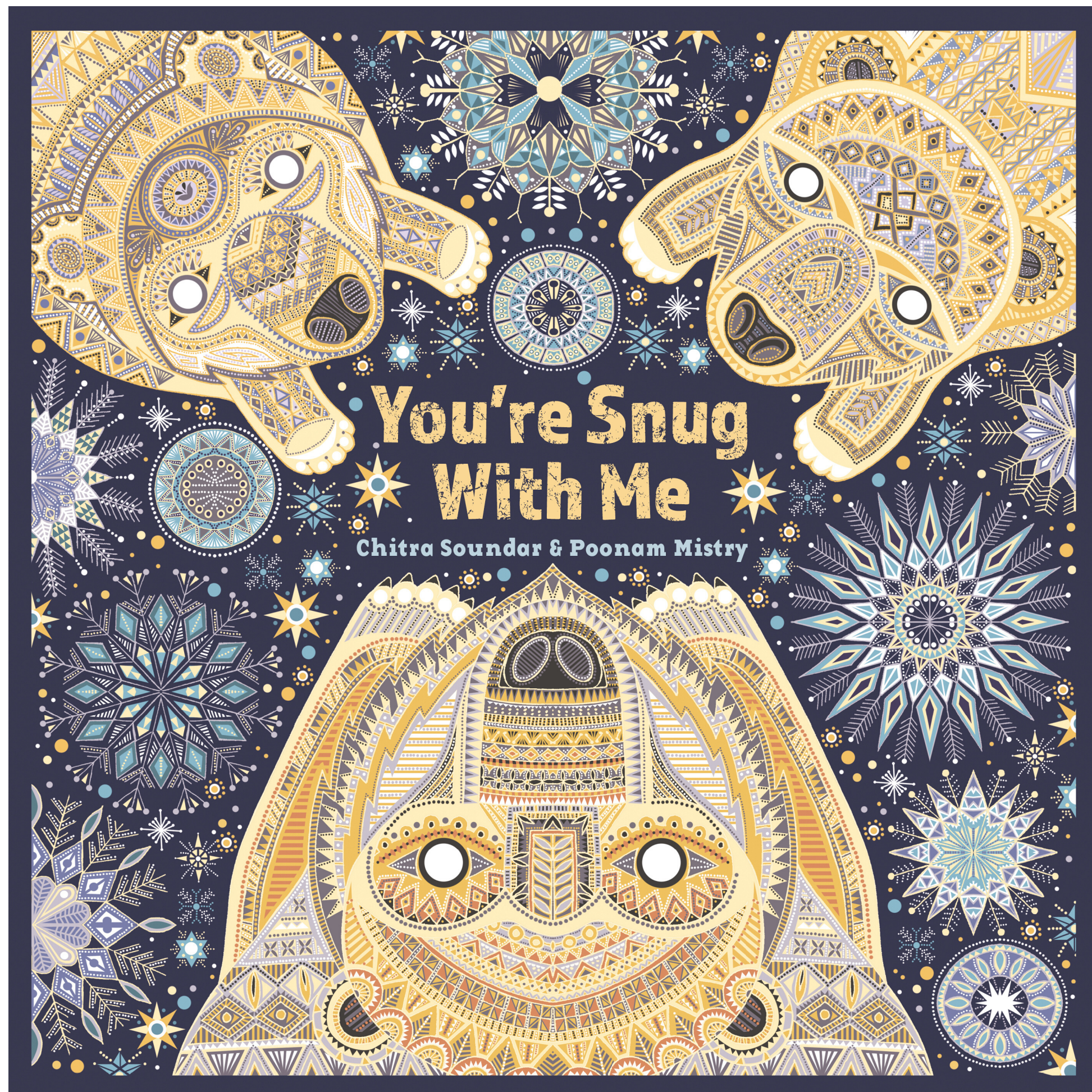


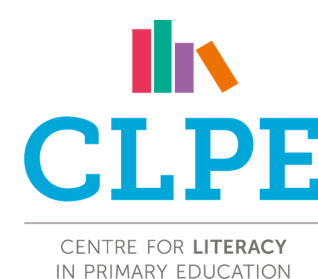
CILIP KATE GREENAWAY SHORTLIST 2020 SHADOWING RESOURCES



The CILIP Carnegie
& Kate Greenaway
Children's Book
Awards



Inclusive Minds



English
& Media
centre

CILIP Kate Greenaway Medal 2020

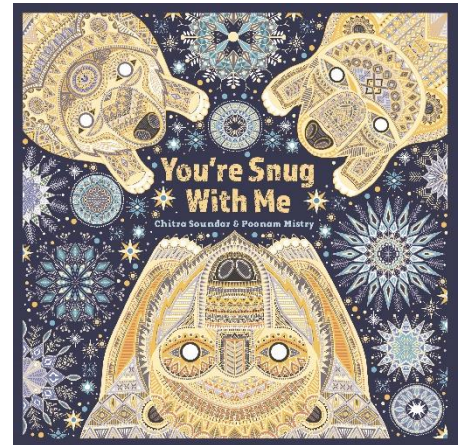
VISUAL LITERACY NOTES

Title: You're Snug With Me

Illustrator: **Poonam Mistry**

Author: Chitra Soundar

Publisher: Lantana Publishing



Shadowers' Views

Shadowing the Kate Greenaway shortlist requires you to look very carefully at artwork in order to form a judgment about it. The word **view** can refer to both what can you see, and to your opinions. You are looking for a book that 'creates an outstanding reading experience through illustration'.

About the Illustrator

Poonam Mistry, the illustrator of *You're Snug with Me*, grew up surrounded by beautiful and intricate kalamkari textiles. These are created using hand painting and block printing. It inspired her first book *You're Safe with Me*. Poonam was asked how she set about illustrating this next book, set in the Arctic. She explains:



'Working on You're Snug With Me was a little different. It was a big change to what I was used to creating, so a lot more research went into finding out about polar bears and the Arctic. I studied Inuit clothing and textiles and knitwear patterns and incorporated these into the designs. Picking my colour palette was another challenge. It was essential for the colours to reflect the icy and cool tones you find in the north.'

First look

With Poonam's words in mind, look at the front cover. Can you see the similarities of design? The stars and zigzag motifs may remind you of ice crystals or snowflakes. The white and different blue shades add to a feeling of cold. Look closely at how these motifs are developed throughout the book.



Traditional Arctic patterns

