

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 a Key Stage 1 class.

Overview of this teaching sequence.	
<p>This teaching sequence is 4 weeks long spread over 20 sessions. All of the Power of Pictures teaching sequences are aimed to develop an appreciation of art and picture books across age ranges. The sequence will have a strong emphasis on spending time exploring and responding to illustrations, drawing and illustrating as part of the writing process and will exemplify the process of picturebook making, allowing children to gain an understanding of how ideas are developed and carried through for impact on the reader. The work done in the sequence will be further enhanced by the suite of video resources on the Power of Pictures website, where children can be introduced to 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 	<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

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| <ul style="list-style-type: none"> ▪ Close reading of picturebook spreads ▪ Modelled drawing ▪ Freeze Framing and Thought Tracking ▪ Storymapping ▪ Booktalk ▪ Sketching ideas ▪ Storyboarding ▪ Responding to writing ▪ Bookmaking | <ul style="list-style-type: none"> ▪ Poems ▪ Speech/Thought bubbles in role as a character ▪ Own ideas for a picturebook spread ▪ Writing in Role ▪ Story predictions ▪ Storymaps ▪ Book reviews ▪ Annotations ▪ Sketches of characters and scenarios ▪ Storyboard ▪ Sample picturebook spreads ▪ 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 Key Stage 1 to continue to focus on developing 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 feelings and emotions 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.

Art:

- 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, making sure children only share ideas and thoughts if they want to and negotiating with the group that they will listen respectfully and that nothing shared in the sessions will be shared outside the room or used against anyone in a negative way, either face to face, behind people's backs

or be seen as a stigma and that the pupils understand that discussions about points raised are seen as supportive, not judgmental.

- You 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 examples of other high quality picturebooks that can be used as an example of the kinds of characters, themes, storylines, text and image presentation that will inspire the children's own writing in this part of the sequence. Suggestions are made in the list above or can be sourced throughout the collections on CLPE's Corebooks website:
<https://clpe.org.uk/corebooks>
- Collect together different kinds of art materials, e.g. coloured pencils, watercolour paints, acrylic paints, 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 or shared journal that can become a place to in which you can collect children's responses and examples of work that is produced alongside the sequence and to share ideas, inspirations and working process as you move through the process of creating and shaping a text.

Session 1: 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 with the cover illustration hidden. Draw attention to 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=h0CC8PwxsXw>

- Now, reveal 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. Encourage them to annotate the illustration with their observations, ideas, thoughts and questions about what they can see – not just labelling – to make their thinking visible.
- Intersperse discussion points to focus their attention on various parts of the illustration, for example:
 - Encourage them to think carefully about who this character might be – *Do they think this will be a story about a lion or an information book about real lions? What makes them think this? Tune into their facial expression and body position; what might this tell us about how the character is feeling, or what they might be like?*
 - They may want to look more closely at the perspective used in the illustration. *What space on the page is taken up by this character? What might this suggest to us? How do we feel about this character as we focus on them? What makes us feel this way?*
- Allow time and space for the children to discuss their initial thoughts and responses to the illustration, while the adult observes, encouraging them to extend and deepen their thinking and responses where necessary, so that the children's thinking can be clearly seen and can be referred back to in subsequent sessions.
- Come back together to discuss their responses – *did some groups notice or think things that others didn't?* Allow the children time to reflect on what they have seen and what it makes them think about the world of the story and what might lie ahead.
- Now focus on the front cover as a whole. *What do you think might happen in a story with this cover and title?* Allow time for children to add predictions and ideas to their existing annotations.
- Now open the book to look at the opening 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? What does it tell you about where this is? What time of day do you think it might be? What makes you think this? How does the image link to what it might be to **be** a lion?* Allow time for the children to discuss and annotate with their ideas. They might talk about:
 - the colours used, and what these suggest about the time of day or how they make us feel;
 - the landscape portrayed; where this might be and what makes them think this;
 - the feeling(s) they get from looking at the images and what evokes these feelings within them;
 - how this image might link to the title **How to be a Lion**.
- Now, reveal the accompanying text on the page and read this aloud to the children. *How do they think the text relates to the title and the illustrations they have seen so far?*

- Re-read and discuss the text together. Talk about the concept of ideas. *What is an idea?* Talk together to discuss children's individual ideas and come to a shared understanding of the word. *How does this link to a dictionary definition?* Use an age-appropriate print dictionary to model the purpose of a dictionary in supporting us to understand the meaning of words, as well as how they are spelt and compare and contrast the dictionary definition with the children's own ideas. Explore the similarities and differences together. Now look at the adjectives used by Ed Vere to describe the different ideas: **Big ones**, **small ones**. **Good ones**, **bad ones**. Write these words down on a large sheet of flipchart paper and encourage the children to consider real life examples that might be categorised in this way. *What sort of thing might constitute a big idea? What about a small idea? Is a small idea less important than a big idea? Have you ever had a good or bad idea? When did you realise the idea was good or bad? If it was a bad idea, what did you do about it?* Scribe examples based on the children's experiences next to the relevant phrase, negotiating together as to whether the examples match the description and display these to come back to.
- Extend this by giving an opportunity for children to contribute their own examples of 'big ideas', 'small ideas', 'good ideas' and 'bad ideas' either in writing in books or as part of the working wall display.
- Now re-read the final sentence on this page. *Some think this... others think that.* Explore with the children what this sentence means to them. This in itself is a 'big idea'. Present the children with key questions to debate and discuss in mixed groups:
 - *What kinds of things might people think differently about?*
 - *What would a world where everyone thought in the same way be like?*

Session 2: 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, using key questions to open up discussions:
 - *What does this spread make you think about?*
 - *How does it make you feel?*
 - *What makes you feel this way?*
- Explore the children's responses together. To extend their thinking and develop their visual literacy skills, you might discuss:

- The colours used – the positioning of the lions in the dark shadows, the opposition of the mouse against the orange/yellow background;
- The facial expressions and body positions of the characters and what this might tell us about them;
- Where their attention was drawn to first and why this was;
- How they feel about the characters portrayed;
- The size of the lions and vegetation compared to the mouse;
- The thickness of the foliage in which the lions are hidden in opposition to the open space the mouse is positioned in;
- The lines used to draw the foliage – sharp and spiky, and what this might suggest.
- 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 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. Discuss the effect of the page turn on them as readers. *What is similar and what is different from the previous spread? How do you feel as you look at this spread? 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 suggested in the illustration;
 - The impact of the lions coming into the light after being hidden in the shadows;
 - The effect of the lions breaking over through the page gutter to the other side of the page;
 - The emotions evoked and characteristics shared in the facial expressions and body positions of the characters;
 - The sharp, pointed lines echoed in the vegetation, the lions' teeth and the lions' claws;
 - The fullness of the lions' side of the spread compared with the emptiness in the mouse's section of the spread – what does this make them think about?
- When talking about the text on the page, you might discuss:
 - The emphasis in the first sentence – the larger font chosen, the deliberate capitalisation of 'FIERCE' and the choice to punctuate the sentence with an exclamation mark;
 - The line breaks and spacing used and what impact this creates;
 - The use of the words 'Crunch, crunch, CHOMP!' as the last words you read and how these make us feel. They might also notice that there are three words, and three lions, suggesting that they are all involved in the action.

- Re-read this first section of the story and talk about what impression these spreads give about lions. *What do you think the ‘they’ that say this think about lions?* Either scribe the children’s ideas as you talk or give the children some post it notes to record ideas of what they think ‘they’ might say about lions and place these around a copy of the illustration on the working wall or in the shared journal.
- Spend some more time watching the lion’s behaviour on the video: <https://www.youtube.com/watch?v=h0CC8PwxsXw> As they watch, encourage them to come up with words and phrases which describe the appearance, behaviours and actions of the lions noting these down to come back to. Extend the vocabulary of the children by adding your own words above and beyond those the children think of independently, such as **majestic, powerful, elegant, regal, basking in the sun, lounging under a tree**. Come back together to discuss what they saw and the words they used to describe the lions. *After watching the video clip, do you think that there might be other ways to be a lion? What might these be? How else might you describe the lion’s behaviour?* Add these suggestions on different coloured post-its or in a different colour pen, if you are scribing for the children.
- You could extend this activity by asking the children to write down their own thoughts and ideas about lions, using what they have read in the text, seen on the video and their own personal knowledge to support their thinking.

Session 3: Exploring and illustrating a character

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

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

- Prepare for this session by providing drawing paper and soft drawing pencils. You may also wish to provide 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, focussing first on the left hand side of the spread: ‘They say a lion can’t be gentle.’ Read the text aloud, then spend some time looking at the illustration of Leonard. Think about the relationship between the text and the image. *Does the text complement or contradict the image? In what way(s)?* Take some time to compare this illustration of a lion to the lions in the two spreads explored in the previous session. Provide mixed pairs or groups with a copy of this image to closely observe and compare against the copies of the other spreads. *What is similar about the lions? What is*

different? How do you feel about this lion compared to the other lions? What makes you feel this way? Come back together to discuss the children's observations and ideas, flicking back and forth through the pages explored to explore thoughts and ideas as they arise. They might talk about:

- The rounder, more curved lines used for his paws;
 - His facial expression and body position and what this leads us to think about his personality or behaviours;
 - What they think or feel when as he looks directly at us;
 - The position and scale of Leonard on the page;
 - The choice to add the detail of rosy cheeks to Leonard, missing from the other lions;
 - The accompanying scenery – the softness and rounded shapes used in the lines, compared to the vegetation surrounding the other lions;
 - The reactions of the other animals in the image to being close to Leonard, and his reaction to them, compared to the mouse and the other lions.
- 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 an author does? And an illustrator?* 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.
- Now reveal and read aloud the right hand side of the spread. Once again, give children time and space to respond to this in mixed pairs or small groups, discussing what they know or think they know about Leonard from both what they have seen in the spread in both the text and illustrations, and from their own experience of drawing him. Come back together to share their thoughts and ideas. They might discuss:
 - The body language of Leonard in the second vignette on the spread, the deliberate tucking back of his front paw and what this might suggest about him;
 - How he reacts to the butterflies and how the butterflies react to him;
 - What is suggested about the way he moves in the illustration, compared to the lions in the previous spreads;
 - The wide, open eyes he's given in each of these illustrations, and what this might suggest about his behaviour or characteristics;
 - Why certain words are italicised such as, 'Well *they* haven't met Leonard.';
 - What the words in the final sentence tell us about the character – particularly the adverbs, verbs and nouns: 'Leonard loves to walk by himself, feeling the sun warm his back and the grass under his paws.'
- The children could go on to write a character description of Leonard to accompany their illustration, drawing on the text and illustration to justify the opinions they have gleaned about him.
- 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.

