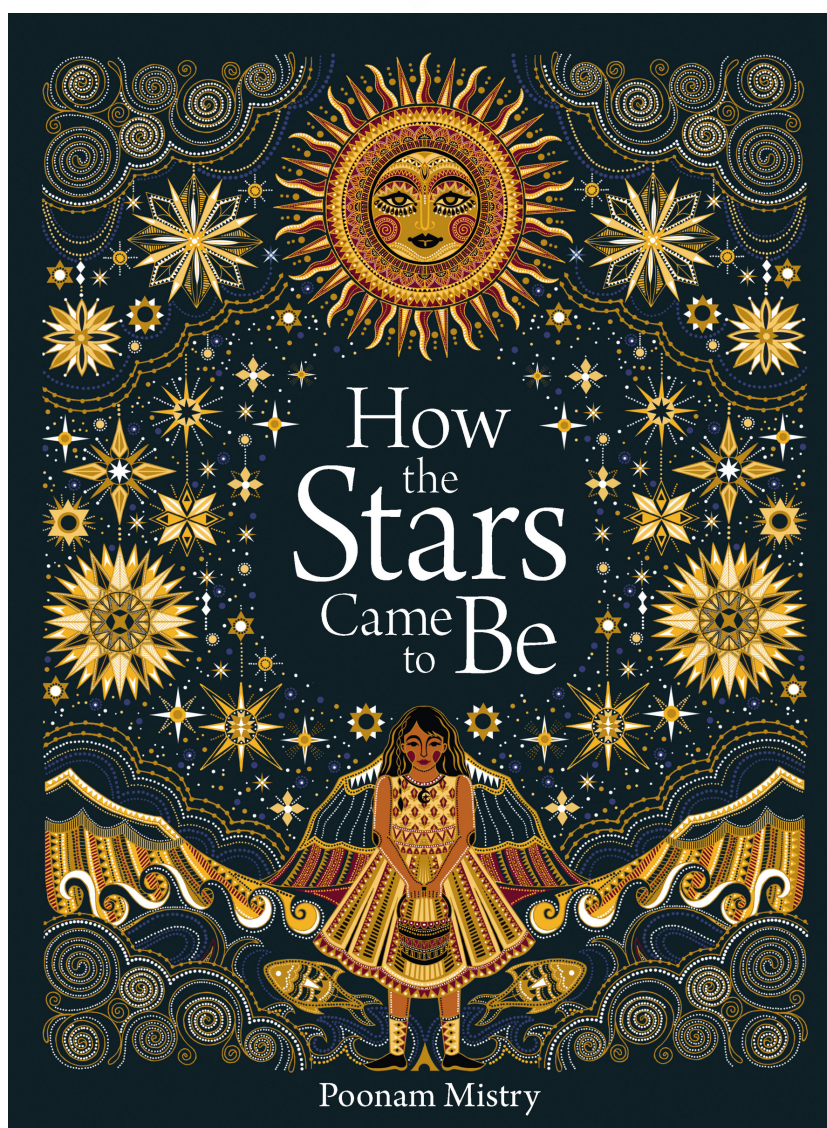


CILIP Kate Greenaway Shortlist

2021 Shadowing Resources



The CILIP Carnegie
& Kate Greenaway
Children's Book
Awards

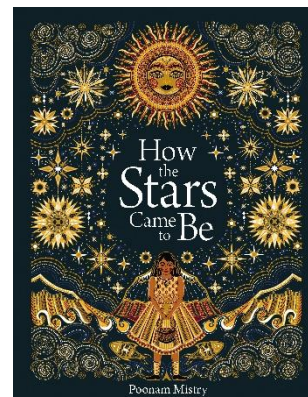


Title: **How the Stars Came to Be**

Illustrator: **Poonam Mistry**

Publisher: Tate Publishing

Age: 5+



Before you begin

- One of the challenges 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, **How the Stars Came to Be**?
 - 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 **How the Stars Came to Be** and to encourage further exploration and thinking around the book.

- Design a picture of the sun, moon or stars in the style of Poonam Mistry. You might find it useful to explore Madhubani art and Kalamkari textiles which Poonam describes as influences. These could be used to build your own constellations and starscapes!
- Create a stick puppet of the characters, you might like to act this out and record it to share on social media using the hashtag #CKG21
- Creation tales have been an important part of different cultures. Encourage students to tell their own creation stories, this might be for a part of nature or part of the local environment around them.
- Name all of the zodiac constellations and the months when they fall, can you research how to draw them?

