

A Brave Bear by Sean Taylor, illustrated by Emily Hughes (Walker)

A small bear leads the way having suggested to dad that it would be a good idea to go to the river on a very hot day. Dad encourages his offspring's independence whilst keeping close enough for help and protection when necessary. Their journey is delineated in words and pictures as they travel through terrain covered with grass and bushes and jump from rock to rock until they reach their destination. Emily Hughes' illustrations convey the baking heat and the detail of the landscape with the loving relationship of parent and child at the centre of it. The narrative is from the viewpoint of the bear child whose gender identity is not specified.

Overall aims of this teaching sequence

- To listen with enjoyment and respond to the book, through retelling and re-enacting the story
- To think and talk confidently about their response to the book, the story and illustrations, and the meanings
- To explore and interpret stories through creative activity including play, art, drama and drawing
- To engage children with a story with which they will empathise
- To develop empathy and understanding of character viewpoint through drama
- To get to know the story really well and be able to revisit it in a variety of ways
- To sequence and explore story structure through storytelling and storymapping
- To read by joining in the repeated text, responding to the patterns and rhythms and matching these with the print
- To create information texts and narrative episodes through shared writing, bookmaking and illustration

This teaching sequence is designed for a Nursery or Reception class

Overview of this teaching sequence.

This teaching sequence is approximately 2-3 weeks long if spread out over a series of sessions. The book supports teachers to develop children's emotional response to narrative fiction. The narrative structure is clear and the characters and settings are well drawn, offering young readers a good model for their own role play, experimentation and to structure writing to record and enhance their play.

Early Years Foundation Stage Statutory Framework Covered by this sequence

Prime Area: Communication and Language

Listening and attention:

- Listen attentively in a range of situations
- Listen to stories, accurately anticipating key events and respond to what they hear with relevant comments, questions or actions
- Give their attention to what others say and respond appropriately, while engaged in another activity

Understanding:

- Follow instructions involving several ideas or actions
- Answer 'how' and 'why' questions about their experiences and in response to stories or events

Speaking:

- Express themselves effectively, showing awareness of listeners' needs
- Develop their own narratives and explanations by connecting ideas or events
- Use talk to connect ideas, explain what is happening and anticipate what might happen next, recall and relive past experiences
- Question why things happen and gives explanations. Asks e.g. who, what, when, how

Specific Area: Literacy

Reading:

- Read and understand simple sentences
- Use phonic knowledge to decode regular words and read them aloud accurately
- Read some common irregular words
- Demonstrate understanding when talking with others about what they have read
- Uses vocabulary and forms of speech that are increasingly influenced by their experiences of books
- Knows that information can be retrieved from books and computers

Writing:

- Use phonic knowledge to write words in ways which match their spoken sounds
- Write some irregular common words
- Write simple sentences which can be read by themselves and others
- Spell some words correctly and make phonetically plausible attempts at others

Cross Curricular Links

Understanding the World:

- Look at homes and habitats – why do different animals and creatures live where they do? As well as researching brown bears, you might extend this to broader scientific learning in which you could actively observe common garden animals, bugs and birds. Create spotter kits with the children, which could include binoculars, digital cameras, field journals, writing and drawing materials and posters or fact files about common native animals. Create a nature area in the setting that encourages wildlife,

with feeders, bird baths and natural materials. Make a regular time for children to talk to the class about anything that they have observed or discovered for themselves or to which they would like to draw other children's attention.

- This book is perfect for exploring journeys and travelling. Investigate maps relating to your local area and relate it to real life features as you explore the area first-hand. Look at signs and symbols that give instructions or directions for a journey. Make own signs and draw own maps on a small and large scale (chalk on the playground, large rolls of paper, smaller individual maps).
- Use roamers, bee-bots or remote controlled toys to follow routes and map journeys.

Mathematics:

