



## Teaching Ideas for the Klaus Flugge Prize Shortlist 2018

Set up to honour Klaus Flugge, founder of Andersen Press, this award is for the most promising & exciting newcomer to children's picture book illustration.

**Title:** My name is not Refugee

**Author / Illustrator:** Kate Milner

**Publisher:** Egmont

*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 you how to use picture books with your class to enhance children's reading comprehension and understanding of how to convey messages through illustration. We hope you find them useful.*

### 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 and coloured pencils.

### Suggested Activities:

#### Session 1:

Begin by exploring the image on the front cover of the text, without revealing the title of the book, which is also repeated on the inside title page. *Who do the children think these characters are? What is their relationship? What might their story be?* Scribe the children's responses around a copy of the illustration. Encourage the children to look carefully at the image, do any of them notice the child is wearing a backpack and carrying a teddy bear; *what do you think this means?* Explore the single picture of the backpack on the half title page at the front of the book. This, like the previous image is fully encapsulated in white space so we can really focus on what we see. *What can you see in this image? What questions do you have about it?* Scribe these on sentence strips around a copy of the illustration.

Read the text on the first double page spread and explore the accompanying illustrations. *Why do you think the town might not be safe? How do you think she is presenting this to the child? What is the mother doing to make this uncertain experience feel safe for the child? How do you think he is feeling about their journey ahead? Do you think the mother feels the same or differently?* Look at the way that the mother is sitting down to be at the same level as the child, their body language and facial expressions.

Now turn to the next page, read the text and look at the accompanying image. *Who do you think the woman cradling the boy's head in her hands is? Why do you think the illustrator has chosen to silhouette the person instead of revealing her features? Which other character is in silhouette? Where else can we see these two characters? What do you think this means?* Look at how the cat was seen peering into the bag on



the previous spread and a framed photograph resembling the woman is seen in both the large bag on the previous spread and in the illustration of the backpack already explored.

Move on to the next spread. Read the text and look at the accompanying illustrations. *From whose perspective do you think the words are coming? Who do we relate most to in the pictures? From whose perspective are we seeing the story through in the images?* Compare the facial expressions of the mother and child in the car to those of the first illustration explored. *How are these similar or different? Why might the boy's expression have changed? Why might the mother's expression have stayed the same?* How can you tell that the place they are leaving is, as the mother said in the first spread, 'not safe for us'? Throughout all the images explored so far, we have seen the technique of setting images or parts of images in white space. *What impact does this have on the reader? Look at the style used by the illustrator, the images are sketched fairly simply with a limited palette. Where has she chosen to use colour and where not? What effect does this have? How does this simple style and limited palette reflect the subject of the book?* Kate's work is a combination of pencil and ink sketch-work with post-editing and colouring in Photoshop (see: <https://www.anglia.ac.uk/news/kate-wins-vanda-student-illustrator-of-the-year-title>)

Give the children a sheet of cartridge paper and art materials similar to those that might have been used such as 2B-4B sketching pencils and coloured pencils. Allow them time to have a go at sketching part of an image the boy might be sad to leave behind – maybe another special person or a special place such as a park or playground. *How could you replicate some of the techniques the illustrator has used to tell us more about what is really happening? How will you use the white space on the page to frame the moment you really want to capture? Could you silhouette people? Only share parts of places? How will you show the place is, as the mother says 'not safe for us'? Will you incorporate the boy and the mother into the illustration? If so, how will you share their feelings?*

## Session 2:

Read on until 'and get up again and walk and walk...' Explore the double page spread of images on the page that begins 'We'll march and dance and skate'. Track the boy's facial expressions throughout these illustrations. *How do you think his mood changes as the illustrations progress? What impact does the repetition of the words and, walk and wait have alongside these? What can we tell about the journey that the boy and his mother are on? Where can we start to see the impact that the journey is having on both of them – on the mother through the choice of words and on the boy in the way he is represented in the illustrations?* Explore on the page where this intersection takes place on the page; in the sentence that repeats 'and walk and walk and walk' and in the illustrations where the boy moves from running, to walking, becoming more slouched, the bag being more prominent on his back as if becoming more burdensome and his teddy bear drooping in his hand as if exhausted. Look at the way both the ellipsis at the end of the words in this spread and the boy reaching towards the hand off the end of the page encourage us to turn the page and continue on the journey with them. Turn the page to read the words, 'Sometimes we will be by ourselves. It might get a bit boring.' *Where do you think they are now? What might they be waiting for? Where might the door lead?* Again, look at how the use of white space and colour draws our attention to the mother and son and also how the line of the floor draws us to the door and the vastness and uncertainty of the journey ahead for them.



Give the children a large A3 sheet of cartridge paper and art materials similar to those that might have been used such as 2B-4B sketching pencils and coloured pencils. Allow them time to have a go at sketching ways of representing different emotions through body language and facial expression. You could have the children working in pairs, with one creating a pose so they can work from life while the other sketches and swapping for a different emotion. Explore common words like excited and tired as well as more complex words like carefree or run-down. Get the children to think carefully about how they will hold their bodies and facial expressions before fixing a pose. You could give props like a backpack or teddy bear for them to use.

### Session 3:

Read on to *'We'll sleep in some strange places.'* Look at the changes in the mother's body language in this section of the text. *What does this tell us about how the journey is impacting on her?* In the previous spread she had pulled up her hood, now it is obscuring her face until she sleeps. Her shoulders are hunched, her head looks down and she has a much smaller bag than in the first illustration we saw. It is now the boy who is head up looking at things around him and pulling her attention towards things. *Why do you think this has changed?*

Explore the use of shading and patterning in this section. As they pass the long line of people queuing, look at the fact that although we can see some individuality in their hair, clothing and age, their faces are all featureless. *Why do you think this might be? Look also at the direction they are queuing in – they are going in the opposite way to the natural direction of travel in the book; what might this suggest about their journey?* You might also explore the tents that lie over the fence, how many of them there are, their size and shapes. The direction of the cars, trucks and lorries moves us forwards again turning the page to the spread where they are sleeping. Here the faces and bodies are shaded again, including his mother's – she is still recognisable by her hair but now turns away from her son as they sleep. What more do we learn about their journey and the journey these other people are on alongside them? How do you think they feel throughout this experience? How do you think people on the outside of this journey view them?

Here, you may wish to explore the very real stories of the journeys that people who have had to flee from their homes and lives in order to escape war, persecution or natural disaster. UNICEF's In Search of Safety resources might be helpful to draw on: <https://www.unicef.org.uk/rights-respecting-schools/resources/teaching-resources/refugee-crisis-europe/> CLPE's Refugee and Migrant Experience booklist will also help you to source texts that will allow for greater discussion around the issues faced by the boy and his mother in this book: <https://www.clpe.org.uk/library-and-resources/booklists/refugee-booklist>

### Session 4:

Read on until *'How do the mother and son feel about the new place they have arrived in? What can we tell from the words, and what more can we learn from the illustrations?'* Look at how the illustrator uses the spreads in this section, first of all to create the sense of disorientation in the new place they travel to, the mother and son separate from the main crowd, then hunched down behind the two people talking, the



large figure gesturing across the page as the mother and son each turn a different way. Explore the body language and facial expression of the boy as well as the scale of the table of food related to the figure of the boy, *how does this add to our understanding of how he feels about the 'new foods'?* Look at how the illustrator has chosen to represent the foods; *what do the shapes remind you of? Why do you think she has chosen to represent these in this way?*

Give the children a large A3 sheet of cartridge paper and art materials similar to those that might have been used such as 2B-4B sketching pencils and coloured pencils. Allow them time to have a go at sketching ways of representing different foods, playing with the shapes to give them an air of uncertainty.

### Session 5:

Read and explore the spread facing the words *'We'll get to a place where we are safe and we can unpack.'* *What can we tell about their new home? How do they feel to be there?* Look at the way the picture is framed to enhance the cramped conditions, but also how this also enhances their togetherness again. They are wrapped around each other, encircled by the mother's hair as if they are one again as in the cover illustration. The picture in the frame has been unpacked and their bag and shoes belong in the room. Look also at the print the illustrator has chosen for the bed cover. *What could this signify?* Finally look at the illustration of the boy with the cat. Compare this with the first spread of the boy with his mother – *what does his pose and gesture tell us about him? Why do you think the illustrator has chosen to use more colour in these images?* Now read the final spread, look at how the images and words are placed on the page, how the girl who he is smiling back at is placed near the words *'And soon those strange words will start to make sense'* and the children near the words *'You'll be called Refugee...'* are shaded with their features unrecognisable; *why do you think the illustrator has chosen to do this? What does this make us think or understand?*

Finish by discussing the book as a whole. Allow lots of time for the children to explore the book independently following these sessions. They may want to re-read, or they may continue to be inspired to create their own illustrations; allow time and space and access to art materials and reference photographs or videos to allow children to do this. You may want to get extra copies of the book to explore in group reading sessions or for interested children to borrow from the reading area or school library and read together.

This sequence of activities was designed by CLPE for the Klaus Flugge shortlist. To access more resources to support your literacy teaching, visit: [www.clpe.org.uk/freeresources](http://www.clpe.org.uk/freeresources)

Further teaching sequences and 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>

If you have enjoyed this teaching sequence you might want to look at our Power of Reading resource. This contains in depth teaching sequences for more than 200 other high quality texts helping you to plan and



deliver a rich literacy curriculum with quality children's literature at its heart.

[www.clpe.org.uk/powerofreading](http://www.clpe.org.uk/powerofreading)