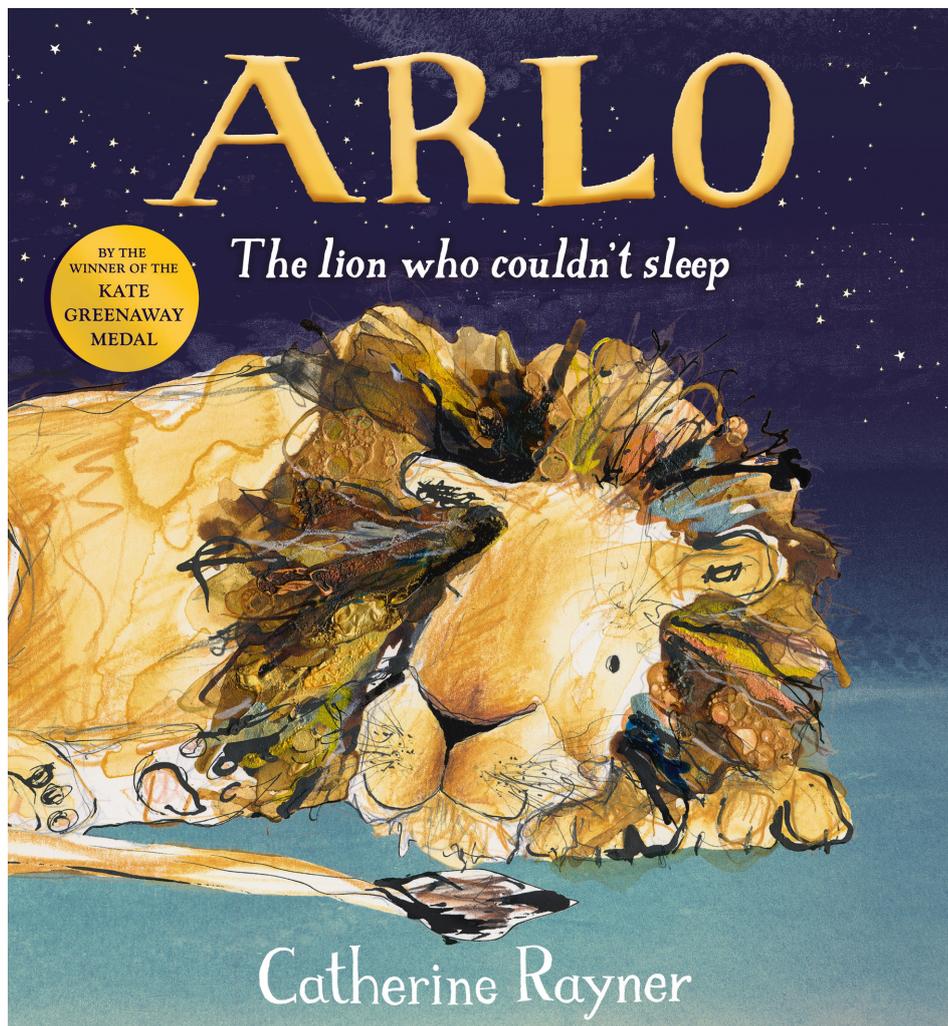


CILIP Kate Greenaway Shortlist

2021 Shadowing Resources



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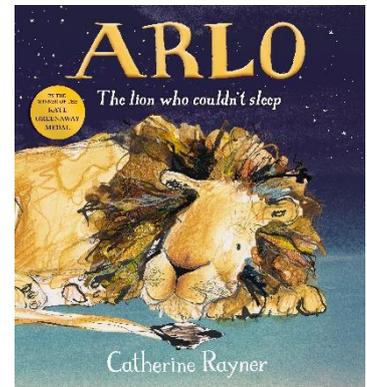


