

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 2 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 ▪ Written opinion pieces ▪ Children’s own illustrations of story characters and events

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| <ul style="list-style-type: none"> ▪ Close reading of picturebook spreads ▪ Modelled drawing ▪ 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 ▪ Story predictions ▪ Writing in Role as a character ▪ Visual Communication pieces based on a topic of interest ▪ 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)

Core text to use as a springboard to discuss themes and topics explored:

- *Protest! How People Have Come Together to Change the World*, Alice Haworth-Booth and Emily Haworth-Booth (Pavilion)

- *What is Masculinity? Why Does it Matter? And Other Big Questions*, Jeffrey Boakye and Darren Chetty (Wayland)

Other picturebooks which explore themes and issues relevant to wider world and societal issues:

- *The King Who Banned the Dark*, Emily Haworth-Booth (Pavilion)
- *The Last Tree*, Emily Haworth-Booth (Pavilion)
- *The Little Island*, Smitri Halls and Robert Starling (Andersen Press)
- *Moon Man*, Tomi Ungerer (Phaidon)
- *Red and the City*, Marie Voigt (Oxford University Press)
- *Mr Bunny's Chocolate Factory*, Elys Dolan (Oxford University Press)
- *Dinosaurs and All That Rubbish*, Michael Foreman (Andersen Press)
- *I Am Henry Finch*, Alexis Deacon and Viviane Schwarz (Walker)
- *Ergo*, Alexis Deacon and Viviane Schwarz (Walker)
- *Ssh! We Have a Plan*, Chris Haughton (Walker)
- *Varmints*, Helen Ward and Marc Craste (Templar)
- *The Day War Came*, Nicola Davies and Rebecca Cobb (Walker) *The Promise*, Nicola Davies and Laura Carlin (Walker)
- *The Invisible Kingdom*, *The Kingdom Revealed* and *The Invincible Kingdom*, Rob Ryan (Hutchinson)
- *The General* by Michael Foreman (Templar)
- *Farmer Duck*, Martin Waddell and Helen Oxenbury (Walker)
- *Wild*, Emily Hughes (Flying Eye)
- *Leaf*, Sandra Dieckmann (Flying Eye)

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)

Other high quality picturebooks can be found on CLPE's Core Books online at:

<https://clpe.org.uk/corebooks>

Bookmaking and Paper Technology

Paul Johnson - <http://www.bookart.co.uk/>

Get Writing 7-11 by Paul Johnson (A&C Black)

Websites to support understanding around picturebook creation:

The Picturebook Makers blog gives lots of useful insights into the creative processes of a great number of author illustrators, including Power of Pictures partners Benji Davies, Chris Haughton, Emily Hughes, Viviane Schwarz and Mini Grey: <https://blog.picturebookmakers.com/>

The Art of the Picture Book website contains interviews from a range of children's illustrators: <https://www.artofthepicturebook.com/>

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. Through exploring story events and situations faced by characters, children will be able to develop their understanding of how to recognise and name emotions, how to manage and deal with emotions and behaviour (both of self and of others), and how to respond to peer pressure.
- Its sophisticated storyline could also enable children in Key Stage 2 to explore wider societal issues such as toxic masculinity, the importance of questioning popular opinion and questioning and challenging social stereotypes.
- 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.

History:

- Alongside the concepts and themes explored in session 8 of the sequence, plan for a wider discussion and investigation into people that are currently using and have used the power of their words for positive change. To connect with recent and relevant history that is meaningful to the children, include a focus on young voices that use their words for good or to talk about and act to address prominent societal issues, such as Amanda Gorman, Greta Thunberg, Malala Yousafzai, Emma González, Xiuhtezcatl Roske-Martinez, Genesis Butler, Shamma bint Suhail Faris Mazrui, Yara Shahidi, Jamie Margolin, Isra Hirsi, Marley Diaz, Melati and Isabel Wijsen, Payal Jangid, Shiden Tekle. Allow them to research these young activists, looking at issues that are trying to raise awareness of and tackle and how they are going about this. The book *Protest! How People Have Come Together to Change the World* by Alice Haworth-Booth and Emily Haworth-Booth (Pavilion) will provide a number of references and rich stimulus for a wider focus on the power of protest throughout History.

- With older children in KS2, you may also wish to explore concepts such as self-determination, definitions of strength and power, gender bias and how ideas about masculinity have shaped thinking, leadership and cultures over time. You may also wish to explore the more recent notion of Toxic Masculinity highlighted within the themes of the book. Jeffrey Boakye and Darren Chetty's excellent book: *What is Masculinity? Why Does it Matter? And Other Big Questions* would provide an excellent springboard for this.

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.

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.
- You could link this with a study of Post-impressionist art and artists, looking at how they extended Impressionism while rejecting its limitations: they continued using vivid colours, often thick application of paint and real-life subject matter, but were more inclined to emphasize geometric forms, distort form for expressive effect, and use unnatural or arbitrary colour.
- Allow opportunities for the children to explore the work of prominent post-impressionist art and artists such as Van Gogh, Cezanne, Gauguin and Picasso and to explore the ideas imbued in post-impressionist art in their own work.

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 will need to be prepared, as an enabling adult, to facilitate, develop and extend conversations, respectfully challenging prejudices and/or misconceptions that may arise.
- Watch the video: 'An introduction to the author and illustrator Ed Vere' on the CLPE website: <https://clpe.org.uk/books/book/how-be-lion>. Talk about the author/illustrator with the children:
 - *Do they know any of his books? Have they read anything by him before?*
 - *What interested them in the video? What surprised them?*
 - *What do they think his life is like as an author/illustrator? What have they learnt about how and why he writes?*
 - *What questions would they like to ask him about his job and how he works?*
- Allow time and space for children to discuss these questions, either in mixed groups or pairs and to make a record of their responses, in a concept map or some other kind of visual organiser.
- *After seeing the video, what are you now expecting from a book written and illustrated by Ed Vere?* Jot down children's responses on sentence strips on the working display or in the shared journal.
- 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; in particular, their behaviours and characteristics? Where have you seen or heard about lions before? Have you seen them in books, films or documentaries? How were they portrayed? What thoughts and feelings were you left with about them? How do you think you can **be** a lion?*
- 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 exemplifies what 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 fictional 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? Where is the character's gaze directed? What effect does this have on 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 more does this image suggest about the book? What does it tell you about where this is and when? 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 the mood evoked;
 - the landscape portrayed; where this might be and what makes them think this;
 - the perspective we are seeing this from, and whose eyes we are seeing through – our own, from a character’s point of view;
 - 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. *Did they expect the story to begin here, and in this way? How do they think the text relates to the title and the illustrations they have seen so far? Compare this to other picturebooks in the book corner. Do any of them jump into the text on the very first spread in the same way? What might this make us think or feel about the book and the story that might unfold?*
- Re-read and discuss the text together. Talk about the concept of ideas. *Can they define the word idea?* Give each child a post it note and encourage them to write a definition of their own, based on the knowledge they have of the word. *How does this link to a dictionary definition?* Use an online or print dictionary to compare and contrast 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.
- 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 do people think differently about?*
 - *Should people all think the same way?*
 - *What would a world where everyone thought in the same way be like?*

