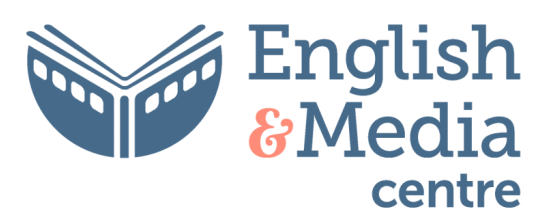
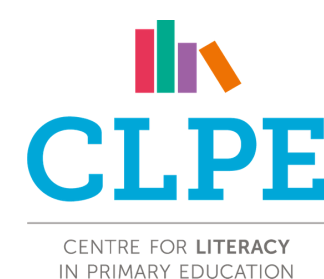
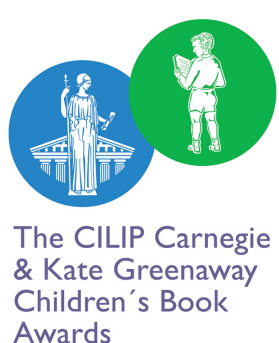
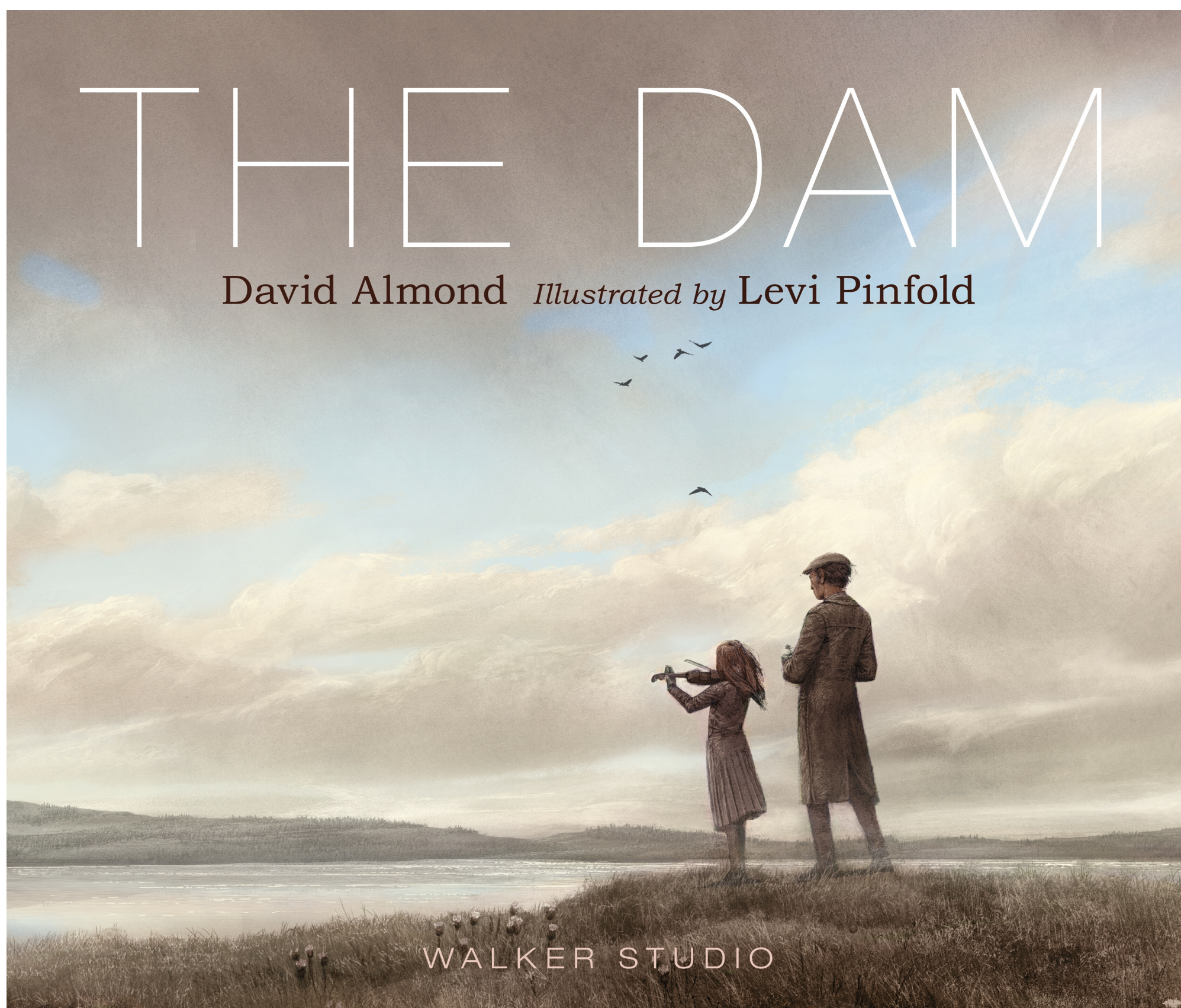


