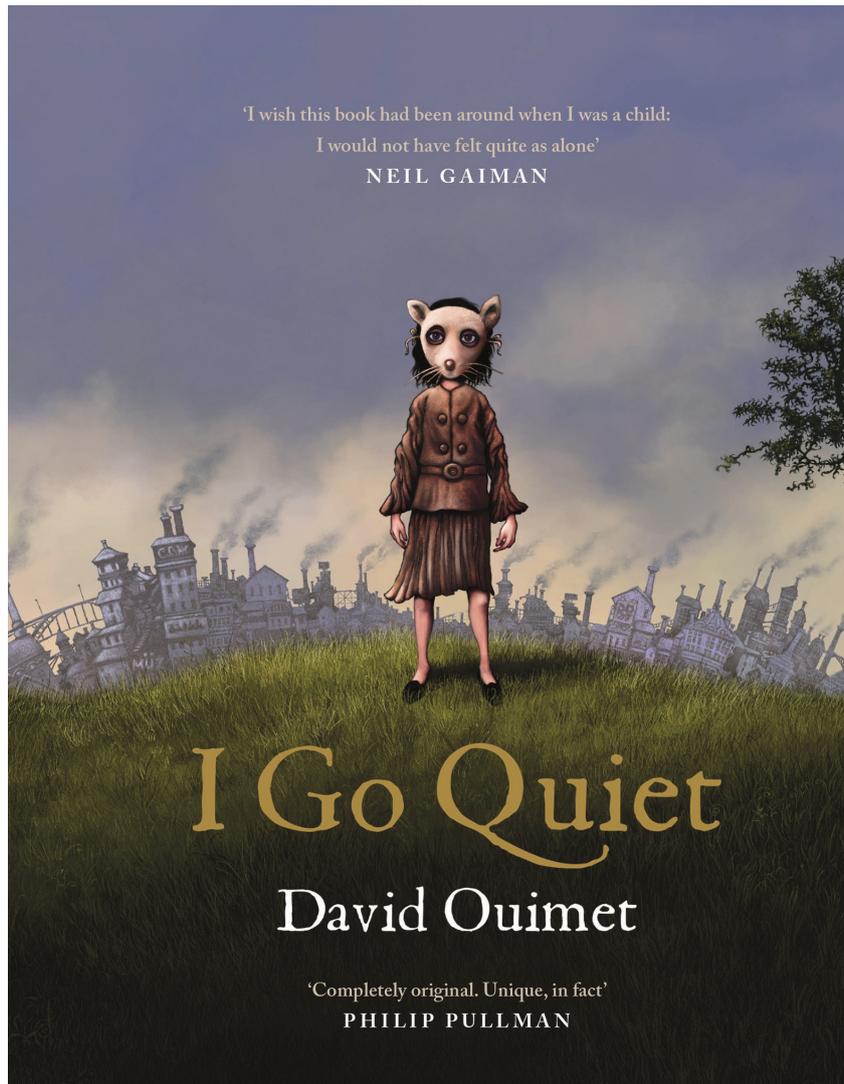


# CILIP Kate Greenaway Shortlist

## 2021 Shadowing Resources



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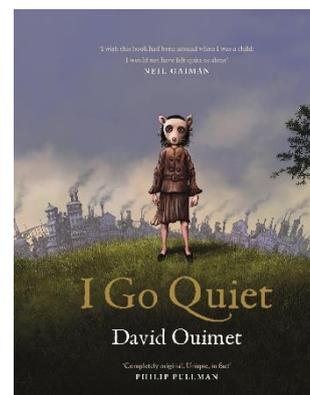


Title: **I Go Quiet**

Illustrator: **David Quimet**

Publisher: Cannongate

Age: 10+



### 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, **I Go Quiet**?
  - 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 **I Go Quiet** and to encourage further exploration and thinking around the book.

