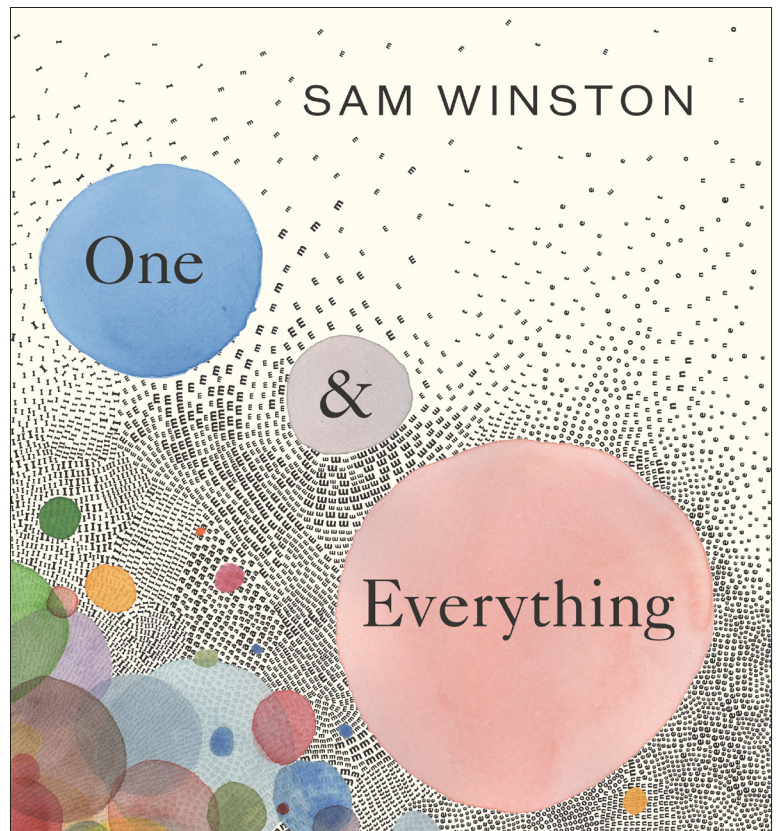


One & Everything

SAM WINSTON

Once there were many stories in the world. There were stories with sunsets and wonderful tales filled with fairies and dinosaurs. But one day, a story decided that it was the best, the most important story ever. It called itself the One and started to consume every other story it came across. The One ate stories made of seas and others full of dogs. Soon it seemed that the One was all there was . . . or was it?

Inspired by the Endangered Alphabets project, aimed at preserving cultures by sharing their unique scripts, author-illustrator Sam Winston uses writing systems such as cuneiform, Tibetan, Egyptian hieroglyphs, and ogham to illustrate this book in his signature typography-based style, using symbols and letters that have relayed the world's stories over the centuries.



HC: 978-1-5362-1566-3

Common Core Connections

This guide, which can be used with large or small groups, will help students meet several of the Common Core State Standards (CCSS) for English Language Arts. These include the reading literature standards for key ideas and details, craft and structure, and integration of knowledge and ideas (CCSS.ELA-Literacy.RL), as well as the speaking and listening standards for comprehension and collaboration and for presentation of knowledge and ideas (CCSS.ELA-Literacy.SL). Questions can also be used as writing prompts for independent work (CCSS.ELA-Literacy.W).

DISCUSSION QUESTIONS

1. What is a story?
2. Who does a story belong to?
3. What kinds of stories are there?
4. What are the different ways that we can tell our stories?
5. Why is it important to have lots of stories?
6. How can we make sure that lots of stories are told and heard, and how can we work to preserve stories?
7. Stories are one of the ways that we learn from one another; what is a lesson you have learned from a story?
8. How can a story be both unique and universal?
9. The story ends with the question “What will our next story be?” How would you answer that question?
10. What does this story make you wonder about, feel concern about, and feel joy about?
11. What ideas are you taking away from this story? What connections do you make?
12. How does the author’s note change or add to your understanding of the story? What values does Sam Winston express in the author’s note? What actions are recommended and implied?

