

How to be a Lion by Ed Vere (Puffin)

Leonard does not conform to the stereotype of how a lion should behave. He is gentle, writes and reads poems and, most disconcertingly in the opinion of other lions, has no intention of chomping his duck friend Marianne with whom he has much in common. Leonard and Marianne go to their thinking hill and come up with an idea to show the other lions they are wrong and that there is more than one way to be, although the ending implies that there no easy answers to these questions.

Overall learning aims of this teaching sequence:

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

This teaching sequence is designed for an Early Years Foundation Stage class.

Overview of this teaching sequence.	
<p>This teaching sequence is 3 weeks long. All of the Power of Pictures teaching sequences are aimed to develop an appreciation of art and picture books across age ranges. The sequence will have a strong emphasis on spending time exploring and responding to illustrations, drawing and illustrating as part of the writing process and will exemplify the process of picturebook making, allowing children to gain an understanding of how ideas are developed and carried through for impact on the reader. The work done in the sequence will be further enhanced by the suite of video resources on the Power of Pictures website, where children can be introduced to Ed Vere as an author/illustrator, see him read the book aloud, illustrate a character and learn and talk about how he wrote and illustrated the text.</p>	
<p>Teaching Approaches</p> <ul style="list-style-type: none"> ▪ Response to illustration ▪ Illustration ▪ Reading aloud and revisiting texts ▪ Looking at Language ▪ Debate and discussion ▪ Close reading of picturebook spreads 	<p>Writing Outcomes</p> <ul style="list-style-type: none"> ▪ Annotations to share children’s thinking around a text ▪ Children’s own illustrations of story characters and events ▪ Personal narratives in words and pictures ▪ Poems

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| <ul style="list-style-type: none"> ▪ Modelled drawing ▪ Freeze Framing and Thought Tracking ▪ Storymapping ▪ Booktalk ▪ Sketching ideas ▪ Bookmaking | <ul style="list-style-type: none"> ▪ Speech/Thought bubbles in role as a character ▪ Own ideas for a picturebook spread ▪ Writing in Role ▪ Story predictions ▪ Storymaps ▪ Annotations ▪ Sketches of characters and scenarios ▪ Published picturebook |
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Links to other texts and resources.

- The How to be a Lion pages on the CLPE website with access to Ed Vere's video resources: <https://clpe.org.uk/books/book/how-be-lion>
- Find out more about the author/illustrator Ed Vere and see other examples of his work: <http://www.edvere.com/>

Other books written and illustrated by Ed Vere:

- *The Getaway* (Puffin)
- *Banana* (Puffin)
- *Bedtime for Monsters* (Puffin)
- *Mr Big* (Puffin)
- *Max the Brave* (Puffin)
- *Max and Bird* (Puffin)
- *Max at Night* (Puffin)
- *Grumpy Frog* (Puffin)

Other books illustrated by Ed Vere:

- *Too Noisy!*, written by Malachy Doyle (Walker)

Other picturebooks which explore themes in the book; friendship, self-reflection and developing emotional resilience:

- *Barbara Throws a Wobbler*, Nadia Shireen (Puffin)
- *Jabari Jumps*, Gaia Cornwall (Walker)
- *Jabari Tries*, Gaia Cornwall (Walker)
- *Ruby's Worry*, Tom Percival (Bloomsbury)
- *Ravi's Roar*, Tom Percival (Bloomsbury)
- *Tilda Tries Again*, Tom Percival (Bloomsbury)
- *On Sudden Hill*, Linda Sarah and Benji Davies (Simon and Schuster)
- *Leon and Bob*, Simon James (Walker)

- *Hello, Friend!*, Rebecca Cobb (Macmillan)
- *Sweep*, Louise Greig and Júlia Sardà (Egmont)
- *The Girl With a Parrot on her Head*, Daisy Hirst (Walker)
- *Pom Pom Gets the Grumps*, Sophy Henn (Puffin)
- *Super Duper You*, Sophy Henn (Puffin)
- *Double Trouble for Anna Hibiscus!*, Atinuke, illustrated by Lauren Tobia (Walker)
- *Oh No, George!*, Chris Haughton (Walker)
- *The New Small Person*, Lauren Child (Puffin)

Other high quality picturebooks to support ideation:

- *Jabari Jumps*, Gaia Cornwall (Walker)
- *Barbara Throws a Wobbler*, Nadia Shireen (Puffin)
- *Is there a dog in this book?* by Viviane Schwarz (Walker)
- *Here Comes Frankie!* by Tim Hopgood (Macmillan)
- *Bedtime for Monsters* by Ed Vere (Puffin)
- *Shh! We Have a Plan* by Chris Haughton (Walker)
- *The Story Machine* by Tom McLaughlin (Bloomsbury)
- *Grandad's Island* by Benji Davies
- *Wild* by Emily Hughes (Flying Eye)
- *Grendel* by David Lucas (Walker)
- *Ravi's Roar*, Tom Percival (Bloomsbury)
- *The New Small Person*, Lauren Child (Puffin)

Cross Curricular Links:

Personal, Social and Emotional Development:

- The text offers rich opportunities for children to think and talk about their behaviours, feelings and emotions. It will support children in EYFS to develop self-regulation, an important condition for learning as well as personal, social and emotional development. Through exploring story events and situations faced by characters, children will be able to work on exploring and recognising emotions, learning how to manage and deal with emotions and behaviour (both of self and of others), and how to begin to respond to peer pressure.
- Sharing both personal narratives and making wider connections with real life events that have been widely reported in the news alongside the text will enrich children's ability to make personal connections with the text, empathise with characters and story events and understand why characters think and behave in the way they do.

Reading:

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

Understanding the World:

- Through engaging with the characters and settings children could learn more about the habitat of the African Savannah, and the wildlife that lives there and how this compares with their own immediate environment.
- In exploring story events, children could look at the relationships in food chains and explore the concept of prey and predators. This could be linked to wider knowledge about food and eating.

