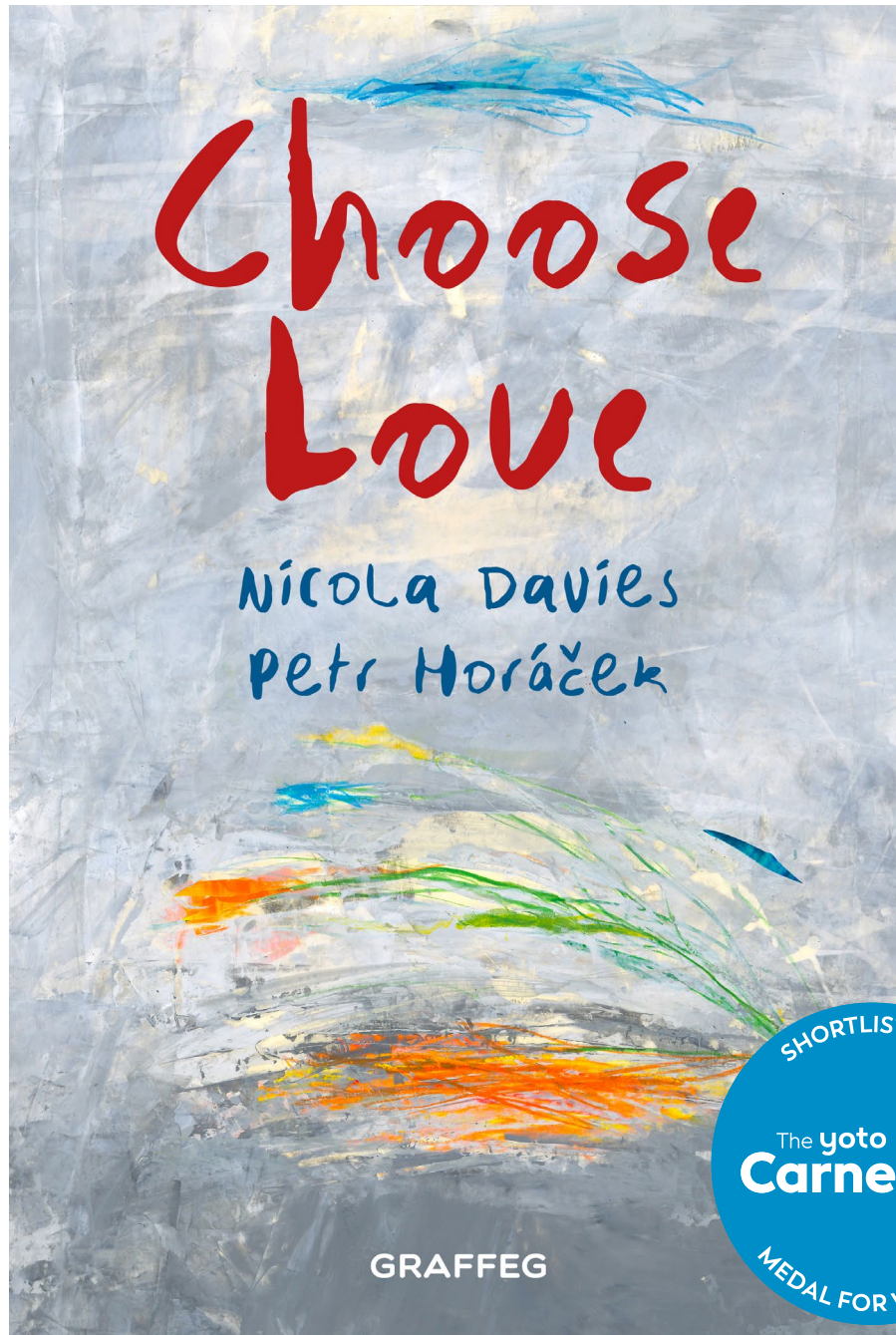
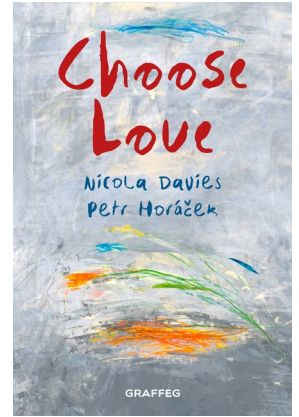


