



## Teaching Ideas for the Klaus Flugge Prize Shortlist 2020

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:** Where is Your Sister?

**Author Illustrator:** Puck Koper

**Publisher:** Two Hoots

*These notes have been written by the teachers at the [CLPE](#) to provide schools with ideas to develop comprehension and cross-curricular activities around this text. They build on our work supporting teachers to use picture books to enhance critical thinking and develop creative approaches in art and writing. They encourage a deep reading of and reflection on the text, which may happen over a series of reading sessions, rather than in just one sitting. We hope you find them useful.*

### Reading aloud and key talking points:

- Look at the front cover of the text and read the title of the book **'Where Is Your Sister?'** Spend time looking closely at the illustration. *What feeling do you get looking at this illustration? What might be happening here? Think about the setting. Where do you think this is? What makes you think this? Now, look carefully at the people you can see. Who do you think they might be? How might they be connected? Encourage the children to think about the story that lies ahead: what do you think might happen in this story? What makes you think this? Make a note of the children's initial ideas around a copy of this illustration to come back to later.*
- Now open the book to reveal the front endpapers. Spend time looking closely at the different images they can see and talking about these together. *What can you see the different people doing? Do you recognise any of them from the front cover? Why do you think they are all heading in the same direction; where might they be going? Does the way that they are arranged on the page remind you of anything?*
- If the children do not pick up on this naturally in the discussion, draw attention to the simplified palette. *Why do you think Puck Koper has chosen to use just three colours? What do the colours chosen make you think of?* All illustrators make a conscious decision about colours, in consultation with their editor and art director, and you might want to go on to look at books by other illustrators, such as Bethan Woollvin or Chris Haughton as examples of illustrators who use a palette of specific colours in their books to great effect.
- Encourage the children to imagine background stories for the characters in the illustrations — those they have also seen on the cover, those they have just noticed in these endpapers, and those they will meet in the following pages — and share these with the group or a talk partner. Model this yourself first by choosing one of the groupings or individuals that catches your imagination, creating a brief insight into their life and circumstances and how they are feeling.
- Now look at the inside title page. Children may recognise the two girls from the front cover and endpapers: explain that their challenge is to spot the sisters on every page of the story — like *Where's Wally?* (Martin Handford, Walker Books) but with a narrative thread! Read Puck Koper's dedication: **'For everyone who knows one, or who is a bit of a Harriet.'** *What do you think this means? Who do you think Harriet might be, and what does it mean to 'know [or be] a bit of a Harriet'? What do you think Harriet is like? How do you think the story you are about to read will*



turn on what 'a Harriet' does? Does the dedication make you want to read the story and find out just who Harriet is, what she does and what makes someone a Harriet?

- Look at the three figures on the title page. *Do you recognise any of them from the front cover or the dedication page? What do you think their relationship is? What do you think they are doing or about to do? What does the grown-up's body language suggest to you? What do you think the different characters are thinking, feeling or saying?* Review the glimpses you have had of the girls and establish what you think you already know about them. *What do you think you already know about these two girls from what you have already seen? How are they the same and how are they different?*
- Turn the page and read aloud the first spread, looking closely at the words and illustration. *What do you think is happening here? Can you spot the two girls and their Mother? What are they doing? What are they about to do? How do you think they feel about their trip? What do the words tell you and what can you tell from looking at the illustration?* Support the children in looking at the body language and facial expressions of Mum, Harriet and the narrator and think about what these things tell us and how this adds to the picture of the family that you are building as you read.
- Now look more widely at the setting. *Where and when is the action taking place? How do you know? What and who else can you see in the spread? Do you recognise any other characters from the endpapers? Are there any that catch your eye? What are they doing and how do you think they are feeling?*
- Think about the words on the page. The narrator tells us 'I don't like shopping'. *Do you think Mum and Harriet do? What makes you think this? Think about where the action is about to move on to; the department store. Do you know what a department store is? Is there a department store near where you live? Have you been to it? What is it like? How is it different from other high street shops?* Clarify with the children that a department store sells a variety of products with multiple floors and spaces. *Does the department store you know have a café? Have you visited it? What do you think will happen in today's visit to the store, and do you think it will end in cake at the café?* Collect children's predictions about what they think might happen in the rest of the story and record these around a copy of this illustration to come back to later.
- Turn the page to share the next spread and take time to look at and discuss the accompanying illustration. *What is happening in this part of the store? What is being sold in this department? What do you think they can see, hear or smell? How do you think it feels to be there?* Encourage the children to look for the characters. *Can you spot Harriet and her Mum and sister? How do you think each of them might feel as they enter the store? Do they feel the same or differently? What does the narrator's choice of 'survive' tell you about the narrator's view of the ground floor?* Write speech or thought bubbles on post-it notes for each character to capture what they might be thinking or saying as they enter the store. Now, take time to look at the other people in this part of the store. *What do you see other people doing? How do you think they feel to be here? Do you recognise any of them from the endpapers or the street scene outside?* Think about how the story might progress from here. *Where do you think they might visit next? What other departments might be in the store?*
- Turn the page and share the next spread. *What's happening here? What does this spread tell you about the size of the store? Have you been on a long escalator like this? Where do we see the family*



