The Cat, The Dog, Little Red, the Exploding Eggs, the Wolf and Grandma's Wardrobe by Diane and Christyan Fox (Words & Pictures)

Send for a Superhero by Michael Rosen and Katharine McEwen (Walker)

Toy Story

The Incredibles

DC Kids has comic strips featuring the more traditional Superheroes Superman and Batman

<http://www.dckids.com/en-gb/>. There are examples of the older comic strips online but these will need vetting by an adult as the content is not always child friendly.

See <https://www.clpe.org.uk/library-and-resources/booklists> for CLPE's list of Superhero picture books.

Teaching Sessions:

Before Beginning the Sequence:

- Gather other Mini Grey books and encourage the children to browse and discuss them.
- Consider Graphic novels or cartooning as a form. You might want to collect copies of publications such as *The Phoenix* <https://www.thephoenixcomic.co.uk/> or use The Cartoon Museum's website <http://www.cartoonmuseum.org/explore/collection> to look at layout of text and image, explore narrative boxes, speech bubbles, thought bubbles and other ways to present text.
- You might want to introduce the children to film vocabulary to support their discussion of the way stories progress, particularly in comic panels. Introduce language such as close up, pan out and jump cut and encourage children to think about how and why these strategies are used at different points in the story.
- Invite the children to share what they know about superheroes and superhero adventures – discuss the

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typical behaviours of a hero, what are their back stories? What motivates them to do what they do? You might want to create a display of the children's favourites, drawing out similarities between them.

- You might want to share Joseph Campbell's theory of the Hero's Journey http://www.thewritersjourney.com/hero's_journey.htm and test the children's favourite superhero stories against it.
- Encourage children to bring in Action Figures and spend some time sketching them— do they have costumes/accessories? How does this change the way you see them? What expression do they have? Why was this expression chosen?
- Mini builds up worlds for her characters using objects and print. Investigate one of the texts closely, *Hermelin* would work well for this, consider where you are getting information from as a reader – look at packaging, notices, other environmental print and also the way that Hermelin narrates the story using his typewriter. Mini describes her choices for Hermelin in her Picturebookmakers blog piece <http://blog.picturebookmakers.com/post/120513251181/mini-grey>.
- Following the exploration of environmental print within *Hermelin*, explore environmental print at school or locally and decide what it tells you about that place. How could you change what each place is saying about itself?
- Mini starts her process by collecting lots of ideas; provide the children with sketch books to use throughout the sequence to sketch from the story but also other collect and sketch other things which interest them.
- Create a display space to make a working wall for the exploration of the text.

Session 1: 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.

- Without sharing the book with the children, model how to draw Traction Man and Scrubbing Brush, using the right hand side of the first double page spread as a model.
- You will need to either use a visualiser or draw onto a large piece of flipchart paper, so the children can draw along with you.
- As you are drawing describe how you are forming the shapes and breaking the picture down. Talk about the choices you are making, who are the characters looking at? What emotion are they showing? How are you showing that?
- Once the children have drawn the characters once with you, give them a chance to sketch them several more times. Encourage them to discuss their thoughts about the characters as they draw at their tables.
- Invite the children to choose the drawing they feel best represents the characters and to label it with their initial thoughts about each of them. Ask them to consider how they might behave, how they might be feeling, what their voices might sound like if they spoke and what they might be doing.
- You might invite the children to conduct a gallery walk, laying out all the drawings and moving the

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children around them to start a conversation about the different things they are picking up about the characters.

- Add the characters to the working wall.

Session 2: Response to illustration leading to Tell Me Book Talk

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.