- Masks feature a lot in the book. What animals would group members associate with different moods? Create an animal mask using different objects and artefacts.
- What do you do when you feel low or uncertain? Where do you go? How do you get there and what gives you help or support?
- Paint or illustrate your low and high moods.
- Create a collage of a soaring, shiny raven
- In the book the character likes to read when she goes quiet, create a booklist of books mood busting books that you think would help people who might feel low
- In the story the girl notices the world is a noisy place, go outside and listen to the different noises around you, making a list of these. Try drawing small pictures of all of the sound you hear.

## Further thinking

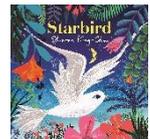
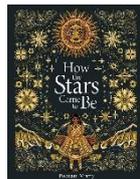
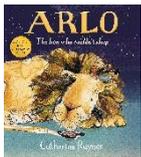
You might like to consider exploring the themes below:

Mental health

Wellbeing

## 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:

<b>OVERALL SCORE:</b>	
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## CILIP Kate Greenaway Medal Wellbeing Reflection Activities

### ***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.

### ***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!

### ***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?

## Teaching Ideas for the CILIP Kate Greenaway Award Shortlist 2021

**Title:** I Go Quiet

**Author / Illustrator:** David Ouimet

**Publisher:** Canongate (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 9-16 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 deals with a child who is an introvert and faces social anxiety. 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, sketching pencils 2B–4B, colouring pencils, watercolour paints and a variety of brushes, pastels, charcoal and 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 title of the text, *I Go Quiet* and the accompanying cover art. The illustrations in the books are incredibly detailed, so for this and further activities where children are closely reading the images, you may wish to provide them with magnifying glasses or viewfinders (a piece of black card with a small square cut out) to support them in focussing in on smaller details that they might otherwise miss. *What can you see? How do you think the title and illustration work together?* Focus in on the character that you can see in more detail. *Who do you think this is? What do you think you might know about them from the cover? Where are they? What do you notice about the setting they are placed within? What do you think their story might be? What makes you think this?* 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, linked to known stories or real-life events.
- Now, turn to look at the back cover. *What do you immediately notice about the contrast between the front and back cover images? How does this image make you feel? What makes you feel this way? Does it change or confirm any ideas you had about the story?* Now, read the accompanying blurb. Talk about the word **introverted** together. *What does it mean? What does it mean to be*



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*introverted*? Use a dictionary or thesaurus to expand on and consolidate children's initial ideas about the meaning, looking at similar words that support their understanding like shy, reticent, reserved, quiet, retiring or withdrawn. Consider the blurb as a whole. *How do you think this relates to the character on the front cover?* Come back to look at both the cover image and the vignette of the character, taken from the cover image, that is included on the inside title page. Provide a copy of this image for mixed pairs or groups of children to discuss and annotate. *What more do you think you know about this character and their story? What details in the illustrations or text you have read on the cover make you think or feel this way?* Give time and space for children to discuss and explore their ideas before coming back together to compare ideas and observations. *Were there common threads in your thinking? Did people have different ideas? Why do you think this was?* Introduce the idea that each reader comes to a text with different interpretations, based on their own experiences and that there are no right or wrong answers in an activity like this, just a range of possible interpretations based on what has been read and seen.

- You may also wish to look at the dedication page and speculate as to whom Gabrielle might be and why this book might be dedicated to them.

#### Exploring and understanding characters and their motivations:

- Read aloud the first two spreads, up to ***When I speak I'm not understood. So I go quiet.*** *What do you notice about the girl here that is different from the images you have seen before?*
- Give time and space for children to look back over the illustrations in the two spreads, relating these back to the description of the story seen in the blurb: ***I Go Quiet is the exquisite story of an introverted girl, struggling to find her place in a noisy world.*** *What do you see in the text or illustrations that epitomises this description? What shows you that this girl is introverted, that the world around her is noisy and that she is struggling to find her place?* Encourage the children to pay close attention to the girl's facial expressions, her body position, the props she is given, the lines and shapes used in the illustration, the choices around composition and scale that have been made in each spread, the perspective we see things from as a reader, the short, simple sentences used in the text and to discuss the thoughts and feelings all these things evoke in them as readers. You could give the children a set of post-it notes in mixed pairs or groups, upon which they can note their observations, sticking these around a copy of the two spreads to make their thoughts and ideas visible to come back to and discuss as a whole group. Discuss the introduction to the story together. *What time of day do you think this is? Where do you think the girl might be going? What do you think might happen next?* Collect the children's ideas together, before reading on.
- Now, read aloud the next two spreads, up to ***When it's my turn to speak, I go quiet.*** *Was this what you expected? What do you notice about the accompanying illustrations as the girl moves from the outside to indoors? Where do you think this is? How does she feel in this place? What do you think makes her feel this way?*
- Give time and space for children to look back over the illustrations in the two spreads, poring over the details in the artwork and relating these back to their thoughts and feelings about the character. You could ask further questions to tune the children in to specific details, such as: *What*