# CILIP KATE GREENAWAY SHORTLIST 2020 SHADOWING RESOURCES





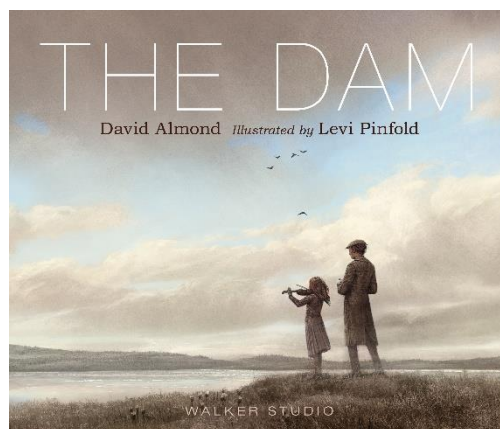
## CILIP Kate Greenaway Medal 2020 VISUAL LITERACY NOTES

Title: *The Dam*

Illustrator: **Levi Pinfold**

Author: David Almond

Publisher: Walker Books



### 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'.

### Front Cover

For a picturebook, this is a very 'quiet' front cover. The colours are subdued shades of blue and grey. Mostly sky, the land and water seem undisturbed while the two characters watch the scene and listen to the music of the girl's fiddle. Shadowers might like to explore the illustration while listening to Northumbrian fiddle music: [www.youtube.com/watch?v=63yNs5rrgII](http://www.youtube.com/watch?v=63yNs5rrgII)

### First Read

*The Dam* is a true story; it is nonfiction, but written in lyrical language, like a poem or, perhaps more appropriately, a song. Read the last printed page in the book to learn how David Almond came to write it. The book is dedicated to Mike and Kathryn Tickell, both of whom are world famous folk musicians. They are the father and daughter in *The Dam*. Although the book tells of sadness when a valley is 'drowned', it also celebrates positive change. Remember to encourage Shadowers to consider the artistic elements of the book as it is a contender for the Kate Greenaway Medal for illustration.

Look through the book together as a group, perhaps reading aloud from the written text whilst looking over each picture. Chat in pairs, or as a group, about what you think of this book, particularly your first impressions of the pictures. For more information, visit:

<http://arenaillustration.com/news/the-dam-by-david-almond-and-levi-pinfold/>.

### Look again

Several adult readers have used the following words to describe the illustrations in *The Dam*:

**evocative melancholy moody windswept majestic dreamy**

Do you agree? Which words describe the atmosphere created by the images?

#### 'The dam was almost done'

The double page spread following the words above is dominated by bleak greyness; the flat slabs of concrete look out of place on a hillside; a pale sun is rising on a wintry scene. Father and daughter walk towards the abandoned buildings. Why do they go from house to house?



#### 'Sing, Daddy, sing. Dance, daddy dance.'

Can you see the dancers? Are they spirits, ghosts, visible memories or all of those and more?