- Explore the size and scale of different objects, counting resources and small world animals, such as the different types of fish, counting bears or pebbles; use comparative language such as larger/smaller than, longer/shorter than, wider/narrower than.
- Look at different types and sizes of nets. Investigate language around size, materials, colour and pattern. Provide various size nets with which the children would scoop up the toy fish in the water tray. Model one-to-one correspondence and counting in sequence, laying them out in a line to count them one by one in order and agreeing the total number is the last one counted. Can the children create and label a fish number track or line? Can they use it to help them calculate with numbers up to 20? Model mathematical language such as *more than*, *less than*, *fewer*, *more*, *full*, *empty*.
- As part of the children's research into brown bears, you might show them films or photographs of them hunting salmon in the river: <https://www.youtube.com/watch?v=TSSPDwAQLXs> (Please note that the early part of this BBC clip, narrated by David Attenborough is a little graphic in content due to the bears visibly eating a caught fish, however it is suitable from 1:45) Children could count the number of fish caught and those that escaped the bears' jaws.
- You might pause an underwater scene full of salmon and challenge the children to estimate then count how many they can see. You might relate these counting and estimating activities to the illustrations in *One Smart Fish* by Chris Wormell (Red Fox) or *Hurray for Fish* by Lucy Cousins (Walker).
- You might teach the children to subitise by holding the number of fish counted on one side of a double page spread and counting on from there (rather than starting from one again) to find the total number of fish when the whole spread is revealed.
- In the outdoor water area investigate capacity using measuring equipment labelled in measurements that suit the children's number recognition. Permanent markers can be used to draw on units measured in equal steps with a ruler and scaled to suit development, e.g. in 1's, 2's, 5's, 10's or 100's.

Physical Development:

- Use large and small equipment to explore journeys and travelling. Look at prepositions like, over, under, across, above, below, around and work out ways of travelling on equipment or around a space.

PSED:

- Have a basket of cuddly toys, akin to the characters in the book that children can access and take on adventures in the setting.

- Talk about and explore feelings, using the feelings of the characters in the book as a starting point for talking about the children's own experiences and different feelings they have experienced.
- Consider how it feels when you don't first succeed or achieve your goal. How can children cope with these feelings of embarrassment or frustration? How might they overcome them? How can they achieve their goals?
- What happens if children are faced with challenges they feel afraid of or worried about? Should you always be brave? What happens if you are always bold? Why is feeling worried about taking risks helpful? You might support the children to make plans to overcome challenges or manage risk through forest school sessions as well as more emotional challenges like making friends, separating from parents, trying something new, etc.
- Use the illustrations in the book as a springboard for children to discuss their own relationships with their family members and people that are special to them. They could bring in photographs that support their conversations around this. You can make links with well-loved characters in picture books like *Can't you Sleep, Little Bear?* by Martin Waddell and Barbara Firth (Walker).

Ideas for Continuous Provision

Role Play and Re-enactment:

- In order to support the children's understanding of the narrative as well as the emotional and physical journey the bears take in the book, it would be supportive to build the world of the story in the classroom or outdoor areas as the story unfolds.
- Within the loose parts and construction area provide some provocations, such as bridges, dark tunnels, fallen logs, large plants to push through or wobbly stepping stones. Signs could ask the children if they can brave the obstacles to reach a given goal.
- You may also want to build a less temporary, large-scale model of the story setting, creating the natural features with junk-modelling, fabric, paint, natural materials, etc.
- Create a bear's den; what will you need in there? What if were a story bear rather than a real bear?
- Within the water area, you may want to create a small world environment that emulates the story setting. Allow the children to make ripples, splashes and waves with small world bears and other animals. They could also discover and explore which objects repel or soak up water, making links to the animals that have the river as their natural habitat or, like the furry bears, visit it to cool down, play and catch fish. Introduce and enrich children's language relating to materials, texture and water play through pole-bridge talk (thinking aloud) as you play alongside the children.
- You may also want to have a disposable camera available at all times for the children to take pictures of their role play throughout the setting.

Reading area:

- Make provision for the children to read, share, revisit and talk about themed or related books and incorporate this into their play and continuous provision.
- Provide audio books so that the children can listen whilst tuning in to the print of increasingly familiar books.
- Ensure that the children are given many opportunities to read for purpose across the provision.
- Provide opportunities for children to revisit and talk together to explore this story for themselves in as many ways as possible.
- Storyprops: create stick puppets of all the characters and create a table-top theatre from a cardboard box
- Storybox: Create a storybox of the setting with the children. Decorate it and fill it with animals and objects to represent the characters and setting in the story.

Music:

- You may want to create soundscapes to accompany each of the different scenes in the story.

Mark Making and Writing:

- Label and write captions to display in the different themed areas or as provocations by obstacles.

- Create a messaging centre. Invite the children to consider how they would get a message to the bears and provide the resources to support this.
- Children might create a Factsheet about brown bears.
- Create maps of the story setting to help people to find the safest or most exciting route between the bears' cave and the river.