Creative and Expressive Arts:

- Look at other animal characters created by Ed Vere in his other books, such as *The Getaway*, *Banana*, *Mr Big*, *Grumpy Frog*, and the *Max* series, looking at how he simplifies the drawings from the real life creatures, but creates huge amounts of character.
- You could also provide opportunities for children to create simplified illustrations of other animals in the style of Ed Vere, following the techniques seen in the video.
- Provide reference materials for the children to work from, such as photographs and opportunities to watch the behaviours of animals via video. You might even arrange a visit to a local wildlife park or zoo to observe animals in action first-hand. Display these prominently in the school environment.

Teaching Sessions:

Before beginning the sequence:

- Activities in this sequence open up opportunities for students to talk about their own lives and the lives of others. You will need to set this up very carefully with the pupils beforehand, emphasising a trust approach to talking about their own feelings and experiences.

- You may also want to create a small world area depicting the savannah environment and models of key characters from the story to allow children to play out aspects of the story. These could include real mud, water, grass and plants so that the children get to feel and smell the elements of the natural environment where the story takes place. Think about the different plants you could place there to depict the long, spiky vegetation where the ‘fierce’ lions hide and the softer vegetation where Leonard relaxes.
- Collect together different kinds of art materials, e.g. coloured pencils, watercolour paints, acrylic paints, collage materials, brush pens, pencils, tracing paper, drafting paper, publication paper and card for the children to use to plan and create their picturebooks. If you have stock, providing each child with a sketchbook would be useful, or they could hand make these themselves.
- Create a Working Wall that can become a place to collect children’s responses and examples of work that is produced alongside the sequence and share ideas, inspirations and working process as you move through the process of creating and shaping a text.

Responding to illustration

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

- Colour photocopy or project on the smart board the front cover of the text. Read the title; **How to be a Lion**. *What do they think this means? What do you already know or think you know about lions? Encourage the children to think carefully about their behaviours as well as their physical characteristics. Where have you seen or heard about lions before? Have you seen them in books or on television, or even in real life at a zoo or safari park? What thoughts and feelings were you left with about them? What do you think it means to **be** a lion?*
- To expand their thinking, allow them to watch some lions in their natural environment. Selected sections from this 5 hour relaxation video of Lions would be ideal for this: <https://www.youtube.com/watch?v=hOCC8PwxsXw>
- Now, spend some time looking at the front cover illustration, and give mixed pairs or groups of children a copy of the front cover. *Do you think this lion fits what you think it is to **be** a lion? Why or why not?* Give the children time to discuss together, noting their initial thoughts as they talk together. Draw the children’s attention to the facial expression and body position of the character, how the lion is placed on the page, its size and scale. Annotate the illustration with their observations, ideas, thoughts and questions about what they can see to give value to their contributions and to make their thinking visible. Encourage them to extend and deepen their thinking and responses where necessary.
- Now focus on the front cover as a whole. *What do you think might happen in a story with this cover and title?* Allow time for children to add predictions and ideas to their existing ideas.

- Now open the book to look at the opening page. Cover the text with a post it note so that the children can focus on looking at the illustration first. *What do you see here? Where do you think this might be? Who or what do you think you might find here?*
- Now, reveal the accompanying text on the page and read this aloud to the children. Talk about the concept of ideas. *What is an idea? Have you ever had or heard a good idea? Or a bad idea? What about a big idea or a small idea?*
- Now come back to the thinking about lions. *What thoughts and ideas might we already have about lions?* This is a challenging concept for the youngest children so model this by giving examples yourself, such as ‘we might have an idea that lions are fierce’, ‘we might think that lions eat other animals.’
- Allow the children to offer their own thoughts and ideas about lions, based on personal experience and what they have seen.
- Allow children to continue to observe and talk about the lions by leaving the video on as part of the continuous provision. You could provide binoculars so that they feel they are watching the lions in the wild. Ensure drawing and writing materials are made easily accessible so that children can draw and write about the lions as they watch. Listen in on conversations to capture the children’s thoughts and ideas.

Creating mood and atmosphere in illustration and text

Children should be given time and space to look deeper at the illustrations in a picturebook to take them a step beyond what pictures literally represent to having an idea of how pictures are able to express and metaphorically display what cannot be pictured directly; ideas, moods, abstract notions and qualities.

- Before this session, prepare copies of the next two double page spreads: ‘Some say, there’s only **one** way to be a lion...’ and ‘Lions are FIERCE!’ for children to explore and discuss in small mixed groups.
- Re-read the title of the book and the opening page, before turning to the next double page spread and reading the text aloud. Give time and space for children to explore and take in the illustration, discussing key questions:
 - *What are you thinking about as you look at this picture?*
 - *How does it make you feel?*
 - *What makes you feel this way?*
- Explore the children’s responses together. You might discuss:
 - The fact that the lions are hiding in the dark and in the grass;
 - Their facial expressions – including the fact their tongues are sticking out;
 - The fact the mouse is completely alone.
- Ask the children how they feel whilst looking at this scene and note down words and phrases used to describe this. *What do you think the illustration makes us feel about the lions? What is making us feel this way?*

- Now, re-read the text again and discuss what this might suggest. *Do you agree that there is only one way to be a lion? What might this mean?*
- Turn the page and read the next spread together. *How do you feel when you see this picture? What makes you feel the way you feel?* Annotate the spread to record the children's thoughts, ideas, observations and questions, making their thinking visible. Extend or facilitate thinking, if necessary. From looking at the illustration, you might talk about:
 - The movement of the lions;
 - The impact of the lions coming into the light after being hidden in the dark;
 - The emotions in the facial expressions and body positions of the characters.
- Re-read the text to the children and ask them what words they remember most. They might pick out 'fierce' as a way of describing the lions. Discuss this word and its meaning together to clarify the children's understanding of it. They might talk about the active words 'catch', 'chomp' and 'crunch'. Explore these words together, clarifying their meaning and the children's understanding of what is happening in the spread. *Why might the lions want to catch, chomp and crunch the mouse? How do lions survive in the wild?*
 - The line breaks and spacing used and what impact this creates;
- Re-read this first section of the story and talk about what impression these spreads give about lions. *Do you agree that lions are fierce and will catch, chomp and crunch you? Do you think there might be other ways to be a lion? How else did you see the lions behave on the video?*
- Scribe the children's thoughts and ideas about other ways to be a lion, using what they have read in the text, seen on the video and their own personal knowledge to support their thinking.