- Allow the time for the children to discuss these questions together, exploring the possibilities around each question. Give them time to consolidate their ideas, make notes of their opinions and present their thoughts back to the class as a whole. Allow them to listen to each group in turn, to ask questions to the group presenting and to reflect on the presentations of different groups, discussing similarities and differences in their thinking.
- You could extend this by giving an opportunity for children to compose their own individual answers to these questions in writing, following the discussions.

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. You might discuss:
 - The colours used – the positioning of the lions in the dark shadows, the opposition of the mouse being spotlighted against the orange/yellow background;
 - The facial expressions and body positions of the characters and what this might tell us about them;
 - The perspective of looking in on this scene from the outside – like a wildlife documentary, where their attention was drawn to first, why this was, how this positioning makes them feel about the characters portrayed;
 - The scale of the lions and vegetation compared to the mouse;
 - The density of the foliage in which the lions are hidden in opposition to the open space the mouse is positioned in;
 - The lines used to depict the foliage – sharp and spiky and what this might suggest.
- Discuss the overall mood they think is created by the scene and note down words and phrases used to describe this. *What do you think the illustration makes us feel about lions here? What is making us feel this way?*
- Now, re-read the text again and discuss what this might suggest. Look together at the impact of the language choices made by the author. Talk together about:

- The impact of starting the first sentence with the phrase ‘Some say...’
- The deliberate choice to bold the word one in the sentence ‘Some say, there’s only **one** way to be a lion’
- The impact of the pronoun choice of ‘they’ in the final fragment ‘They say...’
- Talk together about whether the text supports or contradicts the feelings evoked by the illustration. *What might the text be telling us that the illustration does not? What ideas are provoked by reading the text? Do you agree that there is only one way to be a lion? What might the author mean by this? What do you think the ‘they’ that say this think about lions?* Give the children some sentence strips 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.
- Now hand out copies of the next spread to groups to discuss. Read the text aloud and discuss the effect of the page turn on them as readers. Give children time and space to consider the spread in their mixed groups and the talk about change of mood in the second spread investigating how Ed Vere has created this in the illustration techniques and the text choices. Encourage the children to annotate the spread to record their ideas, observations and questions, making their thinking visible. Listen in to the children’s conversation as they talk, noting key ideas and extending or facilitating thinking, if necessary. Come back together to discuss the children’s thinking. From looking at the illustration, they might talk about:
 - The impact created by the movement suggested in the illustration;
 - The impact of the lions coming into the light after being hidden in the shadows;
 - The continuation of the scene from the same perspective as the previous spread;
 - The dominance of the lions in the composition – 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 opposition of 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, they 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 visceral nature of the onomatopoeic words ‘Crunch, crunch, **CHOMP!**’ and how this text is emboldened, punctuated and laid out on the page. They might also compare the fact that there are three words, and three lions.

- Re-read the two spreads and use these as a springboard for beginning a wider discussion about the importance of seeing things from more than one perspective, opening up the idea of questioning and being critical and challenging of set viewpoints that are presented, for example by those in authority or the media. *What connections to real life do you see here? Do you know of any sweeping or set opinions people have made about an issue, that only share one view?* You may suggest examples linked to prominent news stories that the children can easily relate to, to stimulate their ideas, for example: *BBC News, 7th April 2021: Mobile phones should be banned from schools because lockdown has affected children’s “discipline and order,” the education secretary Gavin Williamson has warned.* You could phrase these in the language of the text, e.g. ‘Some say, mobile phones should be banned in schools.’ Collect examples of the children’s ideas exploring what the viewpoint being put across is and exploring whether there might be alternatives. You could ask the children to record their thinking of a particular issue, exploring what ‘some say’ and what alternative opinions there might be.

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. They might talk about:
 - The rounder, more curved lines used for his paws;

- The difference in his facial expression and body position and what this leads us to think about his personality or behaviours;
 - The impact of having the character look directly at us as readers;
 - The positioning 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 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.
- 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;
 - The opposition in the text that begins each spread – 'They say a lion can't be gentle' with 'Well *they* haven't met Leonard.' What the italicisation of 'they' might suggest or make them think or feel;
 - What the verb, adverb, noun and preposition choices suggest about the character in the final sentence: '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. Ask them to text mark and annotate the spread with their thoughts and ideas, making their thinking visible, related to what ideas are reinforced about the character of Leonard, and what more they learn about him from this new spread. Encourage them to closely read both the words and the illustration to build an extended picture of the character. Come back together to share the thinking. The children might discuss:
 - The placement of Leonard in the composition of this spread, foregrounded, on top of the hill, high on the page, on the left hand side, looking out over the rest of the landscape and animals;
 - The perspective we see this from – looking up at him;
 - 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 and the mood evoked;
 - What time of day this is – sunrise or sunset – why this might have been chosen for this scene and the feelings evoked;
 - His place as an established part of this environment, reinforced by the possessive pronoun in the opening sentence, ‘Some days, Leonard walks to his thinking hill.’;
 - The established pattern of activities he has, reinforced by the adverbs and adverbial phrases ‘Some days’, ‘Sometimes’ and ‘Somewhere’ and what these activities might suggest about him and his nature;
 - 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 addition of ‘this way then that way –’ what additional information this might suggest about him;
 - 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?* You could listen to some of these poets talk about themselves and their work, in the poet interviews on CLPE’s website to give the children a broader perspective, such as looking at the videos of different

poets talking about how poetry makes them feel:

<https://clpe.org.uk/poetry/videos?f%5B0%5D=tags%3A10755>

- 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:
 - Isn’t My Name Magical? by James Berry: <https://clpe.org.uk/poetry/poems/isnt-my-name-magical>
 - I Am a Writer by Joseph Coelho: <https://clpe.org.uk/poetry/poems/i-am-writer>
 - When Questions Are Bliss by John Agard: <https://clpe.org.uk/poetry/poems/when-questions-are-bliss>
 - Hummingbird by Grace Nichols: <https://clpe.org.uk/poetry/poems/hummingbird>
 - Sun, You’re a Star by Grace Nichols: <https://clpe.org.uk/poetry/poems/sun-youre-star>
 - Carib Nightfall by John Lyons: <https://clpe.org.uk/poetry/poems/carib-nightfall>
 - Natural Dancing Partners by John Lyons: <https://clpe.org.uk/poetry/poems/natural-dancing-partners>
 - I Asked the River by Valerie Bloom: <https://clpe.org.uk/poetry/poems/i-asked-river>
- Come back to the image and give the children a block of focussed time – at least 15 minutes - to consider what Leonard might be thinking or feeling as he looks out from his thinking hill. Do random thoughts, questions or ideas come to mind? Do they focus on something particular in the illustration that might inspire him? Is he thinking of a big idea or issue? If things do occur to them, ask them to jot down ideas on a page in front of them. They can write as many things as they want, they might be words, phrases, questions or fragments of lines. As an enabling adult and model of the creative process, ensure that you do this on a page of your own alongside the children.
- At the end of this focused time, ask the children to look back at the jottings they have made. Did they have a number of different thoughts or a few thoughts that developed over the time? Share some of your own thoughts and ideas to open up the process and show that these do not have to be sophisticated ideas; it could be as simple as ‘Isn’t the savannah beautiful?’
- Ask them to look over what they’ve done and pull out something that could have the potential to be built upon. Ask them to write this thing at the top of a new page in their journal and to use this stimulus to complete a piece of stream of consciousness writing. For this, give the children 5-10 minutes to pick up a pen and just keep writing. Encourage them to ignore punctuation, style, grammar, format - anything that stops them from writing. The idea behind stream of consciousness writing is that you write in a state of flow. It involves you writing down whatever comes to mind. You don’t try to stop it, edit it, bypass it, judge it or re-phrase it in any other way than how it is coming to you. Do this yourself alongside the children.
- After this period of writing, ask the children to come back to read over what they’ve written and to text mark and highlight anything that might be good inspiration to build up into a poem about their random thoughts and wonderings.

- Give the children 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 to look at poetic forms and devices that they could use in their own writing. As they work on their poems, allow them to consider how and why they will break up lines and verses, drawing on what they found effective in the work of other poets as well as remembering how Ed Vere has broken lines and sections of the text for effect throughout the book so far. Work on your own poem alongside the children as they write, sharing your own process with any children who are struggling to get going or who need support in the craft of 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. Model that writing is a tentative, rough and often messy process as you shape ideas into a finished piece. Come back to the ideas shared about poetry in the spread, that Leonard ‘plays with words’, ‘putting them together this way, then that way’, to emphasise that a poem won’t be perfect immediately, and that it might need shaping and changing.
- 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 filming a performance of their finished poem.
- Allow the children time to reflect on their work and that of others, talking about what they liked, what they found challenging and how they feel about the finished compositions. *How did hearing, reading, writing and performing poetry make them feel? What qualities did they need to create poetry? What more of an understanding have they gained about Leonard from exploring his love of poetry?*

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.

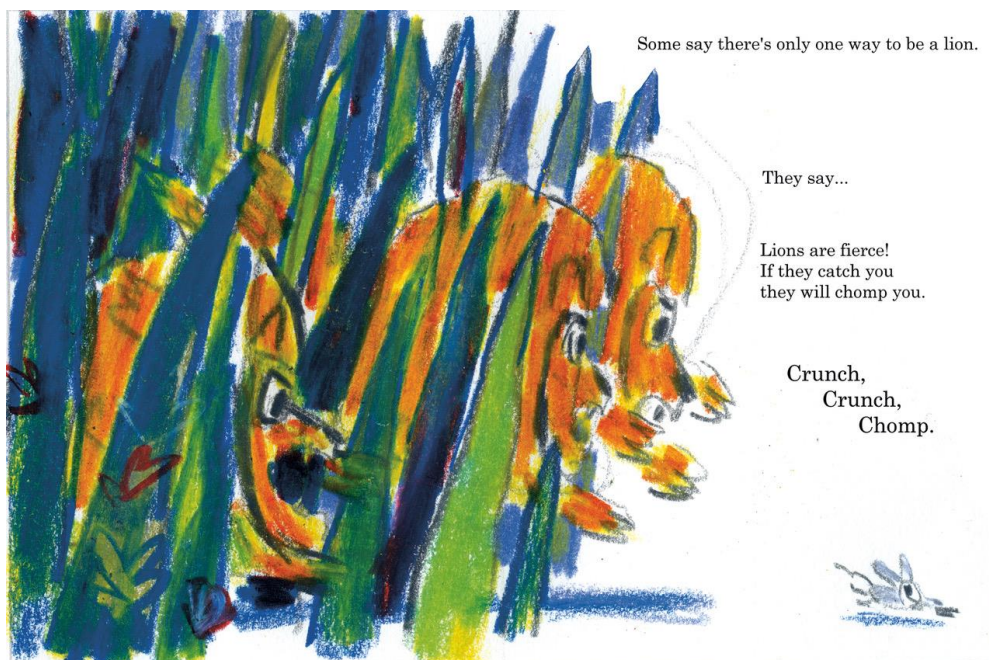
Asking children to picture or visualise their ideas is a powerful way of encouraging them to move into a fictional world. Children can be asked to picture the scene in their mind's eye or walk round it in their imaginations. Finally they can bring it to life recreating it in drawing, painting or other 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. Allow time for them to discuss and make links between what they have already read and what might happen next, introducing key questions to provoke discussion, if necessary, such as:

- *Does any of the text sound familiar? Where have you heard text like this before in the story?*
- *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.
- Now, come back to the beginning of the books and revisit the spreads in turn, looking at the layout choices Ed Vere has made for each:

Spread	Arrangement
1	Single spread facing inside front cover sharing author/illustrator name and book title, with seven lines of text over a full
2	Double page spread, full bleed illustration and three lines of text on left hand side.
3	Double page spread, full bleed illustration and six lines of text on left hand side.
4	Double page spread, large vignette on left hand side, spreading across the gutter to the right and smaller vignette on top half of right hand side. One line of text on top left of the left hand spread, one line of text on right hand side under the vignette, three lines of text at the bottom right of the right hand side.
5	Double page spread, full bleed illustration. One line of text on top left hand side of the spread, seven lines of text from top of right hand side of the spread.
6	Two single spreads. Left hand spread: 5 lines of text from top of page, followed by a small vignette of a duck, then 4 lines of text. Right hand spread: full bleed illustration with two lines of text at the bottom right.

