

CILIP Kate Greenaway Shortlist

2021 Shadowing Resources



The CILIP Carnegie
& Kate Greenaway
Children's Book
Awards



Title: **Small in the City**

Illustrator: **Sydney Smith**

Publisher: Walker Books

Age: 5+



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, **Small in the City**?
 - 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 group members 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 **Small in the City** and to encourage further exploration and thinking around the book.

- Create a cardboard city with skyscrapers and streets, take photos of model figures in different positions and from different perspectives. How might it feel to be small within this city?
- Take selfies against buildings around your town, experiment with position and perspective.
- Sounds are very important in the book. What noises do you associate with the city? Can you create a soundscape to accompany the books, what noises would you pick to accompany different parts of the story?
- Can you create a missing poster for someone or something that is lost in the city? How might it feel for them to be lost?
- Create a collage using footprints. You might also like to explore how footprints are used for tracking different animals, can you create a cast of a cat's footprint and a dog's footprint? In what ways are they different?
- Encourage the group to hide a soft toy in the library, the person who has hidden the toy should give a clue like 'the cat is high up' and using 'hotter' and 'colder' help the group take turns to find the toy.

Capital cities quiz *

1. Capital of USA a. Washington D.C. b. Seattle c. New York d. Philadelphia
2. Capital of France a. Marseille b. Paris c. Lyon d. Dordogne
3. Capital of Australia a. Canberra b. Melbourne c. Brisbane d. Sydney
4. Capital of Spain a. Barcelona b. Madrid c. Valencia d. Ibiza
5. Capital of Italy a. Venice b. Turin c. Rome d. Milan
6. Capital of Germany a. Berlin b. Hamburg c. Munich d. Frankfurt
7. Capital of Canada a. Toronto b. Vancouver c. Ottawa d. Montreal
8. Capital of Brazil a. Buenos Aires b. Rio de Janeiro c. Brasilia d. Sao Paulo
9. Capital of Iran a. Kabul b. Tehran c. Mashhad d. Doha
10. Capital of India a. Bangalore b. New Delhi c. Kolkata d. Mumbai

Further thinking and reading ideas

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

Towns and cities

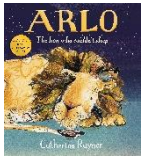
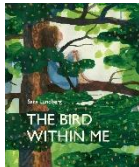
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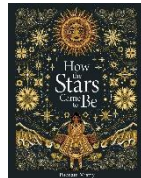
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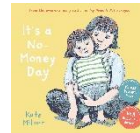
1.a, 2.b, 3.a, 4.b, 5.c, 6.a, 7.c, 8.c, 9.b, 10.b

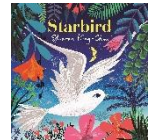
CILIP Kate Greenaway Medal Criteria Guide

Which Kate Greenaway Shortlisted book are you evaluating?


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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

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?

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.

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.

Teaching Ideas for the CILIP Kate Greenaway Award Shortlist 2021

Title: Small in the City

Author / Illustrator: Sydney Smith

Publisher: Walker Books (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.

These notes have been written with children aged 7–14 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, oil pastels, acrylic paints and a variety of brushes.

Access to a visualiser or a similar device will help you share images from the text on a large scale. This will really help the children to really engage with the layers of meaning and the details within the illustrations.

Introducing the Text:

- Start by sharing the cover of the book, giving children time to fully explore the image and to consider their response to it. Ask them to share anything that puzzles them, how it makes them feel, and what it makes them think about the story inside the book. Start by asking what they can see, encouraging them investigate some of the details in the background of the image as well as the larger foregrounded information. Consider what these observations might tell them about the setting of the story and what they expect to have happen. If possible, give each group of children a copy of the image that they can annotate with their observations, jotting down what they can see and what that might mean, e.g. *'I can see reflections of tall buildings, which might mean the story takes place in a large city; it reminds me of New York because I've seen buildings like that in a film, what other cities does it remind me of?'*
- The children might discuss the way in which the illustrator has included multiple layers in the painting, including reflections of objects that are 'behind' the reader, giving the image a 3-dimensional quality, situating it in the real world. The white flecks in the foreground could be snow, which might make them think of any other details which hint at cold weather or a winter setting. They might note the edges of a grey frame, and the reflections which imply a glassed window, supporting their inference that this could be a view into a vehicle, further evidenced by the silhouettes of other passengers and the queued traffic.
- They are likely to draw out observations and tentative predictions about the character which dominates most of the cover. *What do we know about them? What do we want to know? What*

can we tell about how they might be thinking or feeling based on what we can see of their facial expression?

- After sufficient time exploring the cover, focus the discussion on the title. *What does this mean to them in relation to their observations about the cover illustration? How could it relate to the figure we can see?* They may also have a response to the name of the author/illustrator of this title if they have read other books by Sydney Smith.
- Turn to the back of the book and read the blurb: ***I know what it's like to be small in the city...*** Invite children to make personal connections to the story. *How do you think it feels to be small in the city, or in the city depicted on the cover? What makes them feel that way? Have they visited or lived in a city? Who were they with? How did it feel?* Consider the author's choice to write the blurb in first person: *what impact does that have? Does it confirm or change any of their predictions or ideas for the story?*
- Finally, give children time to respond to the endpapers and the title page of the book. *What can they see here? What does it make them think of? How do they make them feel? How might they be significant to the story we're about to read? How do they connect with what you saw and thought about when looking at the cover?* Look closely at the small framed and cropped snapshot of a character walking left to right along the side of a form of public transport, perhaps a bus or a tram that is depicted on the title page. *Is this the same character that we saw on the cover? What tells us that? What more might this tell us about the story that we're about to read? Does it answer any questions we had about the cover illustration?*

Getting into the story and exploring the setting:

- Turn to the first double page spread in the story, which is broken up into four similar panels. Give the children sufficient time to fully explore the images – both separately and as a whole. *What can we see? What might be happening here? How are they different? What changes and what stays the same?*
- Children might comment on Sydney Smith's use of colour in these images, and the deliberate blurring and lack of focus on the images seen through the window: the use of solid black silhouette in the foreground of the image and the hazier, softer greys and whites outside the window, with patches of soft pink and touches of red. *What is their eye drawn to? Why do you think this is? How does it make you feel? Does it remind you of anything you've experienced?*
- Encourage them to share any responses to the character depicted in these four vignettes. *Do we think this is likely to be the same character depicted on the cover and the title page? How does their posture change from image to image? What might this mean? How do you think the character might be feeling, or what might they be thinking?*
- Discuss the decision to leave this spread wordless. *Do they think this spread needs words? Why/why not? If there were words, what do they think it would say?* Sydney Smith has talked about this spread being similar in his mind to the opening moments of a film, with no speech or narration, just music and sound effects; allowing the viewer into the main character's world and viewpoint and setting up the tone for the story to follow. *What do*

they hear in their mind as they look at this page? Do they visualise any movement in the images?