Session 4: 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 provide the children with a copy of this spread to explore and discuss in mixed pairs or small groups. Nominate a confident writer in each group to be the scribe to facilitate the children’s independence in this task. Ask them to text mark and annotate the spread with their thoughts and ideas, making their thinking visible. Encourage them to closely read both the words and the illustration to build an extended picture of the character. Come back together to share their thinking. The children might discuss:
 - The placement of Leonard in the composition of this spread on top of the hill, high on the rock, looking out over the rest of the landscape and animals;
 - His body position and facial expression and what this suggests about him, what he might be thinking and how he might be feeling;
 - The colours used in this spread, why these might have been chosen and the mood these evoke in us;
 - The use possessive pronoun in the opening sentence, ‘Some days, Leonard walks to **his** thinking hill.’ – *What does this make us think?*
 - The impact of the verbs and adverbs that describe his actions, ‘walks’, ‘thinks’, ‘hums quietly’, ‘plays’, ‘putting’ and ‘making’ – the feelings these evoke and what these might suggest about him and his nature or characteristics;
 - The idea that he writes poems – *what does writing poetry suggest to them? What kind of people write poetry? What kind of characteristics do you think a poet has?*
- Follow up on the idea of what a poet is and does. *What poets do the children already know? What poems do they know and enjoy?* Make a list of these and collect examples of any poems referenced to share and display.
- Share the poet page on CLPE’s website: <https://clpe.org.uk/poetry/poets>. *From looking at the photographs, what sort of people do you think could be poets? What characteristics do you think a poet has? What do you think you need to be able to write poetry?*
- Explore some different poems written and performed by different poets to broaden the children’s knowledge of what poetry is and what it can do. Some good examples to provide a stimulus for the next activity would be:
 - Plane Spotting by Jane Newberry: <https://clpe.org.uk/poetry/poems/plane-spotting>
 - In the Park by Eloise Greenfield: <https://clpe.org.uk/poetry/poems/park>
 - In the Park 2 by Eloise Greenfield: <https://clpe.org.uk/poetry/poems/park-2>
 - Hare’s Night Song by Sue Hardy-Dawson: <https://clpe.org.uk/poetry/poems/hares-night-song>
 - This is the City by Kathy Henderson: <https://clpe.org.uk/poetry/poems/city>

- 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?* Capture children's responses on a sentence strip of what the Savannah is like. 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.

*Looking out over the savannah,
The sun sets in the sky.
Majestic elephants crossing the plain,
Will the antelope escape the lions?*

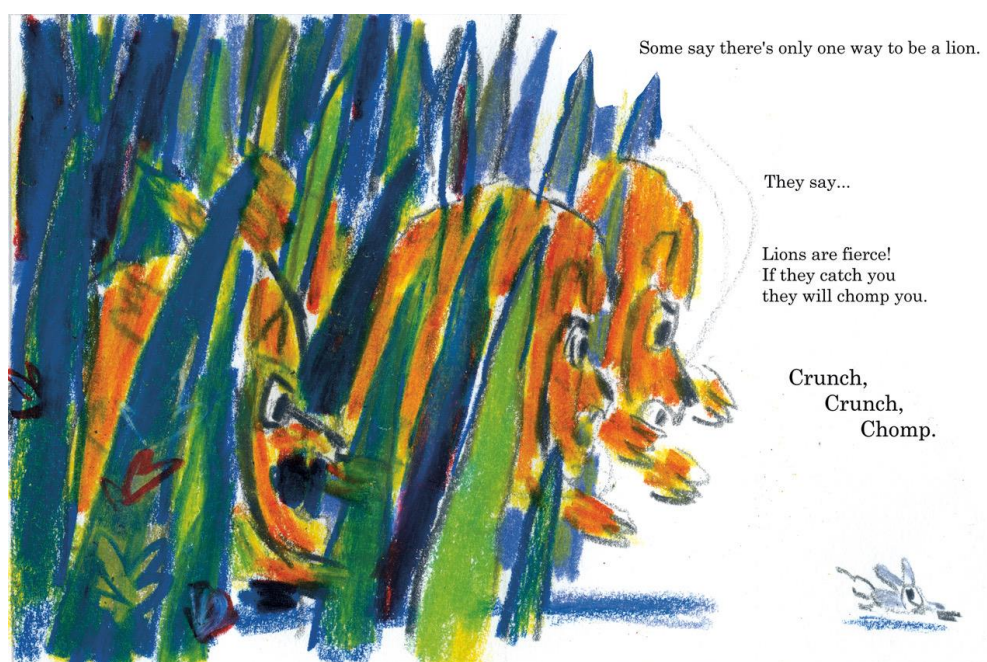
- Depending on the age and stage of development of the children you are working with, you could either create a group poem together, to accompany the image of Leonard on his thinking hill, looking down over the savannah, or support them to write their own independent poem. If you are composing a group poem, give the children a sentence strip upon which they can each write something that captures the essence of the savannah for them. They can then work together to arrange their strips into an order that they feel works best, and each child can copy out the finished poem as a whole.
- If the children are writing independently, give them a period of independent writing time, where they are able to work up these ideas into a poem of their own, drawing back on the poems explored for ideas that they could use in their own writing.
- When they have had chance to work up a draft, allow time for them to read this aloud to a response partner, who can tell them what they liked about their work, ask them questions about it, discuss any challenges and suggest improvements as a reader. Model this process by sharing your own work with the children first, looking at how to make edits on the page as challenges are explored and suggestions are made.
- When they have acted on the response, allow them time to present their poem for publication. This might be writing it up in presentation handwriting, typing up on a word processor or recording or filming a performance of their finished poem.
- Allow the children time to reflect on their work and that of others. *How did hearing, reading, writing and performing poetry make them feel? What else do they think they might have learnt about Leonard's character and behaviours?*

Session 5: 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:
 - *Does any of the text sound familiar? Where have you heard some of these words before?*
 - *How does the mood change here? What has changed and how?*
 - *What do you notice about the duck on the left side of this spread? What do you think the duck might be like?*
 - *How does the duck react to Leonard on the right side of the spread? Does this remind you of anything you've seen so far? How does Leonard react to 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.
- 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 expressions or body positions of the characters look like?*
 - *What words might 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.

Session 6: 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?*
- Now re-read and spend time looking at Ed Vere's spread. *What do we know about the relationship between Leonard and Marianne?* The children might discuss:

- The impact of the white background and the removal of most of the scenery, apart from the flowers and insects and the choice not to colour the flowers – why might this be?;
- The size and placement of the illustration on the page;
- The choice to have Leonard lying down – *why might this be?*;
- The facial expressions and body language of the characters and what this might suggest about their relationship;
- The choice for Leonard to talk first;
- The mirroring of the first two lines on the left hand side of the spread;
- The vulnerability shown by Leonard in the text – admitting he’s stuck and asking for help. *What might this suggest about his character?*
- The choice to separate the word ‘Together’ in the final line.
- 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 at this point of the story?*
- Ask 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 and reflecting on why Ed Vere might have chosen to insert the final line in brackets at the bottom of this spread: ‘(Some say a lion should have chomped a duck by now...)’ *How does this make the children feel about what might happen next in the story?* 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 sense do you get about where this story might go next? What makes you feel this way?*

- Encourage each child to make predictions about what events might follow next and how the story might end and to record these to display around a copy of this illustration.