Title: **Arlo The Lion Who Couldn't Sleep**

Illustrator: **Catherine Rayner**

Publisher: Macmillan Children's Books

Age: 3+



Before you begin

- One of the challenges is with illustrated books is often spending enough time 'reading' the illustrations, what they show us and how these work alongside the written text.
- You might find it helpful to read the book once concentrating only on the pictures. What do they show and do you get a sense of the story through these? How are page-turns used to help keep the pace of the story and help to build suspense or drama?
- It can often be useful to do a second reading where the words are concentrated on more. Remember though that the CILIP Kate Greenaway medal is awarding outstanding illustration, so the key point here is how the words and pictures are working together. Are there points where the words and illustrations are telling different stories? Between the two, how is atmosphere and mood built?
- At this point make some notes on what you feel are the key points, these might include areas where written text and illustration work well together, points where divergences occur and why those might be and recurring visual motifs or patterns that help to build on the themes and subject matter of the book. You will find the Kate Greenaway criteria useful in helping to prompt these notes. These notes will be helpful when introducing the book to the group.

Getting Started

- Ask group members to look at the book covers and decide which they are most attracted to, make a list or create a pile with their favourite on top and least favourite at the bottom.
- You might like to create a PowerPoint presentation with a few words to describe the books beside the book cover to help introduce them, this could work virtually.
- Using senses describe the shortlist, if the book was a food what would it be and how would it taste?
 - Doing a 'walk-through' of the book can be a great way to introduce books to the group, this can also be a fun and engaging way of sharing a reading experience and pooling different ways of seeing and looking at the book!
 - You might find it useful to explore the cover of the book. What do group members think the book is about? Are there clues to discover in the picture and how does this relate to the title, **Arlo The Lion Who Couldn't Sleep**?
 - Even before the story begins, you may find the endpapers and title pages hold visual clues as to what the story is about and its key themes. Ask the group what they see and what they think the story might be about as you are going through these pages. These pages are called the **peritext**.

- Work your way through the story page by page. Depending on time, you might like to do this as suggested in the 'before you begin' section looking only at visual elements and then coming back to explore the written text or you may find you want to combine these elements. Your notes will be useful in helping to guide the group to areas to think about and consider.

Activities

- o Play **Guess Who's Coming to Dinner** – use different props for each book to describe a character, the group have to decide who the character is and which book they are from.
- o Create **Fortune Tellers** where group members have to choose a favourite colour and number and end up revealing the next book they will read. Perhaps you could use the colours to match a particular shortlisted title?
- o Using laminated book jackets cut into the size of playing cards, play Pairs or Snap
- o What character would you choose to be in each of the books and why? If you had been the illustrator how would you have drawn the character? Encourage your group to draw an example
- o **Drama Game** the rules are that only two people can sit – socially distanced! – on a bench at a time so when the third arrives, the first has to make up a reason to leave. Participants are encouraged to think of different character from the book and their reasons for being near to or sitting on a park bench. They then become the character and interact with the other person/people on the bench. Sometimes a drama might unfold, sometimes it might not, it depends on the participants. This could be used across all of the shortlist, or just focusing on one particular book.
- o **Story Cubes** use pictures on each side of a cube made out of paper to retell one of the shortlisted books
- o Create a story map which shows the journey or plot of the book

We have devised a number of activity ideas to tie with **Arlo The Lion Who Couldn't Sleep** and to encourage further exploration and thinking around the book.

- Look closely at one of the images in the story taking particular note of colours. Recreate one of the images.
- Create a lion's mane using different fabrics and materials
- Create a series of backgrounds and make lion and owl puppets to retell the story
- Perform the refrain and record it alone or with friends or family.
- Have a game of 'sleeping lions'

10 fun facts about sleep you didn't know (guess the ends of the sentences, answers overleaf) *

1. When you're snoring.....
2. On average, a person spends.....
3. While sleeping, dolphins keep.....
4. Your sleeping position can.....
5. A giraffe only.... While bats....
6. People who suffer from sleeping beauty disorder....
7. In the past it was normal to.....
8. The average US worker loses....
9. Those who stay awake at night....
10. Elephants stand....

Further thinking

You might like to consider exploring some of the themes below:

Lions, their habitats food, and lifestyle, are they endangered?