Exploring and illustrating a character

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

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

- Prepare for this session by providing drawing paper and soft drawing pencils. You may also wish to provide brush pens, crayons, paintbrushes, water and poster paints to more closely match the materials used in the original illustrations.
- Re-read the story so far, and on to the next double page spread. Read the text aloud, then spend some time looking at the illustration of Leonard. *Do you think Leonard is fierce or gentle? What makes you think this? What about the other lions? How are they similar to*

Leonard? How are they different? Allow them to read the illustrations on the page, picking up details about Leonard's possible characteristics and behaviours from the words and pictures and scribing their thoughts and ideas around a copy of the spread.

- Ask the children where they think the words and pictures in a book like this come from. *Do they know what an author and illustrator are? Do they know what these people do?* Look back at the title page and share Ed Vere's name at the top of the page and explain that in this book, Ed Vere is the person who wrote the words and drew the pictures to tell this story. Share a photograph of Ed, which can be displayed on the Working Wall or in the book area. *What do they think it would be like to be an author or an illustrator? What would they need to be able to do? What would they need to help them?*
- Explain that in this session, they will be seeing the author/illustrator on a video and learning how to draw the character of Leonard. Watch the video 'Illustrating a character from 'How to Be a Lion' on the CLPE website: <https://clpe.org.uk/books/book/how-be-lion>. *Have they seen someone drawing like this before? Does it look like an easy thing to do? What do they think they would need to think about to do a drawing like this themselves?*
- Now give each child a piece of drawing paper and a choice of drawing implements. Soft drawing pencils, Ferby coloured pencils or charcoal sticks are ideal for this. Cheap but quality cartridge paper for drawing can be sourced from Budget paper supplies: <http://www.budget-paper.co.uk/>
- Watch the video for a second time, pausing at appropriate points, and model to the children how to draw the character of Leonard. Start in the same way he does, by drawing the eyes. Encourage the children to work alongside you – it will therefore be important to work on a large scale on a flip chart or under a visualiser, so that the children can clearly see what you are doing at each step and follow the process. Talk carefully about shapes, and patterns as you work and what you are focusing on to allow the children to see the process of creating this character live. *Where will you start? What body part will you move to next?* Think about how Ed simplifies the drawing from the detail of a real life lion with simple shapes and lines, but still creates the character and essence of a lion in his drawing. Think about some of the key vocabulary he uses and how to communicate this to the children.
- Now encourage the children to step back and take a look at their own drawings of Leonard. *What did doing the drawing make them think about the character of Leonard; his characteristics and behaviour as well as his appearance?* Encourage the children to annotate their drawing with their initial thoughts, observations and questions about the character.
- Display the artwork prominently in the classroom environment and allow the children to revisit and talk about their work.
- The children could go on to compose sentences about Leonard to accompany their illustration, drawing on the text and illustration to justify the opinions they have gleaned about him. Depending on their age and stage of development these could be scribed by an enabling adult or written by the children themselves.

- You could follow this up in a linked art session by looking at other animal characters created by Ed Vere in his other books, such as *The Getaway*, *Banana*, *Mr Big*, *Grumpy Frog*, and the *Max* series, looking at how he simplifies the drawings from the real life creatures, but creates huge amounts of character. You could also provide opportunities for children to create simplified illustrations of other animals in the style of Ed Vere, following the techniques seen in the video. Provide reference materials for the children to work from, such as photographs and opportunities to watch the behaviours of animals via video. You might even arrange a visit to a local wildlife park or zoo to observe animals in action first-hand. Display these prominently in the school environment.

Deepening understanding of characters through close reading of illustrations and text

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

- Re-read the book from the beginning and on to the next spread, ‘Some days Leonard walks to his thinking hill.’ Read the text from across the double page spread aloud and take time to talk about the illustration together – *what more do they learn about Leonard from reading this page? What does he like to do?*
- Come back to the image and consider what Leonard might be thinking or feeling as he looks out from his thinking hill. *What is he looking at? What might he be thinking or feeling as he looks out over the savannah?*
- To contribute to children’s thoughts and ideas, watch a video showing the environment Leonard lives in, such as: <https://www.youtube.com/watch?v=DxAO-a0KrAQ>
- Collect words and phrases to capture the sense of what it would be like to be in the Savannah; *what could you hear? See? Smell? How does it feel to be there?* Encourage the children to capture each idea fully in a complete utterance that can be understood by others, modelling and recasting to support as necessary. Capture children’s responses of what the Savannah is like on sentence strips. Take some of the responses and show how to shape these into a free verse of poetry that describes Leonard’s thoughts and feelings, e.g.

*I look out at the sunset,
I see elephants plodding along,
I can hear the lions roar,
This is my home.*

- When you have written the poem together, take time to read and re-read the poem you have made together, learning the lines, ready to perform it together. Think about how they might

perform this as Leonard. *What do we know about him? What do we think his voice would sound like; would it be loud or quiet? Would he say things quickly or slowly?* Allow children to work up performances of the poem, either individually or in small groups.