Session 7: 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?* Give time and space for the children to discuss these spreads together, before coming back to share ideas as a whole class. The children might talk about:
 - the change in colour palette;
 - the facial expressions and body positions of the characters;
 - the placement of the characters on the page – the lions circling Leonard, Leonard wrapping himself around Marianne in the first spread, the lions facing Leonard in the second spread with Marianne cowering behind;
 - the spiky vegetation reappearing behind the lions in the first spread, the prominence of the shadows in the second spread;
 - the difference in colour used for Leonard to the other lions;
 - the words used to describe the lions and their actions: the expanded noun phrase: ‘a pack of fierce lions’, the verb choices: ‘prowling’, ‘growled’, ‘chomped’, ‘roared’; the adjective and adverb choices: ‘came closer’, ‘fierce lions’;
 - The emphasis in the boldening of ‘You’ve gone **too** far’ and ‘there’s only **one** way to be a lion’;
 - The repeated use of questions: ‘What’s going on here?’ ‘Why hasn’t this duck been chomped?’
 - The repetition of the pronoun ‘we’;
 - the use of the imperative verb in ‘you **must** be fierce!’
- 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. They could also record their thoughts in writing in thought bubbles to add around a copy of the illustration.

- Now encourage the children to think about what they think they might see on the next spread. Encourage them to consider everything they have learned about text and layout choices as they formulate their ideas. You could get them to visualise and describe this by talking to a partner or you could get them to draw out their ideas roughly as a draft spread as they did in Session 5.
- Turn the page and reveal the next spread. *Does what they see surprise them? Why or why not? What impact do you think the confrontation with the lions had on Leonard? 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?*
- Allow the children time and space to explore and discuss the impact of this spread. *How does the mood change again here? How is this reflected in the text and illustration?* Here, you might extend the children's thinking by looking at why Ed Vere might have made the choice to darken the sky and make it rain. Look also at the size and scale of Leonard on the page, the choice again to move to small vignettes. 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? And also, what more do you learn about their relationship?*
- Invite the children to 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. Allow time for the children to draft their own compositions before reading these aloud to a response partner to gain feedback on their writing. Write alongside the children so that you can model this kind of response conversation before the children embark on this for themselves. *Without revealing who your character is, can you guess whose perspective is being shared from the way the writer has written? What do you think was most successful in the writing? Why was this? Do you have any questions you want to ask the writer about their writing? Can you offer any suggestions in how it might be improved?*
- Once the children have had time to gain a response to their work, allow them to refine their writing based on any feedback and publish this for a wider audience. They might wish to type it up using a word processor or write in presentation handwriting.

Session 8: 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 be putting together? Who might these be for?*
- Invite the children to talk about their thoughts based on personal experiences, including things they have seen in other books, films, news and TV programmes as well as their own real life experiences. *What advice would you offer Leonard and Marianne for dealing with this situation? What experiences have you had that give you a window into what they might be thinking or how they might be feeling?* Open up a forum for children to discuss their own experiences of dealing with confrontation, speaking out on issues they don’t agree with and standing up for themselves and who they are. Ensure that the class share a common understanding that there is no expectation that they have to share their responses or personal connections, but that if they choose to do so this is a safe and secure forum for listening, not judging, and that nothing shared will be shared outside the room or used against anyone or that no one will react in a way that makes anyone sharing experience feelings of shame or disgrace, or be treated in a less favourable way because of anything they choose to share. Ensure time and space can be built in to pick up on themes and topics that need greater exploration.
- 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 actions will make the lions think? Do you think they will behave any differently as a result of his words? Why or why not?*
 - *What questions do they have about the ending?*
- Explore what Ed Vere says about this book on his website: “How to be a Lion is a book about gentleness, and the power of words.” *What do you think this means? How does this relate to the story you just read? What power do you think words can have?*
- 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 in the world might 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.
- Write these points up as you discuss these together for the children to refer to and encourage the children to pick one of these or to come up with a new point themselves and to think of some words that might encourage other people to think about this matter. Look at some

other means of visual communications which do this effectively as models for children's own outcomes such as these examples from the Instagram page of children's author/illustrator, Oliver Jeffers:



- Discuss what the children interpret in the words and images and the real world issues behind these pieces, looking at how Oliver Jeffers uses words and images to highlight and raise awareness of issues that are important in our world and society. *What might his motivation in creating and posting these pieces be?*
- Provide every child with a piece of A4 paper or card and allow them to write down and illustrate their ideas so that someone else can understand them. Encourage them to think about what would make a good piece of visual communication: *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 your words more powerful?* Model this yourself first, talking through your thought processes, why you are making the choices you make, how to adapt or refine to make things clearer, how you are thinking with the audience's understanding in mind.
- Now, allow time and space for the children to think about, discuss and draft their ideas, thinking about how to lay these out on the page. Continue working on your own ideas alongside the children as they work.
- When they have a draft which they are happy with, encourage them to share this with a partner, to see how they react to what they have created. Do this with your own piece alongside the children first, to model this process. Consider together: *Is my idea easy to understand? Are my words powerful? Do they make you think? Do my illustrations help you to*

understand or engage with my words? Is there anything I could do to make this better or clearer? Refine as necessary, acting on any of the children's suggestions, then allow them to talk through their own work with a partner of their own.

- When they are happy with their draft, give them A4 card and a range of art materials to publish their final piece. 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 what was most effective and why.

Session 9: Reflections on the text as a whole:

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

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

- Listen to the author, Ed Vere read the story all the way through: <https://clpe.org.uk/books/book/how-be-lion>. *How did it feel to hear the story read by the author? Did it make you think or feel anything different about the story? If so, what?*
- Talk with the children about their responses to the story and to the illustrations. *What did they like and/or dislike? What questions might they like to ask the author after reading? What connections do they make with other picturebooks or other texts they have read?* Make notes of the children's responses to come back to as they construct their own picturebooks.
- 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.'

