

The yoto Carnegies



The Yoto Carnegie Shortlist 2024 Shadowing Resources



Activities for Lost Illustrated by Mariajo Ilustrajo



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. *Lost* explores the real experience of being disoriented in unfamiliar surroundings. Have you ever been *lost* (perhaps at a new school, on holiday or at the supermarket)? How did it make you feel? Have you ever helped someone who was *lost*? How did you make them feel better? Discuss these situations with your shadowing group.
2. The *lost* animal in Mariajo Ilustrajo's book *Lost* is a polar bear. Find out more about polar bears, their habitat and how they have adapted by watching a video or doing some online research here: <https://www.nationalgeographic.com/animals/mammals/facts/polar-bear>
3. Choose one of the following Arctic adventurers and either write a short factfile or map one of their expeditions.
 - a. Sir John Franklin
 - b. Henry Hudson
 - c. Robert Peary
 - d. Richard Weber
 - e. Matthew Henson
4. Look at the front and back covers of *Lost* and think about how the illustrator conveys the idea of being *lost* (i.e. use of colour, perspective and detail).
5. In *Lost* the person at the Help Desk shouts, "EVERYTHING IS ON THE MAP!" at the polar bear when she gives him a map of the London Tube. Using a map of the tube system, see if you can find the closest stop to the following London landmarks (you can work individually, in pairs or small groups or with your whole shadowing group and leader on an interactive white board).
 - a. Trafalgar Square
 - b. Buckingham Palace
 - c. Tower of London
 - d. St. Paul's Cathedral
 - e. Regents Park
6. Modern composer Ludovico Einaudi wrote his "Elegy to the Arctic" as a testament to the region's majesty and vulnerability. Listen to a recording of this piece and describe how it makes you feel. Compare and contrast this with an extract from any composition by Finnish composer Jean Sibelius, who also wrote music inspired by the Arctic.
7. In 2023 acclaimed Canadian artist Cory Trepanier produced a trio of films about the Arctic landscape and wildlife that inspire his paintings. Take a look here at Into the Arctic: <https://corytrepanier.com/films/>
8. Bear meets Girl on the Tube, shown in a beautiful double page spread at the centre of the book. But Girl is part of Bear's story before they ever speak. Can you spot her first appearance?

Title: *Lost*

Illustrator: Mariajo Ilustrajo

Publisher: Frances Lincoln Children's Books

These notes have been written by the teachers at the CLPE to provide schools and settings with ideas to develop comprehension and extended provision around Yoto Carnegie-shortlisted picturebooks and illustrated texts for children of all ages. They build on our work supporting teachers to use high-quality texts to enhance critical thinking and develop creative approaches in art and writing. We hope you find them useful.

These notes have been written with children aged 5–11 in mind. However, this is a sophisticated picture book which has scope for it to be interpreted in different ways with pupils of different ages.

Reading the book and close reading of illustration:

- *Lost* is a charming and poignant story about being *lost* and found, about love and friendship, and about home. Mariajo Ilustrajo is both author and illustrator, using both words and pictures to tell her story, and extended time will need to be given for children to discover the interplay between the text and illustrations.
- Begin by looking at the front cover illustration. *What do you think is happening here? What character can you see? What can you tell about them from their facial expression, body position, the setting and the props they have been given? What do you think they might be thinking or feeling? What makes you think this?* Now read the title, *Lost*. *What associations does this word have for you, how do you think it might relate to the cover art and story you are about to read?* Children may connect to being *lost* themselves, or question why the polar bear is out of its normal environment. Look at the back cover art, but without reading the blurb. *What do you see here? How does this connect with what you saw on the front cover? What might all this suggest about the book you are about to read?*
- Share the publisher and title pages: *How does this connect with what you saw on the cover? How do these images connect or build on your predictions about the story?* Then share the first two illustrations, seen from Bear's eye view, looking up then down (we see a nose and a paw). *What do you think is happening here? How does the illustration make you feel? What makes you feel this way? What do you think Bear might be thinking? Where might this place be, and how might it be similar or different from where the polar bear comes from?*
- Now share the next spread of three page-width panoramic panels, showing Bear *lost* in an underground station. *What do you notice about this place and the people in it? How do you think Bear feels being there? What suggests this to you?* The children might comment on the greyness and lack of contact, and may also spot the red-haired child from the back cover and publisher page. Turn to the next spread where Bear joins a queue: *How does this image make you feel? Do you think the other people are indeed 'lost too'?* Share the next two spreads where Bear asks for help and is given coffee, the next three where he asks again and is given a map. *How do these interactions make you feel? How do you think they might affect Bear?* Children might comment on the fact no-one listens properly, indeed the barista has her back to Bear, the map lady is behind a screen.
- Now go on to share the spreads that show Bear on the platform, boarding an underground train, then meeting the red-haired child. Read on as the child takes Bear home; as Bear compares this 'home' to their own; and has a breakthrough in communications through sharing a book.
- Read on to the end of the book, allowing time and space for the children to pore over the illustrations and minimal text. *How do you feel to see Bear returned to home and family? Did you predict what the child's plan might be? What do you think might be in the book that the red-haired child has sent home with Bear? Could you have a go illustrating one of the pages?*

- After reading, encourage the children to share their thoughts. *What did they like and/or dislike? What did it make them think about? Do they have any questions about the book? How did it make them feel? What made them feel this way?*

Engaging in illustration:

- As both author and illustrator look at how Mariajo Ilustrajo tells the story partly through minimal words but predominantly through pictures. Revisit a range of different spreads to see how the illustrations perform different functions. They might identify how she captures a snapshot, e.g., the double-page spreads showing Bear standing in 'the queue for help', or at the coffee-shop counter, or where the child says 'Hello, Bear!' in the carriage. Or how we see a succession of stills from the same viewpoint in the panoramic page-width panels where Bear stands in the concourse of the underground station, or in the train carriage. Or brief economical scenes shown in the vignettes where Bear shows the child where they live, where they swim and what they eat. Or the frames that advance the story, as where Bear waits for the train then boards it. *What do you think each type of illustration is doing in the storytelling?*
- To extend this insight it would be interesting for the children to visit her website where she shares some of her process work (<https://www.mariajoilustrajo.com/childrens-book-portfolio/lost>), in order to compare her draft sketches and the development of the story towards the published book.
- A polar bear self-evidently does not belong in a city, but much of the impact of *Lost* comes from giving Bear human characteristics and reactions. *What is the impact on you as a reader of this anthropomorphic approach? How do you feel about Bear, and understand the crisis they are in?* Allow the children to copy Bear for themselves, showing how they might convey human characteristics. Encourage them to try and break down their drawing into simple shapes. You could model and encourage them to experiment with other animals, and consider standing them on two feet, or giving them props — like Bear's map, coffee mug or slice of pizza — to make them relatable. Draw alongside the children as they work. When their drawings are complete, allow the children to use watercolour pencils or a watercolour wash to add texture, and bring their drawings to life, concentrating on the shades and tones seen in the setting.
- Give space for the children to pin up and share their drawings, allowing them to look at the similarities and differences in their work and to talk about what is effective in their own work and that of others.
- Allow access to art materials for the children to draw and make up their own scenarios or stories featuring animals or to create characters, scenarios and stories of their own.

This sequence of activities was designed in partnership with CLPE, 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.