- Provide the children with copies of the first illustration with the families in the garden (not including the close up of Traction Man and Scrubbing Brush)
- Encourage children to look deeply and identify details in the picture. Ask them to think about:
 - What clues are they given about each of the characters? How do they think each character in the picture is feeling? Does this remind them of their families? Are there any differences?
 - Is this how they expected to see Traction Man and Scrubbing Brush? Why?
 - What mood does this picture have? How do you know? What's the weather like? What season do you think it is? How do you know? (You might need to support the children looking at the flowers and trees, looking at what the characters are wearing and considering what a steaming compost heap might mean.)
 - Who are all the characters looking at?
- Use a Tell Me Grid to record answers to the questions:
 - Tell me what you like about this illustration
 - Tell me what you don't like about this illustration
 - Do you have any puzzles or questions about the illustration?
 - Are there any connections you can make between this illustration and other stories you know or real life?
- Continue the discussion by asking the children:
 - Who is the most important character? How do we know?
 - Whose point of view are we observing this picture from?
- Collate the children's answers onto a large Tell Me Grid and display this on the working wall.

Session 3: Role-play

Role-play and drama provide 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 characters' 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.

- Group the children into threes and invite them to cast themselves as the Mum, Dad and the boy from the garden picture. Give the children playing the boy an action figure and a scrubbing brush and the children playing the dad's his line "...and please stay out of the mud today."
- Invite the children to play out what they think will happen next in the scene, who speaks next, what do they say? What do they all do?
- At a certain point freeze the action and use thought tracking to elicit what the different characters are thinking and feeling as the scene plays out.
- Play the children the *Toy Story* trailer <https://www.youtube.com/watch?v=KYz2wyBy3kc>. Discuss the idea of voice over with them, what does this voice bring? Who are they? Are they a character in the story or just the observer? What type of language do they use? You might consider the use of statements, hyperbole and technical or emotive language here. Do they use first or third person speech? What tone of voice do they use?
- Invite the children to pair up with another group and show a bit of their role play to each other. Together choose moments to freeze frame from each other's role play and ask each group to come up with a short voice over to go with their partner group's freeze frame. Perform these back and discuss what was successful about them.
- Display photographs with the written voice overs alongside them on the working wall or in a shared journal.

Session 4: Visualisation

Asking children to picture or visualise their ideas 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 recreating it in drawing, painting or other media.

- Without sharing the illustrations, read aloud from the beginning until "The Ancient Potato is guiding them to the top".
- Showing an enlarged image of the boy standing next to the Compost Heap, re-read the page from "Traction Man and Scrubbing Brush are on the North-West Slope of the Compost Heap" to "The Ancient Potato is guiding them to the top" several times, allowing the children to sketch or take notes as you read.
- Provide the children with pencil crayons and invite them to draw the scene that they have just heard.
- Display the images with a post-it note beside them and invite the children to visit each other's, making a note of things they particularly notice about the illustrations their classmates have done.
- Add the illustrations and post-it notes to your working wall.
- Share the actual illustration. Give the children time to look carefully and comment on the similarities and differences between their own illustrations and the one in the book. Which do they think best portrays the scene? Why? Have another look at the garden illustration and notice where all the equipment has come from.
- Invite the children to discuss who they think the voice over is coming from. Who is the narrator of this part of the story? How do they know? Whose point of view are they looking at? Write notes around the image and display this on the working wall.

Session 5-6: Small World Play Leading to Words and Pictures Working Together

Opportunities for small world play that are based on a known story promote talk about the shape of the story. They encourage children to discuss key elements such as character and plot and to make decisions about how they create the setting. As they play, whether as individual or in cooperation with others, they practise their narrative skills and 'try on' the different characters using different voices to bring them to life

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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.

Session 5

- In groups, provide children with action figures and nail brushes with googly eyes, potatoes with googly eyes (or stuffed tan tights) and a setting that represents the compost heap. You could use real soil or fabric to create this. You might also want to make other props from the scene available; the sandwich and string for example.
- Explain that the children will be creating a scene to portray what happens next on the compost heap. Invite them to assign roles they might need within their groups; the Boy, Traction Man, Scrubbing Brush, Potato and someone to do the Voice Over. Give the children the option to choose; some groups might decide that the boy is the voice over and is manipulating one or more of the characters.
- Once the children have had a chance to explore, give them an opportunity to create short scenes, including a voice over and show these back to the group. Some children might want to sketch these scenes in their sketch books as they play.
- Model how to explore the perspective the children might want to show their scenes from using a camera to take pictures through each of the character's eyes or from a Birds Eye View or a panned out shot.