Teaching Approaches

- Reading Aloud
- Visualising and Artwork
- Looking at Language
- Poetry and Performance
- Responses to illustration
- Reading aloud and re-reading
- Shared and Modelled Writing
- Role Play and Drama
- Freeze Frame and Thought Tracking
- Role on the Wall
- Small World Re-enactment
- Hotseating
- Book Talk
- Oral Storytelling
- Soundscaping
- Debate and Discussion
- Storymapping – Graph of Emotion
- Writing in Role
- Bookmaking and Publishing

Writing Outcomes

- Shared journal
- Free verse poetry
- Advisory notes and letters
- Non-fiction factfile
- Speech and thought bubbles
- Captions and labels
- Questions for character hot seating
- Storymapping
- Retelling the whole story or a scene in role

Links to other texts and resources.

- **Other books with similar themes, including developing independence, managing risk, bravery or overcoming challenges, journeys or quests:**
 - *Can't You Sleep, Little Bear?* by Martin Waddell and Barbara Firth (Walker)
 - *We're Going on a Lion Hunt* by David Axtell (Macmillan)
 - *Bedtime for Monsters* and *Max the Brave* by Ed Vere (Puffin)
 - *Emily Brown and the Elephant Emergency* by Cressida Cowell and Neal Layton (Hodder)
 - *The Lion Inside* by Rachel Bright and Jim Field (Orchard)
 - *Knuffle Bunny Too* by Mo Willems (Walker)
 - *Zog* by Julia Donaldson and Axel Scheffler (Alison Green Books)
- **Create a display of other books by Sean Taylor or Emily Hughes :**

- *Don't Call Me Choochie Pooh*, illustrated by Kate Hindley (Walker)
- *I am Actually a Penguin*, illustrated by Kasia Matyjaszek (Templar)
- *Hoot Owl, Master of Disguise*, illustrated by Jean Jullien (Walker)
- *I Want to Be in a Scary Story*, illustrated by Jean Jullien (Walker)
- *The World Famous Cheese Shop Break-in*, illustrated by Hannah Shaw (Frances Lincoln)
- *Where the Bugaboo Lives*, illustrated by Neal Layton (Walker)
- *That's What Makes a Hippopotamus Smile*, illustrated by Laurent Cardon (Frances Lincoln)
- *Wild*, written and illustrated by Emily Hughes (Flying Eye)
- *The Little Gardener*, written and illustrated by Emily Hughes (Flying Eye)
- *Charlie & Mouse*, written by Laurel Snyder and illustrated by Emily Hughes (Chronicle)
- *Charlie & Mouse & Grumpy*, written by Laurel Snyder and illustrated by Emily Hughes (Chronicle)
- **Display a range of engaging information and other story books about bears:**
 - *Whatever Next* and *Peace at Last* by Jill Murphy (Macmillan)
 - *Where's My Teddy?* by Jez Alborough (Walker)
 - *We're Going on a Bear Hunt* by Michael Rosen, illustrated by Helen Oxenbury (Walker)
 - *Where Bear?* by Sophy Henn (Puffin)
 - *Bears Don't Read* by Emma Chichester Clark (HarperCollins)
 - *Bears in the Night* by Jan and Stan Berenstain (HarperCollins)
 - *Brown Bear* by Suzi Eszterhas (Frances Lincoln)
- Provide time for children to read, share and revisit these collections. Encourage them to make recommendations and find connections themes and characters, as well as exploring other books from home.
- Watch film clips or visit websites that support children's developing enquiry into brown bears:
 - <http://www.nationalgeographic.com/animals/mammals/b/brown-bear/>
 - <http://justfunfacts.com/interesting-facts-about-brown-bears/>
 - Andy's Wild Adventures: <http://www.bbc.co.uk/cbeebies/watch/andys-wild-adventures-bears>
 - http://www.bbc.co.uk/nature/life/Brown_Bear#p00vbgjl

Links to other resources on the Power of Reading Website

- For descriptions of the teaching approaches please see the POR website:
<http://por.clpe.org.uk/teaching-approaches>

Teaching Sessions

Before beginning this book

- Prepare a display space and/or class journal where you can keep records of class discussions, artwork, photographs and writing that are produced as you work through the book.

- Prepare resources that will enable you to create the world of the story as suggested in the continuous provision as detailed above.

Visualising and Artwork

In order for the sequence to work effectively you will need to 'keep back' the text from the children initially, including the cover of the book and title. The story will need to unfold slowly and it is best for the children not to know the ending until you are at the culmination of the teaching sessions.

