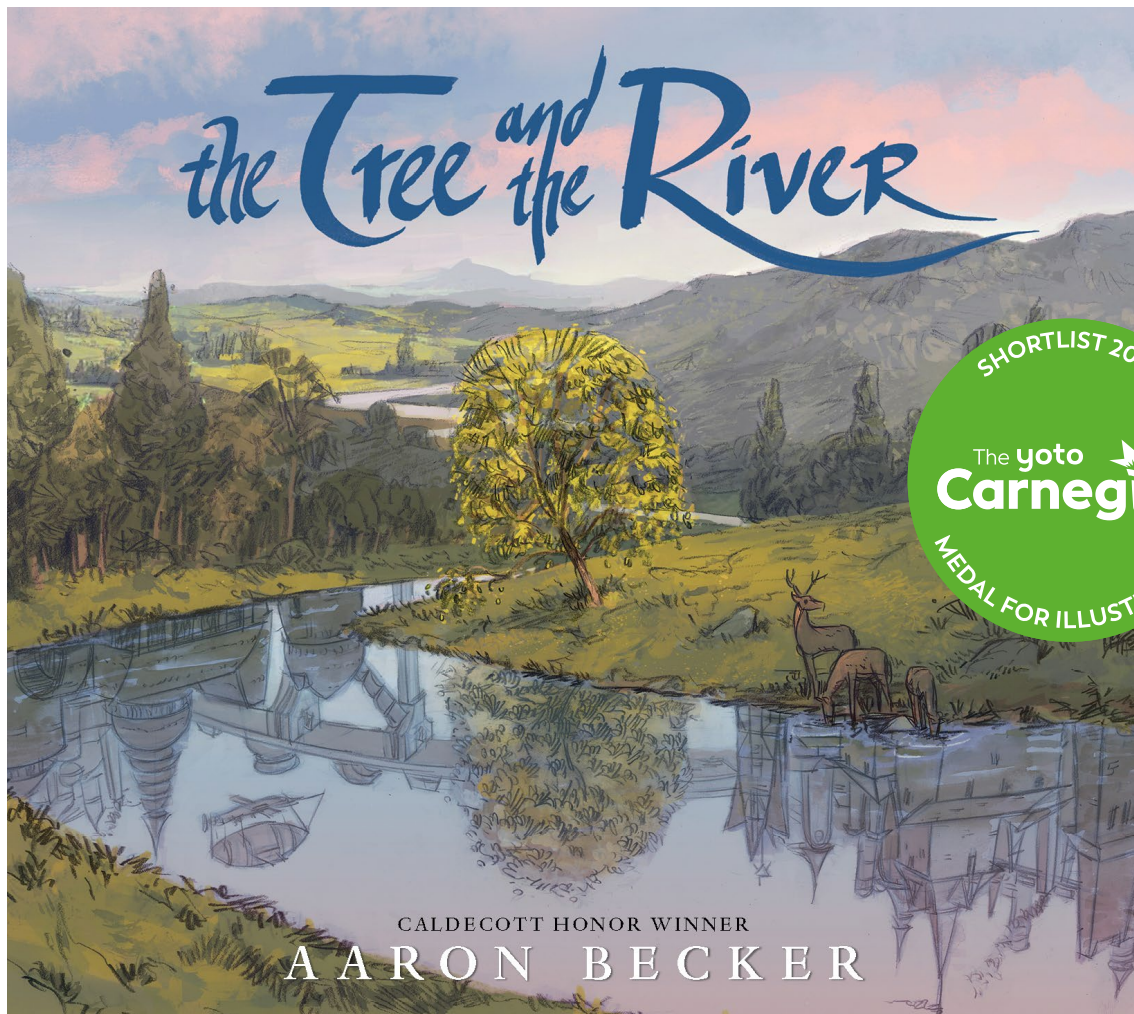
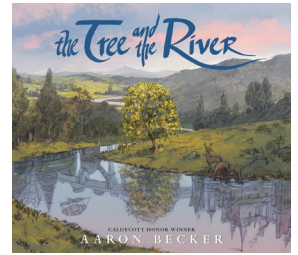


The yoto Carnegies



The Yoto Carnegie Shortlist 2024 Shadowing Resources





Activities for The Tree and the River Illustrated by Aaron Becker

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. Do you recognise any of the architecture (styles of buildings) in the book? Do the buildings remind you of any particular period in time or part of the world?
2. Make your own river and habitat with paper or play doh. What would you put next to the water? Who would live nearby? What animals might visit it?
3. Look at the shape of the river on the endpapers and throughout the book. Do you know what the word 'meander' means? What other words might you associate with rivers? Write down your favourites and use them to create a collage or word cloud.
4. Try writing this story from the point of view of the tree. What would the tree's voice sound like? What would it say? What recollections would it have?
5. Listen to river soundscapes:

<https://www.soundsurvey.org.uk/index.php/survey/waterways>

Try clicking on the different waterways that surround the Thames on this interactive map. Close your eyes and imagine you are next to the water. Think about the colours and shapes that the sounds conjure. What can you see in your mind? If you can visit a nearby river or waterway, try making your own soundscape recording. If this is not possible, perhaps you can try using your voices to create the soundscape!