Discuss all the visual aspects of the book i.e. end papers, font choices, title page and layout. How do these 'extras' to the story contribute to the overall impact of the book?

Look again



The story tells of the birth of two polar bear cubs. As they grow, they become curious about the world outside their cosy den. The Arctic is a cold and inhospitable place to live. Their mother answers all their questions and reassures them that they are always snug with her. Gradually the cubs realise that they must learn to take care of their world.

Discuss the style of artwork and how it adapts to the subject matter. Look at the double page spread of the landscape how patterns and shapes are used to show land and water. In the pictures find these Arctic creatures:

Whale Arctic fox Seal Arctic Hare Fish Snow Goose

Interpreting the texts

It is always beneficial, when studying a book, to introduce tasks which require imaginative responses. The following suggestions may help shadowers to engage with the book.

Polar Bears

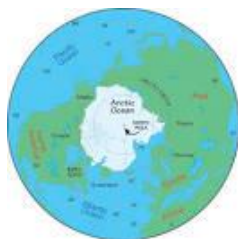
Although polar bears look cuddly, they are actually very dangerous. Can you answer these questions about polar bears? Look up any answers you don't know in a book or online.

- Where do polar bears live?
- What colour is a polar bear's skin?
- Polar bears are carnivores. What does that mean?
- Guess what is the largest carnivore on land?

A useful website to explore: <https://polarbearsinternational.org>

The Arctic Winer

In many of the pictures in the book the sky is very dark. This is because in winter the beams of the sun get weaker, the sky gets dark for longer every day. Eventually in the Arctic Winter there are 24 hour days of complete darkness; this is known as 'polar nights'. Although it is dark and extremely cold, the sky is usually clear in winter, so it is the best time to look at the stars in the Arctic sky.



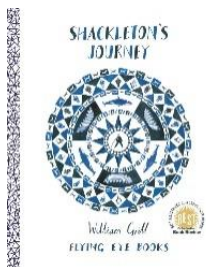
Where if the Arctic?