Session 10: Understanding story structure - Summarising and mapping the story

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

- Re-read the whole book all the way through. Think again about the final words in the text: ‘Do you?’ *Why do you think the author might have chosen to end the story with a question? 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. *Why do you think Ed Vere chose this particular image to end the story? What feelings does it leave you with at the end of the book?* Here, he has chosen to have the two characters with their backs to us as the reader. *What do you imagine they are thinking or feeling here? How might their faces look at this time?* You could provide children with drawing equipment here and ask them to draw the same image from the reverse perspective, so that we are looking at Leonard and Marianne’s facial expressions as they look out over the horizon.
- Talk with the children about their responses to the story and to the illustrations. *Did they learn anything from reading this book? How did the style of the illustrations support the telling of the story? What questions might they like to ask the author after reading? What connections do they make with other picturebooks or other texts they have read?*
- Allow the children to respond to the text as a reader – *what would they want to tell other people about this book? What might they not choose to share as it might spoil the story for them?* 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.

Session 11: Ideation - Building inspiration from known picturebooks

The children's books featured on the Power of Pictures have been chosen because of the quality of the illustrations they contain and the ways in which the illustrations work with the text to create meaning for the reader. Children will need time and opportunities to enjoy and respond to the pictures and to talk together about what the illustrations contribute to their understanding of the text and how the words and pictures work together to tell the story. When creating a picturebook, the author must consider the relationship between words and images. The roles of the text and the pictures need to be carefully considered, rather than one being a duplication of the other. As Perry Nodelman (1990)

states, 'The words tell us what the pictures do not show, and the pictures show us what the words do not tell us.'

- Re-read *How to Be a Lion*. Come back to the story summary created to draw out the big shapes of the story. Talk about how the action moves between each story shape – is it fast paced to capture attention quickly or create drama or is the action more drawn out to create depth of engagement or suspense?
- Go on to draw out a graph of emotion with the children, to track the emotional journey the text takes the reader on and where the high and low points are, related to these big story shapes.
- Ask the children to reflect on the main characters in the book. Who were they? How did we relate to them? Do you think the mouse and fox were good choices of main characters for this story? What did you feel about the characters at different parts of the story? What do you think made you feel this way?
- Now ask the children to think of words and phrases that best describe the book for them. Encourage them to respond to the storyline, features of the book and their reactions to it as readers when choosing words and phrases. 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*. 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.
- Allow the children to work in pairs or groups to focus on one of these picturebooks and to think about the characters, words and phrases to describe the book and the 5 or 6 big story shapes as they did with *How to be a Lion*. Then allow time for the children to present their book and story shapes back to others in the class.
- Display their ideas on the Working Wall and allow time for the children to explore and discuss the books. *What makes them different? What do they have in common?*
- Come back together to explore the idea of writing their own picturebooks. *What characters might they choose? What might they like to write about? What kind of story might it be? Will it be inspired by something they have read before? Something that has happened to them?* For less experienced writers, draw back on the idea that *How to Be a Lion* was inspired by Ed's own feelings and experiences. (This entire video will be too complex for KS1 children but, you

can watch a short segment of The Writing Process video and hear him talk about this here: <https://clpe.org.uk/books/book/how-be-lion> from the start to 1:36.)

- Make notes to add to the Working Wall and allow children to make their own notes of any initial ideas of what they might like to write about to come back to as they work through creating their own text. This might be ideas for characters, feelings or initial thoughts as to what the story might be about.
- For children that find it more difficult to come up with ideas, encourage them to innovate on *How to Be a Lion*. They could base their story on two characters who become unlikely friends, they may want to use some other animals who might live on the African Savannah to inspire their stories, or they may want to write another story which features Leonard, Marianne or the other lions.

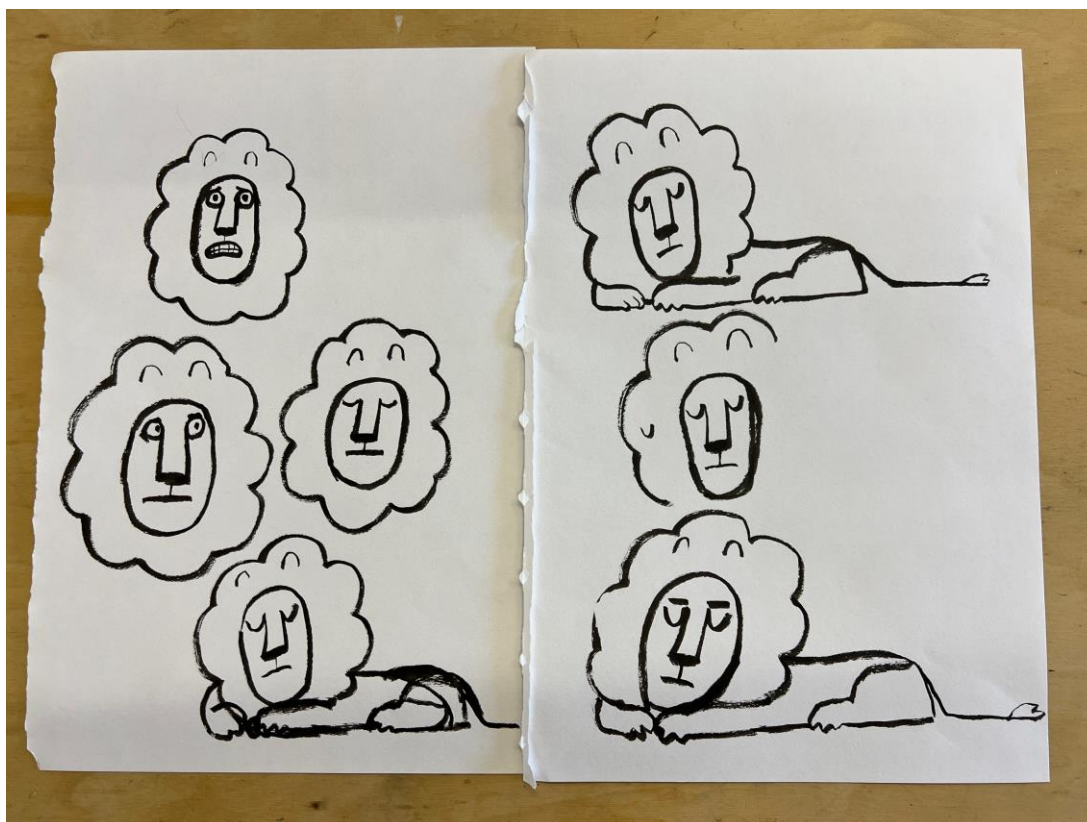
Session 12: Ideation - Sketching initial ideas in words and pictures