#### 'The lake is beautiful'

Turn to the double page spread that follows the words 'The lake is beautiful'. The blue water reflects the clouds, flowers bloom in the grass and the girl returns with her dad. How do the illustrations show that the music and dancing continues? Are the ghosts of the previous generation still there too? Their houses may have gone but their community and culture remain and get stronger.

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

### Interpreting the texts

It is always beneficial, when studying a book, to introduce tasks which require imaginative responses. Reading a true story can inspire curiosity and empathy. Research activities could encourage such response. The following suggestions may help shadowers to engage with the book.

### Research

Find out from books or on-line about the Kielder Dam Project in the 1970s when a whole valley was filled with water. What has happened since the end of the story in the book? [www.visitkielder.com](http://www.visitkielder.com)

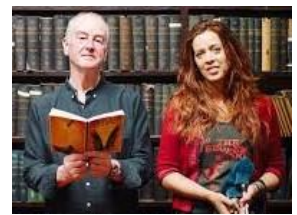
### 'This will be gone.'

Levi Pinfold's beautifully painted illustrations show what the valley would lose once the dam was finished.

- What creatures would be disturbed?
- What memories did the father and daughter share about the people of the valley?
- The father says, 'Play for all that are gone and for all that are still to come'. How is this statement both nostalgic and optimistic?
- How does the picture of the girl playing her fiddle, show dance and music-making in the past and present?

### Writing

Imagine that you lived in the village that is going to be flooded. Write a short piece to explain what your feelings might have been if you had to leave. Eventually all your possessions will be packed and you will move to a new place. Think of the little, personal things about where you lived that will be gone forever. Perhaps copy David Almond's poetic style of writing to show how you feel.



David Almond & Kathryn Tickell

### Listen to the music of Northumbria

1. Kathryn Tickell playing her fiddle.

[www.youtube.com/watch?v=YufM2gGKS48&list=TLPOMDIwMzIwMjDSmum\\_zH0L-w&index=2](http://www.youtube.com/watch?v=YufM2gGKS48&list=TLPOMDIwMzIwMjDSmum_zH0L-w&index=2)

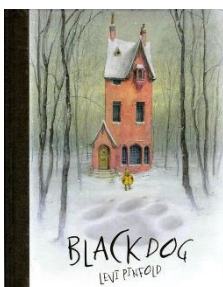
2. Northumbrian pipes played by Kathryn Tickell.

[www.youtube.com/watch?v=HiuMwskhsGk](http://www.youtube.com/watch?v=HiuMwskhsGk)

3. Alice Burn & Anthony Robb playing a lament

[www.youtube.com/watch?v=aktwjk2NGE4](http://www.youtube.com/watch?v=aktwjk2NGE4)

Could your shadowers use any of the Northumbrian music to inspire a dance sequence?



### Read more

If you have enjoyed reading *The Dam* why not explore illustrator Levi Pinfold's 2013 Kate Greenaway winning book, *Black Dog*?

## 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.

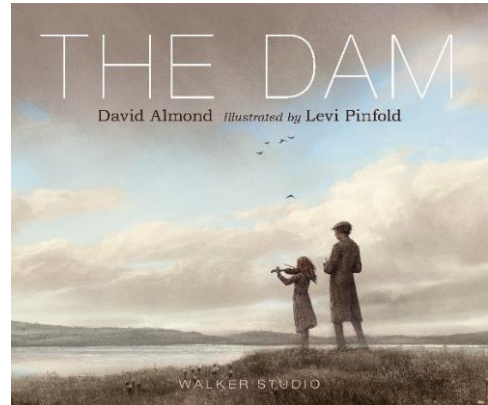
### CILIP Kate Greenaway Medal 2020

Title: The Dam

Illustrator: **Levi Pinfold**

Author: David Almond

Publisher: Walker Books



#### Discussing human rights in this story:

Right to leisure; Right to our own way of life; Right to create and enjoy art.

- Why is it important to remember and share our culture?
- Why is creating and enjoying art a fundamental human right?
- How important is music to you?