The Arctic is not a country. Find the North Pole in an atlas. Can you also find the Arctic Circle? It is the most northerly line of latitude. Within that line is the Arctic Ocean and bits of Canada, Finland, Greenland, Iceland, Norway, Russia, Sweden and the USA.

Research

One of the main themes of *You're Snug with Me* is caring for the environment. **Shadowers could research climate change and create a poster inspired by Poonam's style of illustration to remind us all to take care of our environment.**

Read more



If you enjoyed *You're Snug with Me*, why not try the 2015 Kate Greenaway Medal Winner *Shackleton's Journey* by Will Grill.

FURTHER THINKING

CILIP works in partnership with Amnesty International and Inclusive Minds to raise awareness and understanding of the importance of human rights, inclusion and representation in children's literature. The discussion points below are intended to further stimulate reader's thinking on the themes explored in the shortlisted books.

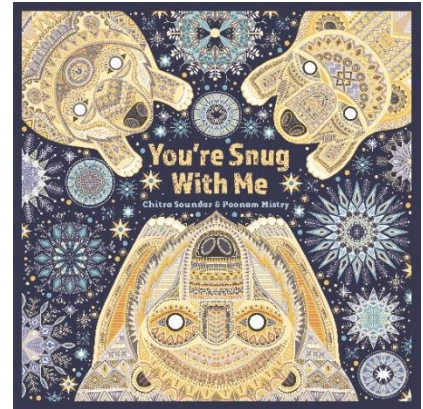
CILIP Kate Greenaway Medal 2020

Title: **You're Snug With Me**

Illustrator: **Poonam Mistry**

Author: Chitra Soundar

Publisher: Lantana Publishing



Discussing human rights in this story:

Right to safety; Right to family life; Right to a home; Right to a good life with enough food, clothing, housing and healthcare.

- What makes you feel safe?
- Climate change puts humans and animals in danger. Who is responsible for taking action to protect them?
- How do you reassure other people who are restless or afraid?



Discussing inclusion and representation in this story:

- Are you used to seeing this style of illustration? Where do you think it originates?
- What are the messages about family given by this book? How important is the role of the mother? Does this role need to be played by the mother in a family or can someone else play this role?



Teaching Ideas for the CILIP Kate Greenaway Award Shortlist 2020

Title: You're Snug with Me

Illustrator: Poonam Mistry

Author: Chitra Soundar

Publisher: Lantana Publishing (2018)

These notes have been written by the teachers at CLPE to provide schools with sessions which focus on the importance of illustration in building a narrative and supporting children's response. They build on our work supporting teachers to use picture books to enhance critical thinking and develop creative approaches in art and writing. The teaching notes show how picture books can be used in schools to enhance children's reading comprehension and composition of their own creative writing. We hope you find them useful.

Before beginning this sequence:

Collect together a range of art materials that will allow the children to engage in the activities exploring illustration, for example: cartridge paper, sketching pencils 2B-4B, fineliners, water colour paints, ink, coloured pencils, chalk and oil pastels, and a variety of brushes.

In order to engage fully with the layers of meaning and the details within the illustrations, it is advisable to ensure that you have access to a visualiser or similar device to enable you to share images from the text with the pupils on a large scale.

Poonam Mistry's distinctive illustration style is inspired by her love of nature, interest in the relationship between pattern, shape and colour, and the art, culture, folklore and theology of her Indian heritage as well as drawing wider inspiration from other traditions. Set aside a display table or shelf for children to browse examples of these influences at their leisure, and to refer to and incorporate in discussions regarding the illustrator's artistic choices and style, which she has described as 'a celebration of pattern from around the world'. Although she describes Indian folk art (especially hand-painted block-printed Kalamkari textiles, Madhubani paintings and hand-painted ornaments) as her main inspiration, she is also influenced by William Morris wallpaper designs, Aboriginal art and African textiles, and for this book she researched Inuit textiles, clothing and art including patterns found in knitwear and jumpers.