- 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 to think about the layouts they have seen so far. Can they see any patterns? How do they think this new image will be laid out?
- Ask questions designed specifically to scaffold them in making layout and artistic choices, e.g.
 - *Is this a whole page spread, a large spread over two pages or is it broken down into two single spreads? Are these full page illustrations or vignettes?*
 - *How large/small should the illustration be on the page? Will it be a full bleed illustration, smaller vignettes*
 - *Where on the page should it be placed? Is there any other scenery?*
 - *What should the facial expression or body position of the characters look like?*
 - *What might the text say? How will this work with the illustration to tell the story? Where will it sit on the page?*
- You could 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 their understanding of their ideas.
- Look at how draft drawings are much simpler and rougher than those in the finished book and help to just share how the finished page might look. You could draw on an example from Ed Vere's sketchbook to share what this means:



- 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. Encourage them to think about how the text might work alongside the illustration; what they will write, where it

will be placed, how to ensure readability if it is over an illustration, how the lines might be broken up. 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 prominently for others to see and explore the potential of what could follow. *What are the similarities and differences in their ideas? Why do you think certain ideas are prominent? What patterns in the book helped to shape and structure their ideas?*

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? Could all their ideas have fitted in the story?*
- Now re-read and spend time looking at Ed Vere's spread. *Why do you think he might have made the layout choices he has?* Provide mixed pairs or small groups of children with a copy of the spread and give them time and space to explore his choices, annotating the spread with their thoughts, ideas and questions to make their thinking visible. Come back together to share thinking about the relationship that is being created between Leonard and Marianne in this spread across the class. 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 does this do for the power dynamic straight away in the relationship?;
 - 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 the children to put together everything they have learned so far about looking at picturebook spreads and to consider:

- The layout choices – the choices to switch from full bleed spreads to smaller vignettes in the spread ‘Leonard and Marianne found they liked each other.’ and a single full bleed spread on the facing page, then back to a full bleed double page spread in the final illustration of this section of the text; the impact of each page turn; the journey the reader is taken on in each illustration.
 - The artistic choices made in each illustration – the colours chosen; the positioning and scale of the characters on the page; the perspective we see them from; the background scenery and props that are chosen, or removed; the facial expressions and body positions chosen for each character and where their gaze is directed.
 - The text choices – how much text is used on each spread; how it is separated and placed on the page; the impact of specific language choices and punctuation.
 - The pacing of this particular part of the story – taking three double spreads to explore and develop the relationship, what might this suggest?
- 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 content at this point of the story?* This could lead to a wider question around the big idea of ‘What do we need to be happy?’ encouraging the children to engage in creative and critical conversations and debate around this issue, and the differences between what we **think** or are **encouraged to think** we need to be happy and what we **actually need** to be happy, we need before writing their own individual responses to this question. The children could follow up by presenting their opinions to the class in a big questions presentation, thinking about how they would adapt their written ideas into an oral presentation. They could use technology to create accompanying slides or images to enhance their presentation.
 - Complete this section of the book by 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...)’ Consider how the brackets, the use of ellipsis and the repetition of the idea that a lion should chomp a duck makes 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. Consider the emotional journey that we have been taken on as readers up to this point. *How would you describe where we started? Where we are now? What do you think might happen next? What do you know about other stories that makes you think this?*
 - Encourage the children to consider intertextual links with the patterns of the journeys in other stories that they know, considering the emotional ups and downs and twists and turns of known stories and how these might contribute to their predictions about what might happen next in Leonard and Marianne’s story. You could plot such journeys using different colours to represent different stories to create a visual reference to allow the children to compare and contrast the high and low points of the journeys of different stories and speculate about what

might come next based on what they know about other narratives. 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 does the mood shift again, and what contributes to this?* 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 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 figurative language used to describe the lions and their actions: ‘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 here? 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?*

Encourage the children to draw on personal experience to connect more deeply with the situation faced by Leonard. *Have they ever felt pressured or have they ever seen anyone pressured to be a certain way or do a certain thing by other people?* This could be in real life or something they've seen in another book, on TV, in a film or in another element of popular culture.

- 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.
- 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? Why do you think Leonard is questioning himself and his identity here? Have you ever found yourself in a situation where someone has tried to force you to change your actions or beliefs?*
- 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 can explore the concept of pathetic fallacy with the children, 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 and the shift of power from Leonard to Marianne, in both the text and illustration. Consider the fact that he has walked away from the confrontation here, rather than directly engaging in it, and is considering the viewpoint of the other lions. Look at the repetition of the shift in pronoun use, from 'I' to 'we' across the text. *What more do you learn about Leonard from this spread? And, about Marianne? And also, what more do you learn about their relationship?*
- After analysing the spread, 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, what led up to this and how they might use language, layout and punctuation to effectively convey the thoughts and feelings of their chosen character. 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: Exploring the journey of a story – finding the resolution

- 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?*
 - *What questions do they have about the ending?*
 - *When you think about the book now, what is the most important thing about it for you?*
 - *Do you think the story might suggest anything about the writer? Or about how the story came to be written? Or where? Or when?*
- Note down the children’s responses before sharing Ed Vere’s own reflections on writing this book, taken from his website:

This is the story of what happens when a lion meets a duck...

It's also a book written to counter the worst of what Trump stands for.

I wrote it immediately after the 2016 US election campaign. One belligerent, bullying voice was getting all the attention. He's now the figurehead of the free world, setting a disastrous example... his endless noise will inevitably filter down to children and they, inevitably, will learn from it, and possibly, learn to become like it.

I hope I've written a book that counters that voice, and the intolerance behind it. I think it's time we celebrate the power of quieter, kinder, more thoughtful voices. We need to celebrate friendship and unity, not enmity and division.