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

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

- Talk with the children about how they think picturebooks are made. Encourage them to think about all the jobs an author/illustrator might have to do to make a finished book. Do you think they start with the final idea straight away or do you think they have to play with their ideas before they come to a story that is ready? When they have their finished idea, what do they have to think about when they are deciding on how the book should look? Share writing a diagram to explain what they think the process might be, taking them from:
 - Thinking of ideas
 - Planning the story
 - Finding out what other people think of the story
 - Publishing it as a book
- Explain to the children that they are going to create their own characters and stories for their own picturebooks. Think back to the ideas they had during the previous session, *what sorts of characters did they think about? Children? Family members? Animals? Fantasy characters?*
- 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 to get to know them and build their personality.
- Ask the children if they have any ideas for their own potential characters, inspired by events from real life, or from other things they have read, seen or experienced.

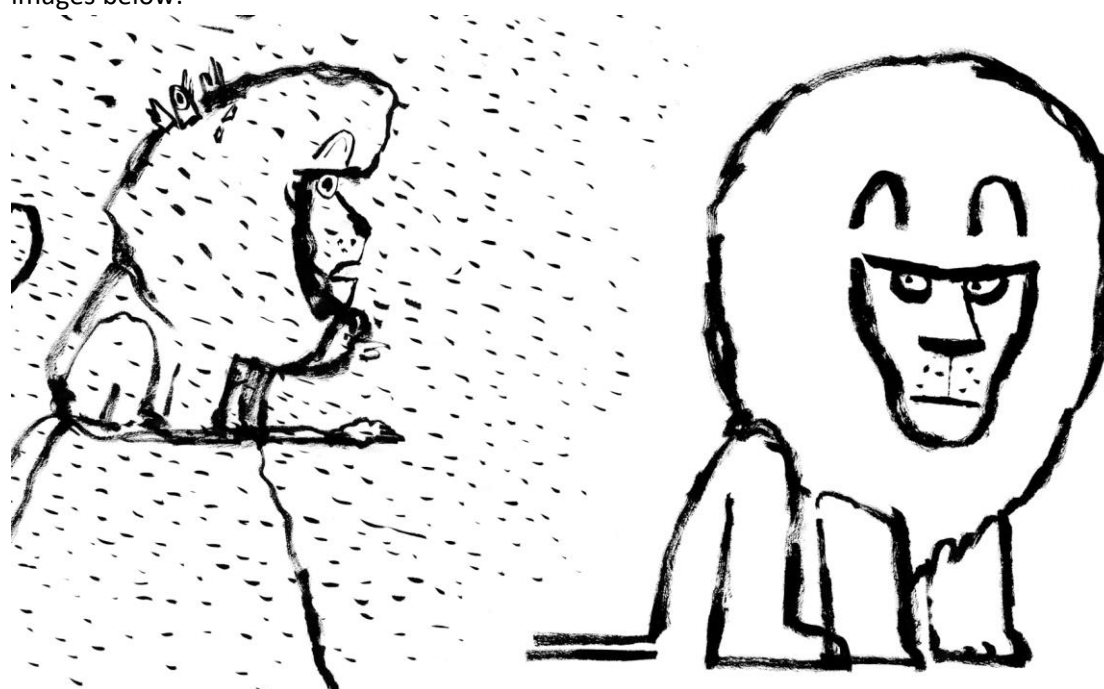
- Allow time and space for the children to use drawing and writing to come up with some initial ideas for their own characters, making their thought processes visible on the page. You can reference specific examples from Ed's own work, e.g.



- If possible, provide each child with their own sketchbook that they can use to plan and develop their ideas as they work through the bookmaking process. As the children work, work alongside them sketching out and discussing your own ideas and concepts.
- Give children access to rough drawing materials, such as quality coloured pencils, soft drawing pencils 4b-6b, pastels or charcoal and time and space to try out ideas for different characters. Allow them to draw characters they connect with over and over again so that children can see their characters in lots of different ways. You might also want to have some tracing paper on hand for children to trace characters they are particularly pleased with so they can replicate them. Model how to do this using characters you have created that you are particularly happy with.
- Encourage the children to spend time creating their character in different poses and adding different facial expressions and poses as they do so. They may also want to add clothing or props. For some of the children this may stimulate story ideas and they might want to write a list of behaviours or poses before they start sketching. Encourage the children to mix their sketches with text as they are coming up with ideas and celebrate their different ways of

working. Create alongside the children, so they can see your process as you work. Vocalise when ideas work or don't work, explaining why this is for you as the writer.