now? How easy was it to spot the sisters? Why was this? Do you think the girls want to go and look at saucepans? Why? Why not? How do you think the narrator (and Harriet) might feel when Mum says there won't be time for cake on this occasion? Do you recognise any other characters from previous scenes? How do you think they might be feeling about their own shopping trips, what do their facial expressions and body language convey about their mood? Look, for example, at the man in blue at far left heading down with his wrapped parcels: what might be in his boxes, how might he feel to be heading out with his shopping completed? Or the couple on the far right: what might the woman in front be saying to cause the face of the man behind her to look the way it does?

- Turn the page to share the next spread. Read the text aloud and take time to look closely at the illustration. *Where are we now? What do you think is happening here? Where are Mum, Harriet and the narrator? Were you able to spot them easily? Why or why not? Do you think they are interested in this department, or just passing through? How do you know?* Encourage the children to talk about the story that is happening in the pictures, which we are not told in the words on the page. *What has happened here? How do you think this relates to the title of the book?*
- Encourage the children to look at the movement on the page. *How do you think this situation occurred? Do you think Mum is aware that Harriet is not with them? How do you think she will feel when she finds her missing?*
- Turn the page to the next spread. *What do you think when you see this page? How does it make you feel? What do the characters' body language and facial expressions tell you about how they are feeling?* Look at the spread as a whole. *What is different about this spread from the ones you have seen before? Why do you think the illustrator hasn't included the busy background of the store?*
- Look at the text on the page, **'Where is your sister?'** *What do you notice about the way it is presented on the page? How might this influence how we read the text aloud?* Allow the children to practise saying this in different ways. *Why do you think Mum asks this question, rather than, for example, 'Where is Harriet?' or 'Where is my daughter?' or even 'Where is she?'* Think now about the situation from Harriet's perspective. *What do you think she might be doing now? Do you think she has realised her mum and sister have gone? What would you do if you were Harriet and you became separated from your parents, or were on a school trip and became separated from your group or grown-up? What do you think Mum and the narrator should do, and will do next?*
- Turn the page to share the next spread and allow time and space to reflect on what they have seen and heard. *Was this what you expected? Can you see Harriet? What makes it easy or difficult to spot her? What has distracted her?* Turn back to the spread where Harriet became separated and compare Harriet's actions on the two pages. *How would you describe Harriet and her behaviour? Now turn your attention to Mum. How is she feeling here? How do you know? How does this compare to the narrator? How do you think she manages to spot Harriet? What is her main concern at this point in the story? How does it compare to Mum's?*
- Take some time to look at the wider scene. *What other characters do you notice here? Do you think any of them realise what is going on? Why do you think this might be? What do you think might be going through the mind of each character or group?* Again, use a viewfinder to focus on different individuals and post-it notes to write thought or speech bubbles conveying their feelings: for example, the mother holding firmly to the hand of one of her children and the other in the pushchair, an interesting parallel family trio.