#### Discussing inclusion and representation in this story:

- How might it feel to lose the place where you have lived?
- What part does a book like this play in encouraging a celebration of community and tradition?
- What does the book tell us about how our memories keep people and places alive? What part can creativity play in this? Do you need a physical place to visit to remember a person or a place?



## Teaching Ideas for the CILIP Kate Greenaway Award Shortlist 2020

**Title:** The Dam

**Illustrator:** Levi Pinfold

**Author:** David Almond

**Publisher:** Walker Studio (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, watercolour 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.

### Suggested Activities:

#### Session 1: Establishing Setting, Characters and Relationships

Begin by appreciating the book as an artefact: share the front cover with the children, covering the title and opening it out fully to show the panorama that spreads over the front and back. Invite the children to discuss what they notice. You may wish to provide some questions to focus and develop their responses: *What do you see here? 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? Who do you think these two people might be, how do you think they are connected to each other? What do you think they are doing, and why? Where and when do you think this story is set? What tells you this? Does the scene remind you of anything that you have seen — in photographs, films or books? What do you notice about the colours chosen by the illustrator? How do they make you feel, what kind of mood or atmosphere do they help to create?*

Now share and think about the title, **'The Dam'**. *Do you know what a dam is, and where, when and why one might be constructed? Do you know what happens when a Dam is built? How do you think the title relates to the landscape you see on the cover and the two people in it? Does the title 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 names of the author and illustrator?* Children may know David Almond as a celebrated author, shortlisted for the Carnegie Medal four times and winning with *Skellig* in 1998; Levi Pinfold won the Greenaway Medal with *Black Dog* in 2013 and was shortlisted for his illustrations for A. F. Harrold's *The Song from Somewhere Else* in 2018, winning the Amnesty CILIP Honour.

Continue to explore the book by turning to the dedication: *what can you see on this page? How do you think it connects to what you have seen so far on the cover?* Children may comment on the man-made nature of this feature and the muted palette. Now turn to the title page: *what can you see on this page? How do you think this indoor scene connects to what you have seen so far on the cover? What do you think you know about these two people from the image? What is happening? When and where is this scene? What makes you think this?* Encourage children to look closely at the illustration, interrogating every detail for what it might tell them about the story, and allowing them to speculate and make meaning from what they see; they may notice the furnishings, pictures and decoration, clothing and the case on the man's lap. *Why do you think we are shown this scene through a doorway, how does this view make you feel? What do you feel the palette of the illustration suggests about the mood or atmosphere?*

Turn the page to share the next double-page spread and read aloud the accompanying text. Allow time and space to reflect on what they have heard and seen. *How do you think what this spread shows relates to what you have read and seen so far? What do you think is happening?* Consider how the words and pictures share the work of telling the story: *how do the text and illustrations work together to tell you what is happening? What do the illustrations tell you that the text does not? What do you think they add in terms of atmosphere or detail? How does the illustration convey this: what details and features stand out to you?* Children might observe the placement of the figures on the page, the choice of colours used, the details of mist, the tracks, walls and fences, the bare slopes and rough grassland. *What kind of a place are 'they' entering? Where do you think they are going? Why? How do you think they feel about going there; what do you think their body language conveys? Have you ever visited or seen anywhere like this, in books, films or TV programmes? What do you think it would be like to be there: what would you hear, see and smell?* Scribe children's observations around a copy of the illustration or provide post-it notes for them to annotate it.