I also wanted to address so called 'toxic' masculinity. If you remember, some truly awful quotes relating to women came from Trump. We need to demonstrate a different idea of masculinity. One that doesn't bully and belittle. Masculinity contains so much more than what he projects. 'How to be a Lion' tries to show that being gentle, considerate and exhibiting a sensitive side are not weaknesses... they're part of being a strong, well rounded, thinking, human being. These are lessons that need to be taught when children are young. Intolerance is hard to unlearn once you've grown into it.

How to be a Lion is a book about gentleness, and the power of words. Most importantly, it's a book about thinking for yourself and standing up for who you are.

- Consider together the thoughts and ideas included in Ed's writing. Clarify understanding of terms like 'Toxic Masculinity' and talk about what the children know or think they know about Donald Trump. You may wish to explore the concept of masculinity further. Jeffrey Boakye and Darren Chetty's excellent book: *What is Masculinity? Why Does it Matter? And Other Big Questions* would provide an excellent springboard for this. *What more do you learn about Ed Vere and his motivations for writing this book? Can you think of any other books that help us to explore big ideas like this or that might be used to make us think about real life issues and dilemmas in this way? Do you think Ed Vere was successful in achieving his vision? What did you gain from reading the book?*
- Open up a wider discussion and investigation into people that are using the power of their words for positive change. You could focus this particularly on young voices that use their words for good or to talk about and act to address prominent societal issues, such as Amanda Gorman, Greta Thunberg, Malala Yousafzai, Emma González, Xiuhtezcatl Roske-Martinez, Genesis Butler, Shamma bint Suhail Faris Mazrui, Yara Shahidi, Jamie Margolin, Isra Hirsi, Marley Diaz, Melati and Isabel Wijsen, Payal Jangid, Shiden Tekle. Allow them to research these young activists, looking at issues that are trying to raise awareness of and tackle and how they are going about this.
- Allow the children to express their own ideas of issues that are important to them and what messages they would want to share to others about this issue. *What words could they choose and use to speak to others, communicating their thoughts and ideas to a wider audience?*

Model this with the children, talking through a range of ideas, such as being kind, tackling climate change, looking after the local area, supporting the local community. Give time for the children to do what Leonard and Marianne did at the end of the story, form ideas, grow their ideas, put their thoughts into words and make sense of what they think, then look at how they might communicate this to an audience. It might be through writing a poem like Leonard and Marianne, composing a speech, designing a poster or piece of art that combines words and pictures to share a message, creating a video to share their ideas or another means of publication that best enables them to communicate what they want in the way they want to do this.

- Allow time and space for the children to present their ideas publicly, through a display, presentation in an assembly or public event or on a class blog or other media channel. Reflect together on the choices children made and how their words could make impact on an audience.

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.*
-
- 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.*

- Read the dedication out loud, talk about what a dedication is, what its purpose is in a book and ask the children to discuss the words Ed Vere has chosen here. *What significance might the dedication have? How does it relate to the story?*
- Look at where this information is placed in other picturebooks. *Is it usually at the end of the book like this? Look again at the opening page and how this compares with other books.* Discuss how Ed Vere has played with the 'norm' in his choices of layout, making different choices to what is usually expected. *How do these choices reinforce the ideas and themes of the story?*
- Come back to look at the front cover. *Do you think it is a good choice of image? What does it share about the story? Does it work with the text to give a sense of anticipation that makes us want to read on? Why or Why not?*
- Give the children chance to re-read the book, in mixed groups, discussing in more detail what they can tell about the character of Leonard, the character of Marianne, the relationship between Leonard and Marianne and the other lions through the text and the pictures. To hone their attention, split them into groups to look at one specific aspect.
 - The character of Leonard
 - The character of Marianne
 - The relationship between Leonard and Marianne
 - The other lions
- To ensure they are looking carefully at both the words and pictures, you might give them a grid that focusses their attention and ensures they comment on both, such as:

What do you learn about the character of Leonard?

From <u>just the words?</u>	From <u>just the pictures?</u>

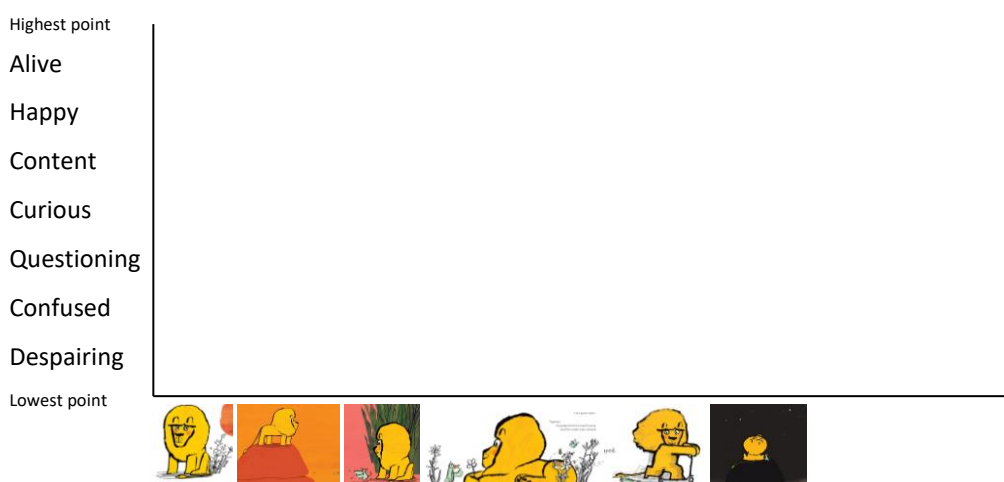
- Come back together to share each group's insights by relating these to the spreads as you share them again. Discuss what the text does and what the images do and why both come together to contribute to and extend meaning for us as readers.

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.
- Now ask the children to reflect on the main characters in the book. *Who were they? How did we connect with them? Do you think that lions and a duck worked as characters for this story? How did these particular characters work for the themes and issues Ed Vere wanted to explore? How do you think the author made these characters feel real and relatable? How did he encourage us to engage and empathise with the characters and the complex themes of the story in both the words and the illustrations?*
- 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 are introduced to the fact that some people have a certain idea about lions.
 - We meet Leonard, who is not like other lions.
 - Leonard meets Marianne, a duck who helps when he is stuck with his poem.
 - Their friendship develops and they are happy together,
 - The other lions think Leonard should be fierce. He considers whether he should change.
 - 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 emotional journey of the story on a graph of emotion looking at where the high and low points fit with the events. *What does the variation between high and low points give us as readers?* Plot this on a graph of emotion, working from the highest emotion that Leonard has felt throughout the text, to the emotion he feels at his lowest point and thinking about what words might describe the stages in between. Then look at where the emotion falls in each spread so far, e.g.



