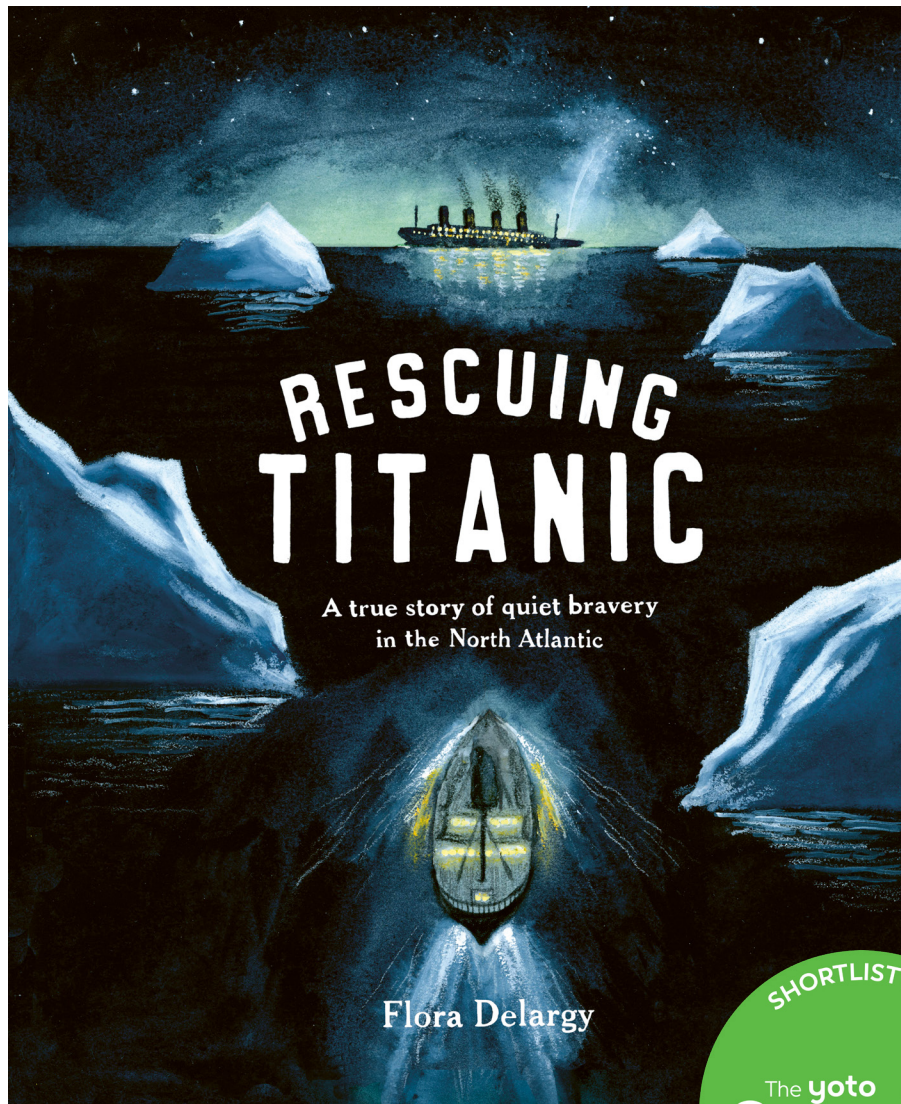


The yoto Carnegies



The Yoto Carnegie Shortlist 2023 Shadowing Resources



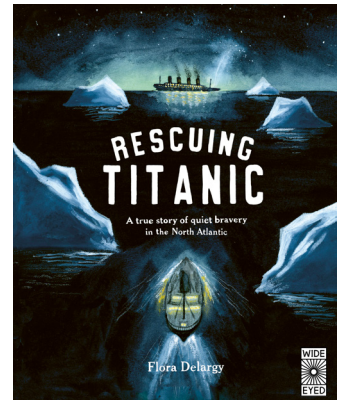
Activities Pack for *Rescuing Titanic*

Author: Flora Delargy

Illustrator: Flora Delargy

Publisher: Wide-Eyed Editions

Age: 7+



Note to Group Leaders

Shortlisted books may contain material that may not be suitable for some students. We recommend that group leaders read the books carefully before sharing or recommending them to students and/or seek parental guidance. We trust that Shadows and other young readers will be guided by their group leader, librarian, teacher or parent to help them select suitable, enjoyable and age appropriate material from the lists.