## Session 2: Conveying a sense of place

Re-read the first two spreads then turn the page and share the next two pages, of small vignettes on the left and text on the right. *How does it feel to turn the page, is this what you expected? Where do you look first, to the pictures or the words? What do you think is being shown here? Why do you think Levi Pinfold has chosen to show it in this way, as a set of small studies or snapshots?* Discuss how they make sense of the page by flicking back to re-read the illustrations: *what do the 'this' and 'these' the man is talking about refer to? Why do you think Levi Pinfold has chosen to show these plants and creatures? Can you identify any of them; what is special about them and what do they all share? Why do you think the final sentence is separated by the deer motif? What does it mean, do you think, that the dam is 'almost done'? What will happen when it is completely done? Why do you think the illustrator has shown the man and girl looking away from us, and each one in profile? What do you think they might be saying or thinking in each case? How do you think they feel about the completion of the dam? What do you think is the significance of the hand shown twice, holding a flower at the top-right of the page, and dropping it at the bottom-right?* Children may observe that the palette remains muted, with the flowers contributing rare colour: *why do you think Levi Pinfold has chosen to illustrate the plants and creatures threatened by the dam in this way?*



Invite children to complete detailed observational drawings like those on the left-hand page, observing plants from the local area and drawing these in situ, encouraging them to look closely to capture the distinctive features of what they are drawing. You could provide photographs as a model, but it would be best to be able to draw plants from nature without picking them. Your playground or playing field is likely to have dandelions, clovers, and daisies that children will have the opportunity to study in detail.

Finish the session by turning the page to share the next wordless spread. *What do you notice, and how does the illustration make you feel? Why do you think the illustrator and book designer chose to follow the vignettes and white space of the preceding page with a full-bleed (i.e., to the edge) illustration, the first of the book? Where is your eye drawn, how does the sinuous curve of the dam wall guide you on the page? Discuss how the scale, viewpoint and human and physical details place the characters in the setting: what do you think it would be like for the man and girl to walk on the churned up earth by the smooth embankment? Where do you think they are heading? What is the impact of the mist-shrouded sun rising above the settlement; what do you think this day will hold? Why do you think the author and illustrator decided to have no text here?*

### Session 3: Capturing music and movement

Re-read from the start of the book and on to the next pair of pages, showing conversation between father and daughter on the left and musicians and dance on the right. *How do Levi Pinfold's illustrations on the right-hand page correspond to the conversation between father and daughter on the left-hand page? What do you think we are being shown? What do you think the formality and colour palette of the three portraits are designed to convey?*

Invite children to create their own portraits in the same style as Levi Pinfold; begin by asking the children to choose an object with which they would like to be associated — like Archie Dagg with his Northumbrian pipes or Bill Scott teaching the girl the songs — and ask them to practise a studied formal pose, standing or sitting. You could prepare a photograph taken of yourself as sitter while you adopt a pose with whatever object you might choose to represent a hobby or an interest, e.g., a football, a book, a gardening trowel, a mixing bowl and wooden spoon, a console controller, etc, and use software to make it greyscale or sepia. Display the portraits on a wall or create an album. You could extend this activity by using the photographs as a model for the children to use graphite pencils of varying softness, if available, to create portraits as Levi Pinfold has done.

Go on to discuss how the three portraits relate to the scene at the bottom of the page. *How do you think the scene at the bottom of the page relates to the three portraits? What do you think these people are doing? How do you think they feel? How do you know? How does Levi Pinfold capture their body language and movement?* Children might note the similarity in clothing, the same palette, the same use of tone and the aura of light behind each sitter and behind the rise on which the group is dancing. Share some of the music the father and daughter talk about: the album *Holey Ha'penny* at [https://www.youtube.com/playlist?list=OLAK5uy\\_khf5-izYOpN2hqGXZ1bZLgW4EIZ6q8SaM](https://www.youtube.com/playlist?list=OLAK5uy_khf5-izYOpN2hqGXZ1bZLgW4EIZ6q8SaM) features many of the musicians mentioned. Allow time and space for the children to appreciate the music, moving to it if

they feel like it, and letting it wash over them. You could play it, for example while creating the pencil portraits from the previous activity or in the next art activity.

