



# HELLO TO YOU, MOON

## Teachers Notes

Written by Sally Morgan and illustrated by Sonny Day and Biddy Maroney

Published by Little Hare in February 2017

### SYNOPSIS

Not all creatures are night animals, but all creatures respond to the moon.

Beautiful counting verse and luminous artwork bring to life the mystery and wonder of moonlight's effect on us all.

### THEMES

This deceptively simple book has many layers, and offers interest to a range of age groups. Ostensibly a counting book, it is also an exploration of nocturnal animals – of the sounds they make and the actions they typically perform. These multiple themes are set against the cycle of a single night, from sunset to sunrise, with the moon moving across the sky as the text unfolds and the colours of the sky shifting through the spectrum of light and dark.

### WRITING STYLE

Sally Morgan combines rhyming verse, open verse, repetition and variation within repetition in this ode to the moon. She constructs her brief stanzas identically, employing only minor variations to change the meaning and action from page to page. Pattern predominates: the pattern of repeated meanings, repeated words, repeated sentences and repeated structure. Each first line refers to the time of night, second lines are identical throughout (until the final stanza, when a small variation creates a satisfying moment of surprise and closure for the reader), third lines describe typical actions, and fourth and final lines describe the sounds each animal makes as they 'greet' the moon.



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### ILLUSTRATION STYLE

Sonny Day and Bidy Maroney are internationally acclaimed advertising illustrators and artists, with thousands of followers worldwide. They work closely: Sonny draws the shapes and figures and composes the page, while Bidy colours and designs the final look of each image. Sonny is a highly talented draftsman who is able to draw straight to final art with neither reference nor experimentation. Bidy's trademark flair for colour, colour combinations and layered textures bring Sonny's line-perfect forms to life. The colours and textures of the images deserve special attention; close analysis of even small segments of a given image offer a satisfying aesthetic experience. Flat areas of pattern are carefully positioned to add depth and vividness. The lavishness of the textures is never cluttered, and the unusual use of pattern such as polka dots is well-suited to the book's graphic style. Many of Bidy's patterned textures are a trademark device based on the properties of pixilation, and are manipulated to create illusions of three-dimensionality and depth of field.

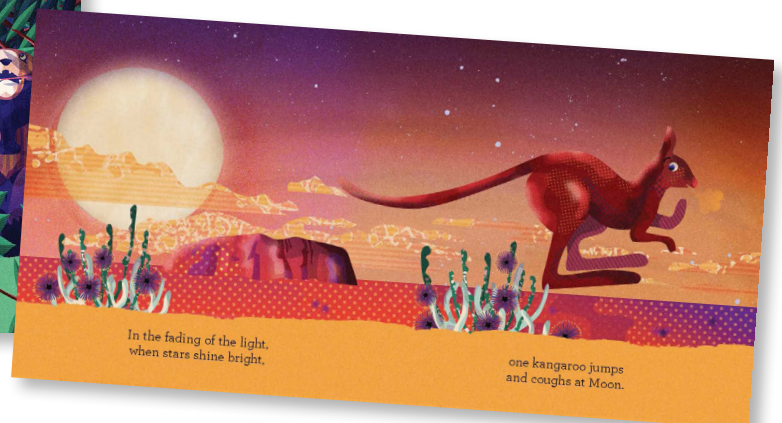
### AUTHOR'S BACKGROUND

Sally Morgan is an Indigenous writer and artist who was born in Perth in 1951. She belongs to the Palkyu people of the eastern Pilbara in Western Australia. Sally is best known for her award-winning book *My Place*, which charts the history of her family. Sally now specialises in writing and illustrating books for children and young people. Her personal interests are reading, taking her dogs for a walk and gardening.



In the coolness of the night,  
when stars shine bright.

six sun-bears snuffle  
and grunt at Moon.



In the fading of the light,  
when stars shine bright.

one kangaroo jumps  
and coughs at Moon.





