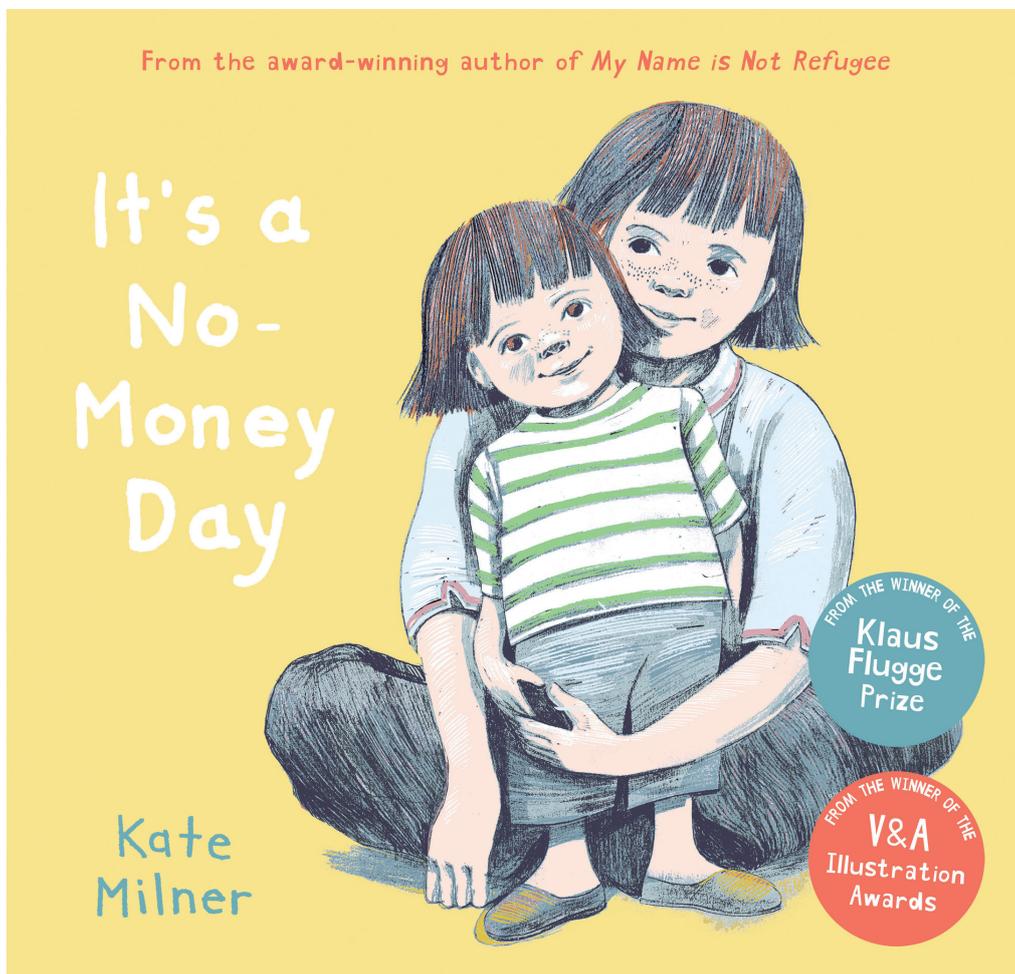


CILIP Kate Greenaway Shortlist

2021 Shadowing Resources



The CILIP Carnegie & Kate Greenaway Children's Book Awards

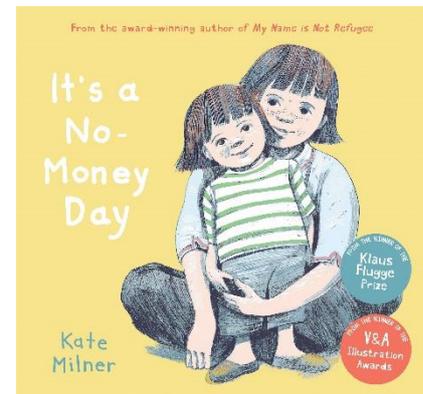


Title: **It's a No-Money Day**

Illustrator: **Kate Milner**

Publisher: Barrington Stoke

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, **It's a No-Money Day**?
 - 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 **It's a No-Money Day** and to encourage further exploration and thinking around the book.

