

CILIP KATE GREENAWAY SHORTLIST 2020 SHADOWING RESOURCES

A simple,
powerful way to
introduce the idea of
kindness to strangers
to young children
*Axel Scheffler, illustrator
of The Gruffalo*

The Suitcase



Chris Naylor-Ballesteros

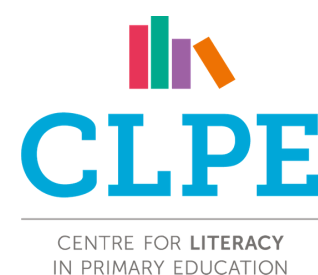
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The CILIP Carnegie
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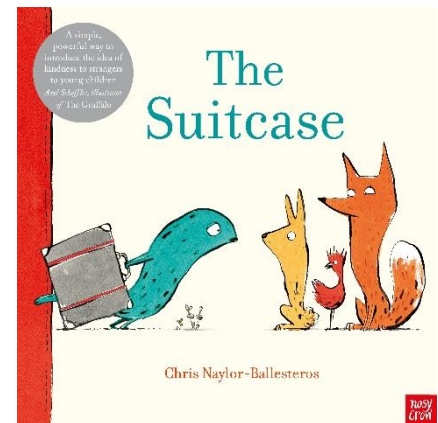
CILIP Kate Greenaway Medal 2020

VISUAL LITERACY NOTES

Title: The Suitcase

Author/Illustrator: **Chris Naylor-Ballesteros**

Publisher: Nosy Crow



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'.

First look

The Suitcase may appear to be simple in style, but no matter what age the reader, it is a book that provokes thoughtful debate. Share the book with the group as you might do with young children. It is straightforward to say what happens in the tale but, perhaps, more difficult to pinpoint what it is about. Does it have a subtext or moral?

Remember, you are judging the visual text (i.e. colours, lines, shapes and spaces applied to both images and words).

- Chat about *The Suitcase* in pairs, or as a group. What were the initial responses?
- Look at the front cover: the characters are drawn in a cartoon style; can you recognise each creature? What are they? What colour is the title of the book? Is this choice of colour significant?
- Describe what you see on the title page. Turn over to where the written text starts with 'A strange animal arrived one day ...' Who thinks this animal is strange? All the animals look a bit strange. The sea green creature is unfamiliar to us and the others.
- The bird greets the stranger: '*Hey! Hi there!*' In what colour does the bird 'speak'? Look at all the conversation. Who 'speaks' in - Yellow? Sea green? Red?



The words in black tell of the stranger's experiences, how he feels and what he dreams.

Look again

The pictures may seem simple but look carefully to see how subtle meanings can be made from colours, lines and dots.

- Before the suitcase is broken, its contents are illustrated in brown. Can you think why?
- Who suggests breaking the suitcase? What do the others say?
- Look inside the suitcase, what can you see?
- Eyes can indicate feelings. Look at the eyes of each creature when they meet the stranger.
- Can you work out what the animals are thinking? Which animal is suspicious of the stranger? Is not sure what to do? Is anxious not to upset the stranger?



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.

The contents of the suitcase

Why was the stranger carrying a teacup and a photo?

Perhaps he started his journey with more luggage and had to abandon it on the way.

He was determined to hold on to that suitcase all the time. Can you explain why?

Imagine you have been told that you will be leaving home, possibly forever, and can only take one small suitcase. Make a list of what items you would pack.

A sad story? or not?

The beginning of this tale has an exhausted creature arriving in an unknown place. Other characters are wary of him although he does nothing wrong. Is the ending sad? Using your understanding about how colours are used in this book, what is symbolised by colours in the house that is built? Look at the two pictures on the final page of the book. How do they show he is a stranger no more? The traveller has found a new home and new friends.



Dramatic reading

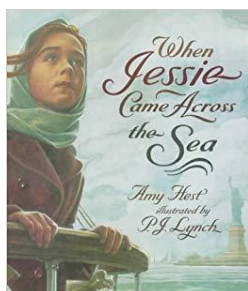
Five readers can take roles of the four animals and the 'narrator'. Decide what voices to use for your character. Read the text aloud to the group. Make the different voices reflect what we know about the creatures. Although not a character, the narrator should also be expressive.

Research

For younger readers, access CBBC Newsround website. You can find age appropriate information and videos about children who have had to flee their own country because of war. There are downloadable materials from the Red Cross for older students; visit this website: www.redcross.org.uk/get-involved/teaching-resources/refugee-journeys.