CLASSROOM ACTIVITIES

COLLECTING THE STORIES THAT SHAPE OUR LIVES

One & Everything sends a powerful message about the importance of sharing and preserving stories. The narrative also points to elders as a source for stories and wisdom. Create an intergenerational opportunity for learning by partnering with a local senior center or local residential community for seniors. Arrange for small groups of students to be partnered with a senior and to spend time together in person or via video conferencing. The purpose for the visits will be to exchange stories.

Seniors will be asked to share a story from their childhood or a story that they connect with a significant or deeply meaningful experience in their lives. Your students will be asked to do the same.

After the stories are initially shared orally and discussed, students should record a retelling of the story. Participants (both seniors and students) should be offered the opportunity to have their story recorded in writing, by audio, or by video, in the language of their choosing. The resulting stories should be translated into English and other community languages in order to be accessible to many. Ask seniors and students to create illustrations to accompany their stories and provide materials for doing so. The collected stories can be shared in a virtual or physical exhibition with the broader community.

CREATING ALLEGORY

Sam Winston’s *One & Everything* can be read as an example of allegory, a narrative that uses symbolism to convey a lesson or a message. Invite your students to consider the messages that may be embedded in Winston’s narrative and illustrations. How do they understand the story? Students are likely to share ideas about control, selfishness, and greed, as well as ideas about multiple perspectives, histories, and viewpoints. Guide them to conversations about power, both collective and individual. Discuss Winston’s choice of swallowing as a metaphor for the silencing of experiences and perspectives.

You can extend this study of allegory by providing students with additional examples, both classic and modern. Students may connect with other tales that include swallowing, such as the biblical story of Jonah and the whale, the Greek myth in which Kronos swallows his children, and the folk song “There Was an Old Woman Who Swallowed a Fly.” Collaborate with your school and/or public librarians to develop a text set that includes examples of allegories from different

cultures. Guide students in a genre study to notice the literary elements of allegory (including plot, character, setting, symbolism, metaphor, and personification). If time allows, students can compose and illustrate their own allegories, individually or in small groups.

BLENDING WORDS AND IMAGES: CREATING TYPOGRAPHY ART

Sam Winston is a fine artist who creates typography art. Share his website so that students can see examples of his art and provide a chance to explore his illustrations for the award-winning title *A Child of Books* by Oliver Jeffers (Candlewick, 2016). Invite students to share observations and questions about his artwork. Do a close reading of the illustrations in *One & Everything* and *A Child of Books* and create a list of student observations about his style. You can also read more about the development of typography in the *Encyclopaedia Britannica* article “History of Typography” (<https://www.britannica.com/technology/typography/History-of-typography>).

As students closely study the illustrations in *One & Everything*, invite them to name what they see. How do the shapes of the letters that Winston has included in the artwork create meaning for them? Compare and contrast students’ responses and perspectives. What different interpretations are shared by classmates? Consider how the experience of interpreting the shapes that include unfamiliar scripts differs from the experience of interpreting the shapes that include letters and even words they recognize. What elements are present in the unfamiliar letters that point toward the meanings they are constructing when they view the art? Play with deconstructing the letters of the alphabet, focusing on the shapes and lines that make up the letters. For example, have students write their names and notice which shapes are included in the letters, drawing these shapes as separate pieces below their

names. Next, invite students to play with those shapes, creating a work of art that is personally symbolic.

Extend this exploration by collaborating with your school art teacher or a local artist or graphic designer to provide students with an opportunity to create typography art. Some students may know right away the words and ideas they want to incorporate into their art, and others may need more time to play with symbols and concepts. Encourage your students to communicate in a language of their choosing or in multiple languages as they develop their art. Depending on your access to technology tools, you could employ Adobe, Google Drawings, or even Word in Microsoft Office as students create. Students may also enjoy the opportunity to use a manual typewriter to collage their typography art. When the finished artwork is displayed, ask students to include a display card that contains a brief artist’s statement about their work.

EXPLORING THE BACK MATTER: LEARNING MORE ABOUT ALPHABETS AND SCRIPTS

One & Everything includes back matter, pages at the end of the book that provide additional information, enhancing the reader’s experience of the main content of the book. Review the back matter with your students. Begin by reading and discussing the author’s note. What does the author’s note reveal about the author’s purpose for writing the book? What nonfiction information is provided, and how does it connect to the fictional main text? What ideas and values does Sam Winston convey through this author’s note?