Session 6:

- Invite the children to draw or photograph their scene from their chosen points of view.
- Revisit the first part of the compost heap scene. Look at how the text is laid out. How do you know what to read first? Discuss the function of the text in the square boxes and that in the speech bubbles. Explore the conventions of reading left to right and top to bottom. You might also draw the children's attention to the final part of the voice over: "The Ancient Potato is guiding them to the top." What does that make them want to do? What do they find at the top? When do the children think they should read the speech bubble text?
- Provide the children with squared paper to create the voice over and speech bubbles to create dialogue.
- Before they stick the voice over and speech bubbles onto their illustrations, invite them to read them to each other. Do they capture the tone of the voice over? Are the sentences the right length?
- Invite the children to lay out their text on their illustration. They might want to invite someone to read it before they stick it down to check that they have helped their reader with the layout they have chosen.

Session 7: Writing in Role

When children have explored a fictional situation through talk or role-play, they may be ready to write in role as a character in the story. Taking the role of a particular character enables young writers to see events from a different view point and involves them writing in a different voice.

- Read aloud from the beginning to “Scrubbing Brush is VERY muddy.”
- Discuss with the children: How can you describe the style of the words? Why have these choices been made? Are the illustrations showing exactly what is happening in the text? Are you discovering anything new? Whose eyes are you seeing the story from? Who is giving Scrubbing Brush instructions?
- Using Traction Man as an example, use shared writing to begin writing the story so far from his perspective, consider what he has seen, what he has done and how he might be feeling. Does he hear the voice over? What tone of voice might he use?
- Give the children the opportunity to write in role as the character they have been in the role-play activities so far or another one which interests them.

Session 8: Responding to illustration

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- Return to the first spread of the book. Provide the children with the full illustration in groups and ask them to discuss:
 - How is the page divided? What does this division mean? What's happened? How do you know?
 - What's changed in the body positioning of Traction Man and Scrubbing Brush? What about in their facial expressions? What does this add your understanding?
 - How would you describe the right hand side of the picture? Remind the children of the film language you shared.
 - Who is the most important character? How do you know?
 - What is the difference between the speech bubble from Dad and the voice over for Traction Man? Which one is more certain? How do you know? What's the difference in the tone of voice? Who would you like to hear more from?
- You might want to share other moments in picture books or stories where reality breaks into fantasy such as the house becoming the boat in *Grandad's Island* by Benji Davies, walking through the wardrobe into Narnia in *The Lion the Witch and the Wardrobe* by C.S. Lewis, Alice going through the Rabbit Hole in *Alice's Adventures in Wonderland* by Lewis Carroll or Leon entering the magic world in *Leon and the Place Between* by Angela McAllister and Grahame Baker-Smith. Discuss with the children how these transitions are made and how you know which world you're in. How is this similar/different to what they have seen in this illustration?

Session 9: Respond to illustration

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- Read aloud from the beginning and on to "Everyone is warm and sleepy"
- Provide the children in pairs with the illustration of the living room with the parents saying "Well, if you ask me there'll be trouble" and with 2cm square viewfinders and magnifying glasses.
- Invite the children to take turns moving the viewfinder around the picture and describing in as much detail as possible what they can see to each other.

- Once the children have explored the whole picture with their viewfinders invite them to create a list of the 10 most significant details they have found. Invite the pairs to join up with other pairs and share their lists and create a top 3. Share these findings and create a class list.
- Now invite the children to explore the whole image and annotate with what they notice about:
 - Where the characters are positioned. You might want to talk about the impact of the parents being in another room, what does this suggest?
 - Have you got any further clues about the characters in the story?
 - What they are looking at?
 - Whose perspective is this part of the story being told from?
 - What questions do you have?
- Invite the children to make predictions about what will happen next in the story. Note these predictions and display alongside the annotated illustrations on the working wall.