- Invite the children to consider carefully how the reader will get to know these characters and their different traits. How will you use body positions, facial expressions and props to tell us more about your character, and the story that may unfold around them?
- Once the children have a character/s they are happy with invite them to start giving them a voice by recording possible pieces of speech in speech bubbles to put on your drawing, or to place them in a setting or scenario that suggests a story event. Again, show the children examples of how Ed begins to expand on some of his ideas in his sketchbook, such as in the images below:



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

Session 13: Ideation - Building the big shapes of your story

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

- Once children have had time to explore and experiment with different characters and scenarios, share with them how to really hone in on consolidating the big shapes of their story. Think back to the picturebooks explored in the first session, *what shapes did these stories have? How were you introduced to the characters? How did we get to know the*

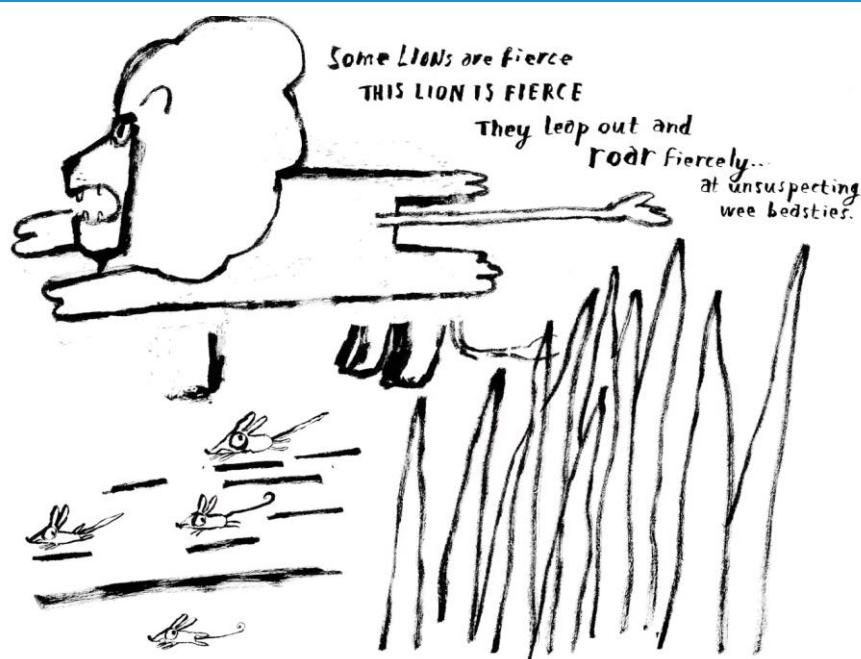
characters more? Was there a problem that the character(s) had to overcome? How did this happen? How was the story drawn together at the end? Be wary of trying to hone all stories down to one particular story structure or formula, but look for common patterns and allow space for children to play with and experiment with their own ideas, ensuring that they understand that the structure will engage a reader and allow the story to make sense.

- Give time for the children to plan the big shapes of their own story, as they did with the picturebooks they looked at previously. As before, encourage them not to go into detail at this initial stage, but to define the broad structure in 5 or 6 summary sentences.
- Now give time for the children to work with an initial response partner. This could be another child in the class or a supportive adult. At this initial stage, the response should work on the reader's initial feelings about the story concept and structure. Supportive questions to focus on might be:
 - *Are they engaged with the characters and theme?*
 - *Does it work as a story?*
 - *Are the big shapes and characters right before you flesh out the detail?*
 - *How does a reader engage with your initial concepts?*
 - *What do they like about it?*
 - *What do they want to see in more detail?*
 - *How do your characters work for your reader?*
 - *What do they like about them, what do they want to know more about them? What questions do they have about them?*
 - *Which parts of the story work best for them? Which parts might need further development?*
- Following the response partner session, give time for the children to reflect on their initial ideas, revising where necessary.

Session 14: Creation – Mapping story ideas in more detail

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

- Now think about how you will add detail to these events and work through each stage of the story to get from one big shape to the next, adding extra layers of detail where they feel it is needed. As with all the other stages, the children should be allowed to work flexibly in words and/or pictures at this stage, using whatever format best supports their planning. They may choose to storymap, flowchart or box up their story into sections, they may just work in words, draw dominant images or use a combination of both words and pictures to plan ideas in more detail. Model and demonstrate how you could do this with your own story ideas. Again, draw from Ed's ideas where this can support their thinking, e.g:



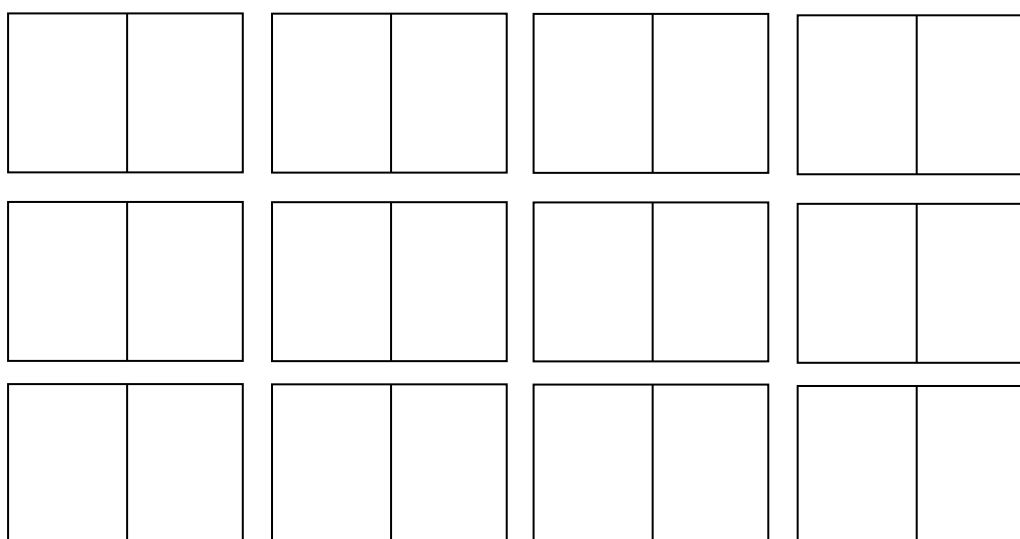
- Model the process of starting to sequence your story in more stages, adding detail and considering the emotional journey their reader will experience through the story, and how one event will flow on to the next. Encourage them to think in broad terms, not planning the exact writing that will appear in the text, but getting the shape and structure of the story right, working on from the session with their response partner and incorporating suggestions. If they have ideas for lines, or things characters say, they can note these but encourage them to be loose with their ideas at this point. If there are any images forming in their mind about what this might look like in the book, encourage them to make rough sketches alongside, but, as with the text, keep these loose.