Read more

The Suitcase does not assume that the sea green creature is a refugee but it seems very likely. There are many excellent children's and YA books about refugee experiences, such as *The Day War Came* by Nicola Davies and illustrated by Rebecca Cobb (Kate Greenaway shortlisted 2019) and *The Boy at the Back of the Class* by Onjali Q. Raúf (Carnegie longlisted 2019). Ask your librarian for more recommendations.



If you have enjoyed reading *The Suitcase* look out for 1997 Kate Greenaway winner *When Jessie Came Across the Sea* illustrated by P J Lynch and written by Amy Hest it tells the story it tells the story of Jessie who starts a new life in America.

FURTHER THINKING

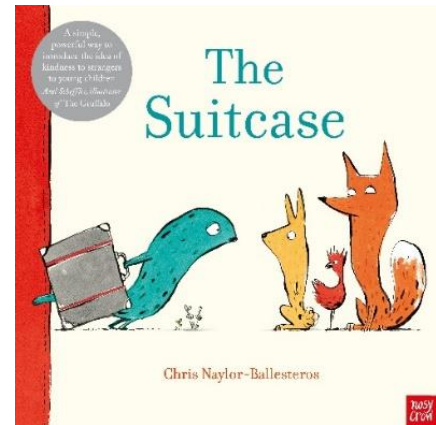
CILIP works in partnership with Amnesty International and Inclusive Minds to raise awareness and understanding of the importance of human rights, inclusion and representation in children's literature. The discussion points below are intended to further stimulate reader's thinking on the themes explored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

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Discussing human rights in this story:

Right to a home; Right to be safe; Right to belong to a country; Right to go to another country if we are frightened of being badly treated; Right to privacy; Duty to other people to protect their rights and freedoms.

- Why do you think the animals behave so cruelly?
- What would you say to the animals to change their minds?
- How can we make people feel welcome and safe?



Discussing inclusion and representation in this story:

- What does the book tell us about the importance of memories and objects to those who are displaced? How can these be respected? Can things we've lost be easily replaced?
- Why did the animals react the way they did to the new creature? What does the book say about how society can be suspicious of that which is unfamiliar? How can books help with making the unfamiliar familiar?
- How were the animals able to make the new creature feel welcome?



Teaching Ideas for the CILIP Kate Greenaway Award Shortlist 2020

Title: The Suitcase

Author/ Illustrator: Chris Naylor-Ballesteros

Publisher: Nosy Crow (2019)

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, watercolour paints, fineliner pens 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: Investigating the messages we can read in an illustration

In order for the sessions to work effectively you will need to 'keep back' the text to begin with, including the front cover and title of the book.

Begin by looking at initial image of the creature on the title page pulling their suitcase up the hill – but omit the book's title at this point. Allow the children time to look at the illustration in depth and pose questions or thoughts about the image. You might want to layer the discussion as suggested here, or if the children are well practised at exploring illustration, ask the children to annotate copies of the picture with post-it notes and then develop the discussion starting with the children's ideas.

Draw attention to the whole illustration initially; *what do you notice immediately? Where is your eye drawn to in the picture? Why do you think this is? Are different children drawn to different aspects of the image? Why? What do they notice about the colours used in the illustration? What mood is created by the use of the colours here? Does it appear to be a happy scene or an unhappy one? Why?*

Start with the picture as a whole and then zoom in on the detail to consider: *who do you think this creature might be? What do you notice about its body language and position? What clues have we been given? What do you notice about its facial expression? What does this suggest to you? Why do you think it is climbing the mountain? How far do you think it might have to climb? What is it about the image that tells you that this is*

a long journey? Why do you think it is carrying a suitcase? Now, consider the perspective we are viewing the image from. What point of view have we been given? What information does that give us?

The children might comment on how vivid the creature is, in comparison to the landscape in which it is situated, which draws their eye to the character. They may notice how sharp and angular the mountain is, as well as the fact that it stretches beyond the page, suggesting that the journey the creature has to make could be a long and dangerous journey. They may notice the prominence of the dark storm cloud, which could give the impression that either the creature is escaping something treacherous or that something is about to happen that is ominous. Ask the children if they have ever heard the expression 'a dark cloud hanging over me'. You may want to discuss the symbolic nature of the image within the illustration.

Turn over the page and reveal the image on the first spread which shows the creature ending its journey on the other side of the mountain. Give time and space for the children to respond to this image in a similar way to the first one, drawing out what they notice and observing the details. They may, for example, notice that although the creature is separated from the cloud, its body language and facial expression still suggests that it might be unhappy. Consider this body language and how the way in which the creature leans forward suggests how heavy the suitcase must be, as well as how tired they are, as it is really having to lean forward to drag the case along.