- Turn the page and look at the next spread. *What does the layout of this page make you think? How do you read this page? Do you look first for Mum and the narrator, for Harriet and a dog? Do you read the text first? Does your eye run through each fitting room?* Children might note how the simple palette creates a comic strip effect, the blue curtain and red mirror of each cubicle framing a small story in each one: *what is happening in each of the 'frames', what might each occupant be thinking?* Give children the opportunity to role-play, freeze frame and write thought bubbles or captions for each cubicle. Overlaid on the individual dramas of the fitting room is the hunt for Harriet: *how does the humour of the spread sit with Mum's distress at losing her daughter? Why do you think she doesn't spot Harriet? How do you think she is feeling, and where will she look next?*
- Turn to the next spread and allow time and space to reflect on what they have seen and heard. *What is the effect of moving from the multiple fitting rooms to the single space of the shoe department? How quickly do you spot Mum, the narrator, and Harriet? Reread the text: why do you think Mum is 'so upset'? Why do you think she isn't listening to her other daughter? Why do you think Mum can't see her, so close, when her sister can?* You might discuss the common phrase 'blind panic' and talk about how this applies to mum. Think about how Harriet is reacting to all of this. *Is Harriet aware of the situation? What makes you think this? Is she looking at the same dog as before? What other characters and scenes do you see in the spread? Do you think other people here are aware of what is going on?*
- Turn to share the next two pages and discuss. *How do these pages show the action and movement of them looking on 'every floor, chasing after Harriet'? Which departments do you see Mum and the narrator visit? Challenge the children to spot Harriet in each scene. Why do you think that 'everyone joins in'? Are there characters you recognise who now join the search? Why do you think the narrator's view — 'all quite exciting' — is different from Mum's: how do you think she might be feeling?*
- Share the next spread, in which Mum, the narrator and the search party barge the queue and Mum seizes the microphone for the store announcement system. *Do you recognise people from previous spreads? How do the body language and facial expressions of those in the queue, and of the sales assistant, compare with those helping Mum to look for Harriet?* The children might notice that this is the only spread that does not show Harriet.
- Think about the announcement that Mum interrupts. *How do you think the narrator will feel when she hears that cakes are on offer in the café? What do you think will happen next? Do you think Harriet will hear or respond to her mother's call?*
- Share the next spread. *What was the impact of Mum's 'announcement'? What tells you that 'everyone is looking at us', the words, the pictures, or both? How do the narrator's body language and facial expression show her embarrassment?* Although the story is rushing headlong to its conclusion, encourage children to study the details of the illustration, and consider who and what they can see. *Can you see Harriet in this spread? What do you think will happen next?*
- Turn to share the next spread. *What is happening here? What has caused mum to fall? Follow the line to the end of the woman's arm — what might this be? What might be at the other end? What do the different characters' facial expressions and body language tell you about their feelings? What is the impact of using ellipsis here to separate the sentence? What do you think will be on the next page?*