- What activities would you do if you had no money? Investigate your local area are there walks, libraries, historic buildings or other notable areas that could be visited free? You might like to create a map to show these.
- Use **FOODBANK** to create an acrostic poem reflecting how it might feel to visit the foodbank.
- Investigate foodbanks in your area, are there any ways you or your school could offer support or help?
- Given limited resources, plan a balanced meal for a family and prepare this. Why not take photos and share on social media using **#CKG21** and on the Greenaway gallery
- Cook or bake something for free using only the food in your house right now

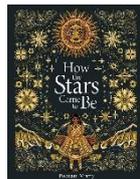
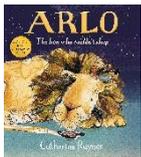
Further thinking

You might like to consider exploring the themes below:

Healthy eating and nutrition

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:	
-----------------------	--

CILIP Kate Greenaway Medal Wellbeing Reflection Activities

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?

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?

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.

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?



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Teaching Ideas for the CLIP Kate Greenaway Award Shortlist 2021

Title: It's a No-Money Day

Author Illustrator: Kate Milner

Publisher: Barrington Stoke (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. The book addresses issue around child poverty, child hunger and the rising cost of food, and the food banks that have arisen in response to current economic difficulties. Although exploring a text like this can raise awareness for children and allow them to make sense of real life experiences, sensitivity and awareness of the children you are working with will be needed when exploring and facilitating discussions around the book and its themes.

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:

Using words and pictures to create an emotional response and empathy for characters:

- 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 sharing the endpapers of the book, showing shelves of provisions. Give time and space for the children to closely observe this image. *What can you see here? Where do you think this might be? What do you think might be in the various packets in the containers that you can see? What do you notice about the sizes, shapes and colours used in the image? How does this illustration make you feel? What makes you feel this way?*
- Now turn back to look at the illustration on the previous title page, of two boxes, one marked 'DONATIONS', covering up the title text, What do you think is in these two boxes, how might they relate to the illustration you have just seen? What does the word 'donations' mean to you? What do you think might be being donated and why?
- Now go on to share the front cover, looking first at the illustration. Who do you think these two people are? How do you think they might be connected? What do you might know about them from their



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appearance, their facial expressions and body language? How do you think they might be feeling? What do you think a story involving these characters might be about?

- Now share and read aloud the title, **'It's a No-Money Day'**. What do you think this title might mean? What does it suggest to you about the story you are about to read. How might it relate to the characters on the front cover, the endpapers and illustration you have just looked at?
- Read aloud the first spread in which the girl wakes up hungry. Allow the children time and space to reflect on what they have heard and seen, and to speculate about the story which is about to unfold. *What do you think is happening here? Where do you think this might be? What makes you think this?* Encourage the children to look at the props in the scene in greater detail. You could provide a copy of the spread with magnifying glasses or a viewfinder to help focus the children's attention. *What else do you notice in this illustration that might tell you something about these characters and the setting? Whose book do you think is on the bed? Why do you think it has been left open? Who do you think the clothes belong to that are hanging at the head of the bed? Why do you think they are hanging here? What do you notice about the wallpaper and the illustrations pinned on to it? What might this tell you about the place the family are living?*
- Now, take some time to focus on the two characters. How do you think each one of them feels as they wake up? What clues do their facial expressions give you?
- Look closely at the layout of the page. What do you notice about the way in which the text and illustrations are presented? Whose words do you think these are on the page? What makes you think this? What do you do if you wake up and you are hungry? What do you think will happen on the next page?
- Turn to share the next wordless double-page spread. Encourage the children to 'read' the page, making meaning of what they can see. *What do you think is happening in this illustration, how do you know? What clues do the facial expressions and body language of the mother and daughter give you? What else do you notice in the illustration?* The children might notice details like the jar with a few teabags left in it, the single slice of bread, the cereal packet on its side. *What else do you notice about the two characters?* They might notice that they have the same hairstyle, and that mum is wearing a lanyard and what may be a uniform. *What might these things suggest about them? What do you think each character might be thinking? What makes you think this?*
- Look at the way the page is laid out. What perspective does this illustration give you? Why do you think the author has decided to leave this spread wordless? What does this encourage you to do as a reader? What words are coming to your mind as you look at this illustration? Take some time to listen to the children's responses. You might model how to read a wordless image by sharing your own thoughts and feelings about what you see, by pointing out smaller details or considering how a character might respond or predict what might be about to happen, and invite the children to share their responses too – "look at that expression on their face, I wonder how they're feeling or what they might be thinking right at this moment as they open their eyes." Acknowledge, if necessary, that there is no right or wrong answer and that we all are likely to respond to the image in slightly different ways and might be drawn to different details in the illustration.