Session 10: Visualisation

Asking children to picture or visualise their ideas 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 recreating it in drawing, painting or other media.

Illustrating story settings or key events prompt 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.

- In advance of the session, prepare large versions of TurboDog Packaging, the endpapers from the book and ones from the hardback edition which can be downloaded from Mini Grey's website <http://minigrey-blog.com/wp-content/uploads/2015/08/TMTD-Endpapers.jpg>
- Invite children to explore the materials – what do they learn about TurboDog? What type of character is he? Refer back to your earlier conversations about superheroes – you might want to consider sidekicks as a character type here using examples such as R2D2 and C3PO in Star Wars, Robin in Batman and K-9 in Dr Who who Mini based the character on. What character traits do these characters have? Why might a dog have been picked to represent a sidekick? Is the sidekick a new role in this story or is there one already?
- Invite the children to draw what they think will happen when Turbo Dog is unwrapped. Give them the opportunity to add text and to draw from the perspective they choose.
- Display these predictions on the working wall.

Session 11: Role-play to 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.

- Read aloud from the beginning and read on to “Scrubbing Brush would have crept quietly. Where IS Scrubbing Brush?”
- In pairs, invite the children to play a game where one is Traction Man and the other is TurboDog. The person playing Traction Man makes suggestions of adventures they can go on but TurboDog can only respond “Stop Intruder!” or “I will be your pet!”
- Give the children 2 minutes being each character and afterwards to share their experiences. What does Traction Man want from his relationship with TurboDog? Encourage the children to consider a mixture of emotions and use this as an opportunity to extend their emotional vocabulary. You might want to note the emotions suggested on cards and display these on the Working Wall around the double page spread featuring Traction Man meeting TurboDog
- Discuss how emotions are shown in the illustrations – show the children images of Traction Man, TurboDog and Scrubbing Brush so far. What is different? Consider facial expression and gaze, body position and their behaviours. Mini describes Scrubbing Brush as a reflector of Traction Man’s emotions. Do the children think this is the case? Is TurboDog like this too?
- Look too at what each of the characters have said so far. Who has spoken and what have they said? What do the children notice about the choice of words: “Stop Intruder!” and “I will be your pet!”?
- Who do we have the most empathy for? Why? Who is the most important character and why?

Session 12: Responding to Illustration

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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.

- Read aloud and read on to “I must find my brave pet! Where can my Scrubbing Brush be?”
- Look closely at this illustration and work together to annotate it, considering what the children notice about:
 - Where the characters are positioned
 - What they are each looking at
 - Whose action mirrors another’s

- Which characters are feeling the same as each other
- Who is thinking about Scrubbing Brush
- Whether the voice over accurately describes what's going on
- What the impact is of the STOP INTRUDER speech bubble in contrast to the Scrubbing Brush thought bubble
- What the use of colour tells us
- Give the children an opportunity to recreate the scene on the sofa as a freeze frame. You could then use thought tracking to elicit what each character is feeling. Add these thoughts to the annotated illustration and display it on the working wall.
- Give the children an opportunity to write a diary entry from their characters' point of view, describing what is going on and what they are going to do next. Compare the diary entries from each character and discuss what this tells you about the characters.

Session 13: Illustrating Characters and Settings

Giving children the time to illustrate their own characters as part of their idea development focuses attention on them: how they look; what they say; how they behave. When first creating a character, children will need lots of time to explore and experiment, trying out different ideas in a range of media. They can then talk about which ideas work best for them and which characters they feel speak their story.

To build their ideas of what a character is like, children may have to create and re-create them in different ways. It is important to give children time to experiment with proportion, facial expression, clothing and props to give their intended reader further clues about the characters they create.

Throughout this process children's thoughts will be focused intently on the character, enabling descriptive language and narrative ideas to develop, readying them for the writing process.