The yoto
Carnegies



**The Yoto Carnegie Shortlist 2024
Shadowing Resources**

Activities for Choose Love by Nicola Davies



Content warning

Refugee experience, war, displacement, loss

General Activities for all books

- Lego Fun: Create a scene from one of the books using Lego or other building materials/toys.
- Shadowing Scrapbook: Document your journey through the 2024 Shadowing period. This can be used to record books and activities discussed in each session, as well as offer a creative space for reviews, reflection and anything else you might like to add.
- Take the title or first line from each of the shortlisted books and create a poem or story by combining them with words and phrases of your own.
- Carnegie Washing Line: Cut out shapes of clothes (e.g. socks, tops, trousers etc) using cardboard and write quotes from the Medal for Writing books and pictures from Medal for Illustration and hang on a washing line with pegs to display. Group members could do this as an activity in the session if time allows or asked to do at home and then to bring to the next session.
- Think of some questions you would like to ask the shortlisted authors and share them on social media using the hashtag **#YotoCarnegies24**
- When Worlds Collide: Select two characters, each from a different shortlisted book. Imagine what they would say to each other, if they met. How would they behave? You could improvise this, or write a script or short story that describes the encounter. E.g, Erik from Crossing the Line meets Growls from Steady for This.
- Carnegie Touch and Taste:
 - Touch: Curate a selection of items inspired by the shortlists, place them into a drawstring bag and have shadowers try to identify each item using touch. As time goes on, and shadowers become more familiar with the shortlisted books, you can expand the game to include guessing the title of the book based on the collection of items in the bag.
 - Taste: Mine the shortlisted titles for references to food and use this to spark discussions about food they like and dislike. You could encourage everyone to bring a snack each week, focusing each session around one of the titles. Alternatively, you could throw a shortlist celebration party and have everyone contribute a dish inspired by one of the shortlisted books. and then offer them to try different foods from the shortlisted books. Make sure you have a conversation about allergies and dietary requirements well in advance!
- The Shadowing Tree: ask shadowing group members to write very short reviews or info about characters on leaf shaped cutouts or sticky notes. The cutouts could be hung on an artificial tree, or a real one, depending on your setting, whilst sticky notes could be arranged on a poster and displayed in the library.
- Think about who would play the main characters in a film or TV adaptation of one or more of the shortlisted titles. Create a cast list and explain your choices.

- Rewrite the ending of one of the shortlisted books. What have you changed, and why? Does it alter how you feel about the story?
- Have a go at creating spine poetry by using the titles of the shortlisted books as phrases/words. Share your creations online using the hashtag **#YotoCarnegies24**
- Create your own playlist to accompany a shortlisted book - you might want to highlight a particular theme, tap into the geography or time period of the book or create a playlist that reflects a particular character.
- Choose a character from one of the shortlisted books and reinvent them in the art style of your choosing. You could create your character digitally, draw them by hand, paint them or even make a sculpture. You could try creating the same character in a variety of styles - Manga, Pop Art, Disney - using different materials.
- Create your own book trailer for one of the books, or work together to make a trailer for the entire shortlist. This could be a TikTok style 'sell' of the book or a more traditional thematic video.

