

# Yoto Kate Greenaway Shortlist 2022 Shadowing Resources

## DRAWN ACROSS BORDERS

TRUE STORIES  
OF MIGRATION

George Butler.



WALKER STUDIO

SHORTLISTED  
yoto  
GREENAWAY  
MEDAL



yoto  
CARNEGIE  
GREENAWAY  
AWARDS



#CKG22

# Yoto Kate Greenaway Medal 2022

## Activities Pack

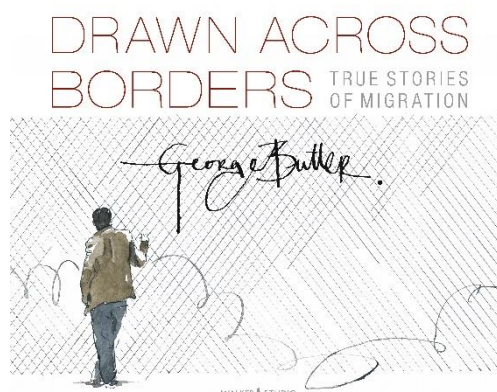


Title: **Drawn Across Borders**

Illustrator: **George Butler**

Publisher: Walker Books

Age: 7+



### **Note to Group Leaders**

Shortlisted books may contain material that may not be suitable for some students. We recommend that group leaders read the books carefully before sharing or recommending them to students and/or seek parental guidance. We trust that Shadowers and other young readers will be guided by their group leader, librarian, teacher or parent to help them select suitable, enjoyable and age appropriate material from the lists.

## General Activities

1. Create a HAIKU POEM of three lines using a syllabic structure [WORDS CUT UP INTO SOUNDS] of 5-7-5 to describe your experience reading each book.

○ Example:

Fantastical shapes	(Line 1- 5 syllables)
create patterns for the eye	(Line 2- 7 syllables)
to become amazed	(Line 3- 5 syllables)

Share your HAIKUS on Social Media using the hashtag #CKG22.

2. Search for book trailers for each of the shortlisted titles online. Use these as inspiration to create your own trailer to celebrate the book you are currently exploring through shadowing.
3. Create your own playlist to accompany a shortlisted book - you might want to highlight a particular theme, tap into the geography or time period of the book or choose a character and create a playlist that reflects them.
4. Create a moodboard for the shortlisted titles. Think about materials and colour palette, texture, shape and perspective. What do you want your moodboard to suggest or represent? Why?
5. Create a cake that reflects one of the shortlisted titles. Perhaps you will make one large cake, dozens of smaller cakes or a combination of both. Don't forget to share your bookish bakes on social media, using the hashtag #CKG22.

6. Have a go at building book spine poetry using the shortlisted books. Arrange the books in different ways, with the spines visible so that the titles can be read in a certain order. Share your poems on social media using the hashtag #CKG22.
7. Play charades, using non-verbal communication to act out the title of each book.
8. Use a shoebox to create a diorama inspired by a shortlisted title. Your diorama should include key items which reflect the themes, plot, characters and mood of the book.
9. Think of some questions you would like to ask the shortlisted authors and illustrators and share them on social media using the hashtag #CKG22 and tag the illustrator.
10. Rank the books based only on their covers - you could use this exercise to determine the reading order and repeat the exercise at the halfway and end points to see how your rankings have changed.
11. Choose a double page spread from one of the shortlisted titles and use this as inspiration for your own piece of artwork.
12. Design a set of endpapers for one of the shortlisted titles - what would you do differently? Why?

## Book Activities

1. George Butler sees himself as a witness to the lives of millions of migrants and refugees across the globe. Why do you think he chose illustration as a medium for telling their stories visually, rather than taking photographs or using photographs as a basis for his artwork? What might be some of the challenges for an artist illustrating in situ (on site) in this way?
2. People are forced to leave their homes for a variety of reasons: civil war, religious persecution, political oppression, famine/disease or simply to find work and a better standard of living for their families. 2022 marks fifty years since the Ugandan expulsions. Research a bit about this historic event and see if you can find some photographic records or images.
3. Choose one of the countries George Butler writes and paints about in *Drawn Across Borders*. Draw your own map to see if you can plot how a migrant or refugee might travel from their country of origin to reach Western Europe. What would be some of the main hazards or obstacles?
4. In *Drawn Across Borders* George Butler focuses on the migrant and refugee situation in European, Asian and African countries, but there are other parts of the world which are also deeply affected by these issues. Do some research on one of the following countries and create an illustrated fact file:
  - Colombia
  - Cuba
  - Mexico

5. The end papers of *Drawn Across Borders* depict several objects. Choose three, label them and then think about why they might have significance to their owner.
6. If you had to leave your home suddenly, what three things would you take with you and why? Draw and label them.
7. Research an organisation which supports migrants and refugees and create a short fact file with your own illustrated heading (Amnesty International, Oxfam, Red Cross and Médecins sans Frontières are some examples, but there are more).

