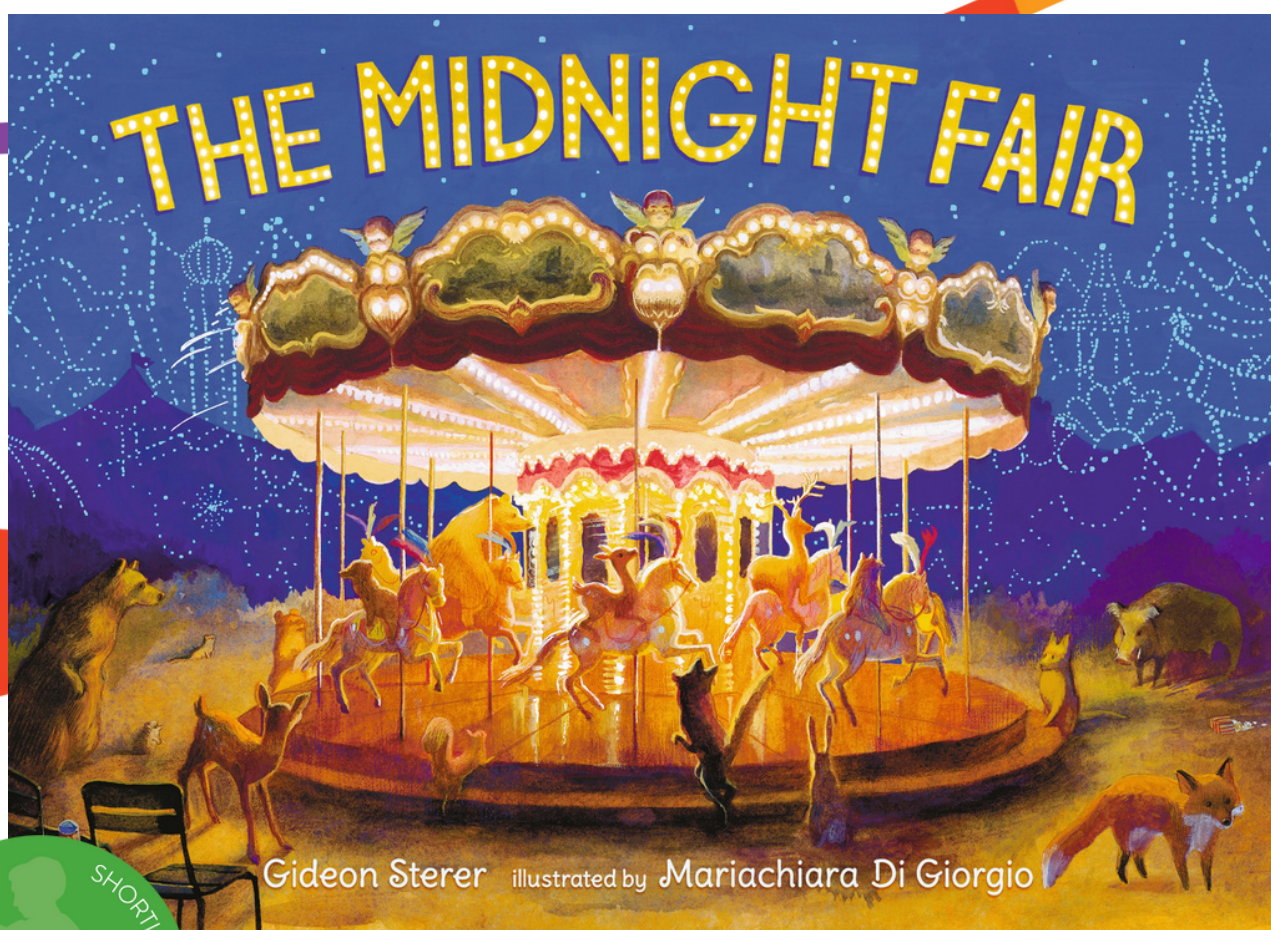


Yoto Kate Greenaway Shortlist 2022 Shadowing Resources



SHORTLISTED
yoto
GREENAWAY
MEDAL



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CARNEGIE
GREENAWAY
AWARDS



CLPE
CENTRE FOR LITERACY
IN PRIMARY EDUCATION

#CKG22

Yoto Kate Greenaway Medal 2022

Activities Pack



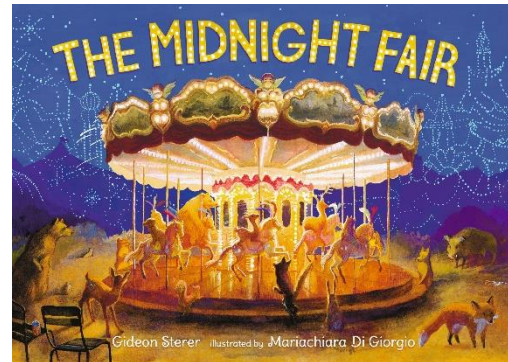
Title: **The Midnight Fair**

Illustrator: **Mariachiara Di Giorgio**

Written by: Gideon Sterer

Publisher: Walker Books

Age: 5+



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.

o 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. Travelling fairs and carnivals continue to be popular forms of entertainment, as are attractions like Alton Towers, Flamingo Land and Disneyland Paris. Fairground rides originated in the 18th century so search online for some visual examples of fairgrounds through history; what are key differences between these and a fun fair we might visit today? Do you see any common elements between the images you've found and Mariachiara Di Giorgio's illustrations?
2. This is a wordless picture book, although there are several visual clues that indicate when and where *The Midnight Fair* takes place. Can you find some of these?
3. Think about the lack of text in this book. Why do you think the creators chose to produce the book like this? When you first read the book, what were your thoughts? Do the images need text to support them? What are the benefits of wordless stories?
4. What effect does the illustrator's use of white borders and panels have on you as a reader? Why do you think this layout might have been chosen? Look at the end papers and title page where the colour extends to the edges. Which do you prefer?
5. Choose an illustration from *The Midnight Fair* and write your own brief text (i.e., a speech bubble for one of the animals). Think about the font and font colour you might use and where

you would place the text. You can photocopy your text onto an acetate and overlay it on the page. Do your words enhance the story?

6. I-Spy game - explore the illustrations:

- How many animals are featured in the endpapers?
- What is the hedgehog carrying on his head as the animals party in the woods?
- How many animals' names start with the letter "w" and what are they?
- Where does the fox win his prize?
- How many keys are on the security guard's keyring?
- Which animals tear open the fairground fence so the animals can enter?
- What is the name of the snack the rabbit is eating?
- What colour is the giant teddy that the little bear carries away?
- What number is on the side of the dodgem car that the badgers ride?
- What is on top of the carousel which features on the front cover?

7. Design your own fun fair. Which rides and attractions would you include? Think about what you'd include in the visitors' guide and give it a whizzy name. You can also think about food stalls and refreshments.

8. Develop a recipe for a fun fair food, sweet or savoury. Consider food allergies, dietary restrictions, product labelling and packaging.

Wellbeing Activity

Listen to Camille Saint-Saëns' famous suite, *The Carnival of the Animals* / *Le Carnaval des Animaux* (there are also YouTube videos you can watch). Which is your favourite animal or movement?

Teaching Ideas for the CLIP Kate Greenaway Award Shortlist 2022

Title: *The Midnight Fair*

Illustrator: Mariachiara Di Giorgio

Author: Gideon Sterer

Publisher: Walker Books

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 5-11 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.

Reading the book and close reading of illustration:

- As a wordless picture book, *The Midnight Fair* is uniquely placed to show the power of illustration to tell a story, conveying setting, character, plot and all the features typical of text. Although Gideon Sterer has provided the story, Mariachiara Di Giorgio's illustrations tell it, and reward extended scrutiny.
- Begin by opening the book out flat to reveal the merry-go-round and fairground outlined in dots of silver foil (but do not share the blurb on the back cover). *What do you think is happening here? What different creatures can you see? What might they be thinking or feeling? What makes you think this?*
- Now read the title, ***The Midnight Fair***. *Have you ever been to a fair, what does the title make you think of, what rides or attractions? What might be special about one that happens at midnight?*
- The storytelling begins on the front endpaper and title page: *what do you think is happening? Through whose eyes are we looking? Why do we think we are shown this viewpoint? What do you think you know about the different creatures, how are their personalities conveyed through their body language and interest in the fair, as it is set up for the evening?*
- Share the next spreads as night falls and animals look on through the brambles as humans enjoy the fair; which in due course closes. *How does the spread of the animals' shadowy outlines and glowing eyes make you feel, what do you think will happen next?* Read on through the book, as the animals enter the fairground and enjoy the food, rides and attractions up to the page where the owls observe the owner waking. *How does the illustrator capture the way the different animals enjoy everything the fair has to offer? How are their personalities revealed: the raccoons opening the fence, the bears playing games and enjoying food, the deer on the merry-go-round, the fox clutching the goldfish it has won?*
- Read on to the panel where the owner looks into the forest beyond the wire fence. *How do you feel as we see him return to the fair, what do you think will happen? What have you noticed about the way the animals pay for the rides with berries, nuts and leaves, and tidy up, leaving everything as they found it? What does this tell us about them? What might the owner make of the payment he has received?*
- Now read to the end of the book. *How does the resolution of the story make you feel, as in different ways the animals continue to enjoy what they have brought back from the fair? What does the end of*



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AWARDS**



the book leave you thinking about? How are you left feeling about the woodland animals and the fair they have enjoyed? What in the illustrations has made you feel this way?

- After reading, encourage the children to tell you what they liked about the book. *Was there anything they disliked? What did it make them think about? Do they have any questions about the book? How did it make them feel? Why do you think the author might have chosen to tell this story, and for it to be wordless? How do the illustrations contribute to the ideas, concepts and feelings explored?*

Engaging in illustration:

- Consider how the illustrations tell the story of the midnight fair; how the illustrator captures the multi-sensory excitement of the fair, as well as moments of stillness, and the feelings and personalities of the animals who visit. Revisit favourite spreads, in particular ones that focus on the novel viewpoint the story offers us.
- Encourage the children to look at the illustrations in greater detail and talk about the spreads in depth, looking at the scenes shown, how the animals are portrayed, and how we are left feeling about them. Invite them to consider something human from an animal point of view, by imagining it from a different angle or viewpoint: this might involve looking down on something they normally see from eye level (like the teacups), or viewing at ground level (like the hedgehogs), or looking up (the swing carousel).
- Now, model how to use soft drawing pencils (2B-4B are ideal) to capture a novel viewpoint. They could use an experience they have had directly for inspiration, or they could draw on the experience of the fair as portrayed in the book. Talk about how to break down the drawing into simple shapes and stages, capturing the character portrayed and their feelings, then building up the wider scene. Come back to the book to review how the illustrator did this.
- Allow the children to capture their own novel viewpoint in a drawing. Draw alongside the children as they work. When their drawings are complete, provide coloured pencils or pastels to add movement and a sense of the time of day to bring their drawings to life, concentrating on the use of intensity and background to define whether the moment happens in the day, dusk, night or dawn, as they saw in the original book.
- As part of their use of this artistic technique to present a new perspective, encourage them to consider how they will lay out their illustration on the page, for example referring back to the pair of long thin spreads of the hedgehogs among the hooves paired with the roller-coaster carriage of animals, expectant at the start of the ride; or the evocative panoramic double-page spreads of the various rides, the woods, the post-fair party, the lake, the opening and final endpapers as the fair arrives and leaves.
- Allow the children to pin up and share their drawings, encouraging them to find similarities and differences in their work and talk about their viewpoints, what is effective in their own work and that of others.

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

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