Book Activities

1. Choose one poem from the collection and write a response to it. Try to answer it in the style it has been written.
2. Take the title of one of Nicola's poems and use it as the impetus for a poem of your own. You can take Nicola's words as your title, your starting point, your end point or simply your inspiration. Your poem can be on any topic and in any form. You can complete this activity using the final line of a poem or even your favourite line of a particular poem.
3. Peruse each poem and pick out the words you feel are most interesting. You don't have to take words from every single piece but try to limit yourself to just one or two words per poem. Rearrange these into a poem of your own. You can add extra words if you need them, and your poem can be any length, any shape, any form, any style. The only limit is your imagination!
4. Select a poem and look at the corresponding artwork. Can you incorporate the words of the poem into the illustration? You might have a sentence snaking up a plant stem, for example, or words dropping from tree branches like fallen leaves. Lines of text may appear scudding across the sky like clouds or driving into the ground like raindrops.
5. Work through the book, paying careful attention to the illustrations. What do you notice about the style of the images? What can you say about the colour palette? What do you think the illustrator is trying to communicate? Now, choose a poem from the collection - it might be the poem you like best, or the one you feel is the most powerful. In the style of Petr Horacek, create a piece of artwork that responds to your chosen piece.
6. Reflect on each of the poems and consider the themes of the collection as a whole. What other poems, books, films, plays do they bring to mind? Use your ideas to create a display guiding people to stories they may be interested in, if they like *Choose Love*. You might want to organise your thoughts as a story pathway, that progresses in a linear fashion, or as a cloud of ideas. You can present this as a physical display in your classroom, corridor or library or you could share it virtually using software like Padlet, Jamboard or Google Suite.
7. Select a poem you like from the collection and devise a physical response through movement and dance. Try to track the journey of the poem with your body; translate the printed words into physical expression. If you enjoy this activity, you could take it a step further and set your physical response to music. Perhaps you could work on several poems or even the full collection as a group and prepare a performance.
8. Using the poems as your starting point, curate a collection of physical objects that represent the human stories communicated through *Choose Love*. Use these objects as the basis for a display - you might want to include the poems in their entirety or just a few lines here and there. Think of this as an exhibition or installation in a gallery or a museum. The objects should take your visitors on a physical journey through the poetry collection.
 - What else could you include - audio recordings of the poems, music, movement, news footage, art work, live performance etc.
 - How will your audience travel through your exhibition?
 - In which order will they experience the different elements?
 - Will they be on foot, walking from one end of your school library to the other, moving from the first poem to the last?
 - Will they enter your main hall and experience all the elements in any order they choose as they wander unguided?
 - How do you want them to feel?
 - What would you like them to take from the experience?

About these resources

All of these resources are designed to be completed in small discussion groups, ideally your school's Yoto Carnegie Shadowing Group. However, they can easily be done individually. Instead of talking about the tasks, you can write down and keep a record of your ideas.

Before Reading

10-20 minutes

- Discuss what you think *Choose Love* will be about based on the lines below. You should structure your discussion around these questions:
 - What themes do you think the poems will explore?
 - How do you think the poems will link together?
 - Which different people do you think these poems will be about?
 - What feelings and emotions do you think the poems are likely to evoke in readers?

1.
We are all tangled in this timeline.
It threads around our ankles and our arms
And through our hair.

2.
This moment,
This moment,
This moment from which nothing will ever be the same.

3.
He picked it up, refilled the pot,
replanted it with such tenderness,
then, for the first time, smiled.

4.
You've got five minutes to count the cost
Of the past and future you just lost.

5.
Why is he here?
Listen and he'll tell you:

6.
So I remember how Mum loved me
and that I'm not lost.

During Reading

There are separate questions and tasks for each poem in *Choose Love*. You should spend about 5 minutes on each poem.

The page numbers are based on the Graffeg Limited edition of the book, first published in the UK in 2022.

Choose Love, page 5

- Who do you think this poem is addressed to?
- What do you notice that's interesting or unusual about this poem?
- Why do you think it has been placed at the start of the collection?

This Moment, page 10

- Why do you think the Foreword (pages 6-7) was placed between the first poem, 'Choose Love' and this one?
- What do you think 'this moment' is? What's the effect of not being told exactly what it is?
- What's been happening in this place in the build-up to 'this moment'? How do you picture it in your head? Is it likely anywhere you know or that you've seen on screen?
- What feelings and emotions are evoked by this poem?

Before We Left, page 13

- Based on the different responses of the mother and the father in this poem, how do you picture this family unit in your head?
- What do you notice that is particularly interesting or unusual about this poem?