- Turn to the next spread and continue to explore how the illustrations work sequentially to tell the story. *What more do we learn from the 3 panels? What might the character be doing? What are our impressions of this figure? What might we infer from body language, facial expression, clothing, behaviour, setting?*
- Then, turn the page once more and pause on this double page spread to allow children time to experience the impact of this change in composition and layout. Discuss how it felt to move from the smaller vignettes to this double page spread. *If they were there in that location, in that moment, what would they see and hear? How might it feel?*
- Read the single sentence included on this spread. *What do we learn from this text? What questions do we have? Who do we think might be speaking? What makes you think that? Are they addressing the reader or a different audience?*
- Go on to read the next three spreads, up to *"I can give you some advice."* As you read, continue to encourage children to share their responses to the environment, drawing on the choices that have been made in terms of both text and illustration, giving them plenty of time to fully explore each spread. Think about what the text tells us about the city and what more we discover or infer from the illustrations. *How do we think the main character might feel in this environment? How do we know? What helps us to draw those conclusions? What is the cumulative impact of the varied, often abstract, images of the city that the illustrator presents? How does he use light, shadow, silhouette and reflection?*
- At this stage, children could develop their thinking about different approaches to depict environment by undertaking the Greenaway Shadowers' Challenge which Sydney Smith introduces in this short film: <https://carnegiegreenaway.org.uk/take-part/shadowers-challenges/>
- Children could use school cameras or tablets within the school environment or the immediate surrounding community to capture a mixture of shots – landscape or abstract, close up, aerial, reflections, cropped, etc. They might then combine these images in a collage that represents their school community and location, or they could use the photographs as a starting point from which to develop drawings or paintings using a similar approach to that depicted in the book.
- On this webpage - <https://theaoi.com/2019/10/24/sydney-smith-talks-about-small-in-the-city-our-review/> - you can see examples of some of the photographs Sydney Smith worked from in developing the look of this book as well as some of his preliminary sketches that you might choose to share with the class.

Exploring character:

- Re-read the book so far and revisit children's initial expectations for the story, any questions they might have and the puzzles or ambiguity created by the text and illustrations so far.
- Consider the sentence where we paused our reading: ***If you want, I can give you some advice.*** *What do we know about our narrator, which might help us to consider the type of advice they might offer?* Give the children time to share or jot down the advice that they might give, or the advice they might predict the narrator to suggest. Then, read and explore the next five spreads,

up to ***They might get stuck to your coat***, reflecting on how these pieces of advice compare with our predictions.

- As before, ensure time can be spent on each spread considering what we learn from both the text and the illustrations. *What more do the illustrations tell us that isn't in the text? What does it show us of the city and the worsening of the weather as time passes? What might that mean for the child in the illustrations?*
- Work together to consider what the advice given might imply about the intended audience for that advice. *Why might they need shortcuts, a place to hide, a place to rest, a place to have a nap or seek some food? How might the growing snowstorm increase the urgency of the advice? How does this change in the weather affect our response as readers to what we are reading and seeing in the book?*
- Ask the children to consider what they can tell about the child from what they have read so far. What do they know about their appearance and actions within the book so far, and what internal characteristics are they beginning to infer and deduce? What might the child's behaviours imply about their personality, thoughts and feelings? The group might also use this opportunity to note down anything they would like to find out; any questions they have about the child, what they are doing, where they are going and why they might be undertaking this journey.
- While discussing the character, the children will benefit from being able to turn back through the book and revisit the spreads that have already been discussed (if you want to hold back for now the way in which the story concludes, you might use a bulldog clip or paperclip to hold the last few spreads closed at this stage). During these discussions, keep returning to what it is about the illustrations that informs or affects our response.
- As they consider the ways in which Sydney Smith communicates character, thought and emotion through his illustrations, the children might also discuss the decision to regularly hide the details of the child's facial expressions. *With no eyebrows or mouth in many of the drawings, is the emotion more open to interpretation? How do they feel about that? How does it affect the way that they read the story?*
- At this stage, the children might experiment with pencils or pens to sketch different expressions using relatively few lines on the page. *What emotions can they depict with a simple outline, by altering the angle of the head, the position of the eyes, etc.?*

Seeing the whole story:

- Re-read the whole book from the start, giving the children the opportunity to add to their response and insights so far in terms of character and environment and the story being told, including any ongoing ambiguity, any puzzles, or any tentative predictions they have for how the story might continue and conclude.
- As you read on to the end of the story, continue to give children sufficient time to engage with each spread, sharing what they notice, discussing any insights into the story and character as it develops and consider the interplay between what we see on the page and what we read in the text.
- Children might note the increased use of wordless spreads as the story reaches its climax. *Why might Sydney Smith have made that decision? What impact does it have on the reader?*