The children will also notice the introduction of another character on this page. Ask them to make predictions about who they think this might be and what we might be able to tell about this character, from the choice of colour used as well as the animal's size and body language. They may notice that although the bird is looking at the creature, the creature doesn't seem to have noticed the bird, or is perhaps ignoring it. You might also look at how they have also been separated by the page gutter, and what this might suggest.

Read the book aloud until 'My suitcase?'. Ask the children what they like or dislike about the book and its illustrations so far, if they have any questions about the book or illustrations or it reminds them of anything they have read or seen before.

Consider the illustration of the bird and the creature sitting on the suitcase together; *what do the children notice about this? Does this confirm or challenge any ideas they had about the book and story so far?* They may notice that although the animals are sitting next to each other, they are not facing one another. *What might this suggest?*

Think about how the text works on this page. Look at the different colours of the different parts; why might these parts be in different colours? What might it suggest about whose words these are? Ask the children to further consider the differences between how the animals are presented. *How do we think the bird might be feeling? What suggests this? How does this compare to how the other creature is feeling?* Looking at the illustration, they may notice the fact that the bird is looking up whereas the creature is bent over and hunched, looking down. How do you think this will affect how we read these lines? Re-read aloud, thinking

about how to convey the different voices and emotions of the characters, using intonation and expression directed by the punctuation.

Finally, reveal the front cover and title of the book and give the children the time and space to investigate this. Read aloud the title of the text and look carefully at the accompanying illustration. *What can the children see?* Explore the relationship between the four characters. *Who do you think the other characters that we haven't met yet are? How do you think they might appear in the story? What story might lie ahead for these characters? What in the illustration makes you think this?* Think about the title: *The Suitcase*. *What might the significance of this title be? Why do you think this might have been chosen as the title?*

The children might make suggestions about the possible dynamic between the four, drawing on things they see in the illustration. They may comment on how the bird, rabbit and fox are on one side of the front cover whereas the creature is on the other. Although he is leaning towards them, they are all standing up straight, not matching his positioning; *what might that tell us about their relationship?* The creature has very sad eyes. *How does this match the eyes of the other characters? How would you describe their expressions? What might that suggest about the different ways in which the animals have responded to the creature?*

Consider how the front cover and title links back to the initial discussions that you had when you first looked at the illustrations and read the opening of the book; *does this confirm or challenge your initial predictions? What do you predict will happen in the story?*

Session 2: How illustration can evoke an emotional response and empathy for a character

Re-read the book from the beginning and on until 'Well, there's a teacup.' Ask the children to reflect on the next part of the story revealed to them; *What was the impact of the page turn on you? Does the next event surprise you? Did the next part of the story match your predictions? What do you notice about the size and colour of the teacup? Do you really think there is a teacup in the suitcase? Why? Why not? What could this mean?*

Read on until 'You can't do that. It's not ours!' stopping at different points, to clarify the children's understanding and allow for discussion around what the children like, dislike, any patterns that they notice or any questions that it brings up.

Return to each image in the book so far, including revisiting the front cover of the book and ask the children to spend time looking closely at and observing the individual characters as well as the dynamic between the characters. Pay particular attention to their body language, facial expression and gaze, as well as how they are positioned on the page and how they are spaced out; *How do the different characters feel and why? How do we know who to feel empathy for?*

The children may notice that the bird is the most curious of the three animals, always coming much closer to the creature than either the rabbit or the fox. The bird sits on the suitcase as well as leaning towards the creature using body language that suggests the bird is not scared by the creature. In comparison, the rabbit

is more timid, shown in the action of leaning on the suitcase. The rabbit is also the only animal who tries to prevent the fox opening the suitcase. In contrast, the fox is immediately suspicious of the creature, leaning away from him, narrowing his eyes in response to the creature and later looking behind himself to gaze slyly at, rather than observing him, face on.

The children may also notice that the way in which the characters are spaced on the page reinforcing the distance, both literally and metaphorically, between the characters. The creature is also always on one side of the page, whereas the animals are grouped together on the other. In addition, the suitcase is often a physical barrier between the animals. *What does this all make you feel? Which character do you sympathise with? Which do you think is the nicest character? Why do you think the three animals have such different responses to the creature? What does this tell you about their personalities? What might happen next?*

Look back at the illustration on the page you have paused at, in which the creature has gone to sleep and the animals are deliberating over whether they should open the case or not. Reflect on the techniques used and discuss the materials the illustrator has deployed; *How do you think the illustrator has created the pictures? What materials have they used? Why do you think they might have used these materials? What effect can they create?*

Following this, focus on how the illustrator used body shapes to tell us more about the characters. For example, the creature is round and soft whereas the fox has very pointy ears and a nose, reinforcing the symbolism of the hard and jagged lines of the mountain earlier in the book. Consider how in this spread, the animals' facial expressions enhance this difference further; such as the creature's closed eyes, unaware of what is happening, the rabbit's wide shocked eyes and the fox's narrowed eyes hinting at suspicion.

