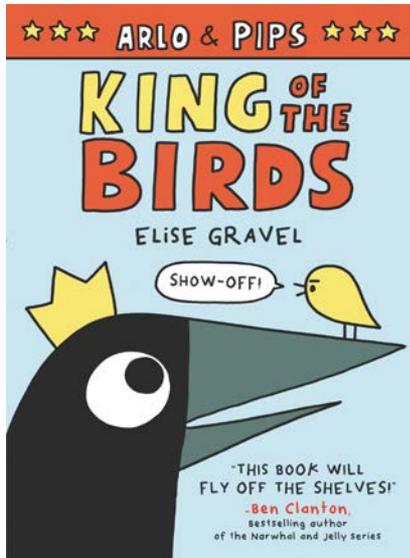


Classroom Resources



Arlo & Pips: King of the Birds

Elise Gravel

BOOK SUMMARY

Arlo & Pips: King of the Birds is the first in a new early graphic chapter book series about the friendship between Arlo, an arrogant crow, and a sarcastic little bird named Pips.

Like most crows, Arlo has a big brain. But Arlo has something else: a little pal who's not afraid to tell him when he's being insufferable!

In the first of three episodes, a battle of the brains and bird-to-bird banter soon turns into an unexpected friendship. Arlo and Pips' adventures include a visit to the big city and the beach on their hunt for shiny things and French fries. Cool crow facts are included throughout the book.

KEY LEARNING OUTCOMES

ACELA1460
ACELA1463
ACELA1469
ACELT1590
ACELT1591
ACELY1668

THEMES

- Natural World
- Identity
- Resilience
- Belonging
- Multi-modal texts
- Humour

Recommended Ages: 6+

ISBN:

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NOTES BY:

Mandy Newman

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Classroom Resources

Before Reading

Using Juxtaposition to Convey Relationships

Examine the cover of *Arlo & Pips: King of the Birds*. Look at all the elements of image, symbolism, text and colour and how they work together to tell a story of friendship. Some of these elements include:

- The title
- Sub heading
- Large bird
- Small bird
- Crown
- Speech bubble

After examining all the elements, think about how they contrast and why. Start with the below as prompts:

- Arlo is large and Pips is small
- Arlo has a crown, yet Pips says, 'Show-off!'
- The title is *King of the Birds* yet there is a series title with two names

How do all the elements work together?

- What do they tell you about the friendship between Arlo and Pips?
- Even though book is titled, *King of the Birds* – there are two birds on the cover. What role does Pips play?
- How does that contrast create humour?

This technique of contrasting two ideas or images together is called juxtaposition. It is used in all artistic forms – music, literature, art, and graphic novels. Two things placed side by side highlights difference and creates tension between what is said and what is seen.

Ask students to think about their best friend.

- Why are they your best friend?
- Why do you like them?
- What are the three funniest things your friend has ever said?

Draw a short cartoon of you with your best friend. Try and visually represent the two of you and use speech bubbles to juxtapose your differences and create humour.

During Reading

How Do You Feel?

This text uses imagery and the relationship between two figures to encourage an emotional response from the reader. When examining how an image makes meaning, it is important to understand the differences between denotative and connotative imagery.

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Denotative Imagery

An image is denotative when it is a literal depiction. The image represents the thing itself; it is quickly understood.

Quickly scan the picture of a crow below:

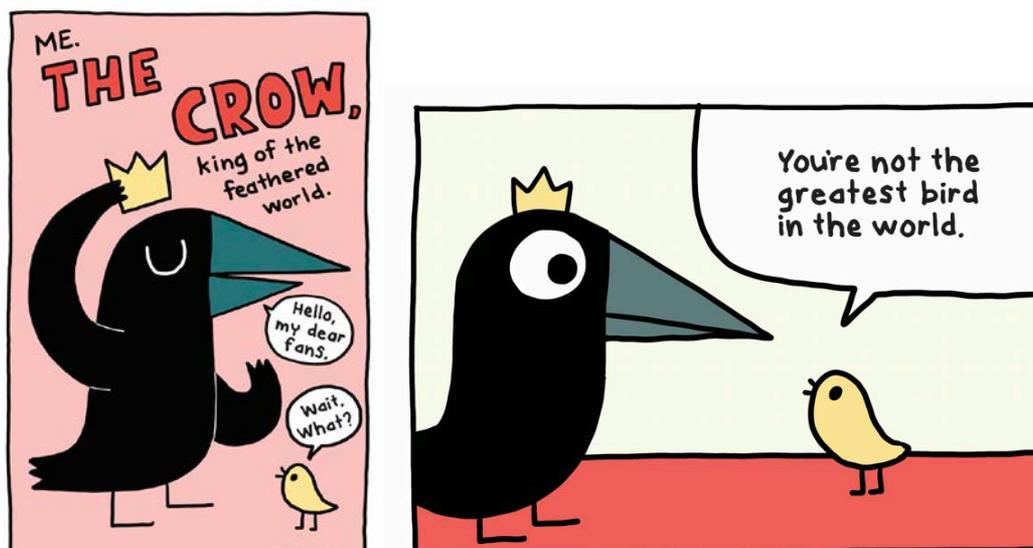


- What do you notice first?
- Draw two things that strike you in the picture.
- Does the picture evoke any feeling or emotion within you?
- If so, what do you feel?

Photo by Kevin Jackson on Unsplash

Connotative Imagery

A connotative image represents or suggests an idea or feeling. Connotative images carry ideas and encourage feelings. Creators try to shape meaning for an audience to interpret. Symbols, images, sound, and other conventions are used to shape or enhance meaning. Examine the below two panels from *King of the Birds* and think about how the creator has depicted Arlo (the crow).



- What do you feel when you look at a picture of Arlo? Why?
- What features and physical characteristics does the composer emphasise and exaggerate? Why?
- How do they make you feel?

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- What characteristics seem overdone or overblown?
- It is not a realistic representation of a crow but does that matter?

With a partner write a paragraph using the following scaffold:

The imagery of Arlo evokes _____ (identify a feeling) _____ through the use of _____ (identify a technique, for example size or colour) _____.

Invite students to draw their own version of an animal they are interested in or know well. Ask them to think about the feelings this animal creates in them, and how they might portray that in an illustration, for example, if they are scared of the animal they might exaggerate the size of the claws or the sharpness of the beak. Students should use two techniques they have learned about in their drawing.

Think too about the function of Pips:

- How does Pips change Arlo?
- What feelings does Pips evoke?
- How does Pips impact Arlo?
- What feelings do the images of Pips and Arlo together evoke?

Telling a Story One Image at a Time

Using cartoon techniques, size and framing, composers can convey a lot of information on one page. Look at these different frames and panels and their size and shape. Smaller frames create a faster reading pace and convey a lot of information. How does the creator use framing to convey different types of information?



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After Reading

Persuade Me!

Ask students to go back through *King of the Birds* and record all the interesting facts about crows. Prepare an information sheet based on the data collected. Ask students if they find the facts presented as an information sheet engaging, or if it's not something they'd be interested in reading.

Information is much more interesting if it is presented in a way that attracts and engages the reader. Readers are much more likely to be persuaded if information is presented using humour, colour, pictures and words. Ask students to find the three pages they find the funniest or most engaging in *King of the Birds*, and then analyse how it persuaded them to enjoy the content using humour, colour, characters, relationships, pictures and words.

Ask students to create a persuasive, informative three-page cartoon on an animal they don't like.

- Create a storyboard. What will go on each page?
- How will you use contrast and framing?
- Will you use a central relationship like Arlo and Pips?

About the Author

Elise Gravel always liked bugs and cats and lizards and other bizarre creatures. Oh, and she also loves baby humans, who she finds very weird and adorable. The author-illustrator of *Adopt a Glurb!* and the *Disgusting Critters* series, Elise lives in Montreal, Canada, with her husband, two daughters, and two cranky cats, so she would be extremely happy if she could have a pet monster as well. Can she have one, please, please, pretty please?

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