- They might also comment on the escalation in the snowstorm as the story continues and how that affected them as readers and the way in which they empathised with the main character. For example, the double page spread which begins: ***But home is safe and quiet. Why might Sydney Smith have chosen to combine this image with the snowstorm at its most severe with text relating home comforts: safety, quiet and warmth? What is the impact of this juxtaposition? How do you respond as a reader? What other choices did the illustrator have? Would it have been as effective if the text described the tumult of the snowstorm; or if the illustration depicted the cosy home, blanket and full bowl?***
- Once you have read to the final illustration, discuss children's response to the way in which the story ends and whether they feel the mysteries have been solved, or whether there are still puzzles that they feel the book has not answered. *What do we know about the main character that we didn't know at the start? Why had they travelled to the city? What were they trying to do?* They might share at what stage they suspected or knew what the child in the story was doing and what they read or saw that suggested the possibility.
- Having read the whole story, the children could watch this short film (<https://www.youtube.com/watch?v=mFBapZ3gSHU>) in which Sydney Smith welcomes them to his studio and demonstrates how he created the layered look of the illustrations within *Small in the City*. You might choose to provide children with similar materials to those used by Sydney Smith in the clip so that they can try to create similar levels of depth and texture on the page. They would need heavy watercolour paper, watercolour paints and brushes, a water insoluble ink pen, and oil crayons/pastels. They might note the impact of returning to the painting on multiple occasions, adding and refining as each layer of paint and ink dries, in order to achieve the intended result. They might then wish to look back through the book to see if they can note the illustrations in which Sydney Smith has used the methods and materials demonstrated in the film.

Revisiting the story:

- Come back to the book again and re-read the entire story as a whole. *What do they notice now that they have read and discussed the end of the story? Why do you think Sydney Smith chose not to reveal the child's aim at the start of the story? How would it have felt different if we had seen the child pasting up a flyer on the first spread, or on the cover or title page?* They might consider how this choice helps to give the story an ambiguity or a universality that can mean more than one thing, welcoming multiple and varied responses to what the text and the illustration mean to us across a group of readers and keeping us engaged with the story, keen to know what is really happening. *How do they think the story has ended – is it a happy ending, hopeful, open-ended, worrying? How did it make them feel when they reached that final moment?*
- Listen to Sydney Smith talk about the book and his inspiration for it in his interview on the Greenaway website: <https://carnegiegreenaway.org.uk/books/small-in-the-city/>. *How does what he says compare with their own thoughts, feelings and perceptions of the book?*

- Allow the children to begin to explore their responses to the book through booktalk with the help of what Aidan Chambers calls **'the four basic questions'**. These questions give children accessible starting points for discussion and encourage every child to feel they have something to say:
 - *Tell me...was there anything you liked about this story?*
 - *Was there anything that you particularly disliked...?*
 - *Was there anything that puzzled you?*
 - *Were there any patterns...any connections that you noticed...? Did it remind you of anything else you've read, experienced or seen?*
- Asking these questions will lead children inevitably into a fuller discussion than using more general questions. You may, for example, ask the children if they had favourite parts of the story, and why this was.
- Extend the children's thinking through a more evaluative question, such as:
 - Why do you think Sydney Smith chose to write this book?
 - Do you think the book has a message? If so, what might it be, and what makes you think that?
 - Who do you think would like this book? Why?
- If possible, leave copies of the book in the book corner for the children to revisit and re-read in independent reading time, by themselves or socially in a group, or to take home and share with their family.

Other books illustrated by Sydney Smith that the children may wish to explore include:

- *Footpath Flowers* by JonArno Lawson and Sydney Smith (Walker Books)
- *Town is by the Sea* by Joanne Schwartz and Sydney Smith (Walker Books)
- *I Talk Like a River* by Jordan Scott and Sydney Smith (Walker 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.

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>.