Choose one of the characters and demonstrate how to draw them to the children. As you do this, talk carefully about shapes and sizes as you work and what you are focussing on to allow the children to see the process of creating this character live. *Where will you start? What body part will you move to next? How will you shape it to add expression? What does this make us think about the character and its behaviour as well as its appearance?* When you have drawn the outline shapes, experiment with using watercolour to add colour detail. Look at how the illustrator uses shadow to anchor each creature to the page in the absence of background scenery. *Why do you think the illustrator hasn't included background scenery? Where is our attention focussed in the absence of other scenery?*

When you have finished your illustration, step back and look at the character you have created. Write your thoughts about it as words and phrases around the picture or as a character description to accompany it.

Following this discussion, ask the children to choose one of the characters to draw for themselves. Drawing characters gives children a model for their own drawing. As they draw from models, they learn that complicated drawings can be broken down into smaller shapes. This process also provides a focus for looking carefully at a character, considering why an illustrator might have chosen to draw them that way and brings to light details that the children might not otherwise have noticed.

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The choice of media that is provided to the children will also impact on the final result. Where possible, match what the illustrator has used, in this case watercolour and ink. This will enable them to achieve the same lines and feeling for their characters.

Allow the children to draw their own character and encourage the children to annotate their character with their own thoughts about it. Draw alongside the children as they work. Display the artwork prominently on a working wall for the children to explore and respond to.

Session 3: How colour choice in illustration can create a sense of mood, place and time

Re-read the book so far from the beginning, looking closely at the illustrations and, in this instance, focus on exploring the colour palette used, particularly paying attention to the difference in the sepia images from the other images; *What do these images suggest to you? What has the illustrator done to show us that these scenes are different from the earlier scenes in the book? Why are the things in the suitcase in a different reddish-brown colour? Why might they take up space on the page in the way they do? What do you think this is suggesting? Do you believe they are really in the suitcase? What might they represent? What could be inside the suitcase instead?*

Return to the spread in which the whole hillside is shown; *What do you notice about the way in which this image is different from the others you have looked at? Why do you think the image of the house and chair on the hillside take up an entire spread? Do you think these things are happening at the same time as the story or could these be images from the past? What makes you think that? How does the different colour palette support you to imagine this is something that has happened before? Why do you think the creature thinks that these things are inside his suitcase? How can you capture memories like this? What could he be referring to?*

Re-read the book from the beginning and on until 'In no time at all, the suitcase was open.' Initially give the children time to respond to what has happened; *What was actually inside the suitcase when the fox, chicken and rabbit broke it open? Why do you think they chose to break open the suitcase? Out of the three animals who wanted to open the suitcase the most? Who wanted to open it the least? Why do you think none of the animals stopped the others from breaking open the case? Do you think they did the right thing? What do you think someone should do if they think that somebody else is keeping a secret from them? Or thinks that someone might be lying to them? How do you think the different animals feel now that they have discovered what is inside?*

Now spend time looking closely at the illustration of the creature's damaged suitcase, containing the broken teacup and photograph. *What do you notice about the picture? Why do you think the perspective has changed? What is the impact of having this image so up close to the reader? Would you agree that everything he described was in the suitcase, but just not as we might have imagined? Why do you think the colour of the photograph matches the images of the teacup, his house and the hillside? What else do you notice in the photograph that he didn't describe? When do you think this was taken? What tells you that? Why do you*

think these might be the only items he had brought with him? Who do you think is casting the shadow in the picture? Who could this be? Why are they no longer together?