- The children might also want to create illustrations to accompany the poems for a display.
- In the extended provision, create a small world area depicting the savannah environment and models of key characters from the story to allow children to play out aspects of the story. These could include real mud, water, grass and plants so that the children get to feel and smell the elements of the natural environment where the story takes place. Think about the different plants you could place there to depict the long, spiky vegetation where the ‘fierce’ lions hide and the softer vegetation where Leonard relaxes. Capture children’s thoughts and ideas as you observe and interact with the play, modelling pole-bridging talk and opening up opportunities for conversation and language extension.

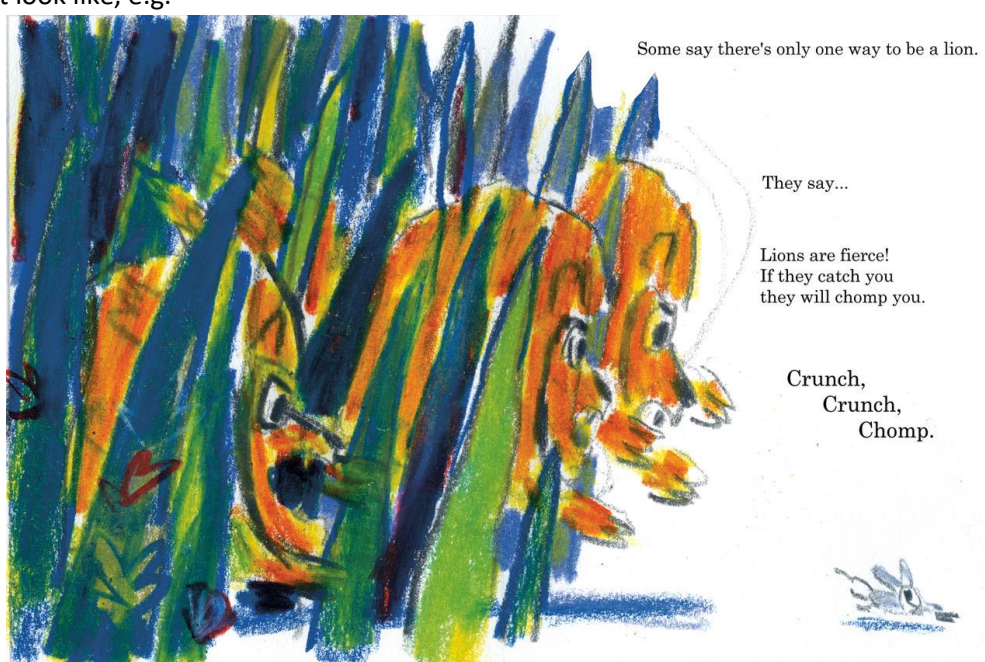
Developing understanding of picturebook techniques – designing a spread

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

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.

- Re-read the book so far and on to the next spread, ‘Some say, **WAIT!**’ Read aloud the text on both sides of the page and give time and space for the children to closely read the illustrations, prompting their interaction with key questions, such as:
 - *What do you think the duck might be like? What do you think the duck is thinking or feeling as they meet Leonard?*
 - *What do you think Leonard is thinking or feeling as he sees the duck. How is this different to the way in which the other lions reacted to the mouse?*
 - *What have we already learnt about Leonard? What do you think would happen if Leonard did meet a duck?*
- Allow the children to suggest flipping back to things they have seen before in the text and illustrations to make connections with what they see here.
- Ask the children to close their eyes and try to visualise what they think might happen next in the story. Encourage them to tune into the images they can see in their mind’s eye that describe what might happen next between Leonard and the duck.
- Ask the children to close their eyes and try to visualise what they think might happen next in the story. Encourage them to tune into the images they can see in their mind’s eye that describe the story events. Take some of the children’s ideas and show them how to create these as a spread on the page. Ask them questions to encourage them to express their thoughts more clearly, such as:

- *Is this a whole page spread, a large spread over two pages or is it broken down into frames?*
- *How large/small should that be on the page?*
- *Where on the page should it be placed? Is there any other scenery?*
- *What should the facial expression or body position look like?*
- *What words would we see? Where would they be?*
- Encourage the children to freeze frame or act out the scene if this helps to show and shape ideas as part of the process to support your understanding of their ideas.
- Look at some of Ed Vere's preparatory drawings that helped him to plan what each spread might look like, e.g.



- Look at how these drawings are much simpler and rougher than those in the finished book and help to just share how the finished page might look. Model a similar sketch, on a flipchart or, ideally, under a visualiser, that translates the children's ideas onto paper.
- Now allow children time and space to compose their own rough ideas. When the children have finished pin them up on the wall and allow the children time and space to see each other's work, reflect on effective techniques and offer feedback.
- Display children's ideas in and around the setting.

Exploring and pacing events in a narrative

The brevity of picturebooks allows children to learn much about narrative writing and how it is structured. In a picturebook children see a complete narrative in a very accessible way, and can investigate important elements like character design and development, how stories are shaped and

how they are paced to maintain the engagement of the reader. This knowledge can then be used to enrich and extend children's ideas for all kinds of narrative writing.