- Give time and space for the children write comments or book reviews about the text to display in the book corner, as part of the display of Ed Vere's books, in the school library, to share with one of the younger classes in the school newsletter or on a class blog. You could look at an example of one someone else has written first, like this one from The Sunday Times: This witty, resonant picture book is a manual for anyone's life, young or old. Explore what the reviewer means in their review. *Do they agree that it is witty or resonant? What words or phrases would they use to describe it? Why this book might be described as 'a manual for anyone's life'. What lessons might we learn from it? What instructions could we take from it?* You could discuss if you agree with the comments made by the reviewer, and how many stars you might give this book as a reviewer and why.
- Reflecting on the book as a whole, *who do they think the book is for? What might a younger child get from the story? What might an older child get from the story that a younger child might not?* It would be helpful if they could pair up with some younger children to read and talk about the book to gauge their reactions and opinions. *Did these match what you got from the story? Can people of different ages engage with this book in different ways? Is it just for young readers?*
- These conversations will all help to shape the children's ideas about the purpose of and audience for literature. You can discuss this further by asking the children:
 - *What do you think the purpose of this book is?*
 - *What does it do to engage the reader?*
 - *What messages might it give the reader?*
- Record these ideas to refer back to and compare across the class. What have they learnt about picturebooks from engaging with this text? Can they summarise this in a concept map or visual organiser?

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*. Ask the children who they think the book might be for and record their responses around a copy of the book. Ask them whether their opinion on picturebooks

has changed since starting this project. *What did they think before? What do they think now? What consolidated or changed their opinions?*

- 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? How did the author encourage us to engage and empathise with the characters?
- 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.
- Explore with the children why the publishers might have chosen this story to publish. Why might it appeal to readers initially? What elements of the story might engage readers? How might they connect the story with their own lives?
- Provide the children with a selection of high quality picturebooks, showcasing 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 the children to work in pairs or groups to focus on a picturebook and to think about the characters, words and phrases to describe the book and the big story shapes as they did with *How to Be a Lion*. Then allow time for the children to present their book back to others in the class.
- Create a class concept map or infographic to share the different kinds of picturebooks explored that the children could draw on for their own ideas. 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 discuss the kinds of things the children think they might need to consider when are thinking of ideas for their own picturebooks. *Who are they writing them for? What might they need to do to engage their readers? What sorts of stories engage them as readers themselves and why?* Make notes to add to the Working Wall and allow children to make their own notes to come back to as they work through creating their own text.

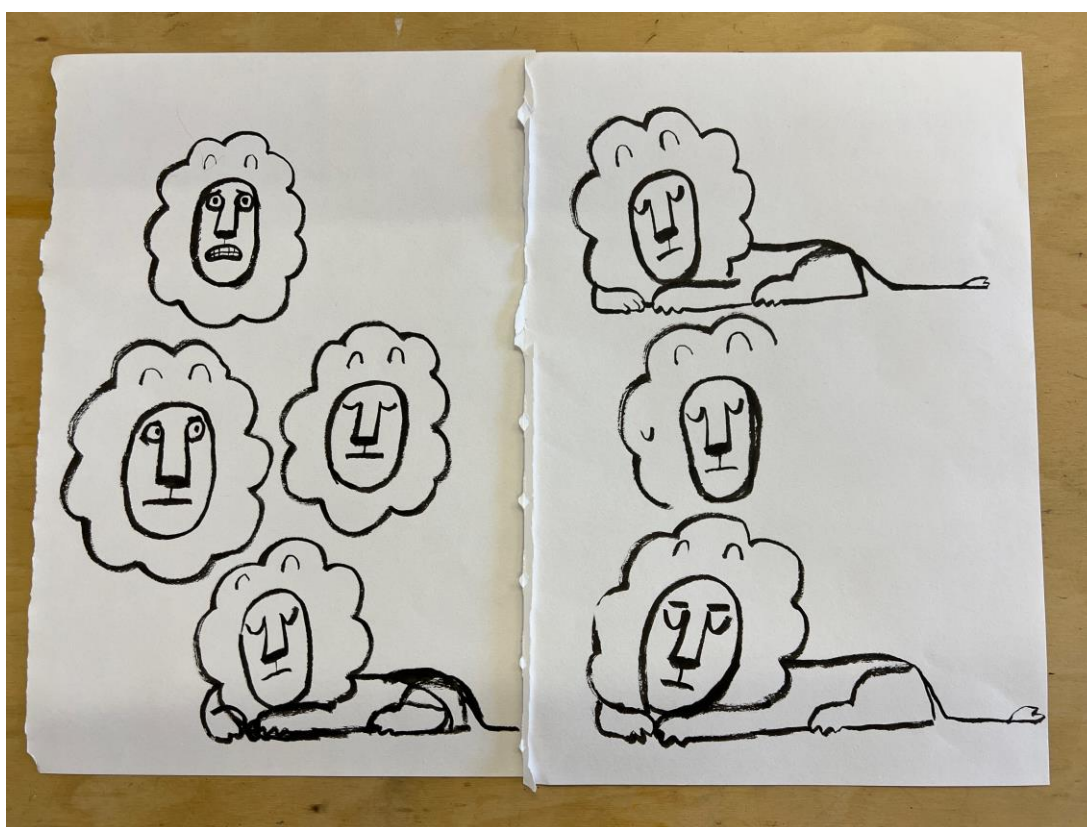
Session 12: Ideation - Sketching initial ideas in words and pictures

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 the whole process from the author's idea to the finished book. Split the children into groups to come up with a diagram to explain what they think the process might be.
- Now watch the video: Ed Vere – Writing Process <https://clpe.org.uk/books/book/how-be-lion>
What did they already know about how picturebooks are made? What else have they found out from this video?
- Explain to the children that they are going to create their own characters and stories for their own picturebooks. Think back to the books they looked at during the previous session, *what sorts of characters did they encounter? Children? Family members? Animals? Fantasy characters? How many main characters were there on average? Why do you think that the stories all have limited casts?*
- Reflect on what they saw in Ed's video. *What did they find out about how he works up ideas for his characters? Does he start with perfect, finished drawings?* Recap on what Ed discussed in terms of getting to know characters really well through drawing; drawing them over and over again to bring them to life and to really get to know them.
- Ask the children if they have any ideas for their own potential characters, inspired by real life events, as Leonard was for Ed, 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 stories, 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, as Ed talks about in his video. 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 creator.