Suggested Activities:

Session 1: Exploring the book as an object

Begin by appreciating the book as an artefact: share the front cover with the children, allowing them to handle it to see the foil details. Invite the children to discuss what they notice. In reflecting on the details, consider the use of colour, shape and pattern. *Which details in the cover are you drawn to, and why? You may wish to provide some questions to focus and develop their responses: What do you see? What does it make you think? How does it make you feel? What kind of book do you expect this to be? What questions do you have? What do you think these creatures are? Do you think the bears are all the same? Look carefully at the bears — what is similar and different about them? Do you think they are all the same age? What tells you this? Do they remind you of anything that you have seen — in photographs, films or books? What does the background design suggest to you; what do these shapes and patterns remind you of? How*

does the foil finish to the cover support your thinking? What do you notice about the colours chosen by the illustrator? Is there anything unusual or unexpected about them?

Think now about the title, **'You're Snug with Me'**. What does the word 'snug' mean to you? When and where do you feel snug? What helps to bring about or intensify this feeling? Invite children to deepen and broaden their understanding of snugness and to define it by sharing their experiences. How do you think the title relates to the illustration; who are the **'you'** and **'me'**? Does this give any suggestion to the story that lies ahead? Scribe children's suggestions around a copy of the front cover or allow time for them to scribe their thoughts on post-it notes to stick around a copy of the cover. Do you recognise the name of the author and illustrator? Children may know that Chitra Soundar and Poonam Mistry have collaborated on three titles altogether, of which *You're Safe with Me* — also shortlisted for the Kate Greenaway Medal in 2019 — was the first, this is the second, and *You're Strong with Me* is the third.

Turn to the front endpapers: *what can you see here? How do these illustrations relate to those on the front cover? Look at the colour, style and use of repeated patterns; what does this make you think of? Do they remind you of anything? What significance might they have? Discuss some of the different techniques that might be used to create repeating patterns like this: hand painted, block printed, stencilled, digitally manipulated, etc.* Children might also note the creams and blues of the colour palette: *what do these colours make you feel? Do they make you feel snug, as the title suggests? What colours would you associate with the word snug? Why might the illustrator have chosen the colours you can see here? What clues do the colours and images on these pages, as well as those we have already seen on the front cover give you to the setting or atmosphere of the story that is to follow?*

Continue to explore the book by turning to the title page: *what can you see on this page? How does it connect to what you have seen so far on the cover and endpapers? What do you think you know about this animal from the image? What is it doing? How does this bear relate to the bears that you've seen on the cover? Do you think this bear is older or a cub? What makes you think this?*

Session 2: Conveying internalised feelings through body position and facial expression

Share the first double-page spread, read the text aloud and invite the children to discuss what they notice. *What do we find out from the illustration that the text does not tell us? Why do you think she made the den and is waiting to be sealed in by the falling snow? How do you think she feels about this? What tells you this? How do you think Mama Bear knows the time and conditions are right for her to take shelter? What changes do you notice where you live as the seasons shift?*

Return to the illustration and discuss the contrast in shape, colour, detail and composition between the resting bears and their surroundings. *How does the illustrator use shape and colour to connect the three bears, to convey the floor and walls of their den, and the sea and sky outside: what details does she use to create marked distinctions? What can we infer from these distinctions? How does this influence how we view the bears, their den and the outside world? How does this illustration connect with the title 'You're Snug with Me'?*

Share the next double-page spread and invite the children to discuss what they notice and how the illustration makes them feel. *What change has occurred here? Where is our attention drawn to? Why is this? How does this image make you feel? What makes you feel this way?* The children might talk about how the cubs are placed in the centre of the spread, they may talk about their facial expressions and the way the mother bear is only just in the frame of this illustration, showing the shift in focus from her to them, but that she is still there, looking after them. Note the children's reflections around a copy of the illustration. Read the accompanying text and discuss the atmosphere that specific words or phrases create.

Spend some time looking at the different colours used in the spread. *What do the colours make you think about? Why do you think these colours have been used?* You might explore the contrast in the blues used on the cubs and the reds used in the mother bear — *what does this suggest to the children? How might these colours connect with the title 'You're Snug with Me'?*

You could also explore the shapes and patterns that feature in the illustrations across these two spreads. *What do you notice about the shapes, what shapes are most commonly repeated? Why might circles, arcs and triangles feature so prominently in the bears; diamonds in the den walls, a range of patterns in the seascape?* Children could research some of Poonam Mistry's inspirations here, especially Kalamkari textiles and Madhubani paintings, and be offered the opportunity to replicate, experiment with and create their own patterns.