6. Wordless books are sometimes called silent books. Do you think this book is silent? What sounds can you hear in each spread? Can you create a musical soundtrack to accompany each page? Use YouTube or a music streaming app to create a playlist.
7. The remains of a vehicle in the forest in the first picture changes our understanding of what has happened in the book - what came before? How does this play with the concept of time? Is the story a cyclical one?
8. One of the judging criteria asks you to look at how colour is used in the book. With your group, discuss the ways that Aaron Becker uses the colour palette to create a mood, convey emotion and develop the story.

Title: The Tree and the River

Illustrator: Aaron Becker

Publisher: Walker 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 7–11 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:

- As a wordless picture book, *The Tree and the River* shows the power of illustration to tell a story, conveying the passage of time and the dramatic sweep of history, narrating the rise and fall of a civilisation as powerfully as any words. Extended time should be given for children to closely read the illustration, considering how the sequence of illustrations work together to tell the story.
- Look together closely at the front cover, inviting the children to share their first impressions. *What can you see? Where are your eyes drawn to? What does the image make you think about? How does it make you feel? What makes you feel this way? What ideas do the title and illustration give you about the story?* Encourage the children to consider the contrast of the scene they see reflected in the river. *What does this part of the illustration suggest to you, what do you think we are being shown? How do the colours used add to your interpretation of this scene?*
- Share the endpapers and title page. *What do these add to the mood and your predictions about the story? Then share the opening spread of people beginning to settle beside the river. What do you think is happening here? Who do you think these people might be? What are they doing, and why do you think this is? What might the impact of their actions be? Are these positive or negative impacts? And for who?*
- In the next spread, a second group arrives. *What do you notice about the way people are changing the landscape? The children might comment on the different architectural styles and clothing that distinguish the people and buildings, the construction of walls and a mill, of agriculture. How do you see the people interacting with each other? What do you think might happen next?*
- Go on to consider the next two spreads, depicting the growth of the two settlements either side of the river. *What do you think is happening here, what changes do you see on either bank of the river? What do you notice about the way in which colour is being used? How do you think each side of the river responds to the other?* Then share the next spread, and invite the children to reflect on what has happened, why and how the scene has changed. *What do you notice about the way the settlements have changed, what do you think might have happened? How do the colour palette and architecture reflect this?*
- Read on through the next six spreads, allowing time and space for the children to closely read the illustrations. *What do you think is happening in these spreads, how does the settlement change over time?* There is a wealth of details to explore — children might observe the advent of new technologies including light and transport, other features of what we might consider modern civilisation. They may also observe rising waters, decline and decay. Encourage them to return in each spread to the tree and the river to see how these are depicted, and what they might tell us about the civilisation.
- Go on to share the spreads that show the failing tree, a falling acorn, and what happens after it lands. *What do you think we are seeing here? How does this shift of focus affect you? What do you think the story is telling us in the final pages, how do you think this story might go on?*

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- 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? How do the illustrations deepen their engagement with and understanding of the story? Why do you think the author might have chosen to tell this story, and why might he have chosen not to use words?*

Engaging in illustration:

- Consider how the illustrations tell the story of a civilisation with the tree and river at its heart; how the illustrator captures the passage of time, the sense of change, the details he provides that help us understand how history has unfolded in this landscape. Revisit favourite spreads, in particular ones that focus on the epic sweep, but focussed on a particular location. Encourage the children to talk about the spreads in depth, looking at the clothing, architecture and civil engineering that mark each time period.
- Invite them to bring this long view to where they live, imagining how it might have changed from earlier times and how it might develop in the future. This might involve using historical maps (freely available online) or examining place names, imagining how the place they live or go to school might have changed over time and might change in the future, as a result of climate change, socio-economic or other factors.
- To help children imagine a place they all know, you might prepare a reduced density photocopy of a photograph of an aerial view of the school locality, as in the endpapers, to use as a template on which to superimpose your ideas. Model how to use soft drawing pencils (2B-4B are ideal) to capture an imagined past or future view of this location. Talk about how to break down the drawing into key features that anchor the scene, such as a tree, path or other natural, physical or human geographical feature, then building up the details of the wider scene. Come back to the book to review how the illustrator did this.
- Allow the children to capture their own imagined scene in a drawing. Draw alongside them as they work. It will be interesting to see whether children choose to draw the past or the future, and why; you could model — and give children the opportunity to challenge themselves by — drawing two images, one in the past and one in the future. When their drawings are complete, provide coloured pencils or pastels to add mood to bring their drawings to life, concentrating on the use of colour to define whether the moment happens in the day or night, as they saw in the original book. As part of their use of this artistic technique to explore the passage of time, encourage them to consider whether their illustration is making any comment on their community. *What other layers of story are there in your illustration?*
- Allow the children to pin up their drawings, encouraging them to share and find similarities and differences in their scenes, talking about what is effective in their own work and that of others.

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.