Nocturnal and diurnal animal

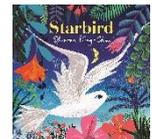
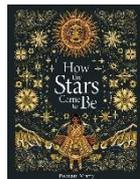
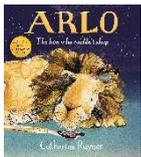
Different habitats

*Answers

1. You can't dream
2. Nearly 6 years dreaming during sleep
3. Half of their brain awake to guard against predators
4. Affect the kinds of dreams you have
5. Needs 2 hours of sleep a day....sleep for nearly 80 percent of their lives
6. Can sleep for up to 20 hours a day
7. Have 2 sleep cycles in a night, one in the early evening, a break where they would be awake in the night, and then a second later at night. Between the sleeps, it was normal to get up and read and write, or even visit neighbours.
8. Approximately 11.3 days each year because of insomnia, which altogether costs 63 billion dollars to employers
9. Are more likely to have higher IQs than those who fall asleep early
10. Stand while napping, but lay down when they sleep deeply

CILIP Kate Greenaway Medal Criteria Guide

Which Kate Greenaway Shortlisted book are you evaluating?



Remember: Judging is not about whether you like the artwork but whether the artwork works to create an outstanding overall visual experience

The Visual Experience

The illustrations together create a visual narrative which has great impact on the reader

1 2 3 4 5

The pace in the visual narrative works well and help make the story engaging

1 2 3 4 5

The artistic and design choices made by the illustrator shape the narrative and how it impacts readers and they might receive the story

1 2 3 4 5

The book provides opportunities for readers to encounter new or unfamiliar ideas, experiences or perspectives

1 2 3 4 5

The illustrations are multi-layered and allow readers to bring their own experiences to the story to create their own meaning (the story is open for different interpretations again to the background/age of its readers)

1 2 3 4 5

The illustrations individually and cooperatively make a lasting impression on the reader

1 2 3 4 5

The Artistic Style

The style of illustrations contributes to and is in tone with the subject/theme of the book:

1 2 3 4 5

The artwork is consistent throughout the book (characters and settings look similar all the way through)

1 2 3 4 5

The style of the artwork is creative, innovative and inspired.

1 2 3 4 5

The colour palette helps convey moods and emotions and fits well with the story

1 2 3 4 5

The artwork conveys movement and support the development of the story

1 2 3 4 5

The use of visual techniques and conventions in the artwork are successful. If the book subverts conventions, it does so successfully.

1 2 3 4 5

Visual Representation

The artwork is adequately representative of different backgrounds, ethnicities and experiences, including creating a diverse representation of people (if this is not the case, is there an appropriate justification for it?)

1 2 3 4 5

The artwork promotes inclusion, empathy and understanding without feeling contrived. This includes incidental inclusion of accessibility elements such as ramps, glasses, hearing aids, mobility aids.

1 2 3 4 5

Any cultural material is included in a respectful and appropriate manner.

1 2 3 4 5

A sense of place is conveyed in the artwork through the inclusion of architecture, flora, fauna and clothing and is done so sensitively.

1 2 3 4 5

Synergy of Illustration and Text

The illustrations and text work well together to create meaning.

1 2 3 4 5

The illustrations add to the text rather than simply be there for decorative purposes only

1 2 3 4 5

For non-fiction books, the illustrations support the factual information in the text and assist readers; understanding of the topic

1 2 3 4 5

The Format

The size and shape of the book of the work in unison with the illustration and themes of the book

1 2 3 4 5

The peritext (covers, endpapers, title page etc.) contribute to the story (could be by giving clues etc.)

1 2 3 4 5

The use of typography (font, font size, hand lettering, spacing) works well with the artwork (and is not intrusive)

1 2 3 4 5

The layout (e.g. placement*, gutters*, blank space) contributes to the shaping of the visual narrative

1 2 3 4 5

Your overall thoughts on the book:

1 2 3 4 5

Now tally up your score:

OVERALL SCORE:	
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CILIP Kate Greenaway Medal Wellbeing Reflection Activities

Arlo: Daily gratitude diary

At bedtime, reflect on things you have been grateful for during the day. That could be something positive happening to you, eating your favourite dinner, or just the people you have enjoyed spending time with at school or at home. You can choose to make a list on paper that you can read back anytime you feel down, or you can make a mental note in your head.