- Read aloud and read on to "...not a bristle to be seen"
- In groups, give the children one of the spreads to look closely at. What do they notice? Does it remind them of anything they have seen in their own lives or in other stories? How does the use of colour change the mood? What's changed in the voice over? What does this suggest? What about the way Traction Man is speaking? What impact does it have to have the writing in that font? How does Traction Man sound when he is speaking?
- Invite the groups to feed back to each other.
- Share <http://www.longexposures.co.uk/legography> with the children - what do they notice about the legographer? What are they seeing differently?
- Provide the children in groups with either real action figures or use cut outs from here <http://minigrey-blog.com/wp-content/uploads/2015/08/Dress-Up-TM.jpg> and invite the children to create their own scenes of Traction Man hunting for Scrubbing Brush in the school environment. Invite the children to consider light and dark, which part of the scene they want to capture and from whose eyes they want to show it. Reflect on the Toy Cupboard being from Traction Man's perspective, whilst in the under the bed scene, we are looking at him but on the same level and the sofa scene is shown at a slightly wider angle.
- Invite the children to photograph their scenes from their preferred point and view and add voice over and speech bubbles to them either on the computer or using squared paper to mirror the technique from the

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text.

- Display these scenes on the working wall.

Session 14: Responding to Illustration leading to Drama

Role-play and drama provide 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 characters' 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.

- Read the whole book aloud.
- Provide the children with the spreads of Traction Man and Scrubbing Brush diving in the bath and TurboDog sinking.
- Remind the children of the discussions you had regarding how emotion is portrayed on each of the character's faces.
- Invite the children in groups of four to take on the roles of voice over, TurboDog, Traction Man and Scrubbing Brush. Give them one scene from the sequence up to "There's a fizz and a flicker" and ask them to look carefully at what is going on in the picture and the position and emotion of each of the characters. Explain that they are going to create this as a radio drama by providing what each of the characters is thinking. The voice over will be read and at appropriate moments each character will interject with what they are really feeling or thinking. Model how to write this up as a playscript, for example the first page might go something like this:

VOICE OVER: Traction Man and Scrubbing Brush are going free-diving in the Steaming Tropical Waters of the Tub. TurboDog has come too. Turbodog is floating on the SS Sponge.

TURBODOG: *I'm not sure how safe this sponge is but if I'm going to be their pet then I have to do what they do.*

VOICE OVER: Traction Man is wearing his Elasticated Micro-Suit, Shark Knife and Slimline Snorkel.

TRACTION MAN: *What a great opportunity to show off my swimming outfit.*

VOICE OVER: Scrubbing Brush is looking much cleaner.

SCRUBBING BRUSH: *I'm so happy to be back, look at how well Traction Man swims*

- Encourage the children to rehearse their plays and then create short scripts once they are happy. Share each group's interpretation whilst displaying the illustration on the IWB.
- Invite the children to reflect on what they have learnt in what they've seen. How would they describe Scrubbing Brush? Are they happy with the ending? Why?

Session 15: 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.

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This book talk is supportive to all readers and writers, but it is especially empowering for children who find literacy difficult. It helps the class as a whole to reach shared understandings and move towards a more dispassionate and informed debate of ideas and issues.

- Read and re-read the whole book to the class several times. Also ensure copies of the book are available for children to spend time with individually in independent reading time.
- Return to the Tell Me Grid you created earlier in the sequence and invite the children to give their responses to the text now in a different colour. You might want to provide the children with their own grids to fill in following a class discussion.
- Discuss with the children how the story is told in this book. How have the different perspectives been shown? Look back at the book and consider the different ways that the story is presented using full pages, frames with white space around them, illustrations and text breaking out of frames. What do these different frames offer the reader? Discuss providing close ups or panning out, showing the passing of time (what shows a quick passage of time, what shows a slow one?) and the switching or perspectives or from reality to fantasy. You might want to compare these techniques with those in other Graphic Novels or comics. You might spend more time considering the single double page spread with Traction Man leaping into the bin, why is this the only image presented in this way?