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Considering the impact of the viewpoint the story is seen from:

- Turn the page to share the next spread. *What do you think is happening here? What can you tell about the characters thoughts and feelings from the illustration? How do the words and pictures combine to tell the story?* Think about the impact of the adjective in the sentence: **There's no more cereal so I have the last piece of toast.** *What does this mean for mum? How do you understand the text 'Luckily Mum isn't hungry'? Do you think this is true? Why do you think she tells her daughter this?*
- Encourage the children to look closely at all details of the illustration, speculating on what they might tell us about the characters and setting. *What else do you notice in this illustration that might tell us more about the characters and their lives? What do you think the four containers on the mantelpiece might be for? What clues do the pictures taped to them give you?*
- Discuss the viewpoint the text is presented from. This offers us a first person narrative from the girl's perspective, but the illustrations also enable us to read the story from the point of view of both characters. *Why do you think Kate Milner has chosen the child as her narrator, what do you think showing things through her eyes and reporting them in her words adds to our understanding or feelings about the story? What can you tell about her character from her words and how she is presented in the illustrations? Now, focus more specifically on Mum. What do you think she is thinking or feeling here? If this scene was going to be told from her perspective, what might she say here? What might she choose to share and what might she hold back?*
- Read aloud the next spread sharing the illustration, allowing the children time and space to reflect on what they have seen and heard, then discuss. *What do you think is happening on these pages, is this what you thought the containers on the previous page might be for? What do you think each pot represents, what does Mum have to pay for?* Look closely at the differences between both sides of the spread. *How are the two illustrations the same, and how different? What do the mother's and daughter's facial expression and body language tell you about what each of them is doing, and thinking?* Look at the way the last sentence **Maybe one day**, is separated off. *What is the impact of this? What does this leave you thinking about and feeling?*
- Turn to share the next spread. *How does this illustration, and the text that goes with it make you feel? What makes you feel this way?* Look at the simplicity of the sentence that accompanies the text. *What is the impact of starting the sentence with **But**? What do you think a **no-money day** means for the characters? What do the illustrations add to your understanding of the words? How do you think they feel on a no-money day? How do you know? If there is such a thing as a no-money day, do you think another day could be a money day? How would might a day like this look and feel different for them? What do you think might happen next? What could they do on a no-money day? What might be challenging for them and what could they do to get by?*
- Share the next two spreads, sharing what the girl and her mum do on a no-money day. *What does the girl do? Can you think of any other things she and her mum could do that don't involve spending money? Do you have any favourite activities that don't cost any money?*



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- Watch the video of Kate Milner's Shadowing Challenge: <https://carnegiegreenaway.org.uk/books/its-a-no-money-day/>. Give the children time and space to think about their own ideas for activities they could depict in words and pictures that don't cost any money and then provide appropriate art materials for them to commit their ideas to paper. They may wish to draw in the style of Kate Milner, looking at how she creates meaning through her illustration, in their own interpretations.
- Consider the use of seeing these moments in individual vignettes. What do these individual images add to your understanding of the character and the day they are having? *What is the mood of these smaller illustrations? Why do you think that the author has presented a more light-hearted depiction of the day? What might this tell us about her and about Mum's motivations? Why do you think she involves her daughter in lots of different activities, makes sure she does things in and out of their home and has fun with her?*

Using colour to enhance mood and meaning:

- Go on to share the next double page spread of the queue for the food bank. Allow time and space to look closely at the illustration and to reflect on what they have heard and seen before discussing. *Do you know what a foodbank is? Why are foodbanks necessary?* If children do not know what food banks are, you could use the resources at <https://www.bbc.co.uk/newsround/49002620> before going on to discuss this spread in more detail.
- Come back to re-read and explore the language of the text and the illustration, looking at how these work together to convey this part of the story. *How do you think the girl feels about having to visit the foodbank today? What might the fact that they 'have to go' suggest? Why is this unavoidable on a no-money day? What mood do you think has been created in this illustration and how? How is it similar to or different from the mood of the preceding spreads?* The children might comment on:
 - the facial expressions and body language of the adults and children;
 - the bareness of the setting outside and how this compares with the stacked shelves inside;
 - the other details in the scene - the small doorway with the welcoming volunteer, the litter on the white foreground;
 - the colours used in the scene.
- Share the next two spreads inside the food bank. Encourage the children to consider how the girl and her mum feel about their visit. *Why do you think they might feel so differently about visiting the foodbank? How do the facial expressions and body language of the characters convey how they feel? Why do you think Mum gets cross with her daughter? Do you think she means to?*
- Read on until the end of the book, and allow time and space for the children to reflect on what they have seen and heard, and discuss. *Why do you think Mum follows the scene at the foodbank with this game? How do you think the **maybe-one-day game** relates to the no-money day we have seen? How do Mum's dreams compare with her daughter's? Why do you think Mum longs for a car, washing machine and warm clothing; how might these affect their life? Why might her daughter think about lots of sweet treats, a kitten and a holiday?*

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- Come back to revisit the final spread. *How does this final spread make you feel? Why do you think Kate Milner decided to end the story back in the bed where it began? How do the girl's and Mum's facial expression and body language express how they feel after having eaten? What do you think might have been on the empty plate?*
- You could provide copies of the first and last pages of the story, inviting children to compare and contrast the two, commenting on what has happened between the two points in the story. The text explores the day to day contrast in their lives further, from the anxiety seen in **'maybe one day [we] won't have to worry'** to the relief felt in **'tonight [...] our tummies are full'**. *How do you think long-term worry and hunger might affect them?*
- You might wish to go on to explore the campaigning work of Marcus Rashford to ensure that children and families are not left to go hungry see for example: <https://fareshare.org.uk/marcus-rashford/>, and could find out more about how foodbanks work at <https://www.trusselltrust.org/what-we-do/how-foodbanks-work/>.
- Depending on the age and emotional maturity of the children, you may choose to explore the issue of inequality more widely with the group, looking at the gap between the richest and poorest in the country and exploring what solutions might lead to sharing wealth more equitably. Although the book focuses on the actions of the **kind people** who run and donate to foodbanks, children should look at the wider causes of, and possible solutions to closing, the financial equality gap. Newsround's Hard Times special could provide a useful starting point for further discussion and give further insights into the lives of others: <https://www.bbc.co.uk/newsround/21809411>.
- You could also look at how poverty is often stigmatised in the mainstream media; blaming the failings of those in need, rather than understanding the causes and supporting ways to close economic gaps, and how this impacts on the wider public's ideas of people living in poverty. You could then explore how to work to improve understanding of individual situations to reduce the stigma and stereotyping of families faced with financial hardship in the way in which this film seeks to highlight. With older children in KS3, you could compare and contrast a film like this with a sensationalist TV show like Benefits Britain or Benefits Street, exploring media bias and potential impact on public perception.

Revisiting the story as a whole

- Come back to the book again and re-read the entire story as a whole. On a re-read, children may note elements that prove significant that they did not appreciate on a first reading. *Are there any other significant elements that play a role in the story later on?*
- Allow the children to begin to explore their responses to it through booktalk with the help of what Aidan Chambers calls **'the four basic questions'**. These questions give children accessible starting points for discussion:
 - 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?

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- The openness of these questions unlike the more interrogative 'Why?' question encourages every child to feel that they have something to say. It allows everyone to take part in arriving at a shared view without the fear of the 'wrong' answer.
- 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 Kate Milner chose to write this book?
 - Who do you think would like this book? Why?
- 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. *It's a No-Money Day* rewards multiple re-readings — both for text and illustrations — and it is important to offer children the opportunity to revisit and reflect on the book at leisure.
- You may also wish to look at similarities and differences in her style across texts by exploring *My Name is not Refugee*, for which she was awarded the Klaus Flugge prize in 2018 and for which teaching ideas can be found at: <https://clpe.org.uk/teaching-resources-klaus-flugge-prize-shortlist-2018>.

The following links will support children in further engaging with Kate Milner and her work:

- Supporting resources can be found on Kate Milner's website: <http://katemilner.com/index.html>
- There is an interview with Kate Milner on the publisher's website <https://www.barringtonstoke.co.uk/blog/2017/05/04/five-questions-kate-milner/>.

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>.