

CILIP Kate Greenaway Shortlist

2021 Shadowing Resources



The CILIP Carnegie
& Kate Greenaway
Children's Book
Awards

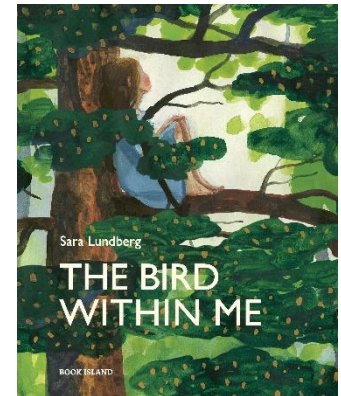


Title: **The Bird Within Me**

Illustrator: **Sara Lundberg**

Publisher: Book Island

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, **The Bird Within Me**?
 - 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 **The Bird Within Me** and to encourage further exploration and thinking around the book.

- What is the 'bird' within Berta? What would the bird within group members do if it were free? Use this as the base for a poem, painting or sketch.
- Draw your own hands or a family member's hands – what do your hands tell? You might like to create a mural of the hands of group members, perhaps each could be created in a different colour?
- Use old newspapers, magazines, patterns to create paper images to retell the story or a story relating to group members' friends or families.
- Art plays an important role in the book, encourage group members to research an artist and to paint themselves, their classroom, library or playground in the style of that artist.
- Come up with a 'bucket list' of things you would like to do or hope to achieve in your life. These might be little things such as improving at football, or big things such as becoming an Oscar-winning actor!

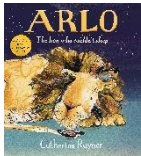
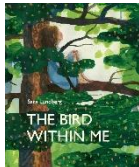
Further thinking

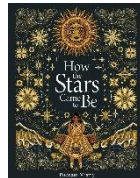
You might like to consider exploring some of the themes below:

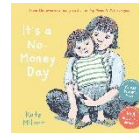
Michaelangelo
Sweden

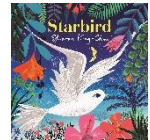
CILIP Kate Greenaway Medal Criteria Guide

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

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?

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?

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

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

How the stars came to be: Stargazing

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

Hike: Go for a walk

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

I Go Quiet: Finding your voice

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

Arlo: Daily gratitude diary

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

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: The Bird within Me

Author Illustrator: Sara Lundberg

Publisher: Book Island (2020)

These notes have been written by the teachers at CLPE to provide schools with sessions which focus on the importance of illustration in building a narrative and supporting children's response. They build on our work supporting teachers to use picture books to enhance critical thinking and develop creative approaches in art and writing. The teaching notes show how picture books can be used in schools to enhance children's reading comprehension and composition of their own creative writing. We hope you find them useful.

These notes have been written with children aged 10–16 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 the death of a parent. 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, watercolours and a variety of brushes. You may also like to provide clay if you wish children to have the opportunity to model as Berta does in the book.

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, allowing them time and space to look closely at the illustration. *Who do you think this girl might be? What is she doing? What do you think you might know about her from this image?* Share the title of the book and consider how this might link with the image you see. *What do you think the title 'The Bird within Me' might mean? What ideas do you have about the story from seeing the title and cover art?*
- Turn now to look at the back cover reading aloud the text and looking carefully at the illustration. *What more do we find out about the book that you are about to read? How does this connect with the ideas you already had? What do we find out about Berta and her life from the text on the cover? What do you understand by the description of the book as **a story of family and obligation and following your dreams**?* Now, look carefully at the illustration. *Whose hand do you think this is? What perspective are you seeing it from? What might be significant about the bird that rests in the palm? How might this relate to the title of the text and what you have read here?*
- Open the book to look at the front and back end papers. *What can you see in these images? What features can you see in the landscape? Why do you think the tree is so prominently placed? What might its significance to the story be, related to what you have already seen and heard? Why do you*

*think we see the image mirrored at the front and end of the text? Now, turn to the title page. What can you see, and where do you think this might be? Whose artwork do you think this might be? What can you see depicted in the images? What might the subject matter tell you about the artist? Continue on to the next page. What do you think **a story inspired by the paintings, letters and diaries of the Swedish artist Berta Hansson** might be like? What kinds of topics and events might she have written about in her letters and diaries that may appear in the story? What does 'inspired' suggest to you, how might it be different from 'based on', for example? Consider the repetition of another illustration of a bird. Why might this animal be so significant? How does it link to what you have seen and heard so far?*

- Share the next wordless double-page spread. *What could you tell about the girl and her life from this image? How do these trees compare with those seen in the endpapers? Share the next spread where Berta looks down on her family, looking at the illustrations and reading the words. How do these two spreads compare? Do they shift your perceptions about Berta and her life? What is it about the image and words that evokes a different mood and feeling? Children may have very different reactions to the spreads and all interpretations should be considered. Some may feel the openness of the first daunting and see more security in the closeness of the second, others may think the first is freeing, compared to the second feeling a sense of entrapment.*
- Read on to the next two spreads, **And the cows are nice and calm. Buttercup, Daisy, Lily, Dearest.** *What more do you learn about Berta? What more do you learn about the birds you have seen so far? What more do you find out about Berta's family life? How do you think she sees her place in the family? How do you think her family see her? What in the text and illustration makes you think this? How do you think you would describe Berta based on what you have seen and read? What do you notice about the words she chooses to describe herself? What do you think has given her this impression of herself?*

Developing our understanding of characters and events:

- Read the next section of the text, up to **I often think about that.** *What more does this section tell us about Berta? How does this confirm or add to anything you already thought about her? What does the schoolmaster's reaction make you think about or feel? Why do you think he reacts in this way?*
- Consider the shift in perspective between the spreads you have read so far, from being positioned as an outsider looking in, to seeing things directly through Berta's eyes. *What does this shift in perspective do for you as a reader? What is it like to see things through her eyes? How does it add to your understanding of the character?*
- Consider Berta's question, **What do things look like? Really?** *What do you think Berta means by this? What do you see in her sketches? How does this compare to the sheet given out by the teacher? You may wish to consider this further and provide a variety of different fresh carrots for the children to observe and draw. Before they draw, give time and space for them to handle and observe the carrots, looking at them in detail and describing the shapes, colours, textures and patterns they see. Provide soft sketching pencils (2B-4B are ideal) and cartridge paper for the children to work with and encourage them, like Berta, to make lots of different sketches, either of*

different carrots or the same ones from different angles. You may also wish to provide watercolour paints for the children to experiment with colour mixes and washes to create different shades and tones.

- Go on to read the next part of the text, up to ***“Miss Berta, you are as healthy as a horse.”*** What more do we find out about Berta and her family? What do you know or think you know about Berta’s relationship with her mother and her Dad?
- Look back over the text so far to focus in on all the links that Berta makes between art and life. Highlight specific examples of this as you look back together. Consider the way in which the illustrations in this section use art to enhance the reader’s understanding of the situation, exploring how Sara Lundberg uses these alongside the text to give us further insight into Berta’s thoughts, feelings and understanding. The children might talk about the:
 - continued shift in perspective from being outside to looking through Berta’s eyes;
 - choice of a close up composition of her mother in bed;
 - repetition in the sentences, ***I want Mum to hold me. I want it so much that it hurts;***
 - link between the paintings and sketches on her mother’s wall and those they saw on the inside title page;
 - spread with flowers growing up from the bottom of the page with dark clouds overhead and the imagery created by the colours, shapes and patterns used in this spread alongside the text on the page;
 - tenderness of the relationship seen in the spread about Uncle Johan and how this compares and contrasts with her other relationships (they may also talk about the way the illustrator’s use of line and materials changes in this spread and what this might signify);
 - sense of feeling created in the spread where Berta is examined by the doctor;
 - way in which the author/illustrator specifically highlights the power of how art affects Berta and helps her make sense of life and her situation.
- Now read on, up to ***I know that’s what Dad thinks.*** How do we know that art is so important for Berta and why might this be? What do the reactions of Olof, the schoolmaster and the opinion of her Dad make you think about or feel? Do you think these are fair or just? Why do you think they might have had these reactions or opinions?
- Look carefully at the illustrations in this section. What feelings do you experience when looking at each of these? What makes you feel this way? How do they help to convey the thoughts and feelings Berta experiences in each moment?
- Come back to consider everything you have seen and read in this part of the story and read the next spread, up to ***I make birds.*** What does this final spread leave you thinking or feeling about Berta? What makes you think or feel this way? Are you surprised that Berta did eventually grow up to be an artist? What qualities do you think she must have to continue in the face of other’s opinions? Do you think other girls may have been put off such a career? Why might this have been? What does all of this make you think about the period Berta grew up in? Do you think things have changed now? How or why do you think this is?

Creating and capturing emotion in words and pictures:

- Go on to read aloud the next section of the story up to, ***To think that someone has painted them***, sharing the illustrations and allowing children the time and space to reflect on what they have heard and seen. *What more do we learn about the opinions of this period, particularly towards women, from these spreads?*
- Look back at these spreads, reflecting on Berta's thoughts and feelings about what she has heard and experienced, including her sister's departure. *What do we see in the spreads when we are an outsider looking in? How do we think she is affected by what is happening? What tells us this?* Encourage the children to pay careful attention to her body language, facial expression, positioning on the page, the colours chosen and the reactions of others around her. *What can we see when we look at the artwork through Berta's eyes? How does art continue to give her strength in times of adversity?* Encourage to look at the art Berta creates and the art she draws inspiration from, as well as the choices made in the illustration that accompanies her night time visit to the doctor's house. You may consider why the illustrator chose not to show the actual paintings here, what importance this brings to the words she uses in the text and what this allows us to visualise as a reader.
- Go on to share the next section of the story, up to ***There is no space for me***. Be aware that this section of the book deals with the death of Berta's mother. Read aloud the text, and allow children opportunity to look closely at the illustrations, giving time and space to reflect on what they have heard and seen. Talk together about how Sara Lundberg conveys this difficult aspect of Berta's life story. *How does this section convey the emotional journey of these events? What feelings are evoked within you as you turn through each spread? What insights do you gain from the text? What has been chosen to be portrayed in each illustration and why do think Sara Lundberg made these choices?* The children might talk about the:
 - initial hopefulness in the section, conveyed in the text ***It is a day without shadows and Mum feels a little better*** and the accompanying action, light and vibrancy of the illustration of the snow scene;
 - poignancy of the portrait of her mother and the positivity in the accompanying words detailing her involvement and pride in Berta's impending graduation day;
 - impact of the empty chair and bloodstained dress as the illustration that follows on from this. The short sharp sentences, and power of the verbs within these, that accompany this powerful image and detail the events that occur, including the mother's determination that, ***"We'll wash the blood out."***;
 - darkness of the colour palette that begins in the carpet of the chair scene and carries on into the backgrounds of the cow scene and the bedroom scene and the urgency and frustration in the accompanying text;
 - contrasting light of the cow, the path to the open door and the brightness of the scene where Berta leaves the house and climbs the tree;
- Come back to the poignancy of the final sentence ***There is no space for me***. *Why might Berta feel this way? Does she mean this literally or might there be a wider interpretation of her words?* Look

at the way these follow the sentence ***Soon Mum's room is filled with all the people who want to say goodbye.*** How could this sentence be interpreted? What might this say about Berta's actions at this point?

- Read on to the next spread, to ***With beautiful, kind brown eyes.*** Where have you seen this phrase before? Support the children in looking back through the text, skimming and scanning to look for the text, if they don't remember seeing it already, until they reach the spread of her mother in bed. What do you think this moment represents for Berta? What do you notice about the contrast in the scenes that take place outdoors from those that take place indoors? Why do you think Berta left the house instead of staying inside to mourn her mother with her family?

Exploring opposition in words and pictures:

- Read the next section of the story, up to ***I close my eyes. I see Mum. I am little. And she's warm.*** What do you learn about the conflicts within Berta through this section of the story?
- Look back through the illustrations in this section. What do you think she is thinking or feeling inside as:
 - she takes down the pictures from her mother's wall, ready to be destroyed?
 - she looks down at her hands against the backdrop of an empty sheet of paper?
 - they wait in the doctor's waiting room?
 - the doctor talks to her about her future?
 - she looks out onto the field?
 - she cooks the soup?
- Allow the children to share thoughts and ideas on post-it notes or on speech bubbles and place these around copies of the illustrations these most relate to. Come back to compare and discuss the children's ideas together. What common threads can be seen? How might her own hopes and dreams compare or conflict with what her family might expect of her? What in the text or illustrations directly suggests her feelings or thoughts and what do you infer from what has been read or seen? How do you think she is left feeling as she stares down at the soup? 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, just a range of possibilities based on individual interpretations.
- Now, reveal the wordless, double page spread of her and her mother, which involves the physical act of turning the book for this to be seen. What feelings does this image evoke in you? What makes you feel this way? Do you think the physical act of turning the book could signal a turning point for Berta? What are your predictions for how her story might continue? Allow the children time and space to think about their ideas, write them on a post-it note and stick them around a copy of this spread. Were there common thoughts in their predictions or did they have different ideas?
- Continue reading the next two spreads, up to, ***Someone shouts for me but I pretend I don't hear.*** What do you think she means by ***something snaps***? What do you think the action of leaving the

stove and sitting down with a book is provoked by? Why do you think she lets the soup burn, and pretends she doesn't hear the shouts? What do you think she hopes to achieve?

- Read on to ***Dad is so quiet***. *How does the mood change between these spreads? What do you think her Dad is thinking and feeling as he enters the house, watches Berta run out of the door and as he gazes out to the horizon? Allow the children to share thoughts and ideas on post-it notes or on speech bubbles and place these around copies of the illustrations these most relate to. Come back to compare and discuss the children's ideas together. What common threads can be seen?*
- Come back to the final spread of her Dad gazing out on the horizon. *What does the perspective in the final spread suggest about the distance between them? How might his hopes and dreams for his daughter and her future compare or conflict with what she wants for herself? Do you think the conflicts can be overcome? What might this mean for the ending of the story? We know from the fact that this is a story based on the real life experiences of Berta Hansson that she will go on to be an artist, but it is worth exploring with the children whether they think this will be with her family's blessing or against their wishes and why they think this. What are your predictions for how the story might end? Allow the children time and space to think about their ideas, write them on a post-it note and stick them around a copy of the spread of her Dad gazing out on the horizon. Were there common thoughts in their predictions or did they have different ideas?*

Revisiting the story as a whole:

- Read the rest of the story, up to and including the final wordless spread of the landscape. 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 feel about Berta 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 spread that ends with the text, ***She sounds just like mum***. Look carefully at the way Berta is portrayed here. *How does this compare with the spread where **Something snaps**? What do you notice about her facial expression, the way she holds herself, the clothes she wears, the colours used? What do these things suggest about her?*
- Come back to the spread where she holds the clay bird. *Do you think the clay bird really flew away? How do you interpret what happens here? What does the text and illustration suggest about the changes that might be occurring in and for Berta?*
- Consider the spread showing Berta and her Dad. *What do you learn about the way they think and feel about each other here? What do you think changed his thinking and influenced his decision? How do you think Berta feels about this, and about him? What do the words chosen to describe him and his actions show us about her feelings towards him? Sara Lundberg makes the decision to show her Dad's face in the illustration, but not Berta's. What do you think her expression would be here? What makes you think this? You could give the children the chance to re-illustrate this scene from the opposite angle, showing Berta's face but not her Dad's, using sketching pencils to compose then watercolours to re-create the techniques used in the original illustration.*
- You might also want to compare and contrast the schoolyard scene at the graduation with the spreads of the family we have seen before and consider how they may have changed as a family.

- Look back over the spreads where Berta takes the painting to the doctor. *Why do you think she picked out her **best drawing** for him? How does she feel as she gives it to him? Why is this such an important action for her?* Consider the scene where Berta and the doctor look at the paintings. *What do you think it was that drew her to visiting the house to look at these at night? What do you think the doctor saw in her that compelled him to intervene in the ways he did?*
- Consider the final spread. *What conflicts does Berta feel about her new beginning? Are these the same as the conflicts that she has felt in the past? What are the similarities and differences? How easy do you think these conflicts will be for her to overcome compared to those she has already faced?*
- Consider the title of the book, **The Bird Within Me**, and the way that Berta sees herself as a bird throughout the text. *What do you think this animal in particular represents about her?* Watch Sara Lundberg's Shadowers' Challenge: <https://carnegiegreenaway.org.uk/books/the-bird-within-me/> and ask the children to think about which animal they think best reflects elements of their character or personality. Give them time and space to visualise this animal in their mind's eye first and to think about how it moves and behaves and what best reflects their own personality or character.
- 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, in the way they have seen Sara Lundberg do in his own work. You may even wish to provide them with clay to work in the way Berta did in crafting the clay birds.
- Re-read and think about her final words: **When the summer is over, I'm going. To a new school. A new city. To a place where I can be who I am.** *Who do you think Berta really is? How would you describe her at the end of the book? How does this compare with how you described her at the beginning? What might we learn from her story?*
- Go on to read the additional information about Berta Hansson at the end of the book. *What more do you find out about her life from here? Why do you think Sara Lundberg ended her story in the place she did?* You could also go on to find out more about her, e.g., at <https://www.skbl.se/en/article/BertaHansson>, looking at her artwork, the objects and themes she chose to depict and causes she cared about.

After reading you may wish to...

- Come back to the book again and re-read the entire story as a whole. On a re-read, children may note devices, techniques or themes that they missed first time around that they now consider relevant. *Are there any other significant elements that play a role in the story later on?*
- Find out more about the author/illustrator Sara Lundberg, through her website: <http://saralundberg.se/>, her interview on the Shadowing page: <https://carnegiegreenaway.org.uk/books/the-bird-within-me/> and this blog on the Picturebook

Makers website: <https://blog.picturebookmakers.com/post/182911913191/sara-lundberg> *Why do you think Sara Lundberg chose Berta Hansson as a subject for her book?*

- Support the children in summarising the story in five or six 'big shapes'. These shapes might be:
 1. Berta grows up in a conservative family, but longs to be an artist.
 2. Her Mum suffers from tuberculosis. She becomes worse and the illness causes her death.
 3. Berta feels responsible for the home and family.
 4. She rebels against becoming a 'house daughter'.
 5. The family's doctor becomes her ally and persuades her Dad to allow her to leave home to pursue her education as an artist.
- You could then use these as a model for the children to write a pictorial semi-biographical text about a famous person that is a particular inspiration for them. Encourage the children to draw on the techniques and ideas they have seen in Sara Lundberg's work 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.

This sequence of activities was designed by CLPE for the Greenaway shortlist. To access more free resources from CLPE, visit: www.clpe.org.uk/freeresources.

Further resources to support children's understanding of picturebooks for all ages and research on the importance of using picturebooks across the primary years can be found at: <https://www.clpe.org.uk/powerofpictures>.