- Re-read the book so far and on to reveal the next spread, sharing what did happen when Leonard met a duck. *How did the children feel about the page turn? Were they surprised by what happened? How did this spread compare with their own ideas? What was similar and what was different? In what way? Could all their ideas have fitted in the story?*
- Now re-read and spend time looking at Ed Vere's spread. *What do we know about the relationship between Leonard and Marianne? How do they behave towards each other? What does this tell us about them?*
- Now, read the next two spreads, from 'Leonard and Marianne found they liked each other' up to '(Some say that a lion should have chomped a duck by now...)'. Give the children time and space to explore the text and illustrations on all three spreads to build a picture of the development of Leonard and Marianne's relationship. Encourage them to think about what the characters might be feeling, then what they might be thinking or saying that reflects these feelings in this spreads – adding their ideas in thought or speech bubbles around the illustrations.
- Come back together and re-read and reflect on the final spread in this section, particularly the final lines: 'Together they are happy. They wish for nothing more than this.' *What do you think makes them this happy?*
- Encourage the children to think about the times when they have felt happiest. Ask them to picture a particular moment when they have felt happy in their minds. Encourage them to think about every detail in this moment. *What was happening? Who was there? Why was this such a happy moment? What were they doing, thinking and feeling?* Encourage the children to share this moment in drawing and writing. They may choose to draw a representation of the moment first, to help them formulate their thoughts and ideas, or they may choose to write first after consolidating the moment in their mind; either is fine. They may choose to represent more than one element of the moment in their drawings, using smaller vignettes, as Ed Vere did in the text. When they write, encourage the children to use descriptive vocabulary, drawing on that which Ed Vere used ('Under the sun, in the long grass...' 'had long meandering walks together...', to draw the reader in to the moment and make them feel like they are part of it.
- Complete this section of the book by re-reading the text so far. Re-read and think about the last line again, '(Some say that a lion should have chomped a duck by now...)'. *Do you think Leonard would ever chomp Marianne? Why or why not?* Hold up and look at the book so that the children can see that we are about half way through, without revealing what follows. *What do you think might happen in the rest of the story?*
- Encourage each child to make predictions about what events might follow next and how the story might end and to record these to display around a copy of this illustration.

Shifting mood and emotion in a narrative

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

- Re-read the book so far, and on to 'Leonard you **must** be fierce.' Take time to reflect on the two new spreads. *How do you feel after reading this? How do you think Leonard feels when the lions say this to him?*
- Come back to the final sentence together and consider its implications: 'Leonard, you **must** be fierce!' *What do you think Leonard is thinking at this point in the story?* Allow a group of five children to come and freeze frame this scene, with each child taking on a role as one of the three lions, Leonard or Marianne. Encourage the rest of the class to observe the scene and consider the impact of this on Leonard. *How do you think he is he feeling now? What do you think he is thinking now?* Invite children in the audience to come and share their ideas through thought tracking, coming up to touch the child playing the role of Leonard in the scene on the shoulder and vocalising his thoughts in this moment. Allow any children who have ideas and want to engage to take a turn in doing this. Record the children's ideas in thought bubbles around a copy of the illustration.
- Now, turn the page and reveal the next spread. *Does what they see surprise them? Why or why not? How do you think Leonard feels now? What do you think made him feel this way? Have you ever been in a situation like this where someone is trying to make you do something you might not think is a good idea? How did it make you feel?*
- Consider the fact that he has walked away from the confrontation here, rather than directly engaging in it. *What more do you learn about Leonard from this spread? And, about Marianne? How does she support him? How does this help him?*
- Invite the children to support you to step inside the shoes of one of the characters and undertake a piece of writing in role, taking on the character of either Leonard or Marianne at this point in the story. Consider together what they will need to think about when they compose their piece of writing to convey what is happening in the narrative at this point from the perspective of the chosen character, explaining how they are feeling, why they are feeling this way, how they feel about their friend and about what the other lions have done, and what they are going to do next. Model the process of thinking of and trying out ideas on the page, talking through the writerly behaviours drawn on and writerly decisions you are making as you write. Read the completed piece back to the children, checking for sense and meaning.

- Come back together to talk more widely about how Leonard and Marianne have helped each other throughout the text. *How did Leonard support Marianne when she was feeling scared? How did Marianne support Leonard when the other lions made him unhappy? What should we do if we see that someone is feeling scared, unhappy or lonely?* Encourage the children to share their ideas and experiences, based on their real life experiences and drawing on other things they have seen in other books, films, on TV or in popular culture. Create an area in the classroom to celebrate friendship, adding photographic examples of the children supporting their friends and engaging positively together, scribing the children’s suggestions to display here as a reminder of what they can do if they see someone who isn’t feeling happy in the setting.

Communicating messages in words and pictures.

- Re-read the story so far and on to ‘Finally they were ready.’ *What do you think the idea is that Leonard and Marianne formed? What words might they say? Who might they say them to?*
- Now, read on to the end of the book and talk about the end of the story together:
 - *Is this the ending they expected? Did anything surprise them?*
 - *What does the ending make them think about? How do they feel at the end of the story?*
 - *Do they think that Leonard’s words will make the lions think? Do you think they will behave any differently? Why or why not?*
 - *What questions do they have about the ending?*
- Re-read the final sentence together: ‘Some say words can’t change the world. Leonard says, if they make you think, then maybe they can.’ *What do you think Leonard was trying to encourage the other lions to think about? What else do you think people need to think about at the moment? What powerful words might we be able to use to encourage people to think about these things?* Depending on the children’s ages and emotional maturity, they may tune in to matters of immediate interest, such as being kind to each other, taking turns, talking nicely to each other or they may have tuned in to wider world issues through the news, curricular focuses or general conversations, such as looking after the environment or being inclusive. If this is a big concept for the children, centre this around matters of personal importance – *what messages might we want to make our friends think about? Or our family? Or people in our school? Or people in our local area?* As you support the children to come up with ideas, write these points down. Come back to the list as a whole and encourage the children to pick one of these and to think of some words that might encourage other people to think about this matter.
- Model how to create a message to encourage others to think about something. *What are you trying to make people think about? What words will you choose to make them think about this? What illustrations might help to make these words more powerful?* Talk through your thought processes as you compose your ideas – what your idea is, what words best communicate the idea, how to get these words onto paper and what illustrations might help

your words to be understood more clearly. Try out a few different ideas in negotiation with the children to exemplify different messages.

