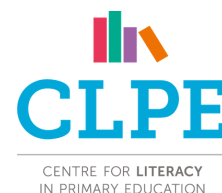


CILIP Kate Greenaway Shortlist

2021 Shadowing Resources



The CILIP Carnegie
& Kate Greenaway
Children's Book
Awards

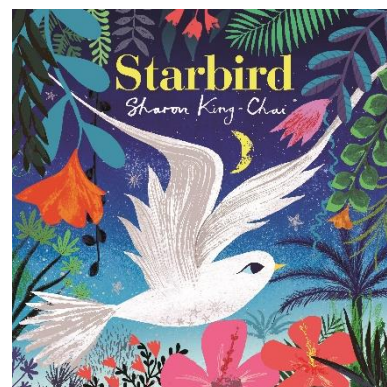


Title: **Starbird**

Illustrator: **Sharon King-Chai**

Publisher: Two Hoots

Age: 6+



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, **Starbird**?
 - 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 **Starbird** and to encourage further exploration and thinking around the book.

- Create your own starbird or star animal using collage and foil.
- Build a story map to track the Starbird's journey.
- Create a model birdcage, perch and bird.
- Shadows and silhouettes play an important role in the book, can you create your own shadow puppets for characters in the book? Why not take photos and share these on social media using #CKG21 hashtag. You might even like to get really creative and re-tell the story as a piece of shadow theatre!
- Using origami create a mobile of starbirds. You might like to use foiled paper to create these.

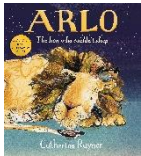
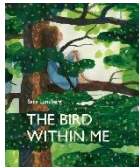
Further thinking

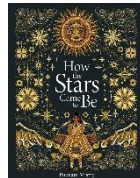
You might like to consider exploring some of the themes below:

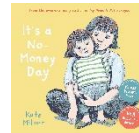
Phases of the moon
Different habitats

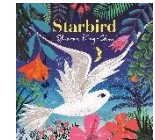
CILIP Kate Greenaway Medal Criteria Guide

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

Starbird: Movement

The bird in flight represents freedom of movement in this story – try some yoga or Pilates and free up your muscles. Does exercising the body help you to free your mind?

The Bird Within Me: Art therapy

The narrator of this story uses art to make sense of her life experiences. Drawing appears to bring her comfort, and she wants to share her work with others. Why not try creating some artwork if you are upset or angry about anything, or feel in low spirits. Does it help to calm your mind?

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

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

How the stars came to be: Stargazing

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

Hike: Go for a walk

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

I Go Quiet: Finding your voice

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

Arlo: Daily gratitude diary

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

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: Starbird

Author Illustrator: Sharon King-Chai

Publisher: Two Hoots (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 7–11 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, fineliners, felt tips and marker pens, watercolour paints, ink, coloured pencils, chalk and oil pastels, and a variety of brushes. You may also want to provide foil or other materials with reflective or metallic properties, so that the children can replicate the effects Sharon King-Chai has created in *Starbird*.

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.

Suggested Activities:

Introducing the text:

- Begin by sharing the front cover illustration with the children: invite them to discuss what they notice, ask questions to help them focus and develop their responses: *What do you see here? What does this illustration make you think? How does it make you feel? What questions do you have? What is this bird, is it a type you recognise, what feelings does seeing it stir in you?* Look closely at the picture of the bird and the place: *where do you think this bird might be? Where do you think it is flying? How do you think it is feeling, what makes you think that?*
- Encourage the children to look at the wider details in the image. *What details do you notice about the setting? Where and when do you think this story is set? What tells you this? What else do you notice? What ideas do you have about the story from what you have seen so far?*
- Share and discuss the title, '*Starbird*'. *Have you ever heard of a starbird? Do you think it is a real or mythical creature? Does the title give any suggestion to the story that lies ahead?* Scribe 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.
- Move on to share the back cover, looking closely at the illustration. *What do you think is being depicted here? What does this illustration make you think about? How does it make you feel?* Now read aloud the text in the foil disc: *What is a folk story? Do you know any other folk stories? What other ideas might this information give you about this story?*

- Open the book to share the dedication page with the silver leaf. *What might this leaf signify? Why do you think it might be included here? Why do you think the illustrator might have chosen to use silver foil for the leaf? What does using an element like silver suggest to you about this object?*
- Turn to look at the title page showing the bird with a world within its outline. Take time to look closely at the details in this illustration. *What do you notice about the size of the bird compared to the front cover? What details can you see inside the image of the bird? Why do you think this has been laid out in this way? What might this suggest about the bird or its story?*

Conveying emotion in words and pictures:

- Read aloud the first double page spread, with text on the left page and illustration on the right. *How does the language of the story opening make you feel? Does it remind you of other tales you have read? What words and phrases stand out for you? Spend time looking closely at the illustration. How does the illustration of the bird make you feel? What makes you feel this way? Why do you think Sharon King-Chai has chosen to focus in on the bird, looking straight at us, and only the hand of the Moon King in this opening illustration? What clues do you gain about the Moon King, the Starbird and the wider story from both this image and the border around the text on the opposite page?*
- Share the next double-page spread, of the palace at night. Read the text aloud and spend time looking at the accompanying illustration. *Where is your eye drawn as you turn the page, what do you look at first? What does this image make you think about or feel? What makes you feel this way? How does the illustration work with the words to tell you more about the story? What do you think the colours and patterns in the night sky symbolise? What else might the castle suggest about the Moon King?*
- Turn to the next spread, where the princess makes the decision to release Starbird. Start by looking only at the illustrations without revealing the text. What do you think is happening here? How do you know? Why do you think the princess chooses to release Starbird? What consequences might this have for her? Now, read aloud the text, and consider how the words and pictures work together. What do the words add to your understanding of and engagement with this scene? Which words or phrases stand out for you and why?
- Compare the choice to see the princess's face in close up view gazing down at Starbird as she makes her decision with not showing her face at all as she releases Starbird. *How do you think the princess might be feeling here? What do you think her face might look like at this point? Why do you think Sharon King-Chai has shown the scene this way?* Encourage the children to imagine the expression that might be on the princess's face and then to draw this in the style of Sharon King-Chai's illustration on the left hand spread. Model how to work through each step, with the children drawing alongside you. When the drawings are complete, compare and contrast the children's different responses. *How did drawing help them to understand more about what this character is like and what they are feeling at this point in the story?*
- Now share the next two pages, one at a time, showing the illustrations but holding back the text. Focus in on the Moon King: *what do you think is happening in this illustration? What clues do the Moon King's body language and facial expression give you to his reaction? What do you notice about the shadow cast by the Moon King? How does this add to your thoughts and feelings about him?* Encourage the children to 'freeze-frame' this image to step inside the emotion of the

character at this point in the story and then engage in some 'thought tracking' (speaking the character's thoughts aloud) to explore what he might be thinking or saying at this point. Reveal and read aloud the text that accompanies this illustration. *How does it connect with the ideas they had? What words specifically show you how he feels?*

- Move on to the page with the eye at its centre, looking first at the illustration, before revealing the text. *What do you think this page is showing us?* The children might recognise the phases of the moon (see 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/>). Now read aloud the text, and discuss. *What does this page tell us about the Moon King and his quest to find the Starbird? What do you think will happen next, do you think the Moon King will recapture Starbird, or might he avoid recapture? How?* Invite the children to write their predictions on a post-it note and paste these around a copy of this spread to display and come back to as you continue reading.
- Now, turn to the next double-page spread in which Starbird '**could fly freely in search of his home**'. Come back to the spread of the Moon King's reaction to Starbird's release. Re-read and compare this with the spread where Starbird flies freely. *What similarities and differences to you see in these two spreads? What emotions does each spread make you feel? How do you think each character feels in their spread? What makes you think this?* Give groups or pairs of children copies of each spread to explore and annotate with their thoughts and ideas, then come back to discuss these together. The children might comment on the:
 - contrast between the light dusk flight of Starbird's spread and the darker spread of the Moon King and the contrasting colour palettes used, the clouds and first star being prominent in Starbird's spread and the Moon in the Moon King's;
 - tight, closed body language and eyes of the Moon King compared to the open freedom of Starbird's movement and open eyes focussed on the star;
 - softer textures created on Starbird's spread compared with the block colours and patterns on the Moon King's.

Exploring visual links and contrast:

- Now read aloud the next eight double-page spreads, up to **...in trees as old as time itself**. Allow time for the children to reflect on what they have seen and heard, then discuss. *What patterns do you notice in these pages? What details do you notice in the daylight scenes? What in the words and images shows you what it is like to be in each setting? Which animals and plants can you identify that are unique to these habitats? How do the different colours in each spread capture the atmosphere of each habitat and make you feel?*
- Turn back to look at the contrast with the night-time scenes. *Can you see Starbird in any of these spreads? Where do you think he is hiding? What clues do you have that he is there?* Look at the repeated use of the foil detailing. *Where have you seen this detailing used in the book before? What do you think it signifies? Why do you think Sharon King-Chai has brought this element more prominently into these spreads specifically?*
- Discuss and explore the use of negative space within these images. *What do you notice about the way the creatures are shown in the darkness? Which creatures can you still spot?* Listen to Sharon

King-Chai's Shadowers' Challenge at <https://carnegiegreenaway.org.uk/books/starbird/>, exploring negative space and invite the children to create their own image that includes negative space. As she suggests, they could use Starbird, the different habitats in the story or local nature to explore their ideas. Ensure there is a range of media available for them to recreate techniques they have seen in the text.

- Turn back over each spread to look for and consider the way in which the moon is depicted in each of these spreads. *Where have you seen this before in the book? What might this suggest about what is happening or will happen next?* Ask the children to predict how the story might continue. *What do you hope will happen next? Is this the same as what you predict will happen next? If not, why are your hopes and predictions different?*

Developing characters and storylines in words and pictures:

- Read aloud the next spread, where the Moon King re-captures Starbird and explore the illustration. *Was this what you expected? How did you feel when you turned the page? What made you feel this way?* The children might notice and comment on the sense of the Moon King's features in the rosy pink of dawn; Starbird centred on the opposite page, seized in his hand – once again prominent as in the opening illustration. *What do Starbird's facial expression and body language convey about his feelings? How does this compare to the Moon King whose features we don't clearly see, although we see his hand?* They may identify phrases in the text like **'hope and happiness in his song'**, **'stars still gently twinkling'**, **'hiding in the shadows'**, **'pounced'** and **'prisoner'**. *What do the contrasts in these phrases add to your ideas and understanding of what is happening here?*
- Share the next spread as Starbird returns to the palace but will not sing. *How do the facial expressions and body language of the three characters convey their emotions here? How does the mood change in this spread? What is contributing to this change?* Allow the children to use the knowledge they have gleaned from the close reading of illustration so far to talk about the impact of the illustrator's choices of colour, light and dark, perspective, scale and props and how the illustration works with the text to tell the full story.
- Turn the page to share the next spread as Starbird declines. *What does this double-page spread tell us about Starbird? What features show the passing of time and the change in his condition?* The children might, once again, identify the waning moon, Starbird's slide to the bottom of the cage, the change in gradient of the background colour from light to dark. *How do the words and illustration work together, to evoke empathy for Starbird at this point in the story?*
- Read on to the end of the story, discussing how it concludes. *Is this how you thought the story might end? Did anything surprise you or leave you with any questions?* Come back to re-read these final two spreads. *What do you think changed the Moon King's mind? What do you notice about the cage? Why do you think the choice was made to have the door open and a single feather left behind?*
- Consider the final double-page spread: *How does this scene compare to the previous image of the Moon King and Princess together? What do you think each of them might be thinking or saying?* You could capture the children's ideas in speech or thought bubbles around the illustration. *Why do you think Sharon King-Chai chose to place them in front of the huge foil full moon, contrasting with the palace dark against a dark sky? What do you think it was that the Moon King **'finally understood'**? What messages do you think we could take away from this story?*

Revisiting the story as a whole

- Come back to the book again and re-read the entire story as a whole. Children could revisit the title page with elements of the story inside the outline of the starbird. As they re-read, children may note things they missed first time around, and devices, techniques and patterns that become clear once the whole story has been enjoyed. *Are there any other significant elements that play a role in the story later on?*
- Ask the children to summarise the story in five or six 'big shapes' to help them reflect on themes of the book: Love, father-daughter relationships, nature versus nurture, freedom. These shapes might be:
 1. The Moon King catches Starbird to show his love for his daughter
 2. His daughter releases him to enjoy his freedom
 3. Starbird visits different places whose creatures hide it from the Moon King
 4. Distracted by the prospect of a safe home Starbird is recaptured
 5. As Starbird stops singing and declines, the Moon King's daughter pleads for his release
 6. The Moon King 'understands' and releases Starbird
- Allow the children to begin to explore their responses to the book through booktalk with the help of what Aidan Chambers calls '**the four basic questions**'. These questions give children accessible starting points for discussion and encourage every child to feel they have something to say:
 - *Tell me...was there anything you liked about this story?*
 - *Was there anything that you particularly disliked...?*
 - *Was there anything that puzzled you?*
 - *Were there any patterns...any connections that you noticed...? Did it remind you of anything else you've read, experienced or seen?*
- The children could revisit the text to find examples of the language of traditional tales and create their own responses to *Starbird*. Light and dark is one of many mutually-defining oppositions in the story — freedom and captivity, night and day, power and mercy.
- 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, drawing on their reflections on light and dark, body language and facial expressions and colour, 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.
- Invite the children to view each other's work and discuss what feelings their stories evoke, using post-it notes to record words and phrases they use in response to what they see. *What do you like about what your classmate has drawn and written? Why? How do you think you have been influenced by Sharon King-Chai's techniques and illustrations in Starbird? How well do you think you have incorporated what you have learned?*

After reading, you could also...

- If they have access to the hardback and paperback editions of *Starbird* they could also compare and contrast the two versions, discussing the choices Sharon King-Chai and her editor and book

designer have made and why, for example, the use of colour on the paperback, the endpapers in the hardback, the blurb on the back of each text: ***'A beautiful, original folk story about love and freedom'*** (HB); ***'A caged Starbird, a powerful Moon King, and a young princess who sees the truth — and will never stop fighting for freedom'*** (PB).

- Further explore the lunar cycle that underpins this story by reviewing the links above and this short video <https://www.bbc.co.uk/programmes/p00n6zhl>, perhaps going on to write about it in their own words and pictures to explain it to a specific audience (parents, peers, younger children). Tomi Ungerer's *Moon Man* (Phaidon) also make use of the device of a waxing and waning moon.
- You could also do wider reading and writing to research and share findings about the settings Starbird visits (jungle, sea, desert, and mountains), the habitats and the creatures that inhabit them.

The following links will support children in engaging with Sharon King-Chai and her work:

- You can find out more about Sharon King-Chai from her website <https://www.sharonkingchai.com/>. The website gives insights into other projects she has worked on, her background, training and inspiration, and instructions to make a 'starbird spinner'.

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>.