Turn the page to share the next spread. *What do you think is happening here? Where is this house; what do you notice about it, why do you think it looks like this? What do you think the father is doing, and why? How do you think the father and the daughter feel about what the father is doing? How do you know?* Children might comment on their placement relative to the house that dominates the illustration, and their contrasting body language. Share the next spread, then discuss. *What does it feel like to return to an interior scene? What does this scene make you think about or feel? What features of the illustration do you note that bring about your reaction to what you see?* Children might observe the colour and condition of the walls, floor and ceiling, the streaming sunlight that backlights the father and daughter framed by the doorway. Consider how the text and illustration work together: *what does Levi Pinfold's illustration do to reinforce and extend David Almond's words? How does his portrayal of the characters complement the father's exhortation and his daughter's response?* Observant children may recognise the name Kathryn from the dedication. *Do you feel the mood of the words and the atmosphere of the space invite playing, singing and dancing? Why? Why not?*

Turn to share the next double-page spread. Allow time and space for the children to reflect on the illustration. *What do you think is happening here? How does the illustration make you feel? What is the effect of the illustration filling the whole page, of the palette, and of viewing the scene from below? Why do you think Levi Pinfold has decided to show us this angle? What do you think it would be like to be with Kathryn and her father? What do you think you would hear; what would you see? How do you react to the swirling figures, what do they convey to you, what do you think they represent, how do they make you feel?*

Explain that you are going to respond to the music as the figures do. Play some of the music from *Holey Ha'penny*, especially vocal or fiddle tracks, and give the children chalk or soft pastels on dark sugar paper to respond to what they feel; they may like to move about before or while they draw. Ask the children to think about words and phrases that capture what the music means to them and add these to their drawings. Come back to the page in the text. *Why do you think the author and illustrator decided to make this spread wordless? Do your words and phrases capture of the mood of the illustration?*

End the session by sharing the next double-page spread that shows how the two **'filled the houses with music'**. *What do you think is happening in these pages? How do you read them: do you look at each house in turn, or at the whole page? How do the words and pictures work together? Why do you think Levi Pinfold has chosen to frame each dwelling in white space, how does this make you think about what Kathryn and her father are doing?* Children might observe that the succession of houses mirrors the rhythmic **'Now... Now... Now...'** of David Almond's text. *What do the frames have in common, how are they the same and how are they different? Do you see the father and daughter in each case? What do you notice as the pair move from the top-left to the bottom-right: what alters and what stays the same? What do you think this might mean? Why? How do the buildings and background change as each house is visited and filled with music?*



#### Session 4: Big pictures and small details

Begin by asking the children to summarise what they have seen and heard so far. *Do you have a favourite part of the story so far, or a favourite illustration? Did you particularly enjoy one way of responding to the book? What do you think will happen next in the story?* Children may recall that the dam was **'almost done'** and that change is coming. Share the next double-page spread and discuss. *How are you affected by this image of Kathryn and her father walking out of the valley after their musical visiting? Do you like it? Why? Why not? What do you notice about it? Why do you think Levi Pinfold has chosen to show such a vast expanse of sky and the land stretching to the horizon? How does it make you feel to see father and daughter so small in the landscape? How do you think they might be feeling? How does the illustration complement David Almond's words, the incantation of **'The <\_\_\_> heard.'** repeated five times, all-encompassing?*

Turn to share the next two pages, which parallel the layout from earlier in the book, and capture the impact of the sealing of the dam. *Where do you look first as you turn the page, to the words on the right or the pictures on the left? What do you think is being shown here? Why do you think Levi Pinfold has chosen small studies or snapshots again, this time to capture the effect and aftermath of sealing the dam? How do the illustrations help you to understand what the three instances of **'This'** refer to: how does he portray disappearing, covering over, and drowning?*