- Without sharing the front cover of the book, the title of the book, or the illustration on this page, read aloud to the children the first text in the book that precedes even the title page: 'Everything was hot.'
- Allow the children the time to respond to what they have just heard. Re-read the text, perhaps showing them the sentence on the board for them to revisit, and ask them to talk about what this means to them. What do they see in their mind's eye?
- Support the children's discussions with musings and prompts, such as: *I wonder why everything was hot? When does it get hot? Does this remind you of anything in real life or stories? When have you ever felt hot? Where were you? Did you like or dislike being hot? Why? Why not? How did it feel? What happens when you get hot?*
- Scribe the children's ideas around a copy of the sentence.
- Provide the children with drawing materials - perhaps soft graphite pencil and brush pens as used by Emily Hughes - and ask them to draw what they visualise. What do they imagine accompanies the text on the otherwise blank piece of paper provided? You might explore the conventions of storymaking further with prompts like: *Who is telling us that it was hot? What might the story be about? Where might the story be set? Do you have any questions?*
- Some children may prefer to create their artwork solo, others may benefit from collaborating in pairs or small groups after expressing their initial ideas. As the children are drawings, encourage them to talk about them and scribe descriptive words and phrases. Some children may be able to annotate their drawings independently.
- Create a gallery of the children's annotated artwork low down on the working wall, encouraging them to talk about their own and each other's interpretations, again adding annotations where appropriate. Draw and annotate your artwork alongside the children, thinking aloud and modelling thinking process such as drawing on and recalling personal experiences as well as taking the opportunity to introduce and enrich children's vocabulary around the theme.

Poetry and Performance

- Read aloud and revisit the sentence 'Everything was hot.' which you have written on to a strip of paper. Reflect on yours and the children's interpretations, drawing out language and vocabulary used to describe the sensation of being hot or observations made when

‘everything’ is hot. You might want to lead on this with anecdotes such as car seats being too hot to sit on in summer or sweat dripping down your face when running until the children feel confident to contribute with their own observations. Model scribing these on strips of paper to be revisited later.

- In small groups, ask each child to draw on their discussions and experiences to think of one aspect of being hot or being somewhere where everything was hot. Ask them to share their ideas with each other then provide them with a strip of paper so that they can record or have scribed a word or phrase that describes the heat or its effect.
- Take the strip of paper on which ‘Everything was hot.’ is written and place it at the top of a large piece of paper. Ask the children to arrange each of their own lines in any order they choose to create a free verse poem, for example:

*Everything was hot.
Scorching sun,
Sweat dripping,
Thirsty.*

- Read the poem aloud to hear how it sounds. You might encourage them to explore how the poem sounds or meaning changes if they change the order of the lines, reading aloud to hear the rhythm and flow. They might even be supported to refine their ideas, perhaps extending a word to an expanded noun or verb phrase, maybe including poetic devices such as alliteration, linking learning to that in early phonological development.
- Once the groups have decided upon the order of their strips, paste them down on to the paper then support them to prepare for a performance reading, text marking words they would like to emphasis or ‘lift off the page’; rehearsing intonation, vocal or instrumental sound effects, actions and body percussion.
- Encourage children to be an encouraging audience and make positive comments on successful aspects of group performances as well as offering some suggestions to improve them.

Responding to Illustration and Book Talk

- Reveal the illustration that accompanies the sentence explored in the previous sessions: ‘Everything was hot.’
- Give the children time to explore and respond to the illustration which may or may not differ wildly from their own drawings. Allow the children opportunity to compare it to their own then respond to it in its own right, eliciting their ideas with Aidan Chambers’ Book Talk prompts:
Tell Me...
 - *Do you like/dislike this scene? Why? Why not?*
 - *What does it remind you of in stories or real life?*
 - *Does anything puzzle you? Do you have any questions?*
- You might then elicit further responses based on the children’s observations and questions:
 - *Who do you think this is? How do they know each other?*

- *What do you think they are thinking? What tells you that?*
- *Where are they? What else might be around the bears' cave? How do you know?*
- *Why do you think they are hot? When do you think*
- *What might they do next? What makes you think that?*
- Record the children's ideas around a copy of the illustration in the class reading journal or working wall so that you and the children can refer back to this in following sessions.
- The children might work collaboratively to draw what else they think belongs in the bears' natural environment. You could paste a copy of the illustration to the centre of large rolls or pieces of paper and provide chalk pastels, paints or collage materials that would enable the children to engage in large-scale depictions.
- Engage the children in dialogue around the features they are including in the imagined surrounding landscape. Take the opportunity to gauge the children's existing knowledge of bears and their natural habitat as well as their base vocabulary relating to natural landscapes such as this. Display the children's artwork on and around the working wall.
- You might further enable the children by creating a display of texts that feature bears to which they might refer and can have read aloud, including picture books, non-fiction, stories, and poetry anthologies.