- 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? Did they follow particular patterns? 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?*

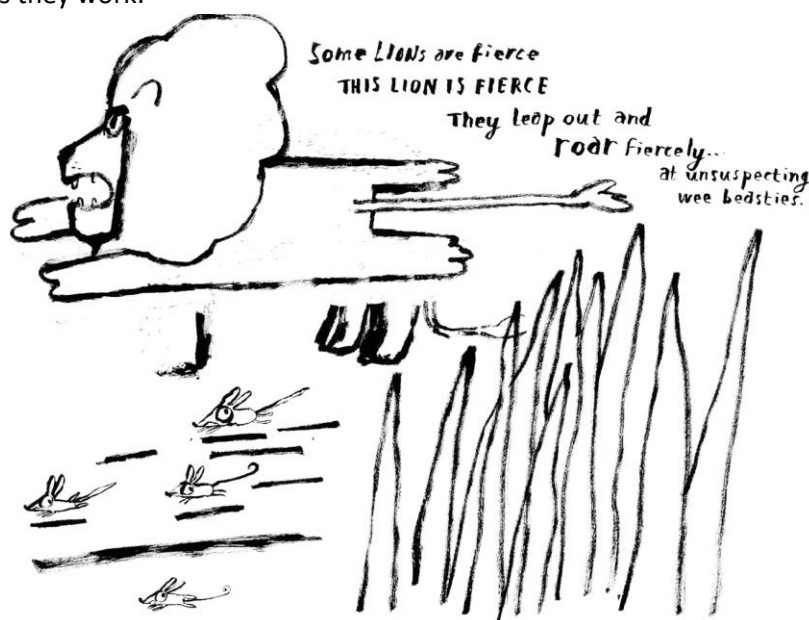
- Encourage the children also to think about the emotional journey of the stories they read. *Where were the highs and lows? Why do you think this is important for reader engagement?* Structures, patterns and emotional journeys will vary from book to book, this is something to be explored. Be wary of 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. Talk about how Ed referred to *How to Be a Lion* changing over time as he developed and rewrote parts that weren't working. Establish this as an important part of the writing process and explain that the children will be sharing their initial ideas with someone else to look at what is working and what might need to be developed at this initial stage of planning. 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 they feel 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.
- 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. Draw on examples from Ed's process to support the children as they work:



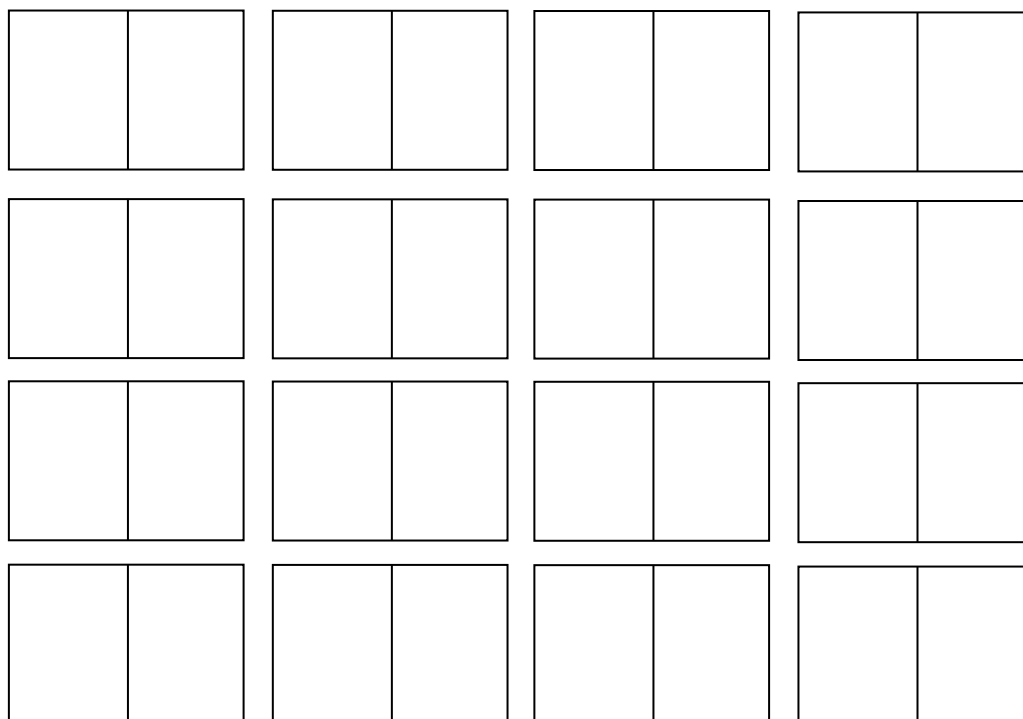
Sessions 15 & 16: Creation - Planning ideas in more detail through Storyboarding

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:
 - Reader engagement
 - Characterisation
 - The overall structure of the story and how it flows
 - How events are planned to encourage page turns
 - Use of language, questions, sentence structure, how the text is presented and how we are encouraged to read it
 - How the illustrations provide story detail beyond the text
 - Where interactive elements promote deeper engagement with the narrative
- For more verbose writers the economy of the text in a picturebook can be challenging. Spend some time modelling the thinking about what will be said in the image and what will be said in the picture – will they give the same message? (one emphasising the other), will they be a literal representation of each other? (this is unusual in a published picturebook), will they show the same thing but from a different point of view?
- Have a storyboard with a maximum of sixteen spreads (this is the usual number for a published picturebook) marked out on a flipchart or IWB for you to model marking out a story. Remember that the first spread will show the front and back cover, the second spread the front endpapers, the third spread the title page and dedication and the last spread the final endpapers.