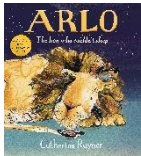
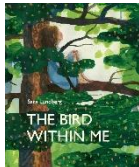
Further thinking and reading ideas

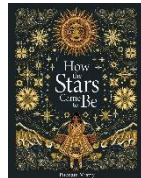
You might like to consider exploring some of the themes below

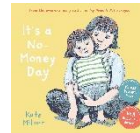
Constellations and space
Hinduism

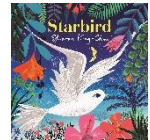
CILIP Kate Greenaway Medal Criteria Guide

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

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.

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?

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?

Teaching Ideas for the CILIP Kate Greenaway Award Shortlist 2021

Title: How the Stars Came to Be

Author Illustrator: Poonam Mistry

Publisher: Tate Publishing (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, poster or acrylic paints and a variety of brushes or objects to make marks with paint, such as cotton buds.

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.

Poonam Mistry's distinctive illustration style is inspired by her love of nature, interest in the relationship between pattern, shape and colour, and the art, culture, folklore and theology of her Indian heritage as well as drawing wider inspiration from other traditions. Although she describes Indian folk art (especially hand-painted block-printed Kalamkari textiles, Madhubani paintings and hand-painted ornaments) as her main inspiration, she is also influenced by William Morris wallpaper designs, Aboriginal art and African textiles. It is a good idea to have a table or a shelf where you can display examples of these styles and influences for the children to look at and explore. You'll then be able to refer to this display when you are discussing the illustrator's artistic choices and style, which she has described as 'a celebration of pattern from around the world'

Suggested Activities:

Exploring the Book as an Object

- Share the front cover with the children, allowing them to handle it to see the foil details, and inviting them to discuss what they notice. You may wish to provide some questions to focus and develop their responses: *What do you see? What does it make you think about? How does it make you feel?* Move the children's attention to the looking more closely to the figure on the cover. *Who do you think this is, what do you think you know about her? What makes you think this?* Now, focus on the potential setting she is placed within. *What does the background design suggest to you? Where do you think the story might take place? What might it be like there? What does the gold foil*

detailing suggest to you? Why do you think this may have been used? Come back to looking at the image as a whole. From what you have seen, what do you think this story might be about? What might happen in a story such as this?

- Reveal and read aloud the title, **'How the Stars Came to Be'**. Does this give any further suggestions about the story that lies ahead? Does it confirm or change anything you were already thinking? What kind of story do you think this might be? Write the children's suggestions around a copy of the front cover or allow time for them to write their thoughts on post-it notes to stick around a copy of the cover.
- Now, turn to the front endpapers, giving time for the children to look closely at the illustrations. What can you see here? How do you think these illustrations relate to those on the front cover? Look at the colour, style and use of repeated patterns. What does this make you think of? Do they remind you of anything? Discuss some of the different techniques that might be used to create repeating patterns like this: hand painting, block printing, stencilling, digital production, etc. Think about the colours that have been used. What do these colours make you feel? What mood does the illustration create? Why do you think these particular colours have been chosen? How might they relate to the title and front cover illustration and your initial ideas about the story?

Entering the World of the Tale

- Share the first double-page spread of the Sun and the Moon, without revealing the accompanying text. What do you notice first? What strikes you about each of the images? How are they similar and what is special about each of them? Allow the children time to explore the images of the Sun and the Moon themselves and to enjoy the intricacy and detail of the illustrative style. Give copies of the illustration and time for them to annotate these with their observations and thoughts about the images, before coming back together to share and discuss their ideas. If they haven't already done this, invite the children to share any stories or associations they may already have with the Sun and the Moon; these may be from traditional tales, stories or picture books, or from home or popular culture.
- Now read the accompanying text, ask the children to consider how these words correspond to the illustrations they have been discussing. Do you notice anything distinctive or familiar about the language of the sentence **'In a time many years ago'**? What kind of stories does this opening remind you of? Encourage the children to connect personally with the text. Can you imagine a time when there was only sunlight and moonlight, but no stars in the night sky? What might that have been like? Depending on their experience, children may not have seen the night sky unaffected by light pollution; support them in reflecting on how the night would have been different without the light sources that are available in modern times. How might life have been different when the only light available was from the Sun in the day and the Moon at night?
- Go on to read aloud the next double page spread, introducing the Fisherman's daughter, giving the children time to look closely at the illustration, and to reflect on what they have heard and seen. What do you think you know about the Fisherman's daughter from how she is described and how she is portrayed? How do the words and pictures combine to tell you about her and her personality?