Starbird: Movement

The bird in flight represents freedom of movement in this story – try some yoga or Pilates and free up your muscles. Does exercising the body help you to free your mind?

The Bird Within Me: Art therapy

The narrator of this story uses art to make sense of her life experiences. Drawing appears to bring her comfort, and she wants to share her work with others. Why not try creating some artwork if you are upset or angry about anything, or feel in low spirits. Does it help to calm your mind?

It's a No Money Day: Random acts of kindness

In this book, we learn about the kindness of strangers who donate food and other items to those in need at food banks. Try to follow a “small acts of kindness calendar” for a month – these are often shared online, or you can make your own. What small thing can you do for others to improve their (and your!) wellbeing? Give them a compliment? Hold a door open? Say hello to a teacher in the corridor?

How the stars came to be: Stargazing

On a clear night, take time to look up at the sky. What can you see? Sunsets, stars, the northern lights? Can you identify any star constellations? Enjoy the peacefulness of the night sky and reflect on space outside our own planet.

Hike: Go for a walk

Make some time to get outdoors – you can walk round your local area or go for a longer walk further afield if possible. When you are on the move, think about any noise, smells, colours etc. that you are aware of. Do they change if you move from town to countryside? Have you noticed these before, or are they new to your senses? Enjoy the time you are out and try to forget any worries you have – live in the moment!

I Go Quiet: Finding your voice

What makes the world so interesting is that it is made up of many different personalities. Some people are chatty and some prefer their own company, there is no right or wrong way to be. Think about your own personality type – how do you amplify your voice when you want to share a thought or opinion? Do you speak out with confidence, or do you communicate in other ways? Try to share something without using spoken words – you can write, draw, or put it into action. You can still be heard even when you go quiet.

Small in the City: Coping with fear

Think of something that makes you scared. Now think of how you cope with that fear. Do you have any techniques you use? What reassurance would you give others who are feeling scared?

Teaching Ideas for the CILIP Kate Greenaway Award Shortlist 2021

Title: Arlo The lion who couldn't sleep

Author / Illustrator: Catherine Rayner

Publisher: Macmillan Children's Books (2020)

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.

These notes have been written with children aged 3-8 in mind. However, this is a sophisticated picture book which has scope for it to be interpreted in different ways with pupils of different ages.

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, colouring pencils, watercolour paints and a variety of brushes, black fineliner pens.

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.

Introducing the Text

- Share the front cover of the book with the children, and encourage them to focus on the illustration of the lion, before looking at the title. *What can you see? What kind of creature is this? What do you know or think you know about them from looking at them?* Encourage the children to focus in on the facial expression and body position of the lion – particularly the tiny details like it having one eye open and one eye closed. Invite the children to freeze frame themselves into a similar position. *What do you think the lion is doing? What makes you think this?* Look at other details in the illustration to gain more of a sense of what is happening and the potential story that lies ahead. *What can you tell about the setting or the time at which this is happening?*
- Now reveal the title of the text, Arlo: The lion who couldn't sleep. *Why do you think the lion might not be able to sleep?* Now turn to look at the back cover of the book and look carefully at the illustration of Arlo. *How do you think Arlo is feeling here? What makes you think this? Why do you think he might be feeling this way?* Read the accompanying blurb. Have you ever not been able to sleep before? What kept you awake? Did anything help you to fall asleep in the end? Think about the owl that you have been introduced to. *What do you already know about owls? Do you think the owl will be able to help Arlo get to sleep? What makes you think this?*
- Open the book and spend some time looking at the endpapers. *What can you see on this page? Where do you think this is? What time of day do you think this is? What makes you think this?* Allow time for the children to talk about their ideas and expectations for this book. *What do you think might happen in the story, based on what you've seen and heard so far?* Use this activity to gauge children's sense of story and how much they can relate story structures and concepts to what they have seen,



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linked to known stories or real-life events. *Do they have ideas about what these characters might get up to? Where the story might take place? Who else might be involved?*

