

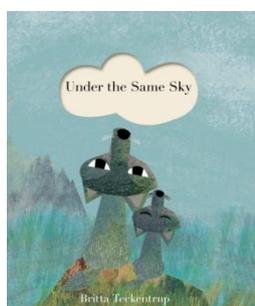
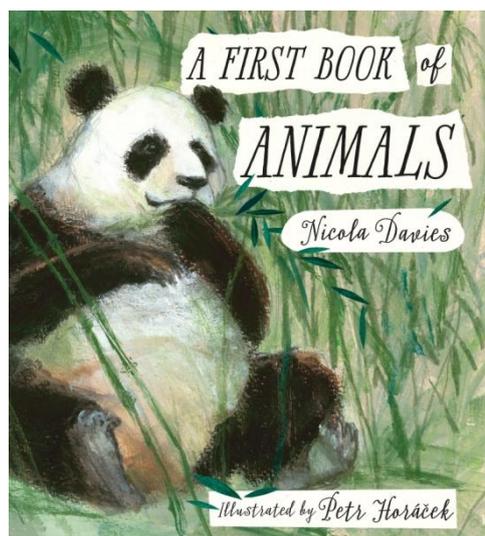
2018 Kate Greenaway Medal shortlist VISUAL LITERACY NOTES

Title: **A First Book of Animals**

Illustrator: **Petr Horáček**

Author: **Nicola Davies**

Publisher: **Walker Books**



Title: **Under the Same Sky**

Author/Illustrator: **Britta Teckentrup**

Publisher: **Caterpillar Books**

There are two books on the shortlist which both feature wild animals and are intended for younger readers. It may be helpful to consider some aspects of each book at the same time. However, it is important to look at **the qualities of the artwork** in both books separately.

First look

- Try to ensure that each member of the shadowing group has a chance to look through both books before working with them. We are not judging between the two books but using their shared qualities to explore the illustrations and designs of each one.
- In what ways do the artwork and design in each book reflect the fact that these are for very young children? What aspects do you consider positive or negative features of the design? Consider style of pictures, layout, size and weight of each book.
- Although they are both about animals, do they have the same purpose? Is there a narrative in either book? Are they fiction or non-fiction? If they are non-fiction, remember that non-fiction does not only give information. It comes in many different text-types; for example:
 - recounts, reports, reviews, reference, discussion, articles etc.
- And for different purposes:
 - inform, entertain, persuade, enlighten, argue etc.What sort of non-fiction are these books?
- Talk about all the visual aspects of the books i.e. end papers, font choices, title pages and layouts. How do these 'extras' contribute to the overall impact of the book?



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- There are also many differences between the books; one is short, the other long; one is a reference book with a variety of written texts, the other has one written text which runs from page to page; one has cut out shapes in the pages to encourage interaction, the other has more conventional layouts.

This sheet now continues to look more closely at: **A First Book of Animals**



Talk about any all the visual aspects of the book i.e. end papers, font choices, title page and layout. How do these 'extras' to the story contribute to the overall impact of the book?

Poetry and Pictures

A First Book of Animals is a chiefly reference text but it is also a book of 'poetry'. Although shadowers should concentrate on the artistic quality of the design and illustration, it will help to look at the printed word whilst evaluating the pictures. As it gives information about each animal that is represented, the book includes an index. What is special about the index when compared to a more traditional reference text about animals? What categories are listed?

The words accompanying each image are descriptions of animals – but not written as factual descriptions. They are written in the language of literary texts. Sometimes the words follow the conventions of simple poetry, such as rhymes; for example:

*Orange tiger in the night,
You'd give all the deer a fright,
But stripes make you disappear from sight;
They won't see you – till you bite.*

Some descriptions use patterned sound; for example:

*Stripes!
Black-white, white-black,
On legs, body, face, back.*

Other descriptions are written in lyric prose; i.e. language which captures the essence of each creature, for example:

*White wings, as delicate as paper, and lighter
than a cupcake, but this small bird flies from
pole to pole and back again each year.*



Looking closely

The images used in this book offer realistic representations of each creature mentioned but, as with the written text, the pictures, by Petr Horáček, are artistic interpretations which reveal many things about the look and the nature of each creature.

Look closely to discover Horáček's choices of media

Can you see sketchy lines under the colours where the original drawing has been done? Look at the elephants. The outlines of the two creatures are clearly drawn and each has been coloured a shade of grey. But there are many more pencil lines (cross hatching) all over the bodies; what effect do these lines have on the drawings?



Look at the picture of a beaver. Can you see scratching through the paint?

Look at the picture of flamingos. Can you see pencil lines? A pink wash of colour has been used but the pink is enhanced by red and orange wax-crayons.



Can you find other pictures where Horáček has used wax-resist, scratching and crosshatching? Look at the coral, barn owl and penguins.

Readers will discover work of great artistic merit on all the pages of this book. Take your time to explore and enjoy each page as it is not possible here to list all the outstanding aspects of Horáček's contribution to this magnificent book.



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