- Turn to the next spread. *How does the sentence end that began on the previous page? Did you realise the black line was a lead? Consider how the illustrations work with the text: what does the pile of people show you that the words do not convey? How do Mum and the sister's expressions change from the previous spread to this one? How might Mum be feeling now she has Harriet back? How do the facial expressions of those piled on top of Mum capture their varying emotions? Now, consider what we notice about Harriet. How do you think Harriet reacts to being found? Do you think she was aware she was lost?*
- Share the next spread, reading the text aloud and looking at the two scenes that are depicted here. *Do you think Mum is right to be cross and tell Harriet off? Compare the body language and facial expressions in the two sides of the spread, then explore the range of emotions Mum might have experienced to this point, from entering the store, to the various departments they visit, losing Harriet, the frantic search, embarrassment in the fitting rooms, panic as she seizes the microphone, and relief bubbling over into anger then joy again: how do you think Mum's/ the narrator's/ Harriet's emotions have altered during the story? Plot the three characters in a graph of emotion, with key episodes or spreads along the bottom and Mum's, the narrator's and Harriet's feelings at each point.*
- Turn to the next spread in the café and discuss. *Did you expect that the trio would go to the café to celebrate? Did you perhaps suspect all along that the story would end with cake? Which cake would you have chosen: apple pie, chocolate cake, or something else? Look carefully at all the details of this spread: who do you recognise from the story you have just read, whether shoppers, shop assistants, or dogs? What small side stories do you see going on in this spread? Children might for example, see the children and dog under the neighbouring table, the mother with the pushchair and two children, the shoplifter pickpocketing the customer distracted by the 'fancy ladies' from the perfume counter...*
- Share the final spread and allow the children time and space for reflection. *What do you think is happening here? Where and when is it happening? Can you spot the trio? What do Harriet's final words mean? Did you suspect this twist? Do you think the narrator knew that Harriet caused a deliberate distraction to avoid shopping for the saucepan and to make sure that they visit the café for cake?*
- Finally, share the endpapers, and invite the children to comment on what they see. *Do you recognise anyone in these images? Where do you think they are going? Where have they been? Can you see Mum, Harriet and her sister? Compare the back endpapers with the front endpapers and explore the similarities and differences.*
- Reread the entire book from the beginning to the end, and allow the group to explore their responses to it through booktalk with the help of what Aidan Chambers calls 'the four basic questions'. These questions give children accessible starting points for discussion:
  - *Tell me... was there anything you liked about this book...?*
  - *Was there anything that you particularly disliked...?*
  - *Was there anything that puzzled you...?*
  - *Were there any patterns...any connections that you noticed...? Did it remind you of anything else you've read or seen...?*



- The openness of these questions unlike the more interrogative 'Why?' question encourages every child to feel that they have something to say. It allows everyone to take part in arriving at a shared view without the fear of the 'wrong' answer.
- As children reply it can be useful to write down what they say under the headings 'likes', 'dislikes', 'puzzles' and 'patterns'. This written record helps to map out the group's view of the text and the important themes and ideas around the story from the children's perspective and is a way of holding on to ideas for later. Asking these questions will lead children inevitably into a fuller discussion than using more general questions. You may, for example, ask the children if they had favourite parts or spreads in the book, and why this was.
- Extend the children's thinking through a more evaluative question, such as: *What do you think might have inspired Puck Koper to write this book? Who do you think would like this book? Why?*
- Leave multiple copies of the book in the book corner for the children to revisit and re-read in independent reading time, by themselves or socially in a group.

#### To continue work around the book:

- Children could be invited to experiment with using a limited palette such as they have seen here; or conveying emotions through body language and facial expressions; or capturing movement by copying some of Puck Koper's energetic sketches. Collect together a range of art materials that will allow the children to engage in exploring illustration, for example: cartridge paper, sketching pencils 2B-4B and coloured pencils or felt tips.
- You may like to visit the author-illustrator's website at <https://puckkoper.portfoliobox.net/> to see her other work and gain insights into her artistic process and other activity.
- You can watch a video of Puck Koper talking about the book and how she works here: <https://www.youtube.com/watch?v=AtZQTYqhWs4&app=desktop>
- Think back to the dedication and discuss what being '*a Harriet*' might involve. *Did the twist at the end of the book make you change your mind about Harriet and her personality?*
- Encourage the children to make up their own stories, drawing on their own family relationships. If they do not have siblings, they could write a sequel to this story, telling what happens on the Monday when it is the narrator's turn to distract Mum on their return visit — maybe this time Harriet could be the narrator. *What have you learnt from Puck Koper's book that could help you make your own search-and-find adventure with a twist in words and pictures?* Allow time and space for children to come up with initial ideas, to draft and create their own stories, to reflect on these with an appropriate response partner and to publish these in handmade books using appropriate art materials. More information about following an authentic writing process in the classroom can be found at: <https://clpe.org.uk/powerofpictures/teaching-approaches/following-authentic-writing-process>.

**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)**