- Now look at the inside title page. Look carefully at Arlo, compared to when we saw him on the front and back cover; at his body position and facial expression and the setting he is placed in. *What do you think he is doing here? How do you think he is feeling? What makes you think this?*
- Now, have a go at drawing Arlo in this pose together. Catherine Rayner has produced a step by step drawing guide for drawing Arlo here: <https://www.catherinerayner.co.uk/pages/step-by-step-drawing-guides>. As an enabling adult, model how to work through each step, with the children drawing alongside you. When the drawings are complete, ask the children what they think they know about Arlo now. *How did drawing help them to understand more about what this character is like?*

Exploring and understanding characters and their motivations:

- Read the first three double page spreads of the story aloud, up to **Arlo was exhausted**. Talk about the word exhausted together. *What does it mean?* The children may readily relate this to being tired, but it is important that they understand the intensity of the word in relation to simply being tired to be able to fully empathise with Arlo. You may explore this on a scale of intensity, allowing children to sort different words that relate to being tired, for example: exhausted, worn out, tired, sleepy, dozy, drowsy, or fatigued. Discuss the words together and try to sort them from least to most intense. An activity like this will help children to really understand the meanings of words and to use words much more judiciously in their own writing.
- Now look back at each of the spreads in this section. *How can you see the change in Arlo from being **very tired** in the first spread, to being **exhausted** in the last spread? What changes can you see in him as the story progresses?* Look at the way these particular spreads start and end with a close up focus on Arlo. *What does zooming in on him in this way make you think about or feel?* Look at the way the intensity of the background colours change as the spreads progress. *What does this make you think about or feel?* Annotate copies of the spreads with the children's ideas to record these and make their thinking visible.
- Come back to the second spread and re-read this together. *Why do you think Catherine Rayner has chosen to keep using the adverb **too** with each reason she gives for Arlo not being able to sleep? How does this make you feel as you hear it read?*
- You could encourage the children to look closely at Arlo's facial expressions in these spreads and to use their knowledge to make a mask of Arlo from thick card, which they can use to talk or act in role as the character. You could make a template for very young children, or allow older children to sketch out and cut out their own. You could look at the way his ears are held, how the lids above and shadows below his eyes and the lines used for his nose and mouth intensify the idea that he is exhausted. You could also add his mane to the mask and look at the way that Catherine Rayner has used different materials to capture the colours and textures of the hair. Allow the children to experiment with layering up different colours and thicknesses of paint, and how to create different textures by blowing bubbles into thick paint with a straw, or adding coloured pencil or black fineliner marks on top of dried paint. Look at how to create a watercolour wash for the fur on his face, varying

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shades and tones by adding more or less paint or water and again creating texture by adding pencil, coloured pencil or fineliner marks when the paint is dry.

- When the masks are finished and dried, help the children to cut holes for the eyes, and to add elastic or wooden dowel to help them wear these or hold them up in front of their faces. Give the children the chance to hot-seat in role as Arlo, talking about their thoughts and feelings as he struggles to get to sleep. The other children could think of specific questions to ask each child acting as Arlo, or think of advice they could give him, based on their personal experience. You could extend this by getting the children to write a letter or note of advice to Arlo, with ideas of how he could get to sleep.

Creating mood and atmosphere in words and pictures:

- Read the next section of the story, up to **...he was sleeping too**. *How did Arlo manage to get to sleep in the end? What do you think helped him?*
- Re-read this section of text together. *How do you feel as you look at the image of Arlo, fast asleep, that accompanies these words? How do you think he looks and feels compared to the first section of the book?*
- Come back to the first spread in this section again. Give time for the children to look closely at the illustration. *How do you think Arlo felt when he first encountered the owl? What do you think about the owl as you look at her on this page? How does the perspective of looking down from above make Arlo look? Why do you think the owl chose to help him?* Annotate copies of the spreads with the children's ideas to record these and make their thinking visible.
- Look again at the spread where **Arlo stretched, wriggled and tried to relax...** *What do you notice about the way that the owl is referred to in this spread? Why do you think the author has chosen to refer to her as Owl and not the owl, from this point forwards? What do you think it tells us about her and her place in the story?*
- Now, spend some time looking at the song that Owl sings to Arlo. Look at the way the words are presented on the page. Compare the layout to previous spreads in the book. *What do you notice about the text? Why do you think it has been laid out like this? What mood do you think has been created in the accompanying illustration? What do you think it is that makes you feel this way?* The children might talk about the:
 - choice to italicise the words;
 - central placement of the text compared to other spreads and the way it is presented in waves, rather than straight lines
 - change in colour palette from the bright red and orange of the spread where Arlo was exhausted to a deeper blue, green and golden yellow;
 - curve and tilt of the moon, or the still, clear, emptiness of the horizon;
 - the proportion of the spread given to the sky;
 - the soft sweeping brushstrokes used for the land;
 - the relationship between Arlo and Owl, almost silhouetted against the sunset, and how this is portrayed in their body position, gaze and facial expression.

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- Re-read the words of the song and think about these more deeply. *What do you call songs that you sing to someone as they go to sleep? Do you know any lullabies or bedtime rhymes? Which ones? How do you know these? Who sang them, and to whom?* You may wish to look at some other bedtime rhymes and songs to give children specific examples, such as those found in *I See the Moon* by Rosalind Beardshaw (Nosy Crow Books). *What do you notice about all of these songs and rhymes? What kinds of things do they have in common?*
- Explore Owl's song further, by inviting the children to set the lyrics to music. The lyrics fit the tune of *Rock-a-Bye baby* well. Explore how to match the syllabic beat of the words to the pulse and rhythms of the music, using an instrumental version such as: https://www.youtube.com/watch?v=DjeE_KbkNFA. Invite the children to consider how they will use their voices to sing a lullaby. *What will the pace, tone and volume be like? Why might you make these particular choices?* You could invite children to work on this in small groups, each recording their own version and coming back to compare and contrast the different renditions, looking at what is most effective and why, or you could perform as a whole group.
- Watch the first part of Catherine Rayner's *Greenaway Shadows' Challenge* video (Up to 01:09): <https://carnegiegreenaway.org.uk/books/arlo-the-lion-who-couldnt-sleep/>, and allow the children to use what they have learnt to compose their own lullaby, focussing, as Catherine Rayner suggests, on the things you do to relax. Talk about the children's ideas together before drafting a version of their own. With younger children, you may wish to work together through shared writing to write a group song, incorporating all their ideas; older children could write their own version encapsulating all the different things they do to relax.
- When the rhymes are written, take time to read these aloud, checking the flow and rhythm of the words, and making any edits as necessary. Then allow the children time and space to publish their finished versions. You could allow them to use watercolours to make a colour wash sunset, with a silhouette horizon upon which to overlay their rhymes in presentation handwriting in black ink, when the paint has dried, thinking about how to lay out the text to emphasise the musical nature of the words.

Exploring visual links and contrast:

- Read the next section of the story, up to **...soaring high and fast and gliding through wild forests**. Consider the impact that sleeping has had on Arlo. *What benefits did sleep bring him? How has it changed his mood and outlook?* You could go on to use this as a springboard for a wider discussion on the benefits of sleep on the children themselves.
- Come back to the spread where Arlo wakes Owl up and offers to sing for her. Re-read and compare this with the spread where Owl first offers to sing to Arlo. *What similarities and differences do you see in these two spreads?* The children might comment on the:
 - contrast in the darkness of the first image compared to the light in the second;
 - character that is guiding and helping being the larger character in the spread and the vulnerable character being smaller and the effect this creates for the reader;