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*do you notice about the masks the children wear? How are these different to the girl's mask? Why do you think these specific choices were made? What more might these tell us about the characters and their relationships? What do you notice about the change in the colour palette chosen for the illustrations and the way in which these are framed? What mood do you think this evokes? What might this suggest about the character's thoughts and feelings? What do you notice about the props used in the spreads? What do these make you think about and feel? Why do you think these things have been placed in the scenes? How does the text work with the illustration to provoke empathy with the main character? How does the way the text is laid out, particularly in the second spread, highlight the way she feels?*

- You may, once again, either want to give the children copies of the two spreads to explore and annotate, or post-it notes upon which to note their thoughts and observations to stick around copies of these spreads to make thoughts and ideas visible and to come back to and discuss as a whole group.
- Come back together to think about the composition of the illustrations. *What do you think about the quality and detail of the illustrations? What thoughts and feelings are you left with after viewing them? What do you like about them? Is there anything you dislike? What questions are you left with about these? Do they remind you of any other illustrations you have seen before? Or any other kind of animation you have seen in films or on TV?* The cinematic and dark quality of the images may remind children of the works of the Laika stop motion animations, such as ***Coraline***, ***ParaNorman*** or ***Kubo and the Two Strings***, if they have seen these, or some may feel a Tim Burton-esque quality if they have seen films like his version of ***Charlie and the Chocolate Factory***, ***Alice in Wonderland***, ***The Corpse Bride*** or ***Frankenweenie***. David Ouimet himself cites author/illustrator Brian Selznick as a major influence as well as the Italian artist and architect Giovanni Battista Piranesi as one of his major influences. Take a look at some of Brian Selznick's books, such as ***The Invention of Hugo Cabret***, ***Wonderstruck*** or ***The Marvels*** and also some of Piranesi's art, for example at: [https://www.metmuseum.org/toah/hd/pira/hd\\_pira.htm](https://www.metmuseum.org/toah/hd/pira/hd_pira.htm) and consider how these influences can be seen in the spreads you have seen so far.
- Talk with the children about the production of the illustrations. *How do you think David Ouimet might have produced these illustrations? What materials do you think he might have used? How long do you think these might have taken to produce? What makes you think these things? Watch the following video of David Ouimet in his studio: <https://vimeo.com/354011888>. What did you learn about his process from watching the video? What struck you most about what you saw?*
- Follow up by using some of the architectural spreads from the book, alongside some of Piranesi's drawings to have a go at drawing some detailed industrialised buildings. They could make a copy of one of the original spreads or artworks or use ideas to create compositions of their own. Encourage the children to look at the details that can be seen in both works, such as the use of features like ladders, staircases and bridges. Give the children soft sketching pencils (2B-4B are ideal) and cartridge paper to work on. Older children in a secondary setting may have access to and skills to experiment with using graphic tablets and programs to work digitally in the way they have seen

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David Ouimet work in the video and may wish to explore working in this way. You might also provide watercolours to allow the children to add colour washes to their compositions in the way they saw in the video. When these are complete, display these prominently alongside some of the original artwork.