Session 3: Reflecting the rhythm of the text and story through layout and illustration

Read aloud the next four pages: the wordless spread, the page with the text '**As winter turned colder...**' and the double-page spread of '**the land**' and allow time and space for the children to reflect on what they have heard and seen. *What has happened here? Consider each element of this composition: What does the single wordless spread of large snowflakes suggest? How does this follow through to the opposite page where the landscape, paw prints and bear are surrounded by snowflakes? How can you identify the different paw prints? Whose tracks do you think lead the way and whose follow? Why do you think we only see one bear here? Which bear do you think this is? What makes you think this?* Now, explore the impact of the page turn on to the next page. *How does it feel to see this vast panorama of the land that the cubs will eventually explore? From whose perspective are we viewing this? What details strike you? How does Poonam Mistry use colour, shape and the layout of the page to lead your eye across the landscape? What do you think it would be like to stand here, what would you see, hear and smell? How might it feel to be here? How do you think the cubs feel to see this for the first time? What might they be thinking as they look out onto this sight?* Provide post-it notes for the children to annotate the page with words and phrases that convey their response to the Arctic landscape.

This same pattern of

- a wordless page
- structured text framed by features of that environment
- a double-page spread ending with '**You're snug with me**'

is repeated four more times: '**As the nights grew longer**', '**As the snow fell harder**', '**As lights dazzled in the polar sky**' and '**As icy winds swept across the land**'. The text also features a repeated pattern with the

same refrain-like structure. Re-read the first instance of this effect, starting with **'As winter turned colder'** then read aloud the further four instances, so that children tune into the structure and allow its rhythm and the weight of the words and impact of the illustrations to have full effect. Support them in seeing that there is a complementary pattern to the words and to the pictures: you could copy and rearrange the pages to show how they work together. Then re-read all five instances, inviting children to chime in where the pattern makes the text familiar. You should also allow time to pore over the details of each illustration: the wordless pages showing sea creatures, the bears, flying birds and snow and stars; the pages with text framed by crabs, jellyfish and starfish, by the earth's rotation and tilt through the seasons, by the fox and by snow and stars; and the double-page spreads showing seals and fish, the sun and earth, the bear and snowshoe hares in the landscape, and the bears in their den. In each case support children in reflecting as they have done in previous sessions on the use of shape and of colour and patterns, and of what the cubs might be feeling and thinking as they experience all of these wonders for the first time. *What does each of these new spreads tell us about the bears and the world they inhabit? How do the cubs react at each stage? How and what does the Mama Bear teach them about their world as the story moves on? Which is your favourite set of pages?* Ask the children to decide on a spread they would like to recreate, then use coloured pencils or felt tips (ideally, limit the selection to the same palette of the book and provide paper in the colours of the pages of the book) and, inspired by the style of the illustrator, invite the children to draw the sea, the sky, the landscape, or whichever creatures and features resonated with them.

Invite the children to view each other's work and discuss what feelings the drawings evoke, using post-it notes to record words and phrases they use in response to what they see. Now revisit some of the descriptive sentences Chitra Soundar has written to portray the different environments and creatures, and support children in writing their own to accompany their illustrations, extending what the author has said. Allow the children time and space to share their own sentences with each other, suggesting improvements and refinements, then provide the opportunity for descriptions to be typed up or written in presentation handwriting and for the words to be cut up and arranged onto their drawings in a way that complements the meaning of both. Encourage the children to revisit the way in which the text and illustration are arranged on the pages of the book to enhance and enrich the meaning to support them with their own artistic choices.

Session 4: Exploring the interplay between words and pictures to develop deeper meanings

Read aloud the next double-page spread that starts, **'Outside, the nights had shortened...'** and share the illustration. Encourage the children to look carefully at this spread. *What do you notice about the colours used here? What do you think this might represent? Look at the bear cubs. What do you notice about their appearance? What does this tell you? How has the illustrator shown us that things are changing? How does what we are able to see extend and deepen what the author has told us?* Now look at the way the cubs react to what is happening. *What do you think they are thinking or feeling? What tells you this?*

Then read the next double-page spread as Mama Bear encourages the cubs to emerge **'slipping and stumbling'** from the den. *How do you think they might feel as they make their way to Mama Bear? How do you know?* Invite the children to join in groups of three to recreate these two moments as freeze frames.