- In the extended provision, leave out card and art materials for the children to compose, draft and publish their own ideas, thinking about how to lay these out on the page. Display these prominently in the class or school environment. Allow the children to look at their own published work and the work of others considering the messages the children have chosen to communicate and how they have done this in words and pictures.

Reflections on the text as a whole:

Discussion about books forms the foundations for working with books. Children need frequent, regular and sustained opportunities to talk together about the books that they are reading as a whole class. The more experience they have of talking together like this, the better they get at making explicit the meaning that a text holds for them.

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

- Listen to the author, Ed Vere read the story all the way through:
<https://clpe.org.uk/books/book/how-be-lion>.
- Talk with the children about their responses to the story and to the illustrations. *What did they like and/or dislike? What questions did they have about the story? What connections do they make with it? Does it remind them or anything they or someone else has experienced? Does it remind them of any other books or stories they have read or heard? Or anything that they have seen on television or in a film?* Make notes of the children's responses.
- Together, work on how to summarise the big shapes of the story in no more than 5 or 6 parts. Really encourage the children not to think about tiny details, like where they went or what they said, but the main structural features of the story, e.g.
 - We meet the fierce lions.
 - We meet Leonard, who is kind and gentle.
 - Leonard meets Marianne, a duck who helps when he is stuck with his poem.
 - They make friends and they are happy together
 - The other lions think Leonard should be fierce.
 - He decides it's better to be himself.
- Support the children in mapping the story in words and/or pictures so that they can use the map to retell the story to another person.
- You can extend this further by looking at the emotions Leonard feels at different points in the story and adding these to the story map. You could also add memorable words or phrases to the map, such as, 'crunch, crunch, chomp' or 'Leonard, you **MUST** be fierce.'

Understanding story structure - Summarising and mapping the story

Mapping a story and its setting helps to develop a sense of the story world. Making a story map is a way of retelling the story. It is a graphic means of breaking a story down into episodes and sequencing its events. This kind of graphic representation helps children to hold on to the shape of the story more confidently so they can re-tell it orally or in writing.

- Re-read the whole book all the way through. Think again about the final words in the text: ‘Do you?’ *What might your answer to this question be? Why? Do you think the book was really about lions? What else do you think the book might have been trying to tell us?*
- Look at the final page, which contains a closing image, a dedication and the publication details. In the image, the two characters with their backs to us as the reader. Encourage the children to look at the illustration carefully. *What do you imagine the two characters are thinking or feeling here? How might their faces look at this time?* You could provide children with small mirrors to try out different expressions. You could also provide drawing equipment and ask them to draw Leonard or Marianne’s facial expressions as they look out over the horizon.
- Allow the children to respond to the text as a reader – *what would they want to tell other people about this book?* Allow children to write their responses to the story and display these around a copy of the text in the book corner. Have copies of the text available for children to re-read and explore at their leisure, individually and in social groups.
- Open up a conversation about picturebooks more generally. *What other picturebooks do they know? Do they have favourites from at home or in school?* Collect together examples of the children’s favourite texts in the class reading corner, making use of the school library, schools library service or local library to broaden the range of choices.
- Collect photographs of the children reading picturebooks they enjoy and scribe their thoughts about these to make a display in the reading area.

Ideation - Building inspiration from known picturebooks

The children’s books featured on the Power of Pictures have been chosen because of the quality of the illustrations they contain and the ways in which the illustrations work with the text to create meaning for the reader. Children will need time and opportunities to enjoy and respond to the pictures and to talk together about what the illustrations contribute to their understanding of the text and how the words and pictures work together to tell the story. When creating a picturebook, the author must consider the relationship between words and images. The roles of the text and the pictures need to be carefully considered, rather than one being a duplication of the other. As Perry Nodelman (1990) states, ‘The words tell us what the pictures do not show, and the pictures show us what the words do not tell us.’

- Re-read *How to Be a Lion*. Provide opportunities for children to replay the story in various ways:
 - Making story maps to share the big shapes of the story;

- Orally retelling the story in groups;
- Playing out the story in small world play;
- Using role-play with character signifiers, such as masks, tails, costumes or props;
- Making puppets to retell the story.
- Ask the children to reflect on the main characters in the book. *Who were they? What did you learn about them? Which characters did they like best? Why?*
- Now ask the children to describe their reactions to the book in their own words. Have enabling adults on hand to capture these responses. *Did they have any personal connections with the book – did it make them think of experiences or feelings they've had, other books they have read or films or TV programmes they've seen?*
- In large or small groups, during regular read aloud sessions, spend some time reading aloud other high quality picturebooks, or returning to favourite picturebooks you've shared as a class previously. Ensure these showcase a range of characters, themes and types of story. You might choose books that are funny and immediately engage the reader *like Is there a dog in this book?* or *Bedtime for Monsters*, books that have a deeper message and make us think like *Wild, Shh! We Have a Plan, Grandad's Island* or *Croc and Bird*, books that are based on known experiences like *Barbara Throws a Wobbler, Ravi's Roar, The New Small Person, Here Comes Frankie* or *The Story Machine*, or books that are drawn from other known stories like *Grendel*.
- Allow time for the children to discuss the stories, drawing attention to characters, themes and summarising the big shapes of the story in order to retell the main events. Ensure all children have ample opportunities to hear a range of picturebooks read aloud, especially those children who may not be read to as often as others.