### Exploring contrast and opposition:

- Read the next section of the story, up to ***I sink into a slow-moving smog***. Take some time to discuss this powerful image together and the illustrations that have led up to this. *How does the place she is in make her feel? What gives you this sense? Focus on her body position and the way she is framed by the light beaming through the fog. How does this image make you feel? How has the colour palette changed again? What do you think this might signify? How does this image compare and contrast with the illustration on the page ***I am different. I am the note that's not in tune. I go mousy. I go grey***? Do you think the final illustration in this section is hopeful or hopeless? What makes you think this?*
- Re-read the text and explore the opposition in the words, e.g. ***Sometimes, I feel like a rock in a rattle; yet I make no sound... I am the note that's not in tune... I sing silence as loud as I can...*** *What do these phrases tell us about the girl? How do you think she feels internally at this point of the book? What do you think makes her feel this way?*
- Now, read on to ***Some days I shed my black velvet cape and I soar like a shiny raven***. *How does this image compare with others in the text? How would you describe the girl's feelings at this point of the story? Look at the comparison to the raven in this spread and then, look back through the text to look for other examples of where ravens can be seen. Why do you think ravens have been so prominent throughout the text, including the simile used on this page? What might these birds symbolise? How might this relate to the girl's story?*
- Look back over this section of the text. *How is the girl's story progressing? How would you describe how she feels in each spread? How is the emotional journey of the story progressing? What happens in the story to shift her emotions? What features of the text and illustration explore the shift in emotion? Look at the spread that begins with the text, ***I don't always listen***. What do you notice about the words on the page? How do they work alongside the illustration to draw your attention to where the girl's mind wanders? What do you notice about the contrast between the indoor and outdoor worlds in the spread? What sense do you get from the size and scale of the Raven? How do you think the girl feels about it? Do the others in the room know it's there? What does this make you think about it? Focussing on the spread that holds the text, ***I would leave if I could fly***. Where is the girl looking? Why do you think the perspective has shifted in this way? What do you notice about the rest of the room? How does this make you feel about the girl?*
- Watch David Ouimet's Shadowing Challenge: <https://carnegiegreenaway.org.uk/books/i-go-quiet/>, and allow the children to think about what emotion they would want to share on a double page spread and how they might be able to convey this in words and images. Look back at the illustrations that you have seen so far and talk about what feelings they think have been

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encapsulated within the text and illustrations and how this has been done. Give them time and space to visualise this in their mind's eye first.

- 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, including what text they would include and where this might sit. When they have a sketch, provide a range of art materials that allow them to convey their idea clearly and then to use colour to add depth and meaning to their image, in the way they have seen David Ouimet do in his own work. Encourage the children to think carefully about the colours they will use and the mood and empathy these evoke for their viewer.

### Creating meaning in words and pictures:

- Read on to ***And I am not small***. *What do we learn about the way in which reading and books impact on the girl's life? What in the words and images suggests this?*
- Look back through this section at the way the physical and natural worlds continue to intertwine in the images: back from the girl riding through the forest on the back of the lemur-like creatures and soaring like a raven; the books first appearing on the branch with the raven; the spotlight on the hand at the top of the ladder, breaking through the ground like a new shoot; the intricacy of the branches and roots of the tree in which she reads and the flowers growing in the grass on which it sits; the trees growing within the bookshelves and ladders; the hooded birds which she hands the book to; the mouse peering up from the grass, the footprint and animal track in the ground. *What do all these things tell us about what is happening in the story at this point? What do you think all these natural elements might be symbolising? How do these spreads compare with the industrial spreads we saw in the first half of the book? What might this tell us about the girl's journey as the book progresses? How do you think the book might end? What makes you think this?*
- Take time to focus in carefully on the girl's body language, facial expression and how she is portrayed on the page and in the frames in this section. The children might not how she grows on the page, appearing larger and more confident in her surroundings, how she is placed high up in the tree, seeming on a pedestal, cocooned by the branches around her, the fact she is barefooted as she reads in the grass. *What might all these things suggest about her and her journey?*
- Think about the ways in which you feel free or at peace or in which you feel you find your place in the world. The girl finds this through reading and escaping into her imagination, but what would you think of as an activity that helps you to find the freedom, peace and sense of self she finds in reading? Consider whether you could produce a series of spreads, or frames, in the way that David Ouimet does here, to explore your relationship with the thing you are passionate about? Give children cartridge paper and a range of art materials, soft sketching pencils, charcoal and pastels would be ideal, with which they can explore their ideas in words and pictures.