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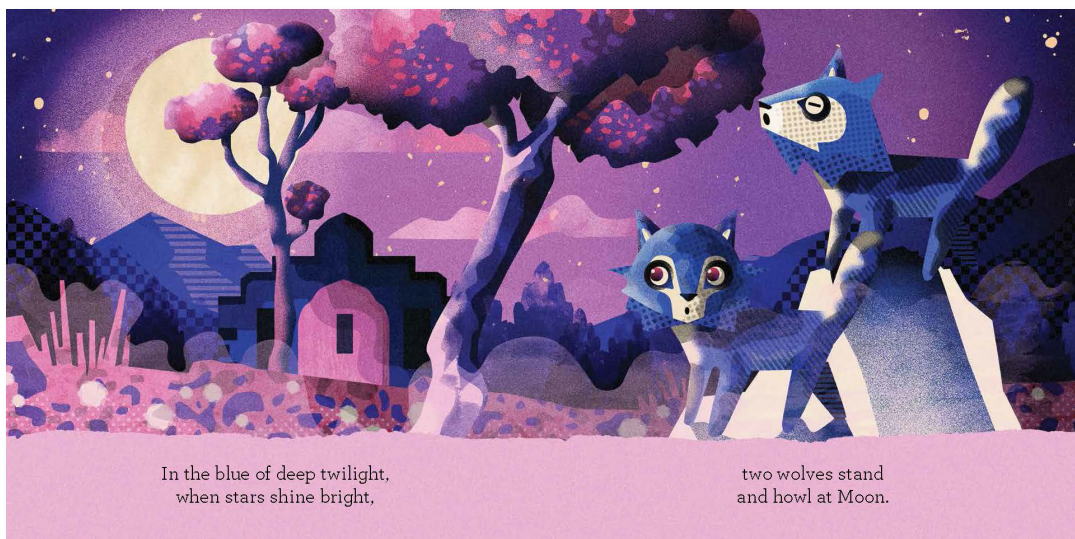
### ILLUSTRATORS' BACKGROUND

Sonny Day and Bidy Maroney are Australian illustrators, designers and artists who operate a small design studio (WBYK). Their work is a conversation between two individuals played out in colour, shape and texture that draws from their shared influences – comic books, skateboarding, music and film.

Sonny and Bidy worked and exhibited individually when they met in 2001. They began combining their talents in 2006, creating screen-printed posters for Popfrenzy tours on their living room floor, and have been working as a team ever since. Today they work for clients big and small around the world.

Since 2012 they have created many sold-out licensed film posters for cinema/pop-culture powerhouse Mondo, including two solo exhibitions in the company's Austin, Texas gallery.

They've also had solo exhibitions in Monster Children, Mart and MTV Galleries in Sydney and Lamington Drive in Melbourne, as well as contributing to many group exhibitions across the globe. Sonny conducts workshops for kids (and occasionally adults), designing and painting skateboard graphics. He is also regularly commissioned to paint murals and exhibits in solo mode as often as he can.





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### STUDY NOTES

1. The author and illustrators have employed pattern and repetition as major treatments. They have also employed disruption of pattern. How does Sally Morgan use pattern in the text to create meaning in the text? What is the underlying effect of her repeated lines and narrative form as the book progresses?
2. One of the variations in the text are the verbs that describe the typical actions of each animal. How effective do you find these variations in terms of conveying a feel for each animal? Can you come up with relevant alternatives that might better describe the character of each animal, while maintaining the repetitive form?
3. Sally Morgan has attempted to make her representations of each creature biologically correct. Research each animal and identify the specific characteristics Sally Morgan has chosen to represent. What (if any) characteristics do you feel might have added to the reader's understanding of each animal? How might these elements have been incorporated into the text without compromising the integrity of the poetic form? What does this tell you about the restrictions of literary forms and the challenges they present to creators?
4. Bidy develops her pictures as if they were collages, with flat areas of layered pattern. Identify and list the kinds of pattern Bidy uses throughout the book and use these as a basis for creating patterns of your own. Cut out the patterns and use them to create your own collage.
5. Bidy uses at least four distinctive trademark patterns or motifs. Select one of these motifs and explore the different ways she has employed it throughout *Hello to You, Moon*. You might like to consider how she has used pattern to create a sense of texture, light and shade, modelling and depth of field.
6. Bidy focuses on specific colour schemes for each image, though some images have a broader range of colours than others. Choose an image with a seemingly limited palette and explore the number of variations and hues used within that palette. How effectively does the colour scheme for the page reflect the meaning of the narrative at that point in the book?





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### ACTIVITIES

1. Ostensibly a counting book, *Hello to You, Moon* is also an exploration of nocturnal animals. Have your class brainstorm why nocturnal animals are primarily active at night. You could start the discussion by explaining that, at night-time, bats can hunt for food without competition from birds. What other reasons could nocturnal animals have for being awake at night?
2. The story tracks the cycle of a single night, from sunset to sunrise, with the moon moving across the sky. Divide the class into groups and have each group illustrate a particular part of the night, then combine all the drawings.
3. Take your class outside and have them act out the story in *Hello to You, Moon*.