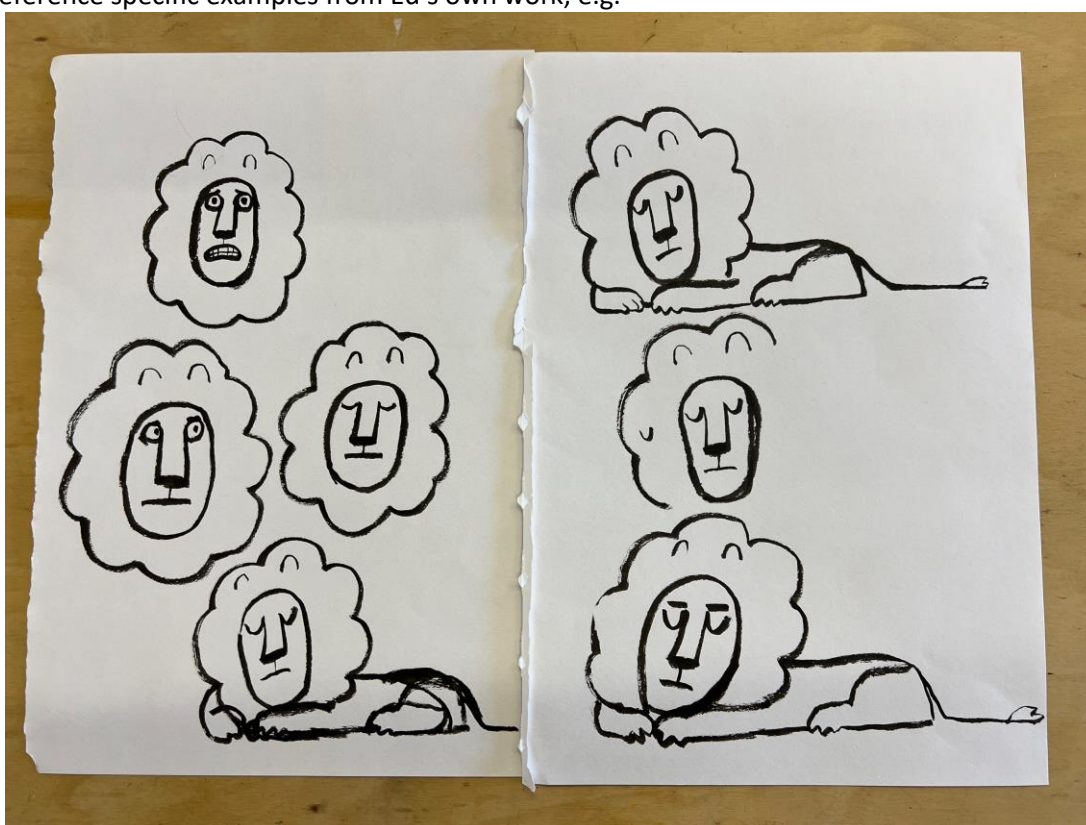
Thinking about own story ideas

When planning and developing ideas for picturebook narratives, children may wish to approach the process in different ways and should be supported to do so. Some children, like some authors, may think of the words in writing first and then the images that will accompany them. Others may think of the pictures first before composing accompanying text and others will work with a combination of the two.

Throughout the writing process it is therefore important for children to be given materials and space to allow them to plan and compose ideas in different ways. You may wish to give each child a personal sketchbook to develop ideas in and out of taught sessions.

- Talk with the children about where they think picturebooks come from. *Who makes them?* Encourage them to get to know Ed Vere by sharing a photograph of him on a display, next to the book cover and watch him reading *How to Be a Lion* aloud:
<https://clpe.org.uk/books/book/how-be-lion>
- Talk together to think about and discuss all the jobs an author/illustrator might have to do to make a finished book. Think about how to explain this process clearly so that the very young children you are working with can understand, e.g.

- Have an idea for a story
 - Share your ideas with other people
 - Write it down and draw the pictures to see the story on the page
 - Explain to the children that they are going to create their own picturebooks. Talk about the things they might want to write about. Focus first on characters and think together of the kinds of characters they may want to create. These may revolve around:
 - Animals, as inspired by *How to Be a Lion*
 - Favourite characters they already have from books or popular culture
 - Characters related to particular current interests such as dinosaurs, robots, fairies
 - Themselves – to retell a personal narratives or a fantasy story involving themselves
 - People around them, family, people who help us etc.
 - Share how an illustrator like Ed explores and experiments with characters to come up with and develop their ideas, drawing lots of different versions of characters.
 - Ask the children if they have any ideas for their own potential characters, inspired by their own lives, or from other things they have read, seen or experienced.
- Allow time and space for the children to use drawing and writing to come up with some initial ideas for their own characters, making their thought processes visible on the page. You can reference specific examples from Ed’s own work, e.g.



- Give children access to rough drawing materials, such as quality coloured pencils and soft drawing pencils 4b-6b and time and space to try out ideas for different characters. Draw alongside the children talking through how you are exploring and experimenting with

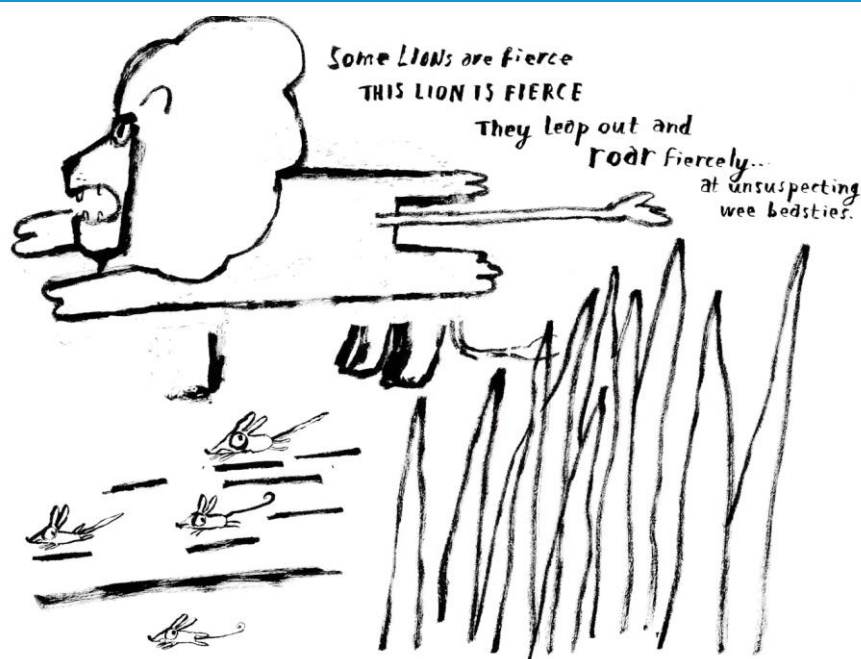
different ideas, connecting these to books read or personal experiences - these will be the most helpful inspirations for young children. Allow them to draw characters they connect with over and over again so that children can see their characters in lots of different ways.