Five Minutes, page 14

- How does this poem create a sense of urgency and panic? You might like to focus on what stays the same in rhyming couplet (the two-line verses) and what changes.
- How would you describe the tone of this poem? You might like to think about
 - how it would sound if read aloud
 - its use of questions
 - the emphasis on particular words and phrases
 - its use of images.

Mathematics, page 17

- Having read this poem, what would do you understand by the phrase 'the maths of misery'?
- This poem uses repetition several times. What repetition can you spot and what is its effect?

Supermarket Flowers, page 20

- What would you say this poem is about? What is its message?
- Who do you think is speaking in this poem? Who is being addressed?
- What do you notice that's interesting or unusual about this poem?

The Trials, page 23

- What are the three trials in this poem? Why do you think the final one is deemed to be the worst?
- What do you notice that's interesting or unusual about this poem?

The Interview, pages 25-26

- Who is the interviewer in this poem and who is being interviewed?
- How is the interviewer portrayed? What kind of life do you think they lead? What kind of person do you think they are?
- How does the poem create sympathy for the person being interviewed?
- How does the note at the bottom of page 26 add to your understanding of the poem?

Artin's Voyage, page 28

- The footnote gives precise details of Artin's 'voyage'. How does the footnote add to your understanding of the poem? What would your understanding be without the footnote?
- How would you describe the language used in this poem? What's its effect?
- Why do you think the poem switches from 1st person plural ('we') to 1st person singular ('I') between the first and second verses? What's the effect of doing this? Who do you think the 'we' and 'I' of the poem are?
- Lots of readers find this a particularly powerful poem. Why do you think this is?

Hope, page 32

- What do you imagine is the full story of the boy in this poem?
- What do you think this poem is trying to say about human nature?
- What do you notice that's interesting or unusual about this poem?
- Can you think of an alternative title for this poem?

Not Lost, page 35

- What's happened in this poem? How do you know? What's the effect of not telling the reader everything?

Spiderman, page 36

- What is happening in this poem? What message do you think it is trying to get across?
- Do you think someone is literally winding and unwinding string around various objects, or is this a metaphor for something else? Explain your thinking, whichever option you have gone for.
- If you had to say that one thing made this poem particularly distinctive, what would it be?

Unbroken, page 39

- What is happening in this poem? What message do you think it is trying to convey?
- What different generations of women are represented in this poem? How is each represented?
- Who do you think says the final word in the poem? Why do you think the writer has chosen not to make this clear?
- Why do you think this poem has been placed at the end of the collection?

After Reading

Initial Thoughts

Spend 10-15 minutes discussing the questions below:

- What is your overall impression of this poetry collection?
- Which poems particularly stick in your memory and why?
- Who do you think is the audience for this collection?
- What did you think about the division of the book into three parts: Departure; Arrival; Healing? Do you think the poems need to be read in the order in which they are set out?
- What links all of the poems together? You might like to think about voice, tone, character, and so on.

What's *Choose Love* about?

- Spend one or two minutes writing down a single sentence that begins: '*Choose Love* is about ...'
- If you are working in a group, share your different sentences and discuss.
- Next read the sentences below that give further ideas about what the collection is about.
- If you are working in a group, spend 5-10 minutes ordering the sentences, from the one you agree with most to the one you agree with least.
- Finally, decide on the statement you agree with most. It can be one from the list or your own. Write down a few ideas about how *Choose Love* relates to your chosen statement.

Choose Love is about ...

- Understanding the trauma that refugees go through.
- Appreciating that we are all just one moment away from being forced into difficult circumstances.
- Recognising that we are all linked, no matter who we are or where we live, by a shared humanity.
- The need to help those in difficult circumstances.
- The terrible pain of being forced from your homeland.
- The human capacity to withstand the most terrible of circumstances.
- The indifference of some people to the difficulties faced by refugees.
- The need to change how the countries of the world treat refugees.
- The possibility of hope overcoming adversity.

Exploring the collection further

Choosing a favourite poem

- Flick through *Choose Love* to remind yourself of the different poems in the collection.
- Choose your favourite three and, if possible, compare your favourites with other people.
- Compare the three you have chosen and narrow your choice down to one.
- Write a few sentences explaining why this is your favourite poem. Share what you have written with other people.