Research and investigation: Brown Bears

- Reflect on the children's response to the illustration of the two bears in the cave and reflect on who they remind us of. Encourage the children to share their favourite stories in which bears feature and why these characters are memorable, how they could be described and where they lived. Refer to a collection of information, contemporary picture books and traditional tales you have put together for children to look at, read and talk about. This will be a useful collection to draw on both in reading aloud sessions and for children to choose from when taking books home.
- Elicit a discussion in which they can share what they think they know about brown bears in real life. Ask the children to justify their ideas and how they think they know. This may be based on fact or fiction and the children may well not agree with each other. Model polite exchange and valuing all ideas.
- Prior to this session, prepare a grid in which to record what the children already think they know, what they would like to find out or any questions they have. The grid might be displayed prominently or in the class journal; accessible for the children to revisit and record their developing ideas, perhaps even with their parents at transition times. Ask the children to think about bears and their natural habitat, their physical characteristics, habits and behaviour. *Does everyone agree? Why? Why not?* Support the children in composing questions through modelled writing rather than dismissing ideas.

What we know about bears	What we would like to know about bears	What we have found out about bears

- Ask the children to talk about what they would like to find out about bears and help them form questions that can be investigated. Record these in the Questions column to be discussed, investigated and researched. Children will also be able to draw on this chart as a word bank in their own independent writing.
- Provide a variety of resources nearby that children can use to draw or write about anything of interest they find out.
- Watch film clips or visit websites that provide further insight and information, such as:
 - <http://www.nationalgeographic.com/animals/mammals/b/brown-bear/>
 - <http://justfunfacts.com/interesting-facts-about-brown-bears/>
- Children could watch and listen to wildlife presenters and use their new found knowledge, vocabulary and observations to create their own narration for film clips lacking voiceover, such as:
 - Andy's Wild Adventures: <http://www.bbc.co.uk/cbeebies/watch/andys-wild-adventures-bears>
 - http://www.bbc.co.uk/nature/life/Brown_Bear#p00vbgjl
- Make a regular time for children to talk to the class about anything that they have discovered for themselves or to which they would like to draw other children's attention. This can be recorded on the class chart on the final column. Encourage the children to consider any questions that their investigations throw up and can be found out about.
- This research could culminate in groups of children creating fact files about bears, presenting them in any format that the children think would be most engaging for their peers to read and enjoy. Provide a range of non-fiction texts, including digital formats, to which the children can refer and be inspired. Read aloud the text so that the children can hear the tunes of different text types and emulate the voice of a chosen form, such as explanatory, non-chronological, advisory, etc. Model writing in a chosen voice to support the children's independent writing and encourage them to read aloud their own compositions.

Re-reading, Reading Aloud and Shared Writing

- Re-read the story from the beginning 'Everything was hot.' until dad says, "I think a pair of hot bears is probably the hottest thing in the world." Give the children time to explore the illustrations up until this point and ask the children to consider why the bears would be so hot, repeating the language from the book to support discussions, particularly modelling the use of comparative and superlative description: 'hot', 'hotter', 'hottest'. Return to the children's earlier considerations around what it feels like to be in a hot place where 'even the shade was hot.'
- Help the children make links with what they are finding out about bears through their research, such as their thick fur and the summer climate of North America or parts of Europe in which they are found.
- Ask the children to think about what the bears should do if they are feeling so unbearably hot. What have they found out about brown bears in the wild? How do they cool down? Where should

they go? What are they already trying? Refer back to the illustrations as well as the landscape that the children imagined would surround the bears' cave.

- Use the children's ideas to model writing an advisory letter to the two bears with suggestions as to what they could do to cool down if lying in their cave, walking at evening time or sitting in the shade of a tree aren't working. As well as advisory or instructional statements, you might model posing questions to the bears to which they could respond. 'Post' the letter in the class post-box and await the response.
- You might show the children a film clip in which a series of bears visit a water hole in the forest, eliciting their initial responses, clarifying, introducing and enriching language that would support articulation of their ideas: <http://www.nationalgeographic.com/animals/mammals/b/brown-bear/>
- Leave stationery out for the children to write and 'post' their own letters to the bears.