- You might also want to have some tracing paper on hand for children to trace characters they are particularly pleased with so they can replicate them. Model how to do this using characters you have created that you are particularly happy with.
- Create alongside the children, so they can see your process as you work. Explore and experiment with adding props, or drawing different facial expressions and body positions. If they are struggling to come up with ideas, you could start with drawing a circle, square or triangle and making it into a character, as in the picturebooks *Circle*, *Square* and *Triangle* by Mac Barnett and Jon Klassen, or come back to drawing Leonard and Marianne, thinking of different scenarios they could be in.
- As they work, encourage the children to talk about the character in more detail, to gain a picture of what they are like and their ideas of a story that might involve this character. You may wish to record this by helping to scribe some of these ideas down for them. Depending on their age and experience, you could invite them to start giving them a voice by recording possible pieces of speech in speech bubbles to put on your drawing, or to place them in a setting or scenario that suggests a story event.

Creation - Building the big shapes of your story

In order to plan their picturebook writing coherently, children will need to be supported to break their story down into episodes and sequence its events. Working on the broadest structures first will enable them to see if the story outline as a whole works, before they invest too much time in the finer details and then work out that their ending isn't right or something doesn't fit in the structure or their characters or subject matter as a whole do not appeal to their intended audience.

- Once children have had time to explore and experiment with different characters and scenarios, support them in thinking about how their character's story might unfold. Come back again to *How to Be a Lion*, and summarise the main parts of the story. What happened at the beginning? What happened next? What happened at the end of the story?
- Now get the children to think about the characters they have worked on. Can they think of how to tell their story simply to someone else? Clearly model this using your own character, sharing how to use simple sentences to orally share the big shapes of the story. You could show how to do this in no more than 5 sentences by holding up a hand and counting down your way through the story from the start to the end.
- If they struggle to come up with ideas, bring them back to a known story that they could build upon, for example, they might come back to Leonard and Marianne; *could they think of a new adventure they could go on together?*
- Now allow the children to work in pairs and do the same with a talking partner, orally sharing the stages of the story their character will go on.
- Give the children a large sheet of paper, drawing materials and time and space to draw out one key event that happens with their characters, drawing on Ed's own work to share the process of this, e.g.



- Pin up and share the children's drawings around the room, allowing the children to view and respond to these. *Is a certain drawing one you'd like to see more of the story for? Why is this?*

Creation & Reflection – Mapping story ideas in more detail, and responding to each other's work.

Children can make story maps as a form of planning, to prepare for their own writing. Making a story map is a graphic means of breaking a story down into episodes and sequencing its events, mapping out key scenes in the story through drawing and annotation. This kind of graphic representation helps children to hold on to the shape of the story more confidently.

- Come back again to the children's characters and ideas they had in the previous session and have your own ideas ready to use as a model.
- Now think about how you will work through each stage of the story to get from one big shape to the next. The stages should broadly:
 - Introduce the character
 - Talk about the world of the story
 - Share a problem faced by a character
 - Resolve the problem
- First hone an oral retelling, showing again how to make the narrative steps as simple as possible so that the children can internalise and hold these in their memory.
- Now, show how to share this in words and pictures on a storymap. As with all the other stages, the children should be allowed to work flexibly in words and/or pictures at this stage. Share how to simply map the main story events in no more than five parts to get their story from beginning to end.

- When the maps are complete, allow the children to use these to remember and retell their story to someone else.
- Allow time to talk about what they liked about each other's stories and whether they have any questions to ask the writer.

Publication – 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 a simple origami book or handmade stapled books. In time, this is something the children should be able to make for themselves, but in the initial stages, you may wish to pre-make these for them or support them in making these themselves, using a long armed stapler to place the staple(s) in the centre of the text and using card for the front cover to provide durability and a quality finish.
- Think with the children about how to move the story from their map into their finished book. Think with the children about what would be on the front cover – what will they call their story? Where will they write their name so that others know who wrote it? What will they draw on the cover so that we have an idea about what the story is about?
- Now think about how to transfer the story on the story map to the handmade book. Model this with your own story, sharing how to make decisions about where the text and illustrations will go, what the text will say and how to get the words from your head onto the page. They might want to try out ideas before committing these to their book, for example trying out materials and ideas for colour palettes, as Ed did for How to Be a Lion:



- Give plenty of time for the children to complete the publication of the inside of their books. Allow them to choose from and use a variety of materials, exploring and experimenting with these first to test and explore their effects. If the children want to make watercolour illustrations, model how to sketch, paint, dry, then add pen detail on each spread before moving on.
- Go back to the original book to explore and work on adding features of published texts on the front and back covers. 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), dedication, publication details, blurb, bar code and price.
- Encourage the children to share their own made books with a different response partner. They can swap books, read each other's stories and share their opinions on them. This should be a positive experience, so you may want to model this with another adult responding to your book with what they liked about the story and illustrations first.
- Give lots of time for them to swap with a number of different people. You may wish to arrange reading partner sessions where children can share their books with children in other classes in the school.
- 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.