Next, explore the pages in the back matter that present different alphabetic characters used in Winston’s typographic art. Guide students to notice how these entries provide information about the characters in the scripts, the geographic regions from which they originate, and how Winston connects his art to stories

that are associated with the alphabets and cultures. Point out the acknowledgments that Winston includes, which list the many experts with whom he consulted to ensure the accuracy of this information. If time allows, students in grades four and up could work in small groups to learn more about each alphabet and the cultural stories that Winston references. Students can share their findings with classmates by creating short presentations that include visual images of the scripts, photos of the geographic regions, and short retellings of the stories they encounter in their research. Depending on the age of your students, you may want to curate collections of digital resources for their research. The Atlas of Endangered Alphabets (<https://www.endangeredalphabets.net>), an alphabet preservation project that inspired Sam Winston, includes useful links.

You can also explore the map of scripts that Winston has included. Be sure to read the note that indicates that the map represents scripts, not languages. Explore examples of maps that depict languages spoken, such as the University of Maryland's Langscape (<http://langscape.umd.edu/map.php>), the city of Toronto's Interactive Language Map (https://www.socialplanningtoronto.org/languages_map), and the Modern Language Association's map of languages spoken in the United States (<https://www.mla.org/Resources/Guidelines-and-Data/MLA-Language-Map>). Revisit the author's note and discuss the differences between scripts, alphabets, languages, and stories and the importance of preserving them all.

LANGUAGES IN YOUR COMMUNITY / LANGUAGE PRESERVATION

While families and community members often desire to carry on the languages of their elders, public policies can frequently and insidiously run counter to this goal. Examples of this can be found in recent bans on

bilingual education in schools in the United States as well as historical efforts to eliminate Indigenous languages in boarding schools in Canada and the United States. Engage your students in a study of the languages spoken in your community and by their family members. Develop interview protocol so that students can ask community members across generations about their experiences with learning and speaking different languages. Ask your students to identify different ways that they can represent what they have learned. Students could create infographics to represent data or multimedia presentations that include audio or video of the languages spoken. Be sure to engage students with these questions: What practices support the use of multiple languages in our daily lives? What practices discourage or oppress the use of multiple languages?

To extend students' understandings about the roles of language in culture, share the United Nations video "Protecting Languages, Preserving Culture" (<https://www.un.org/en/desa/protecting-languages-preserving-cultures-0>). Next, reach out to your local libraries, civic centers, and town/city clerk offices to learn about any language preservation initiatives that may be taking place in your community. Invite leaders of these efforts to speak to your students, sharing the values and goals behind these initiatives and the kinds of activities in which they engage.

FAVORITE STORIES MURAL

After reading *One & Everything*, invite your students to make a list of stories that are their favorites. Students can create a two-column chart, noting the name or a description of the story on one column and providing a reason the story is a favorite in the other column. Place students in small groups and ask them to share their lists with one another; students should be sure to share and compare the reasons that the stories on their lists

are meaningful to them. Gather the class for a whole group debrief, asking students what they noticed about how and why stories become favorites.

Drawing inspiration from Sam Winston's illustrations, invite your students to consider how they can visually depict their favorite stories: What shapes and colors best represent the story? What letters, characters, and symbols can they include that represent the meanings of their story? Provide art materials such as watercolor paints and markers so that students can create and cut out shapes for their stories. Next, gather in a circle to view their creations and invite them to play with the placement of the shapes, grouping them in

different ways (for example, sorting by color, by alphabet, by size). Create a more permanent mural to display for your school community by attaching their shapes to a large sheet of butcher paper or to a bulletin board.

As an extension, collaborate with the technology specialist at your school to create augmented reality for your mural. Students can record an audio or video in which they talk about their story or even retell a short portion. Affix QR codes to the story shapes so that a mobile device can be used to experience the multimedia augmentation.

About SAM WINSTON



Photo by Kyoto Ishima

Sam Winston is a fine artist whose work has been exhibited worldwide and is held in many permanent collections. Institutions that have exhibited or currently house his work include the Museum of Modern Art in New York, the Getty Research Institute, Tate Britain, and the Victoria and Albert Museum. His first picture book, *A Child of Books*, co-created with Oliver Jeffers, was a *New York Times* bestseller and won a Bologna Ragazzi Award. Sam Winston works and lives in London.

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