Responding to Illustration, Freeze Frame and Thought Tracking

- Without revealing the text, show the children the two illustrations on the next two pages in which the cub has the idea that they could splash in the river to cool down.
- Ask the children to imagine what the bears are thinking and saying to each other. Children can then go on to role play the scene in pairs, each taking on the role of either Dad or cub and engaging in the imagined dialogue. Children might want to form groups in which they take on the role of the birds observing the bears' conversation.
- Give the pairs of children the signal to freeze into a silent tableau of either illustration. Take photographs of the Freeze Frame for later.
- Tap individual children on the shoulder, asking them to voice their thoughts in role. Support the children to articulate their thoughts and take on viewpoint with gentle and conversational prompts.
- Scribe or have the children record their thoughts in writing, cutting around the writing to create thought bubbles that can be displayed around the photographs of the children in role or a copy of either illustration. Read aloud the voiced thoughts, making explicit the link between children's spoken and written language.

Reading Aloud and Role on the Wall

- Read aloud from the beginning of the story until Dad said, “All right. Let’s go then!”
- Allow the children time to reflect on the dad’s positive response to his son’s idea and return to the illustrations. What does this tell us about Dad? What kind of relationship do the two bears have? How do they get along? Does it remind the children of any other father and son bear characters, such as in *Can’t you Sleep Little Bear?* by Martin Waddell and Barbara Firth (Walker)? (Interestingly, the children will be finding out that baby bears are reared by their mothers alone and usually as a pair of cubs).
- Create two Roles on the Wall by drawing large outlines of both the father bear and the bear cub and pinning them to the working wall. Reflect on what we know and feel about each of the characters so far. Ask the children to describe, first of all, the bear cub scribing facts, appearance and behaviour on the outside of the outline and ideas about his thoughts, feelings and personality on the inside. Repeat for the larger father bear Role on the Wall.
- Make explicit the links between what the children infer about characteristics and what from the facts is telling them this, for example linking perceptions about the cub’s cleverness with his idea; dad’s kindness with his smile. Support the children to develop a growing sense of empathy and viewpoint for each of the bears as the story develops, revisiting the Roles on the Wall as appropriate.
- Take the opportunity to clarify, extend and enrich children’s vocabulary and language choices, particularly developing their repertoire of vocabulary related to emotion.
- Reveal the front cover and the title of the book. Why do the children think it is called ‘A Brave Bear’? To whom is this referring? What might this tell us about the cub and what is to come in the story? You might have a letter arrive from the bears, in response to the children’s in the previous session, thanking them for their advice and that they did indeed decide to go to the river for a splash.

Reading Aloud, Responding to Illustration and Re-enactment

- Read aloud the next sentence ‘It’s quite a long way to get to the river.’ Explore the illustration spread, perhaps even giving pairs their own copy to pore over. Listen in to the children’s initial responses to what they notice and take the opportunity to repeat, clarify and extend their descriptions with adverbial phrases to add precision.
- Provide a tuff tray or similar and a range of natural materials with which small groups can recreate this setting as a small world. Some children might like to use the loose parts like guttering, crates, pallets, blocks, etc. to recreate features of the mountainous landscape in the outdoor area. If possible, take a trip to a local park or wood to discover first-hand the outdoor elements of the setting.
- As the children build the environment, model precise language by thinking aloud or engaging in ‘pole bridge talk’, comparing it to the illustration and musing on the route that the bears might take from the cave to the river.

- Once the small world or role play area is created, provide the children with bears with which to enact the journey to the cool river from the hot cave. How do each of the bears feel along the way? Are there any areas that may pose more difficulty than others? Why might the little bear be brave? What might he do? If the children haven't already noticed, return to the illustration and draw attention to the way in which the bear cub is striding purposefully ahead of his dad. How might this make his dad feel? What might happen if he continues to march bravely ahead of his dad through the grass, over the boulders, into the stream, across the fallen tree, etc.?
- Give them time to explore a variety of routes, including what pitfalls the bears might face and overcome. You might even introduce other animals for whom this would be a natural habitat.
- Provide rolls of paper or that which fits in a tuff tray with which children could record their story-making through drawings, mark-making and writing. Encourage the children to share their narrative with each other and with you.
- Scribe their oral storytelling in the class story book or make zig-zag books in which the children can write or have scribed their stories involving the bear's adventures down to the river. The children could illustrate them in the style of Emily Hughes with soft graphite pencil and crush pens.