What words and phrases stand out for you in the text? What aspects of the illustration give you further detail? Children might note that she **'would dance and play, weaving in and out of the Sun's rays', 'loved to feel the light on her skin'**; or they might infer her personality from her body language, facial expression and clothing as she dances across the page.

- Read the next spread, where the Fisherman is introduced. *What do you learn about him, his life and his job? How does the text that accompanies this illustration introduce a problem into the story?* Children may note that the sentence starts with **'However'**, and that the changing nature of the Moon represents a hazard for the Fisherman working at night. If children are unsure about the phases of the Moon, you could share the video at <https://www.bbc.co.uk/bitesize/clips/z3jd7ty> or the page at <https://www.natgeokids.com/au/discover/science/space/the-phases-of-the-moon/> to explain why the sky will darken around a New Moon. *How might the Fisherman feel to be alone in the darkness for the nights where the moonlight fails? What might make him take this risk? Do you think he realises that his daughter worries for his safety? What do you think the pair might talk about before he sets sail on moonless nights?* Encourage the children to work in mixed pairs to explore this scene further, improvising possible conversations that the Fisherman and his daughter may have together. Come back to talk about this problem and the way in which it might shape the story moving forwards. *How do you think the story might develop from here? What possible events might occur? What makes you think this?*

Reflecting the Rhythm of the Text and Story through Layout and Illustration, Scale and Perspective

- Re-read the story from the beginning and up to the next spread, **'...I'm so worried about him.'** Help the children to reflect on the girl's feelings about the Moon. *How do you think the girl might feel about the Moon and the impact of its monthly disappearance? Are there any words and phrases that stand out for you describing the Moon and its behaviour?* Children might notice **'cool glow', 'the Moon would disappear', 'slipping from sight', 'leaving the Fisherman out at sea alone in the darkness.'** *What do you think this tells us about the Girl's attitude and feelings towards the Moon? Do you think she prefers the Moon or the Sun?* Now look carefully at the accompanying illustration. *What aspects of the illustration give a sense of the potential dangers he may face?* Compare this spread with the spread on the next page. *How do the colours and patterns on this page compare with the last? What do you notice about the image of the sun? Why do you think the Girl chooses to confide her fears in the Sun?*
- Go on to read aloud the text on the spread that shows the Moon orbiting the Earth. *What does this change of perspective bring to your understanding of the problem? What do you think the Sun's 'idea' might be, what will it do with the 'shattered [...] golden ray'?*
- Turn to share the next spread, the wordless illustration on the left-hand page and the image of the Girl gathering **'shining pieces'** in her bag on the right hand. Allow time to look closely at the pattern on the left-hand page. *What is happening here? What do you notice about the shape, size and patterns of the fragments?* You could give children the opportunity to create their own individual fragments inspired by Poonam Mistry's design, using mixed materials including metallic gems, glitter or card fragments.