Spend 20-30 minutes on this activity.

Exploring the illustrations

Each poem is accompanied by an abstract illustration by Petr Horáček. Abstract illustrations don't try to represent reality exactly, but instead use shapes, colours and marks to give a sense of meaning.

- Discuss your response to these statements. If you are working on your own, then write down your thoughts.

I like some of the illustrations, but not all of them.

The illustrations work so well because they project a mood rather than an exact picture.

You can see the same themes in the illustrations as there are in the poems.

Some of the illustrations are too abstract for my liking.

- Now select your favourite illustration. Talk about the reasons for your choice, or write down some brief notes.

Spend 20-30 minutes on this activity.

Emotional Impact

The collection as a whole tries to guide readers towards positive emotions – after all, it is called *Choose Love*. There are lots of other emotions evoked by the poems, often negative ones.

- Turn to a poem at random and discuss which of these emotions are most evoked by it: compassion; pity; anger; outrage; hope; sadness; despair; love.
- Repeat this process for 4 or 5 different poems.
- Finally, discuss which are the dominant emotions in the collection as a whole. Are there any other words you would use to describe the emotions other than the ones listed above?

Spend 20-30 minutes on this activity.

Reading the reviews

The extracts, below, are all from reviews of *Choose Love*.

- Read all the reviews and discuss which comes closest to your own view of the book.
- Working individually, write your own paragraph expressing your views.
- If possible, share your reviews with others.

You can submit your reviews to the Carnegie Shadowing Scheme website. This can be accessed at:
<https://yotocarnegies.co.uk/medals/>

Give yourself 30-60 minutes to complete this activity.

A.
Brave and strangely uplifting ... what we all know but struggle to take on board. The words nail the problem and the illustrations are deeply beautiful. There is HOPE in confronting what it is all too easy to shy away from ... if everyone enjoying a privileged existence in ignorance of those who are forced to flee their own terrifying reality were to read this, their hearts would surely open.
Kate Shooter, Artist

B.
The most incredible, thought provoking, at times gut wrenchingly, harrowing poems that reach deep into your soul and change your view of the world. There's glimpses of hope splintered throughout, hope when you *choose love*.

There's poems I would certainly read to a younger audience but it's a book I wouldn't leave my 6 year old reading on her own. A superb choice for older teen readers and adults.
Review on www.amazon.co.uk

C.
It's too easy for individual stories and impacts to be lost behind the sweeping phrases of 'refugee crisis', 'small boat people', etc. This helps to bring us back to the person, the faces and family, the individuals who are part of the bigger picture.
Andy Fryers, Sustainability Director, Hay Festival

D.
These are beautiful poems with beautiful illustrations. They are moving and compassionate as well as being well-crafted. But I worry about the over-riding message of hope and choosing love. Yes, we do want our young people to feel hope and we do want them to *choose love*, but hope and love will only go so far in the brutal world in which the refugees of the poems find themselves. What they really need is legal protection, financial support, high-quality shelter and the prospect of a decent future. Wouldn't the poems be better placed pushing for these things?
Anonymous

Writing Activities

On your own, or with a partner, complete one or more of these writing activities to help you develop your thoughts about *Choose Love* further.

You will need 30-60 minutes for each activity.

- Choose one of the illustrations that you particularly like, or that you are interested in. Write your own poem inspired by this illustration. It can be on a similar theme and topic to the ones explored in *Choose Love*, or it can be about something entirely of your own choosing.

- Write a letter to the author Nicola Davies, expressing your admiration for her collection. In your letter, you should comment on:
 - What you like about the way she's written her poems
 - What you admire about the impact of the poems
 - Which poems you particularly like and why.

- Write a blog entry with the title: 'What *Choose Love* can teach us about hope.'

- Imagine that your school is running a competition to select a book that every class has to read during tutor time. Students have been invited to deliver speeches advocating a book of their choice. Write a speech for *Choose Love*. The audience is a small group of teachers and students, who will make the final decision.