Session 16: 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.

- Before the session, collect together household objects and googly eyes and invite the children to bring in toys and action figures from home.
- Share <http://eyebombing.com> Invite the children to discuss what kind of characters the objects make. Can they predict what their personalities might be? You might want to give the children an image to work on in pairs and develop a character profile for them.
- Provide the children with household objects/food etc. and googly eyes and invite them to create characters with different personalities – try moving the eyes together/further apart – what makes them look friendly? Sinister? What objects or features of objects make successful characters? You might also want to share some of Mini Grey's other books such as *Egg Drop* and *The Adventures of the Dish and the Spoon*.
- Lay out the characters the children have created alongside the toys. Invite the children to sketch ones they find particularly interesting, trying to cover a range of character types. Some children might prefer to try out a range of facial expressions first before choosing their characters.
- Explain that the children aren't making choices at this point, they are just trying out ideas. In her work, Mini Grey creates lots of material around a particular subject before choosing her characters and plot.

- Revisit the illustration showing Traction Man hunting for Scrubbing Brush outside of the shed. Revisit the idea of perspective and discuss what position and where the photographer would have been if these were pictures.
- Once the children have chosen their three scenes, provide them with a camera to photograph them considering: Do they want all of their scenes to be from the toys' or made characters' perspective or are they going to create a scene to give context even including themselves or other human characters? Where do they need to be to take the best photograph?

Session 18:

- Before this session print out the children's photographs and ensure their characters are still available
- Model how you might use the characters and photographs to sketch one of these scenes. Talk about the choices you make in where and how to make things more simplistic and where to add more detail. Consider which characters are showing emotion and which might not be. Refer to how Scrubbing Brush takes the lead in the emotional journey in *Traction Man meets TurboDog*.
- Give the children time with their characters and photographs to sketch their scenes. Explain again that they are trying out ideas here, so starting several or practising pieces of detail before they start is appropriate.

Session 19: Building Story Structure: 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 by the use of 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.

- The children may have already started to develop a narrative in their scene building and sketching time or these might just have been starting points for new ideas.
- As a whole class, quickly map out the events of *Traction Man meets TurboDog*. Invite the children to identify the key moments which make it an exciting story and which moments make us think differently about one or more of the characters.
- Model for the children a review of your own sketches. What do you like about them? What is showing potential for a good story? Is there an issue or dilemma or the possibility for one? Where do your favoured scenes fit? Do they need something to happen before or after them?
- 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,