General Activities for the Full Shortlist

1. Imagine each of the shortlisted titles as a dessert! Do you think the book you read is a Lemon Sorbet with a light and tangy plot or a Sticky Toffee Pudding with a complex, multi-layered narrative?
2. Take the last line of one of the shortlisted books and use this as the opening line for your own story or poem.
3. Taking each of the shortlisted books in turn, think about the characters and the way they navigate the plot and various subplots. If you were going to wake up inside each book, which character would you choose to be and why?
4. Imagine that two characters are sitting on a bench. Only two people can sit on that bench at any given time, so when a third person arrives, the first person has to make up a reason to leave. Shadows should think carefully about the different characters from their chosen book; what reasons might they have for being near to or sitting on a park bench. They must then become the character and interact with the other person/people on the bench. You could base this activity on a single title or have some real fun by using characters from across the shortlist. What will happen when characters from different worlds collide?
5. 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.
6. Play charades, using non-verbal communication to act out the title of each book and get the rest of your group to guess which book you are presenting.
7. Think of some questions you would like to ask the shortlisted authors and share them on social media using the hashtag **#YotoCarnegies23**
8. Redesign the cover of a shortlisted book. How would your creation differ from the existing cover? What would you include and why? Explore colour, shapes and themes.
9. 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.
10. 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.
11. Take the first line from each of the shortlisted novels and create a poem or story by combining them with words and phrases of your own.

Book Activities

1. On page 28 Delargy has drawn scenes from the Carpathia captured through portholes. Search through the book and try this yourself. Draw three key scenes spied through portholes depicting a dramatic sequence.
2. Look at page 50 depicting the engine room crew. Experiment at drawing figures in the same style. You could draw your shadowing group, your family or your friends.
3. Draw either the Carpathia or the Titanic depicting the difference between 1st, 2nd and 3rd class accommodation. Use page 24-25 as a guide.
4. Stage a dramatic scene from the book. This could be a freeze frame tableau or a dynamic improvisation. You can use any scene but moments of high drama and tension, like the report of Titanic's distress message on page 38, will work particularly well.
5. What can you discover about author and illustrator Flora Delargy? Create an information poster featuring facts about her. Does she have any links to the Titanic's story beyond this book? What are they?
6. On page 20 you can see the Carpathia's route. Compare it to page 46 where it has to change its course to rescue Titanic survivors. Draw a map of both. How long would it take to travel the same distance today?
7. On page 34 and 35 the musicians play for the Titanic's passengers. Investigate the instruments used and the type of music played at the time. What was the story of the Titanic's musicians? Why not create your own playlist of composers based on what you've discovered.
8. You can read about Marconi and Morse code on page 26-27. Decode the message on the centre of the page. Create your own SOS Message using the dots and dash system. Share your creations with other shadowing groups on social media using the hashtag **#YotoCarnegies23** to see if they can crack your code!

Wellbeing/mindfulness:

If you could go anywhere by ship, where would you go? Take some time to daydream and plan your dream voyage. Who would you take with you (if anyone?) When would you go? What would you take with you?

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.

Reading the book and close reading of illustration:

- Before you begin to read, look together at the front cover and invite children to share their initial impressions. *How does this illustration and cover design make you feel? What makes you feel that way? Consider the impact of the colour palette, the lighting, the composition and the positioning of the title on reader response. Discuss what children already know about Titanic and what questions they might have. After exploring the cover and reading the blurb, discuss their expectations for the book. What type of book do they think this might be? What are they expecting to discover inside?*
- Spend some time exploring the contents list. *Do they think this is a book to dip into to research information or a book to read cover to cover? What makes them think that? Compare the images placed above each chapter with the ships depicted on the cover and the endpaper: what might these images represent? What do they suggest about those chapters?*
- Look at the depictions of the **Key Crew and Passengers** on page 8/9. *What do we learn about the two ships and the people aboard? What do you notice about the way in which they have been depicted? Children might note the largely static and neutral body language and facial expressions. Why do you think Flora Delargy has chosen this style for the spread? Children may consider the balance between the Carpathia and Titanic and what that may imply about the focus of the book.*
- Read the next three spreads, up to page 15. *What differences do they notice between RMS Titanic and RMS Carpathia in the text and the illustrations? