



Teaching Ideas for the Klaus Flugge Prize Shortlist 2019

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: Red and the City

Author Illustrator: Marie Voigt

Publisher: Oxford University Press

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; textured papers in blacks and greys and red paper; black, white and red paint; toothbrushes, paper towels and sponges to achieve textured effects. You may also like to visit the illustrator's website at <http://www.marievoigt.com/> to look at her other work and gain insights into her artistic process and other activity.

Suggested Activities:

This picture book can be used with children of all ages but would be particularly effective with children in Key Stage 2 or higher, as they will have life experiences that will allow them to understand some of the more complex themes in the book more deeply and will begin to be able to personally connect with the text on a much deeper level, providing rich discussions. Many of the activities in the sequence are geared towards allowing children to talk about and respond to the text in dialogue with others to facilitate this.

Session 1: Creating mood and atmosphere through illustration

Share the front cover of the text with the children, ideally on a large scale through a visualiser so that they can see the cover clearly. You could alternatively copy the cover for small groups or pairs of children to read closely. Allow the children time to look at and discuss their initial ideas about the cover. They are likely to know the traditional tale of Little Red Riding Hood and will hopefully be able to make links with the original tale and what they can see here. If they do not readily know this story, you may wish to share an appropriate retelling first.

Ask the children to talk in pairs or small groups about the mood that they think has been created on the front cover. What and how are they feeling about the story that may lie ahead for this character? Why are they thinking this? Allow them to annotate their copy of the illustration, drawing on elements of the



illustration that have been used to create effects on the reader. They may talk about the position of Red and the dog on the page – they are placed lower down, with the city and the ominous shadow behind them, what does this make them think? They may talk about how the heart shaped flowers are curving round them, creating a sense that they may be surrounded or protected by love. They may talk about the visual links between Red and the dog, their mirrored body position, gaze and facial expression, the link between her red cape and the dog's red collar. They may talk about the harshness of the shapes used to depict the buildings, rectangular, sharp and angled versus the softer, more rounded shapes used to depict the two characters. Allow plenty of time for the children to discuss, debate and record their ideas before feeding back to the group as a whole. They may focus on the use of colour, the pinks, whites and reds used for the characters and flowers against the palette of greys and black used to depict the buildings and the shadowy shape. If they don't see these things, they may notice them in the next part of the activity, don't give away what they haven't seen yet as part of the discussion

Pause here to reflect on how the children think the illustrator has created these illustrations. What materials do you think have been used? Begin to look back at the previous illustrations and unpick some of the techniques used and explore how these might be replicated in the classroom. Marie Voigt tends to work digitally (see: <http://www.marievoigt.com/blog/7-steps-to-become-an-author-illustrator-step-1-top-tools-for-a-head-start/#more-1936>) but techniques can be replicated with different media for experimenting in the classroom. Look at the texture that has been used on the buildings and windows, this can be recreated by dabbing different shades of grey onto black and grey paper. The shading on the characters' faces can be replicated by using pastels over the base colours to create depth and shaping. Encourage the children to have a go at this by replicating elements from the front cover and putting them together to create their own versions as a group. Was there anything else they noticed about the front cover by recreating it in this way that they hadn't seen on first looking? How did physically recreating the illustration help them see this more clearly? If there are elements that haven't yet been noticed or discussed, you may choose to draw these out with the children now.

Now open the book and look at the front endpapers. Give time for the children to go back to their groups to talk about how these compare or contrast with the front cover image? Do they confirm or change any of the initial thoughts they had about the story that lies ahead? Why or why not? Allow time for the children to scribe their thoughts, either around a copy of the endpapers themselves or on post-it notes around a copy of the endpapers on the working wall or in a shared reading journal.

Finally, look at the inside title page where Red and the dog are depicted in white space, looking up at the title of the text. What additional thoughts and feelings do you gain about the character or story from this page? Again, the children may look at the size of the characters against the page as a whole, their position on the page, and their scale versus the title. This clever illustration almost breaks the 4th wall with the reader as it suggests she's aware of the title being there – what impact or feelings does this create? What impact or feeling does the fact they are sitting in white space, with only the shadow below them grounding them on the page bring to this? They may talk about the fact that this suggests the characters don't know the story that lies ahead or whether they are a part of it. Allow time for the children to scribe their thoughts, either around a copy of the illustration itself or on post-it notes around a copy of the illustration on the working wall or in a shared reading journal.



Session 2: Developing character through props

Share the first single spread in the text, which focuses on Red in her house. Read the accompanying text aloud and allow time for children to read closely the accompanying illustration. It would be useful if pairs or small groups have a copy of the illustration to look at and discuss together. Give the children time and space to talk about how this image contributes to our understanding of this character. They may talk about the impact of setting the illustration within a round frame, allowing us a window into the character's world. They might look at the props that the illustrator has chosen to place in the scene and what these might tell us about the character – her bag on the peg as if she's always ready to go, the musical instrument, books, paints, pencils, drawing and writing that surround her. They might be drawn to the faces in the image and notice the intense gaze between Red and the subject of her painting and the gaze of the picture on the wall and speculate about the relationships between these characters. They might be drawn to the one red book on the bookshelf amidst the multiple grey books. They may notice the letters on the board beneath the window seat and look at the words that might be created from these letters and what these might tell us about the character and her story. They may look at the lines created by the pencil leaning on the piece of paper entitled 'My Story' and the notebook on the window seat towards the open window. They might look at the billowing curtains at the window, and the scene outside the window and compare and contrast this with what is happening on the inside and make visual links with the buildings and their knowledge of the original story. If there is too much to focus on at once and the children don't notice these details, provide them with a viewfinder to investigate parts of the illustration more closely. This is simply a piece of A4 card or paper – black or white if possible – with a small square or rectangle cut out, the children can then move this around the illustration to see if they can spot these smaller details and then talk about what they might say about the character of Red. Allow them to annotate their copy of the illustration, drawing on elements of the illustration that they have drawn on or questioned in their discussions.

Then turn the page and allow the children to comment on the impact of the page turn. How does it feel to move from a small and intimate moment to this vast double page spread? Read the text aloud and allow the children time to look at this image in more detail. What happens if she follows the path of red flowers? Where are these leading? Allow children time and space to look at the image and think about what they could infer about the place where she is heading by the way it has been represented in the illustration. Look again at the position of Red and Woody on the page and their scale in the spread as a whole – what does this tell us about them and our feelings about them undertaking the journey? Allow time for the children to scribe their thoughts, either around a copy of the illustration itself or on post-it notes around a copy of the illustration on the working wall or in a shared reading journal.

Session 3: Developing the reader's understanding about characters and settings through illustration

Re-read the book so far and on to the next spread, reading the text on the page aloud. Again, discuss the impact of the page turn with the children; what is the feeling they get on turning the page? What in the illustration is evoking these feelings in them as readers?



Now allow time and space for children to read this image closely in pairs or small groups. What do they notice about the people? The buildings? The vehicles? How do you think Red feels about the city from what she sees? The children may comment on the faceless, uniform nature of the figures depicted in the illustration, the size, scale and position of Red and Woody on the page in relation to the rest of the image; how the sign 'DON'T WALK' and all the traffic lights being on red are almost giving a warning to her not to continue; the positioning of the bus, blocking her view so that she can't see what she is walking into. They may comment on the blur of the cars and link this to the fast pace of life. They may notice the difference in the heart flowers from the last page to this page – what might this tell us? They may be drawn to the shapes and textures of the bus and the billboard – what might this be showing us?

Now turn the page and continue reading the text aloud. Give time and space for the children to look closely at these two single page spreads and discuss these together. What visual links do they notice in the two spreads? What do they think the repeated wolf imagery on the cups, badge, on the newspaper and on the phone is telling us? Why do you think the people have been portrayed in this way? Look at the other wolf-like imagery, the shadow in the alleyway and the structure of the bus shelter, what do you think this serves to do? Look at Red's journey on the page; although the distractions are trying to lead her off in a different direction, she continues to face and travel to the right, unwavering in her journey onwards. Look carefully at the body language and facial expressions of Woody in these two spreads – what do you think this tells us about how he feels in this place?

Now give time and space for the children to write in role as Red describing her first reactions to the city, drawing on the feelings that have been created in the illustrations to enrich their writing.

Read on to the next double page spread. Read aloud the text, up until '*And before Red knew it, she'd eaten it all.*' Look back at the first spread in this new spread, re-read the text and talk about the difference between Red and Woody on this page. Look at the dominance of the wolf imagery on this page, the scale and position of Red and Woody on the page and the difference in her direction of travel; she has been steered away from her path. In this spread we can no longer see Red's facial expression. Why do you think the illustrator has chosen to leave this to our imagination at this point in the story? If we could see her face at this point, how do you think it might look? Give time for the children to draw and experiment with different ways of representing Red's expression and what this might tell us about how she is feeling at this point. Compare this to Woody – what is he doing now? What do you think he is trying to communicate here? Allow children time and space to talk about and to scribe potential ideas in speech bubbles to display around a copy of the illustration.

Now look at the next spread. What do we notice about Red in this image and what might this tell us? Talk about her size and position on the page, her direction of travel and Woody's reaction to what he sees. If we were to describe Red at this point in the story, how would we choose to describe her? Annotate a copy of this image with the children's thoughts and ideas.

Now turn the page, being careful to cover the second single page spread as this will not be referred to until the next session, and compare Red on the preceding page with how she is depicted in this single page spread. What has changed here? The children may notice and comment that the illustrator has chosen this



time to depict Red's reflection, so that we can see her facial expression here and we can be part of this literal and metaphorical moment of reflection.

Write a second paragraph in role now, expressing Red's thoughts and feelings as she reflects on her actions and what she might do next.

Finally, look at how Woody is portrayed in this illustration (ensuring you have looked at this carefully yourself first!); why do you think the illustrator has chosen this particular pose and action for him? What does this tell us about his thoughts and motivations at this point of the story? How does this compare to Red? What do you notice about the shadow that grounds him on the page compared to that in which Red is standing? What might this tell us about the two characters?

Session 4: Creating a sense of confusion through scale, positioning and diminishing returns

Re-read the text so far and on until the next single spread '*I'll be back in a minute.*' Look at the line of separation that has been placed between Red and Woody through the shadow on the page and compare the two sides of this spread; what are the differences between Woody's part of the spread and Red's? What might this be telling us? If children have read Anthony Browne's *The Tunnel*, they may see a similarity in the line of separation that is used to cast a divide between the brother and the sister at the start of the story.

Compare techniques here with those already seen in the text previously, the wolf imagery, the blurred effect on the person that was previously used for the car. Look at the comparison between the way that colour is used in each part of the spread. What do you think Woody is trying to communicate? What do you think would Red notice if she turned around to him? How is the rest of the picture working against her turning around to him? Children may refer to the direction of travel on the travelator; the fact the image of the flowers is leaning away from Woody, the arrow on the sign that points in the opposite direction to him; the NO DOGS sign.

Turn the page and explore the impact of the page turn again. How does this spread compare to the spreads we have seen previously? Look at the repeated reference to the wolf imagery again and discuss the 'character' of the wolf in this version of the tale. Is the wolf a literal character or a metaphor for something? This is where older children will really be able to have rich discussions about this particular spread and can annotate the spread with their thoughts and reflections about what the wolf represents in this story. Give time and space for them to explore their ideas through thought and discussion around this particular image, before feeding back and comparing ideas across the group as a whole.

Now turn again and focus on the character of Red. What is the impact of us seeing her image multiple times on this page (the picture book code of diminishing returns)? Compare this spread with the spread where she is first 'led astray' outside the fast food restaurant. Look at how this time, we can actually see her reaction in the reflection and compare this with the images the children drew of what they thought her face might look like as she gazed through the window of the fast food restaurant. Look at how much larger she appears in the reflection; how the illustrator has chosen to depict her eyes and mouth; what can we tell about Red as we move across the page? Allow the children time to discuss, share their thoughts and scribe



their ideas on post-it notes to place around a copy of the illustration on the working wall or in a shared reading journal.

Then turn to the next spread and explore the impact of the page turn. How does the replication of Red multiple times on the page and the way the text is displayed make us feel as a reader? What has the illustrator done to create such an overwhelming sense of disorientation? Why do you think she has done this? What effect does it have on the reader? Explore the last word the reader is left with on this page – *lost*. Why do you think the illustrator has chosen to depict this word in this way? What do we think it means that Red was *lost*? In what ways was she lost? What are the different connotations of this word? Again, allow time for the children to share and note their thoughts about this spread.

Now turn to the next page, read aloud the text and again talk about the impact of the page turn. How are we feeling when faced with this new spread? What has the illustrator done to make us feel this way? How has she chosen to depict the city here and why do you think she has chosen to depict the city in this way at this point of the story and with the words that accompany it? Allow the children time and space to discuss this spread and the links between this spread and the original story of Little Red Riding Hood. What do we know about these kind of fairy tales? What do the children think the moral or message of this version of the retelling is? How has she kept the essence of the original tale and provided a modern twist? Why is the city a good metaphor for overindulgence and greed? Facilitate a discussion that allows children to make connections with their knowledge of the modern world and people's interactions with it. Turn the page and discuss this line '*And then Red was swallowed up.*' What could it mean to be swallowed up? What has she been swallowed up by? How is this depicted in the illustration?

Allow time for the children to experiment with their own artwork and text to depict the ways in which they feel young people could be swallowed up by modern life, drawing on techniques used by the illustrator that they found effective in conveying a message.

Session 5: Using shape to create effects on the reader

Re-read the text so far and on until '*...she remembered all that truly mattered to her.*' After all the large and disorientating double page spreads in the preceding pages, what is the impact of the illustrator choosing to return to a framed vignette here, as in the opening page of the text? Allow time for the children to discuss whether what they think the illustration infers does truly matter to Red, annotating a copy of the illustration with their thoughts and ideas. They may pick up on the streetlight that acts as a spotlight, highlighting Red, Woody, the flowers, her flute and red pencil and her story peeking out from her bag, they may also note that this light seems to guide her out of the dark alley, they may note the shooting star in the sky and link this as a sign of hope. They may focus on the direction of Red and Woody, how she has returned to facing him again as he continues to call to her, or note that the objects that served to distract her have been cast aside and are outside the spotlight. The children may notice the flowers, growing tall again, lean in towards Red and Woody or that the person is almost blurring away in the background and the wolf 'logo' is no longer visible on the coffee cup or her shopping bag. Again, if there is too much to focus on at once and the children don't notice these details, provide them with a viewfinder to investigate parts of the illustration more closely. The roundness of the framing is also important here; as William



Moebius notes in his *Introduction to Picturebook Codes*, 'A character framed in a series of circular enclosures is more likely to be secure and content than one framed in a series of utterly rectangular objects. Often, an emphasis on rectangular shapes is coupled with a problem, or with an encounter with the disadvantages of discipline or civilised life.'

Continue this close observation on to the next two spreads, first the single page spread where she walks from the dark alley, where she has placed the objects of distraction into the bin, on to the bright path with the bright, round moon guiding her way. As the page turns to a large, double page spread, the children may note how Red remains highlighted by the moon's spotlight in the foreground of the spread as the city lies 'sleeping' in the background, striding forwards on her journey with head lifted, suggesting her regained confidence to complete her journey.

Now read aloud and discuss the final story spreads. The children may first be drawn to the bright light of the doorway to Grandma's but may then be drawn by the positioning of the flowers and Woody to the moment between Grandma and Red. What do we learn about Grandma from the words and pictures on this page? How do we feel about her from the way she is portrayed in the text and illustration? Why do you think the illustrator has chosen to position an owl in the tree at her doorway? What might this suggest?

In the next spread, the balance of shapes is an interesting one, the plates, Woody's bowl, the light shining down on them, Grandma's glasses and the cake are all round, the photographs of Grandma's life are all framed in thick, black, rectangular frames. What do these suggest about Grandma's younger life? This pattern of rounded, circular shapes continues into the final spread, with links in shape between the moon, the lamp, Grandma's glasses and bun, the rug, the rounded arms and headrest of the armchair and the fact the illustrator has chosen to frame this moment in a rounded vignette. Come back to the letters on the board, which can be seen at the end of Red's bed. What word has the illustrator chosen to spell out here from the possible words you discussed when looking at this at the start of the story? What do all these things suggest about the ending of the story?

Come back to the story as a whole and re-read through from beginning to end. Discuss the text as a whole with the children, opening up discussion so that the children can share their likes and dislikes, any questions they are left with and share connections with other stories they have read or seen. What do you think this story was really about? Does it remind you of anything else you have read? Was there really a wolf? What did the writer want to represent with the idea of the wolf? How did the story remain true to the original idea of Little Red Riding Hood and what gave this traditional story a modern twist? Do you think this brings the story to life for a new generation of readers? Why or why not?

After reading, you may wish to explore the intertextual links of this story with other traditional tales which often convey a moral or message and modern retellings of these tales. Or, you could investigate other versions of the Little Red Riding Hood story, using the CLPE Booklist *A Rash of Red Riding Hoods* and discuss similarities and differences: <https://clpe.org.uk/clpe/library/booklists/rash-red-riding-hoods>

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.



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.