Reading Aloud and Role on the Wall

- Re-read then read aloud until 'I didn't want to go to the river any more.' Ask the children is this is what they expected to happen? Why do they think it happened? Could it have been avoided? Revisit his Role on the Wall in the light of these new events and the way he feels about his accident.
- Ask the children how they feel when they want to show they can do something all by themselves but it goes wrong. Help them to share their experiences and articulate their feelings of broken pride, worry, embarrassment, frustration, anger, etc.
- Children could draw and write about one such occasion that relates to the bear cub's experience. How did they overcome their sadness? What helped them to feel better? What advice would they give the little bear when he says he doesn't want to go to the river any more?
- Ask the children to consider what little bear should do next. Views may range depending on children's own experiences and dispositions, for example some may think he should stay put or even go home, others may think that Dad is there to help or carry him; some may assert that he should carry on bravely. Provoke and support debate and discussion that both values and gently challenges these views. There is merit in being brave as there is in being cautious.
- Encourage the children to write another note to the bear reassuring him and offering suggestions that would make him feel better or help him decide what to do next. Allow the children to express their own views whilst supporting them to articulate them through conversation and modelled writing.
- 'Post' the letter to the little bear and await a response.

Responding to Illustration, Role Play and Hot Seating

- Turn attention to father bear and his Role on the Wall. If little bear felt sad, how do the children think Dad was feeling? What makes them think that?
- Revisit the illustrations, this time focussing on Dad and how he might be feeling throughout. Reflect on his gaze, facial expression and body position and what this tells us about what he might be thinking.
- Encourage children to role play and freeze frame these scenes if it helps them to inhabit the Dad character to fully appreciate his viewpoint. You could record the children's observations of Dad by further annotating his Role on the Wall.
- Tell the children that Dad is coming in to class to talk about what happened. Help the children compose questions that the children can pose to him so that they can find out more.
- When 'Dad' visits class (a teacher in role wearing a signifier such as a bear hat), encourage children to ask him questions and engage in dialogue referring back to the story to support understanding.

Reading Aloud, Poetry and Performance

- Read aloud the whole book until Dad says "I think a pair of wet bears is probably the wettest think in the whole world!" How do the bears feel now that they are playing in the river together? How is this in contrast to the way they felt when they were the 'hottest thing in the world'?
- You could watch the footage of the bears visiting the water hole again and create another free verse poem in contrast to the one relating to being hot. Generate and enrich emotive and onomatopoeic language choices by providing opportunity for the children to play in water.
- Rehearse and perform these poems alongside each other, using vocals, instruments, sound effects and actions to bring the text marked words or phrases to life.
- Read on to the end of the story as the bears make their way back to their cave at twilight.

Reading Aloud and Book Talk

- Read the whole book from start to finish.
- Ask the children to share their responses to the whole story, using Book Talk prompts:
Tell me...
 - *What did you like about the book? What didn't you like? Why? Why not?*
 - *Did it remind you of anything that has happened to them of any other books that they've read or films they've seen? How?*
 - *Does anything puzzle you? Do you have any questions?*
 - *What will they tell their friends about this book?*
- Allow the children the chance to relate the book to their own personal experiences as well as relating it to how their parents might feel. This may need sensitivity if you have children in your class that may not enjoy the positive relationship that the story bears do.

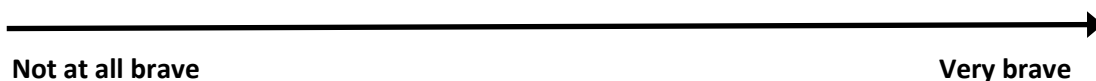
- Encourage children to share their favourite moments in the story. They might even act them out or freeze frame them for the others to guess. What makes them memorable? Encourage the children to consider what their character would have been thinking or feeling at a given moment. Ask the children to voice these thoughts and write them in thought bubbles.
- For less experienced writers you could use talking tins or talking bubbles that can be attached to the display. Scribe for those children who are less confident. Write the thought bubbles in the role play area on clipboards or go outside to give a more authentic setting for their bear characterisations.
- Add the children's thought bubbles to the class display. More experienced writers could add a caption to their photograph.