### Revisiting the story as a whole

- Read the whole book, from beginning to end. Consider the way the story ends. *Were you surprised by the way the story ended? What feelings does the end of the story leave you with? How do you*

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*feel about the girl at the end of the story? How does this compare to the way you felt about her at the beginning of the story?*

- Look back at the spreads that begin with the text, ***When I am heard I will build cities with my words. They will not be quiet.*** What do the words and illustrations in these two spreads show you about how the girl is feeling at this point? The children might talk about the size and dominance of the words on the page, the use of the plural ***cities***, the light shining directly down on the girl like a spotlight, the other lights creating a path and guiding her way towards the buildings, the fact that the sentence starts with a definitive ***when***, rather than a tentative ***if***, the use of the possessive pronoun ***my*** in the phrase ***my words***. In the next spread, they might talk about the words they can see within the city and how they relate to the girl's story. Think about the questions you can see: ***Are you different?*** and ***Est-tu petit?*** If the children don't know this, support them in translating the French to English - ***Are you small?*** *Who do you think is asking these questions? Who do you think they are directed to? Why do you think these have been placed here?* Encourage the children to be tentative and comfortable with the ambiguity of their answers. This is all speculative and there are no right or wrong answers.
- Turn to the spread with the text ***Yes, sometimes I go quiet.*** Compare this spread with the opening spread, ***Sometimes, I go quiet.*** *How does her journey back compare with her outgoing journey? What feelings are created for you by each spread? What is it that creates these feelings? Which spread do you think is the most hopeful? What makes you think this?* Give the children copies of each of the spreads and time and space to discuss these, annotating the spreads with their thoughts and ideas.
- Now consider the words and text on the final spread. Look at the layout that has been chosen here, a wordless illustration on the left and text on a white background on the right. This is the only spread presented in this way - *why do you think this choice has been made? What does the illustration say to you? Why do you think the evocative imagery of ***But some day I will make a shimmering noise*** has been left without further illustration?* Consider the final image that appears after this. *How do you think this relates to the rest of the story? What conclusions does it offer and what questions are you left with after reading?*
- Take some time to watch the book trailer that was produced for the book: <https://canongate.co.uk/wall/i-go-quiet-video?ref=316218> *What sense does this give you of the story you just read? What does it not give away? Would it encourage you to read the book?*
- *Why do you think he may have written the book, and who for?* Watch David Ouimet's interview on the Greenaway shadowing pages: <https://carnegiegreenaway.org.uk/books/i-go-quiet/>. *What further insights does this give you about his inspirations and process?*

#### After reading, you could also...

- Encourage the children to make up their own stories in words and pictures inspired by the book about emotions and feelings they have had in their own lives or, like David Ouimet, emotions that they have seen others going through, to support them in seeing their experiences reflected. Encourage the children to draw on the techniques and ideas they have seen in David Ouimet's work

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The CILIP Carnegie  
& Kate Greenaway  
Children's Book  
Awards



about how to evoke emotion through colour, facial expression, body position, scale and perspective in their own work.

- 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 and pace the story 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 David Ouimet and his work:**

- Find out more about the book and David Ouimet at the I Go Quiet website: <http://igoquiet.com/>
- Hear the book read aloud, accompanied by illustrations from the text: <https://www.youtube.com/watch?v=n5S1EoQ6wMc>
- Hear David Ouimet answer questions about the book for the East Sussex Children's Book award: <https://www.youtube.com/watch?v=A1qC3T-WgGw>

This sequence of activities was designed by CLPE for the Greenaway shortlist. To access more free resources from CLPE, visit: [www.clpe.org.uk/freeresources](http://www.clpe.org.uk/freeresources). Further resources to support children's understanding of picturebooks for all ages and research on the importance of using picturebooks across the primary years can be found at: <https://www.clpe.org.uk/powerofpictures>.