- 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:



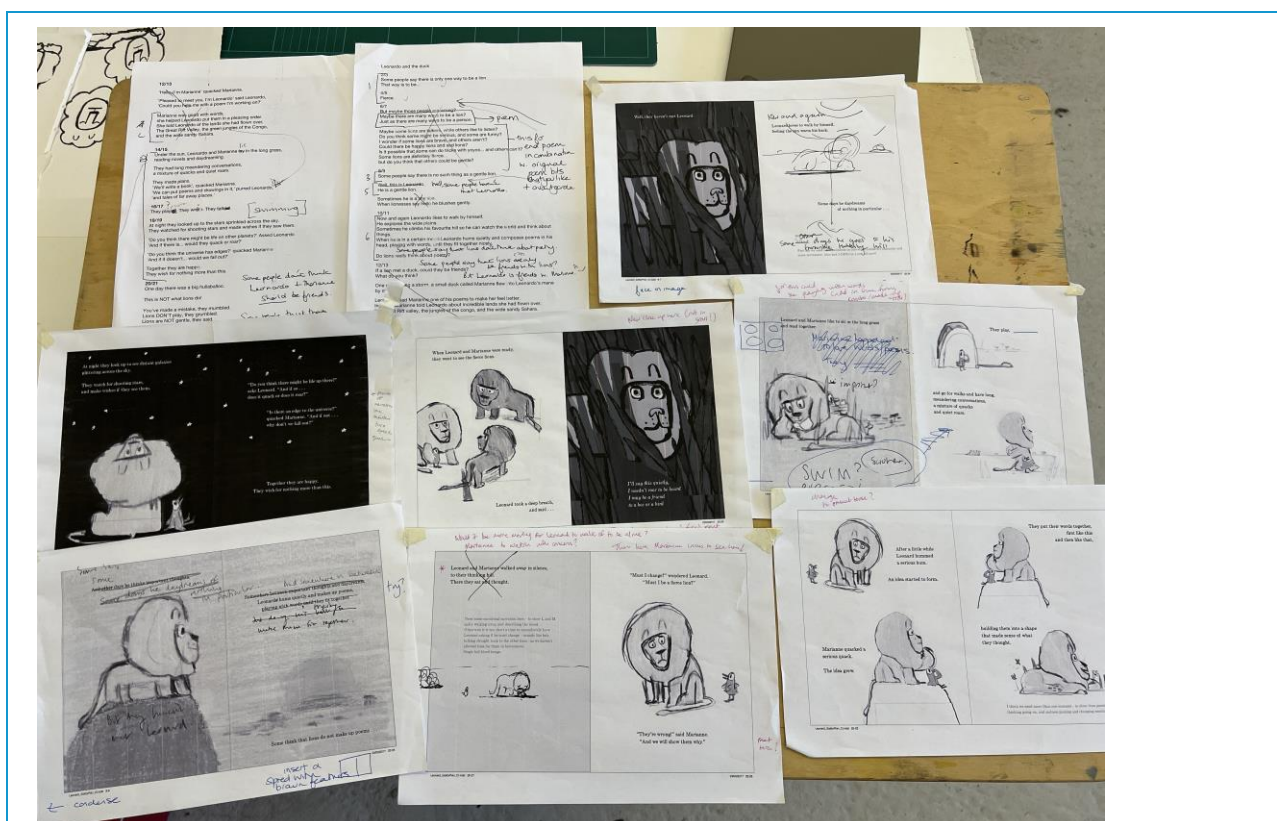
- Model and demonstrate carefully how to transform your own story ideas onto the spreads, talking through each step of the thinking involved – what the pictures will look like on the page, the size and scale of elements within illustrations, what words will accompany the pictures and where the best place for the words will be. Also consider where you will place your defining moment for your character and what will shift the emotions in the story.
- Give children a large storyboard frame (or allow them to draw their own) 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 it as a whole. Then to read again, this time, giving careful consideration to the reader – *at each moment what do they want their reader to be thinking or doing? What will make them want to turn the page? What effect do you want your story to have on the reader?* Allow time for the writer to make rough notes about what they want their reader to think, feel and do as they read, ready for a reflective discussion about their ideas in the next session.

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. Look back at the reflections of the picturebooks they analysed at the beginning of the process reminding the children of the shapes and structures of published books. Open up a reflective conversation about the overall structure of your story, gauging their responses as readers. You might use key questions to target their thinking, such as:
 - *Does the story make sense?*
 - *Do you engage with the characters?*
 - *What parts make sense, what parts could be refined or improved?*
 - *Does the story flow?*
 - *Are you engaged as a reader, would you want to turn the page and find out what happens next?*
 - *Are you emotionally engaged with the story?*
- Consider revisions that could be made and why.
- Now, share with the children what you were trying to achieve with your story as a writer, and what effect you wanted to have on them as readers. Open up a reflective discussion around your own work as a model for children pairing up and reflecting on their own work. Encourage them to make suggestions that will achieve the effect the writer is looking for as well as an effect on the reader.
- Now give plenty of time for the children to pair up, looking at and reviewing their draft ideas, to evaluate the effectiveness of their writing for another reader. Allow time to make changes or enhancements. By looking back at Ed Vere's process work, children can see how he makes changes and additions as he plans each spread in more detail, exploring how the text and images work together. This would be an effective way of sharing the impact and purpose of the reflection process with the children:



- Come back to your own storyboard and share the decisions you will start to make to take this through to the publication stage. Revisit the illustration spreads, still working in roughs, to consolidate finer details, staging and setting, props, use of colour to reflect mood, use of framing to show the passing of time, whose perspective the reader sees spreads through, the scale of the characters on the page, the colours used and how this adds to our interpretation of the story and our emotional engagement with it. Will interactive elements like flaps or pop ups add to the story?
- 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. Children will have to think about their text differently, for example, if they have used framing to show the passing of time, they will not need to use fronted adverbials for this, if they have depicted a character's emotion in the illustration, they won't need to do this in the words. 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, where two children or a child and an enabling adult 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 and to consider the quality of the writing as a whole, prior to publication.

- After working with their partner, allow children time to make any further changes, again using a different colour pen or pencil to track changes made.

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! 7-11* 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.
- 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 the materials they think best fit the style of their illustration,

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 add pen detail on each spread before moving on. You might also want to explore the children creating spreads outside of their books, then scanning and resizing on the computer before printing and sticking into their books. This will enable the children to work on each spread without worrying about spoiling others.

- Go back to the original book to explore and work on adding features of published texts on the front and back covers. *What will they call their book that will interest the reader without giving the whole story away? 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), spine text, dust jackets and endpapers, dedication, publication details, blurb, bar code, 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. The children could then pick their favourite comment that they got from someone else to write as a quote on the back of their book.
- You may wish to arrange reading partner sessions where children can share their books with children in other classes in the school. They could see how their book appeals to readers of different ages and what each reader gains from their text.
- 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.