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

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

Used by author/illustrators as part of their planning process, it is particularly useful for marking out the key spreads in a story within a given number of pages, usually 32 pages or 16 spreads. Less experienced writers might want to work with fewer spreads to help begin to structure their story. Working on small 'thumbnails' allows children to experiment with and work out ideas for how to develop a visual sequence, how spreads will look in a finished book, whether spreads will be single or double paged and how words and images will work together on the page. Children can also plan ideas for book covers, front and endpapers, title pages and dedications, allowing them to use and understand the language of picturebook publication in an authentic process.

- Lots of author/illustrators will work using a storyboard on a single sheet of paper, representing the whole book in small thumbnail sized squares. Within the squares, they can plan the basic design of each page, plan how the story unfolds over the pages, see how the words and illustrations work together, and consider how the illustrations work together.
- Go back to the picturebooks the children have looked at and look at the way the text and images are used across the books. Consider here:
 - The overall structure of the story and how it flows
 - Use of language, how the text is presented and how we are encouraged to read it
 - How the illustrations provide story detail beyond the text
 - How different pages are laid out
 - Spend some time modelling the thinking about what will be said in the image and what will be shown in the illustration.
- Have a storyboard with a number of spreads marked out on a flipchart or IWB for you to model marking out a story. A standard picturebook will have 16, but for KS1 writers, you may want to look at a story that develops over 8 or 12 spreads. Share with the children how the storyboard works. The first spread will show the front and back cover and depending on the children’s age and experience, you may want to talk about whether they will have endpapers or a title page and dedication.



- Show the children how to work with the spread diagram to develop one of the stories on paper or in in your own sketchbook. Look at how to swiftly mark out the rough illustrations like in this example by Ed:



- 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, the size and scale of elements within illustrations, what words will accompany the pictures and where the best place for the words will be.
- Give children a large storyboard frame and plenty of time for having a go at roughly planning out their story.
- At this point the drawings only need to be rough sketches, but the children should think carefully about the images they will draw, words they will use, how they will be written and where they will appear on the page.
- When they have completed their storyboard, ask the children to re-read as a whole. Then to read again, for sense and meaning and to check their story flows for someone else to read.

Sessions 17 & 18: Reflection – Feedback on final ideas and planning spreads in more detail

Just as an author would work with an editor, children should be given opportunities to help each other by reading their writing aloud and responding as readers. This allows them to support each other as they compose and structure their ideas. Writers can tell response partners what they are pleased with in their writing, particular concepts or parts of the story they may be struggling with and gaining a picture from the reader of how their writing impacts on them. Response partners should be

encouraged to reflect on the impact of the narrative and illustrations on them as a reader. Children can then re-draft sections of their work, based on these conversations.

*At the **final stage** of the writing process, it is important that children are given time to support each other with transcription proofreading, looking at spelling, punctuation and grammar and consider the quality of their illustrations before publication.*

- Use your own work or negotiate with a child to share their storyboard, under a visualiser if you have one, to model a process for responding to the story created. Open up a reflective conversation about your story, inviting their responses as readers. You might use key questions to target their thinking, such as:
 - *Does the story make sense?*
 - *How do you respond to the characters?*
 - *What parts make sense, what parts could be improved?*
 - *Does it have a clear beginning, middle and end?*
 - *Are you engaged as a reader, would you want to turn the page and find out what happens next?*
- Consider revisions that could be made and why.
- Now give plenty of time for the children to pair up, looking at and reviewing their draft ideas, to reflect on their own writing in the same way. Allow time to make changes or enhancements.
- Come back to your own storyboard and share the decisions you will make when you publish this as a finished book. Take one key spread and think about how this will look as a finished piece. What colours will they use for illustrations? How large or small will different elements look on the page? Where will the text sit so it can be clearly read? Come back to specific examples of spreads they have explored in *How to Be a Lion* to illustrate these ideas in practice.
- Now think about the words needed on each page. Sparsity is key here, many picturebooks will have less text, as the pictures are doing the weight of the work. They should be encouraged to think about the right words for each page that allow the text and image to both contribute to the storytelling. They will need to think about where the text will be placed on the page and may wish to use tracing paper to try out different arrangements.
- Allow time for the children to work here with an editing partner or to conference with an adult or buddy partner in an older class, focussing on how to support each other with transcription; reading the story aloud, looking at the potential impact of the illustration, proof reading, looking at spelling, punctuation and grammar, prior to publication.
- After working with their partner, allow children time to make any further changes, use a different colour pen or pencil to track changes made so that final edits are clear to the writer.

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

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

- Demonstrate to the children how to make an origami book with dust jacket and modify to increase the number of spreads. The Never Ending books technique from *Get Writing!* by Paul Johnson (Bloomsbury, 2008) gives a good example of how to make a book which suits this activity. Making each spread before taping together and covering the book allows children to be able to redo and replace spreads if needed as well as redoing the cover art if this goes wrong. You could also pre-prepare handmade stapled books for children 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.
- Using one of your own spreads, model the difference in the quality of illustration from the storyboard to the finished book. Think about the options for adding the text, will you use presentation handwriting, or type on a word processor, cut out and stick?
- They might want to try out ideas before committing these to their book, for example trying out art materials they aren't very experience in using and ideas for colour palettes, 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 and use from a variety of materials, exploring and experimenting with these first to test these and explore their effects. If the children want to make watercolour

illustrations, model how to sketch, paint, dry, then to 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. What will they call their book? What illustration will they place on the front cover to give the reader an idea of the story? Where will they place their name as the author/illustrator? This is a fantastic opportunity to demonstrate more complex book language in action, such as publisher logo/name (this could be agreed as a school or class name publishing house), dedication, publication details, blurb, barcode 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.