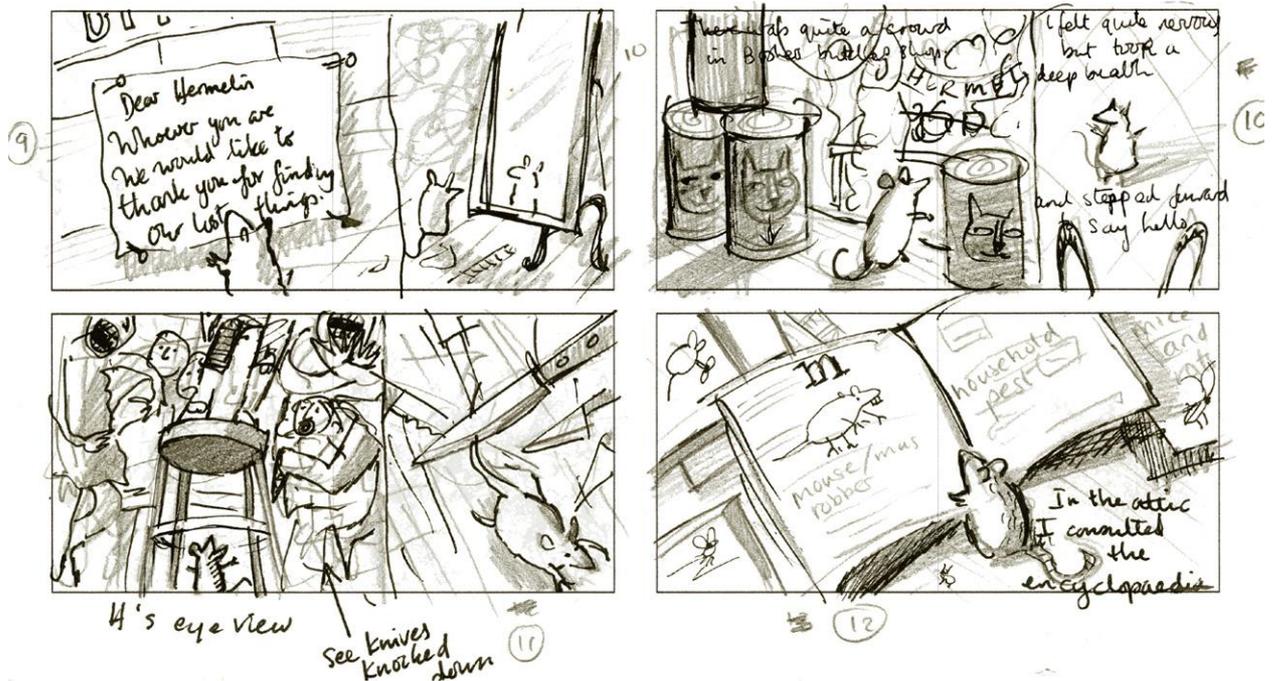
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plan how the story unfolds over the pages, see how the words and illustrations work together, and consider how the illustrations work together.

- Revisit the original book and draw the ways the pages are divided:
 - Split but not using centrefold
 - Single page with white border
 - 2 equal frames horizontal
 - 3 frames: 1 –large, 2 small and character outside of frame
 - Large frame, small unframed
 - Single full page
 - Single images divided by text boxes
 - Double spread
- Discuss what’s happening on each of these pages and how the layout is supportive of that. How does the layout change the pace of the narrative? How are sequences of events shown? How are big changes shown?
- Have a look at the pages with no white space –what do they suggest?
- Spend some time modelling your thinking around 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 most picture books but happens more in *Traction Man meets TurboDog*)? 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.
- For more verbose writers the economy of the text in a picture book can be challenging. Encourage the

children to practise their text out loud; if they are including a voice over does it sound right? Refer back to the voice over text and demonstrate the use of short statement based sentences.

- 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>



- Looking at Mini's storyboard above discuss with the children how the perspective and other ideas are noted around the images. Allow the children to use post-it notes or to cut out their frames and annotate around them to do the same.
- 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. Also ask them to give careful consideration to the reader – at each moment what do they want their reader to be thinking or doing? Who do they want them to feel empathy for? Who is the character that is in charge? Can you see them?

Session 20: Making Dummy Books

Many authors will make a dummy book as part of their writing process. This is a small sized or full scale version, which gives the author a truer sense of the physical reality and experience of the finished book. Illustrations will often be roughs; sketches of spreads without huge detail or colour. Text boxes might appear instead of the full text. Making a dummy book is an essential part of the re-drafting process, after storyboarding ideas, as it allows the children a much greater idea of what the finished text will look like and how it works for the reader. There are

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many ways of making dummy and finished books to draft and publish children's own picture books.

- Explain to the children that once Mini has mapped out her ideas in a storyboard she experiments with creating them into a book, investigating how the page centrefolds and page turns have an impact on the story. She explains that books aren't flat pieces of paper and instead are 'living things' because they move.
- Revisit the three spreads which show the rescue from the bin, starting from "Never run out of hope!" and finishing with Scrubbing Brush coming out of the bin. Investigate how the reader is encouraged to turn the page and what happens when they do – consider the speech bubble "Aaaaarf" which goes over the edge of the page with the voiceover text in the bottom right hand corner, the impact of the double page spread after "No one has ever returned alive from the Bin before." and the shift to close up to show the rescue.
- Show the children different ways to transfer their storyboards into a dummy book:
 - Folding paper to create each spread
 - Creating mini books – Mini Grey makes 6cm x 4cm books to save time and to check that the story works across the book
 - Creating simple zig zag books (you can find instructions for these here <https://www.clpe.org.uk/powerofpictures/creative-approaches/bookmaking>)
- Again, the children aren't creating a finished product here, but refining their ideas and exploring the ways which books work. They are able to correct these as they go by crossing things out or leaving themselves notes.