Discuss the top row of illustrations: *why do you think Levi Pinfold uses this time-lapse effect to show the small-scale effect of the water rising? What do you notice in each successive frame? How does the muted palette of the four vignettes apart from the luminous flower heighten the drama of what has happened?* Now turn to the middle row: *how do you read these three panels, what do you think is happening? What details do you notice in the illustrations? How do the lowering sky and drowned tree make you feel? How do you think it would feel to be in the boat: what would you be able to see and hear?* Finally, discuss the bottom row of illustrations: *what do you think these three vignettes are showing? Do you recognise these buildings and structures from Kathryn and her father's visit, from the double-page spread of the houses? What is the mood of these images and the page as a whole? How do you think Levi Pinfold has achieved this? How do the illustrations complement the text? What impact does the final sentence **'The lake is beautiful.'** have on you? Is it what you expected? Why do you think it is separated from the previous sentences by the boat motif?* Children may return to re-read the page that ended with **'The dam was almost done.'** to which it corresponds, which was preceded by the deer motif and followed by the full-bleed spread of the dam. *What do you expect to see on the next page?*

#### Session 5: Use of Light and Dark and Colour

Ask children to summarise what they have read so far, and how the previous session ended. *What were you expecting to see as you turn to the next page?* Turn to share the next, wordless spread and allow time and space to reflect on what they are seeing, and for the illustration to have impact, then discuss. *What are we seeing in this spread? How does it make you feel? What do you like about it? What stands out for you both as a stand-alone illustration, and as the next illustration in this story; how does it relate to what has gone before?* Children may comment on the use of colour and the effect of light, of the new growth in the landscape – the lush grass and wildflowers, of the sense of space and movement as the wind blows through

the hair of Kathryn and her father: *where do you think they might be going? Why do you think Kathryn's father has taken over carrying the fiddle? What else do you notice about how they are dressed, how they look? How do you think they feel about the landscape and what has happened now? How do you know? What might they be thinking or saying to each other?*

Share the next pair of pages, a set of vignettes facing a page of text. *What do you see in these vignettes? What do you notice about what is being shown and how it is depicted? How does it relate to the previous illustrations you have seen?* Children may comment on the boat, the fish and figures in the water, the delicate palette, the upturned hand recalling the hand that held then dropped the flower before the dam was sealed. They may also see more people joining Kathryn and her father, the joy of movement and community, the social aspect of the music with which they filled the houses. *How do David Almond's words and Levi Pinfold's illustrations work together? Why do you think Levi Pinfold chose separate vignettes to tell the story and complement the words on the facing page?*

Turn to share the next page, the moonlit gathering. Read aloud David Almond's evocative words that accompany it. *What do you think is happening here? How do you think it would feel to be Kathryn and her father, their family and friends? What visual links do you see in the illustration that recall what has gone before?* Children might identify the swirling dancing figures, the stars and moon. *What do you think Levi Pinfold is saying by threading these motifs through the story? How does what he is showing in his illustration resonate with what David Almond is saying in his text?* Read to the end of the story — but not yet the afterword. *Why do you think the final image Levi Pinfold shares with us is of dancing? How does this chime with the previous illustration of earlier dancers? What do you think it would be like to be part of this circle, holding hands and moving to the music under the stars, or to be watching?* Offer further opportunities to listen to the music from before, and to share and possibly attempt some examples of traditional dance from the area, such as <https://www.youtube.com/watch?v=qLmFaNb9ITY>.

Now go on to read David Almond's afterword, and discuss. *How does it affect your response to the book you have just read to learn that it is based on a true story, the experience of Mike and Kathryn Tickell to whom the book David Almond dedicated it?* Children may want to revisit the dedication, and compare that illustration with the one in the afterword. *Do you think it alters Levi Pinfold's illustrations to know that they are based on a specific time and place, the Kielder Valley in the 1970s and 1980s, with its rich historical and cultural traditions and geographical interest?* Invite children to reread the book and consider how the illustrator conveys the spirit of the place before the dam, during its completion, and afterwards. *How does Levi Pinfold root his illustrations in a specific place recognisable from photographs and images, yet 'improve on' reality?* Children may mention how he enhances the essence of the place by his considered transition from dark to light, from monochrome to colour.