- Reflect on the girl's task and how she might feel about it. *How do you think the girl might feel about the job that the Sun has given her; what do you think she might be thinking as she gathers the pieces into her bag, what does her facial expression convey? How would you feel about being given a task of this scale and importance?*
- Consider how Poonam Mistry has offered a range of viewpoints and perspectives: from seeing Earth from outer space; a close-up of the shattered golden ray; the girl gathering fragments; and now the girl's own view as she places Polaris in the night sky; finally we see the North Star magnificent on a page of its own. *What is the effect of seeing the story from different viewpoints? Why do you think Poonam Mistry offers a range of perspectives in telling her story? What advantages does it give her as a storyteller?*
- Read aloud the next two spreads, sharing the images and inviting children to reflect on what they have seen and heard. *What more do we find out about the girl from the way she goes about her task, creating the constellations?* (You could share a site like <https://spaceplace.nasa.gov/search/constellations/> if children are not familiar with constellations.) *What words and phrases stand out for you?* Children might note that she proceeds '**slowly and carefully**', creates '**beautiful pictures and images**', that '**she worked tirelessly each evening, week after week paying special attention to the placement of each and every star**'. *What aspects of the illustration stand out for you?* Children might note the constellations and colours and patterns chosen to create the night sky, they might see the beautiful star shapes as the girl places them in the sky. *How do you think she feels when she sees how many stars are left in her bag; what do you think will happen next?*
- Share the left-hand page of the next spread: *what animal do you think this might be, how do you think it might affect the story?* Now read the text on the right-hand page: *why do you think the Monkey has been watching the girl? What do you think he plans to do? Can you predict what might happen next?* You could encourage the children to draw on stories they know or associations they have with monkeys and their behaviour to support their predictions.
- Read aloud the next three spreads as the monkey snatches the bag and runs away, as the girl pursues him, and as the stars fly out of the bag. Allow time and space for the children to reflect on what they have seen and heard, then discuss. *Is this what you predicted might happen? What is the pace of this section of the story and how do the text and illustrations capture and communicate the action?* The children might comment on the Monkey's tail disappearing on the top right-hand page of the first spread; the chase across the page from right to left as the Girl climbs after him; her facial expressions as the Monkey lets go and she sees her beautiful pictures ruined. *Which words and phrases echo, reinforce or add to the pace and action that the illustrations portray?* Children might comment on '**disappear into the depths of the branches**', '**higher and higher, higher and higher**', '**the very top of the tree**', '**back and forth**', '**a huge smudge across the Fisherman's daughter's work**', '**Look what you made me do!**'
- Read on to the end of the story. *Is this what you expected would happen? Did anything surprise you about the ending? How do you feel about the way the story is resolved?* Now, take time to look at the final spread specifically. *What feelings are you left with at the end of the story? How do the text and illustrations communicate the emotions involved?* The children might comment on the image of

the father's boat in the girl's eye, the chaotic and beautiful spread of stars on the right-hand page, the people coming out of their homes to see the '*beautiful sparkles*', marvelling at the '*astonishing new arc of stars*'.

- Listen to Poonam Mistry's Shadower's Challenge: <https://carnegiegreenaway.org.uk/books/how-the-stars-came-to-be/> and give the children the opportunity to draw their own constellations. Before doing this, you may want to find out more about constellations, for example on the NASA Space Place website here: <https://spaceplace.nasa.gov/constellations/en/>. Allow the children access to a range of art materials that allow them to experiment with the techniques and effects she creates in her work and that they have explored in these spreads.

Revisiting the story as a whole

- Come back to the book again and re-read the entire story as a whole. Ask the children to pay careful attention and see if, as the story is re-read they notice any significant elements that play a role in the story later on that they may have missed on the first read.
- Support the children to summarise the story in five or six 'big shapes', e.g.:
 1. A fisherman's daughter worries about her father finding his way home at night when the Moon wanes each month
 2. The Sun gives her stars — fragments of one of his rays— to place in the sky to give light
 3. The fisherman's daughter carefully begins to place constellations in the night sky
 4. A monkey steals her basket of stars and spills them across the sky
 5. Everyone marvels at the night sky full of stars which enables the girl to see her father's boat
- They may wish use this to follow up with writing their own version of a creation story, exploring how another element might have come to be. You can show children how to plan their narratives by thinking out the five or six main story shapes, then how to use a storyboard to plan out their ideas in more detail. If the children do write their own stories you can publish them in simple handmade books. 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.
- You may also wish to explore other texts by Poonam Mistry, so could provide copies of *You're Safe with Me*, *You're Snug with Me* and *You're Strong with Me* (all written by Chitra Soundar; Lantana) for children to enjoy, comparing and contrasting the three titles and *How the Stars Came to Be*. CLPE Teaching Notes for *You're Safe with Me* and *You're Snug with Me* can be downloaded from <https://clpe.org.uk/teaching-resources-cilip-kate-greenaway-medal-2019> and <https://clpe.org.uk/teaching-resources-cilip-kate-greenaway-medal-2020>.

The following links will support children in finding out about Poonam Mistry and her work:

- The author illustrator's website, <https://www.poonam-mistry.com/>, offers further examples of her work and some insight into her background and practice.
- You may also enjoy the interview with Poonam Mistry and Chitra Soundar at <http://www.letstalkpicturebooks.com/2018/10/lets-talk-illustrators-84-soundar-mistry.html>, where she talks about her creative process and inspirations.

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.

CLPE has also written an in-depth teaching sequence for *How the Stars Came to Be*, aimed at Year 3 and 4 readers and writers, and which approaches the book in a somewhat different way from here, with many opportunities for high quality cross-curricular work response and extended writing outcomes. It can be found, along with over 220 further teaching sequences for other high-quality texts 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>.