Session 21: 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 proofreading, looking at spelling, punctuation and grammar and consider the quality of their illustrations before publication.*

- Re-read the original book to refresh the children's thinking on how the story is moved along using action and dialogue.
- 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 – creating a story using toys and objects as characters. Start by asking or answering the questions: What are you proud of? Where are you stuck?
- Invite the children to respond to the piece of writing. You might use key questions to target their thinking, such as: How do we know as the reader what we are meant to be doing/thinking? Who do we feel most connected to? Is it obvious who is meant to be speaking when? Can we tell the difference between speech bubbles and voice over? Who is telling the story? How are changes of perspective shown?
- You might invite some children to perform the text. Is it clear what the character is like? How are they

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behaving? – is this reflected in the images? You may ask questions like: Is it clear who is speaking and in which order?

- Consider revisions that could be made and why. Encourage the children to make suggestions that will achieve the effect the writer is looking for. Consider dialogue – who is it addressing? What is each piece of the dialogue doing?
- 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. Revisit how Mini makes notes on her storyboard to show changes for the next version.
- 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 22: Becoming familiar with the language and book creation: Creating Endpapers

Children should be encouraged to explore and experiment with the language of picture books by investigating different forms, for example interactive books with pop-ups and flaps, hardback books with dustjackets and e-books. The work and books of Paul Johnson (<http://www.bookart.co.uk/>) give a wealth of ideas for a range of book making projects for children.

- Explain that Mini Grey, like many illustrators, adds extra detail to her stories in the endpapers. Ensure that children know what endpapers are.
- Revisit the endpapers that were in the hardback edition of *Traction Man meets TurboDog* <http://minigrey-blog.com/wp-content/uploads/2015/08/TMTD-Endpapers.pdf>
- Discuss: What extra information do the endpapers give? Are there clues about what might happen in the story?
- Provide the children with a selection of books which include interesting endpapers. These might include *The Storm Whale* by Benji Davies (Simon and Schuster), other texts by Mini Grey, *Wolves* by Emily Gravett (Macmillan), and texts for older readers *The Hobbit* by JR Tolkien (HarperCollins) and *The Last Wild* by Piers Torday (Quercus). Invite them to discuss what information they can find out from the endpapers.
- Ask the children to consider if there is part of their story they want to emphasise or a tangent of the story they could tell using the endpapers?
- Give the children an opportunity to sketch ideas for their endpapers and review them with their friends ready to be added to finished book.

Session 23 and 24: 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)

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- With a large-scale version, model the difference in the quality of illustration from the Dummy Book 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. You might also want the children to explore how to create spreads outside of their books, then scanning and resizing on the computer before printing and sticking into their books. This will be particularly useful if the children want to add environmental text to their scenes but don't have the fine motor control to create them at scale.
- 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 do they want to give away and what do they want to hold back?
- Revisit the front cover of *Traction Man meets TurboDog*. What does this show? What mood does it suggest for the book? What is the reader meant to think about TurboDog? 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.
- Remind the children to put their endpapers in before they start drawing their story.

Session 25: Publishing and Responding to Writing

- Re-read the whole of *Traction Man meets TurboDog*?
- Look at the back cover explore its features - look at the blurb, the information about the author and the quote from *The Guardian*.
- Invite the children to come up with ideas of a short quote they would put on the back of *Traction Man meets TurboDog*. Remind the children 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.
- 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.

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

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