Invite children to reflect on the prospect of change in their own area: this could be an area of outstanding beauty, a local park or playground or playing fields, beauty spot or wild area, farmland or an area of urban landscape, depending on where they live. Now imagine that it could be changed with a view to long-term 'improvement'; this could take the form of redevelopment, cultivation, rewilding. Your task will be to imagine the before and after: bring what you have learned from Levi Pinfold's portrayal of the Kielder



Valley before and after the dam was sealed to present a before and after. You could work in whatever media you choose, but consider that you might want to be able to have breath-taking full-bleed double-page spreads — panoramas and vistas — alongside small detailed vignettes closer to observational drawing that captures what will change. *How will you use colour and light and dark to convey the mood and atmosphere associated with each illustration? How will you place people in the landscapes you create?*

Invite the children to view each other's work and discuss what feelings the artwork evokes, using post-it notes to record words and phrases they use in response to what they see. *What do you like about what your classmate has drawn? Why? How do you think they have been influenced by considering Levi Pinfold's illustrations in The Dam? How do you think you have been affected by your reading of and engagement with the words and pictures?*

### Beyond Session 5

A sophisticated picturebook for older readers *The Dam's* sophisticated themes and concepts, its rich language and evocative illustrations reward multiple re-readings, and it is important to offer children the opportunity to revisit and reflect at leisure.

BBC Sounds hosts an inspiring programme with David Almond talking about *The Dam* and his inspirations for the book, including interviews with both Mike and Kathryn Tickell, audio taken from the time of the dam's construction and readings from the book at <https://www.bbc.co.uk/sounds/play/m000hmxn>.

Children may like to find out more about the Kielder Valley as it is now, at <http://www.visitkielder.com/> and about Kathryn Tickell at <https://www.kathryntickell.com/>.

Children might like to find out more about Levi Pinfold at his website <https://www.levipinfold.com/>. He has written and illustrated his own words in *Greenling*, *The Django* and *Black Dog* (all Templar), and talks about these being the product of his own imagination. Children might like to read these titles and compare them with his illustrations here and for other authors, such as A. F. Harrold in *The Song from Somewhere Else* (Bloomsbury) and Megan Shepherd *The Secret Horses of Briar Hill* (Walker); *how does he attune to the ideas and language of another writer?* The interview at <http://arenaillustration.com/video/levi-pinfold-interview/> gives some fascinating insights into his inspiration and creative process. He enjoys using a wide range of materials and techniques from the deliberately old fashioned, such as egg tempera in which pigment is bound with egg yolk (hard to replicate in the primary classroom but the technique is demonstrated at <https://www.youtube.com/watch?v=WlueunmWQjs>) via charcoal, gouache and watercolour and through to the modern sophistication of Photoshop™. Impractical techniques and expensive software are not advocated, but do offer children as wide a range of techniques as possible to replicate what they see in the book and the illustrator's practice.

David Almond is a celebrated author for children and has collaborated with a wealth of illustrators on his illustrated novels, which children may like to go on to explore. These include *My Dad's a Birdman* and *The Boy Who Climbed into the Moon* with Polly Dunbar (both Walker); *Slog's Dad*, *Mouse Bird Snake Wolf*, *The Savage* and *Joe Quinn's Poltergeist* with Dave McKean (all Walker); *Harry Miller's Run* with Salvatore Rubbino (Walker); *The Tale of Angelino Brown* (Walker) with Alex T Smith; *The Boy Who Swam with*

*Piranhas* with Oliver Jeffers (Walker); *War is Over* with David Litchfield (Hodder) and *Annie Lumsden the Girl from the Sea* with Beatrice Alemagna (Walker).

In depth teaching sequences for *The Dam* and over 220 other high quality texts can be found at: [www.clpe.org.uk/powerofreading](http://www.clpe.org.uk/powerofreading). The teaching sequence for *The Dam* focuses particularly on opportunities for cross-curricular exploration of and writing inspired by the history, geography and music and dance traditions of the Kielder Valley.

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](http://www.clpe.org.uk/freeresources).

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>.