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- first spread being from a bird's perspective in the sky and the second being from a land mammal's perspective from the ground;
- mirrored gaze between the two characters;
- differing moods of the two characters, one bright-eyed and rested, the other tired.
- Now, take time to compare the two spreads sharing the two characters' dreams. What is similar and what is different about their dreams? The children might note:
 - the contrast between the light daytime dream of Arlo and the darker night time dream of Owl – the contrasting colour palettes used, the sun being prominent in Arlo's and the Moon in Owl's, both in the same position in the sky, with both characters gazing toward them;
 - both scenes take place in the natural environment, including water and trees, but the differences in landscape – Arlo's focussing on the land and mountains and Owl's focussing on the trees and sky;
 - both characters are on a journey, travelling from the left to the right of the page.
- Watch the second part of Catherine Rayner's Shadowing Challenge (from 01:09 – end): <https://carnegiegreenaway.org.uk/books/arlo-the-lion-who-couldnt-sleep/>, and allow the children to think about what their perfect dream would look like on a double page spread. Give them time and space to visualise this in their mind's eye first, imagining where they would be and what they would be doing in their dream. As Catherine Rayner says in the challenge, it doesn't have to be a dream they have actually had, it could be a dream they would like to have.
- When they have a clear picture in their mind, give each child a piece of A3 cartridge paper and allow them to commit their ideas to a sketch on the page, thinking about how they will lay this out to take the viewer on a journey into the dream as Catherine Rayner did in the spreads that share Arlo and Owl's dreams. When they have a sketch, provide a range of art materials that allow them to use colour and texture to add depth and meaning to their image. Encourage the children to think carefully about the colours they will use and the mood and atmosphere these create for their viewer. They may also choose to add text to describe this dream in words.

Revisiting the story as a whole

- Read the whole book, from beginning to end. Consider the way the story ends, with Owl flying off into the night. *Were you surprised by the way the story ended? Do you think this is the end of Arlo and Owl's friendship? Why or why not?*
- Think about the journey the two characters have been on throughout the book: Owl singing to Arlo to help him sleep, Arlo then doing the same for Owl and then, Arlo and Owl coming together to help the rest of the pride. *What messages do you think we could take away from this story?*
- Look again at the spread where the other lions get cross because they have been woken up. *What do you notice about the colours used in this spread? Why do you think Catherine Rayner has chosen to merge the orange-red and dark blue? And then to contrast the light and dark in the spread where the song is repeated? What might these colours symbolise?*

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- Come back to the spread where Arlo is sleeping with the rest of the pride. *What is different about him here from all the other spreads in the book? How do you think he has changed throughout the story? What do you think might have happened if he hadn't met Owl?*
- Look at the final spread again, with owl soaring off into the night sky. *What mood do you think is created here? What makes you think this? Do you agree with the back cover quote that this is 'A beautiful, calming book that's perfect for bedtime'? Why or why not?*
- Explore the contrast of colours and perspective in the front and back endpapers. *Why do you think these were chosen?* You could go on to explore with the children how to create silhouettes in their own artwork, creating backdrops with gradients of night sky colours and painting on top of these when dry in black paint or ink, and adding bright white stars or a moon. Display the children's artwork prominently for others to view.

After reading, you could also...

- Encourage the children to make up their own stories in words and pictures inspired by the book. They may choose to think about:
 - Another Arlo and Owl story;
 - A story about two friends that help each other;
 - A story about nocturnal and diurnal creatures;
 - An alternative story about a character who is not able to sleep.
- You can show children how to plan their narratives by thinking out the five or six main story shapes, then how to use a storyboard to plan out their ideas in more detail, before publishing in a simple handmade book by using masking tape to join spread pages together, and creating a cover with card to glue gun the edge of the pages into when folded together. Share with children how to add in the elements of a real book like endpapers, blurbs and barcodes for sale and then display the finished books for others to read and enjoy.

The following links will support children in engaging with Catherine Rayner and her work:

- See Catherine Rayner read Arlo The lion who couldn't sleep and share her sketchbooks at this special Scottish Book Trust Author's Live event: <https://www.scottishbooktrust.com/authors-live-on-demand/catherine-rayner>
- See examples from Catherine Rayner's sketchbooks: <https://www.catherinerayner.co.uk/pages/sketchbook>
- Take a look inside Catherine Rayner's studio: <https://www.catherinerayner.co.uk/pages/my-studio>
- Hear Catherine Rayner read some of her other books aloud and illustrate Solomon Crocodile on her YouTube channel: https://www.youtube.com/channel/UCUZfiR6KQPs4HpTkQ_GHZvA

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. 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>.

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