Oral storytelling and Soundscaping

- Provide the children with ample opportunities to read and revisit the book in a variety of ways with peers. Read the whole story on several occasions, enabling the children to become more familiar with the sequence of events as they unfold in the story.
- Prepare magnetic story props of the central characters to enable confident oral storytelling and revisiting. Provide extra copies of the book, alongside the props to support the children's retelling and early attempts at reading. The children will be able to draw on key words and phrases to help sequence the story and on the illustrations to add detail to their retelling of the story.
- Using both instruments and voice sounds children could create a soundscape to portray various moments in the story.
- Encourage the children to explore instruments provided to choose those that best create the sound of places the bears encountered on their journey to the river. Encourage children to use language that describes the sounds that they are making. To support ideas, you could show children the animation of *We're Going on a Bear Hunt* or have them listen to the audio book of that or *We're Going on a Lion Hunt* given the parallels.
- You may also want to encourage the children to make voice sounds to describe the sounds made by water, for example, the bubbles in the water, the sound of the bears travelling through the grass and the cub falling hard on the rock.

Debate and discussion

- Re-read the whole story, encouraging the children to chime in with you at repeated and rhythmical refrains.
- Ask the class to think about the character of the little bear. *How brave do you think he was? What was his bravest moment? Why do you think that? Does everyone agree? Why? Why not?*
- Draw a line and ask the children to talk in pairs to decide where they would place the bear cub and why. Refer them back to moments in the story to help them substantiate their viewpoint.
- As a class try to come to a final decision and record this in the class journal.



Re-reading, Retelling and Graph of Emotion

- Reflect on the children's considerations of whether bear was brave or not. Discuss with the children that bear felt differently at different moments in the story and help the children to recall these, referring to the book.
- Revisit the story and ask the children to retell it orally, placing laminated illustrations of the main events in sequence along the bottom of a roll of paper, maybe low down on the working wall so that the children can play with it later. This will form the bottom axis of the class Graph of Emotion which will support children to retell the story and consider the characters' emotional responses throughout the narrative.
- Choose a significant event such as when the bear cub fell right over and ask the children to think about how he felt in this moment. He said he felt sad. Place a card with the word 'sad' on the bottom of the left axis. Ask the children to consider how else the bear cub may have felt at different times in the story. You can use your Role on the Wall to support ideas.
- Cut out several copies of laminated bear cubs and help the children to place each bear on the graph to denote an emotional state for each of the moments in the story sequence.
- How would this look if it were the Dad you were placing on the graph? You could try this with children that were ready to take on an emotional viewpoint different to the narrator voice in the story and different to that of their own perspective. This would be an ideal opportunity to engage parents in family learning as they could lend their parental perspective as well as encouraging them to share family stories together that relate to this story.

Writing in Role, Bookmaking and Publishing

- Create handmade zig-zag books in which children can retell the story, either as a whole or expanding on a memorable moment which could form a page within a collaborative group effort.
- Children might even feel confident to write from Dad's viewpoint if they have been supported to do so through deeper response to illustration, hot seating, role play and family learning.
- Model whichever form of narrative to support the children's own writing, drawing on phrases or repeated refrains in the book that the children enjoy, such as: 'I got myself ready, I got myself steady...' or 'I think a ___ bear is the ___est thing in the world.'
- If children are able to write independently, ensure you write and illustrate your own story book alongside the children so that you can authenticate the writing process. Some children may want their story scribed so encourage them to develop their ideas through drawing rather than seeing the illustrations as a mere accompaniment to the printed words.
- Once the books are published, display them in the reading area for the children to read and revisit. They might even want to lend them to friends to take home or read them aloud to children in other classes.

Phonological Awareness: Phase 1

Sound Discrimination:

- Take the children out on an environment walk to the woods or a natural area nearby. Alternatively, have the children listen to a sound clip of a natural area akin to the Brown Bears' natural habitat. Encourage the children to listen carefully and talk about the sounds they hear, modelling and eliciting language that they can use to describe and distinguish them, including onomatopoeic words, such as: rustling, cracking, splashing.

Voice Sounds:

- The children could use this understanding to make voice sounds to describe the sounds they might hear at different points of the bears' journey, for example the sounds you would hear in this natural environment like the birds, the goat or the sounds of running water, splashing, etc.

Instrumental Sounds:

- This could be extended to creating soundscapes using a range of tuned and percussion instruments.

Opportunities for use and application at Phases 2/3/4 of Letters and Sounds

Phase 2 words:

- hot, sun, dad, can, let, get, rock, him, big, sad, wet

Phase 3 words:

- air, pair, cool, down, right, then, long, part, pull, push, see, hurt, too, wait, look, thing

Phase 4 words:

- think, splash, jump, jumping, across, grass, bush, slip, help

High frequency words:

- my, we, in, and, said, then, and, I, is, the, but, go, to

Story language:

- grassy, bushy, hottest, jumpiest, wettest
- then, after that
- ...in the world; ...from rock to rock; I got myself ready. I got myself steady...