Once they have assumed their positions and had some time to consider how they might be feeling in these two moments, invite the children to freeze. Move around the space and tap individuals on the shoulder as a prompt to speak aloud in role to share what they might be thinking and feeling in the moment. Photograph the freeze frames or photocopy the spreads and invite the children to note the thoughts of the animals in thought bubbles. If you photocopy the photographs in greyscale at 30% intensity, creating a faint image, these can be used as a template for the children to add their own patterns in the style of the illustrator. Attach the bubbles to the image.

Session 5: Working with an author to deepen response to their words

Read the final double-page spread from *'Mama Bear watched her cubs...'* to *"You're Snug with me."* Discuss the shift in the colour palette and this first sighting of the cubs standing on their own outside. *What do you notice about the use of colour in this spread? How might it make the bears feel, especially the cubs who are seeing it for the first time? What words come to mind when you look at this illustration?* Note the children's contributions. *How does this spread compare and contrast with the previous spreads?* Children might observe that three distinct palettes are used, for the cubs, for the ice they stand on, and for the sky filled with the rising sun. *Do you see any of the patterns on the bears repeated in the landscape or in the sun? Does this suggest anything to you about their place in this environment?*

Explain to the children that they will have the opportunity to interpret the cubs' first sunrise and create their own first day of spring, inspired by the illustrative style of the book. Provide the children with coloured card — ochre, cream, or white would match the spread in the book, but they may prefer other colours, and choosing will replicate the illustrator's own selection of palette — and a range of materials and objects with which they can print repeating patterns to capture the landscape, plants and creatures emerging from winter. This activity could alternatively be completed on a computer with a program that allows the creation of repeating patterns; Poonam Mistry herself uses a mixture of analogue and digital tools.

Beyond Session 5

Share Chitra Soundar's afterword in which she shares her wish to show the *'wonders of our polar lands'*, makes explicit the ecological message of the story, and encourages readers to *'be curious about where you live and with whom you share these lands, skies and oceans'*. Discuss how the author's words resonate with the wisdom Mama Bear has shared with her cubs. *Can children create artwork in the style of Poonam Mistry that celebrates the landscape and fauna that are local to them?*

Re-read the text and consider how you might use instruments, body percussion and sound effects to create a soundtrack that could accompany a performance reading of the text. This performance reading could be recorded and set against a video recording of the range of artwork inspired by the study of this text. Continue to offer opportunities for the children to experiment with using a range of materials to interpret the text as they re-read it and articulate their responses as inspired by the distinctive illustrative style of the book.

Children might enjoy researching polar bears and the other Arctic fauna and phenomena. Mama Bear introduces her cubs to: whales, seals, walrus, Arctic tern, Arctic fox, geese and snowshoe hares. Share high quality texts such as *Ice Bear* by Nicola Davies, illustrated by Gary Blythe (Walker Books) and *Wild Animals of the North* by Dieter Braun (Flying Eye Books), and film clips such as BBC Planet Earth showing cubs emerging from their den at https://www.youtube.com/watch?v=N8JD_P2J24g, BBC Bitesize showing adaptations of animals living in the Arctic at <https://www.bbc.co.uk/bitesize/clips/zrgygk7> and National Geographic facts about the Arctic <https://www.natgeokids.com/uk/discover/geography/general-geography/ten-facts-about-the-arctic/>.

You could also provide copies of *You're Safe with Me* and *You're Strong with Me* for children to enjoy, comparing and contrasting the three titles. CLPE Teaching Notes for *You're Safe with Me* can be downloaded from <https://clpe.org.uk/teaching-resources-cilip-kate-greenaway-medal-2019>.

This sequence of activities was designed by CLPE for the Greenaway shortlist. To access more free resources from CLPE, visit: www.clpe.org.uk/freeresources.

In depth teaching sequences for over 220 other high quality texts can be found at: www.clpe.org.uk/powerofreading.

Further resources to support children's understanding of picturebooks for all ages and research on the importance of using picturebooks across the primary years can be found at: <https://www.clpe.org.uk/powerofpictures>.