Read on until 'And he dreamed about his suitcase and all that he had inside it.' Pause and consider this spread in which the water takes up so much of the page, the only spread in which such intense colour is used across so much of the space. Reflect on why the illustrator has chosen to do this; *why make the water so deep? What kind of water has been shown? Do you think it is safe for him to swim here? What tells you that? Why use so much of the page to show the water? What impact does this have? How does this spread differ from other pages in the book? How does this contribute to your understanding of how long and difficult his journey was? How do you feel for him now? What do you think about what the other animals have done now?*

Read on until the end of the book, stopping at different points, to clarify the children's understanding and allow for discussion around what the children like or dislike, any patterns that they notice or any questions that it brings up. Reflect on the book as a whole; *Did you expect the story to unfold in this way based on the original illustrations? Why or why not? When you first saw this book, even before you read it, what kind of book did you think it was going to be? What made you think this? Now you've read it, is it as you expected? Have you read other books like it? How is this one the same? How is it different? Would you recommend this book to someone? Why? Why not?*

Finally, consider the use of colour in the final spreads, particularly the way in which the house that the animals have built is multi coloured and reflects both the colour of the creature's fur and the animals' fur; *what do you think this is suggesting? How is this mirrored in the change in their body language and positioning in the final two pages?*

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

Re-read the book from the beginning and in its entirety, considering the illustrative style used by Chris Naylor-Ballesteros; *Do you think the simple drawings were a good style choice for this particular story? How does this complement the nature of the story and the perspective we see the story through? What did you like and/or dislike about the illustrations? What questions do you have about them?*

Explore several spreads from the book in order to explore the interplay between the words and pictures, for example the image of the little cabin (the creature's home) and then later the image of the damaged suitcase.

Comparing these images, tease out through this discussion an understanding of the relationship between text and image. For example, consider what is said in the image and what is said in the picture; *do they give the same message - one emphasising the other? Are they a literal representation of each other? Do they show the same thing but from a different point of view? Do the words and images suggest something different? Is the text telling the same story as the illustrations?*

Then consider a spread in which there are no words, such as the image of the fixed teacup and the table or the two photographs on the final page, considering why these pages have no text; *Why do the teacup and*

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the table take up so much space? Why do you think the author/illustrator chose to make this section of the text wordless? What effect does this have on us as readers? What importance could these moments in the story have?

Following this, support the children to create a performance reading of the text, which will further draw out the meaning given in the words and the ways in which this is enhanced or furthered by the way in which we read the illustrations, especially the different characters' positioning, facial expression and body language.

Place the children into groups of five and assign the different children the roles of the different characters as well as a narrator, the colour of the print matched to each character will assist with this. Encourage the children to read with fluency and expression and to take account of punctuation as they read their part.

Following this, discuss the interplay between the words and images; *when did the text support you with your performance reading? When did the pictures help you? How do we know what the characters think or feel? What information do the images tell us that isn't in the text?*

Session 5: Exploring the layout of an image and the use of white space on a page

In this final session, the children can re-examine the book and consider the layout of the images as well as the use of white space to consider what further meaning can be drawn from this close observation.

For example, begin with looking at the use of white space on the first spread, where the image depicts the end of one journey, but also the beginning of another. The children may comment on the way in which the white space gives a sense of a wide open landscape, perhaps different from the one the creature has left behind, or that the place he has come to is unknown. They may notice how the white space around him also supports the sense of his isolation. This is mirrored later in the book when the creature is isolated in white space, looking ahead of the reader at what the animals have done.

They may also notice on re-reading how the initial image of the teacup from the suitcase takes up only a section of the page, but as the creature keeps revealing what is in his suitcase, each illustration gets bigger and bigger until the hillside takes up an entire double page spread. Ask the children to consider why the illustrator may have chosen to do this? Not only does this reflect the actual size of the different objects described, but perhaps adds to a sense of incredulity growing in the other animals listening to his answers.

You may also want to return to the picture depicting the close up view of the damaged suitcase; *what is the impact of seeing this scene from the animals' point of view rather than as an onlooker?*

Following this, give the children the opportunity to create their own images in which they place the characters from the story in different scenarios, using the characters' body language and facial expression to convey their feelings and emotions as well as considering how to lay the characters out on the page to create further meaning. You may want to allow the children to try this out in drama first and then to try to recreate this in sketches and watercolour.

After reading, you may wish to go on to explore the intertextual links of this story such as exploring books that explore the theme of the refugee experience, either directly or indirectly. Examples include *Beegu* by Alexis Deacon, *Lubna and the Pebble* by Wendy Meddour and Daniel Egnéus, *A Child's Garden* by Michael Foreman, *The Colour of Home* by Mary Hoffman and Karin Littlewood, *Something Else* by Kathryn Cave and Chris Riddell, *My name is not Refugee* by Kate Milner.

You may also wish to explore other texts by Chris Naylor-Ballesteros, looking at similarities and differences in his style across texts. Supporting resources can be found here:

<http://www.chrisnaylorballesteros.com/books>

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>