## Wellbeing Activity

There are 16 different freedoms which are enshrined in The Human Rights Act. Find out what these are and discuss a couple you feel are particularly important with a family member or a peer. (Note: Chris Riddell's *My Little Book of Big Freedoms* summarises these with illustrations <https://www.amnesty.org.uk/resources/book-and-activities-my-little-book-big-freedoms>)

## Teaching Ideas for the CILIP Kate Greenaway Award Shortlist 2022

**Title:** *Drawn Across Borders: True Stories of Migration*

**Author-illustrator:** George Butler

**Publisher:** Walker Studio

*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 students' 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 students' reading comprehension and creative writing. We hope you find them useful.*

*These notes have been written with students aged 11-16 in mind. You will need to decide if or how you will use these notes if working with students who have first-hand experience of migration.*

### Reading the book and close reading of illustration:

- Look at the front cover illustration without yet revealing the title or text. *What do you see? What does it make you feel or think about? Who is this man and what is he doing? What do you think he sees?* Open the cover to explore the whole spread. Remove the book jacket to reveal the queue of people. *What is the impact of introducing an individual before showing a group?*
- Now read the title, ***Drawn Across Borders. True Stories of Migration***. *What more does this make you think about the book you are about to read? What do you understand about migration and borders? What **true** stories do you know about migration?*
- Open the book to look at the endpapers. What kind of person or people own objects like this? Talk about the objects that are recognisable and familiar in the students' own lives. Read '**Refugee belongings**'. *What does it mean to be a refugee?* Turn to **Lebanon** (p.48) to find out more.
- Turn the page to explore the **Contents** and **Introduction** spread. Look closely at each of the portraits. *What do you learn about each of these people? What insights do the illustrations provide? Read the **Introduction** aloud. What do we learn about George Butler? Why has he drawn personal belongings and individual portraits in introducing this book and migration?*
- Read the **Contents** and use a quality map or globe to establish where these places are in the world. Choose one to explore first, such as **Syria, Azaz 2012** (p.8). Share your first impressions. *What does it make you feel and think about? What do you see. What does the illustration emphasise? What does it leave out? Look at the quality and depth of the ink marks, the use of colour and the use of white space. What effect does this have on you in reading the image?*
- Read aloud the text through to page 11, pausing to share responses and to text and to explore its relationship with the meaning in the captions and illustrations. *What do we learn?*
- *How is the illustrator creating a connection between us and his subjects? What is our viewpoint as the reader? Look at the individuals and their body position and gaze. How does he create empathy for their situation? How are we left feeling? Why is this important?*



- Explore other chapters in the same way, exploring the effect of judicious use of detail, colour and white space, the fluidity and depth of the line drawings, choice of perspective and viewpoint and how this is drawn together to deepen our understanding and empathy for the subjects of this book.
- When you have given the students ample time to explore different chapters, read **Endings** (p.52) and invite their overall responses to this and the book as a whole. *What did you like or dislike about this book? What did it make you feel or think about? Do you have any questions? Why do you think the author might have chosen to create this book like this; why ‘true stories of migration’? Which people or stories were particularly memorable? What do you learn from reading this book? How do the illustrations contribute to the ideas, concepts and feelings explored?*

### Engaging in illustration:

- Consider how the text and illustrations work together to highlight themes of individual resilience, determination, identity and courage in the face of trauma and displacement. Encourage the students to look at particular illustrations in greater details and talk about these spreads in more depth, looking at how we are left feeling about these people’s stories and how their truth has been shared through these observational drawing:
  - *Tajikistan, Dushanbe 2015* (p.12-13)
  - *The Balkan Route, Greece and Serbia 2015* (p. 21)
  - *Iraq, West Mosul 2017* (p.30-31)
  - *Serbia, Belgrade 2017* (p.34-35)
  - *Palestine, Gaza 2016* (p.40)
  - *Iraqi Kurdistan, Duhok 2018* (p.50-51)
- Explain that George Butler is a reportage photographer and what this means. *Why might he favour observational drawing rather than photography for this book?* Compare photographs of similar scenes with those featured in this book; what effect they have and how they differ from the drawings.
- Find a busy scene from around the school spend time closely observing the people in it. Provide ink or brush pens and model how to create directionality, energy and tone by mark-making. Draw alongside the students, making compositional decisions about what to emphasise through light, colour and shade - and what to value as white space. Does anyone interest them in particular? How can they capture this individuality in their drawing? Give the students plenty of experience in drawing swiftly and immediately and to appreciate what to leave unfinished.
- Allow the students to pin up and share their drawings, encouraging them to look at the similarities and differences in their work, how scenes been represented and how we are left feeling about them and their work, as well as what is effective in their own work and that of others. Make accessible art materials for the students to continue to draw scenarios in which individual stories can be told, or to make up characters, scenarios or stories of their own.

**This sequence of activities was designed in partnership with CLPE. CLPE is a UK based children’s literacy charity working with primary schools to raise the achievement of children’s reading and writing by helping schools to teach literacy creatively and effectively, putting quality children’s books at the heart of all learning. Find out more about their work, and access further resources and training at: [www.clpe.org.uk](http://www.clpe.org.uk)**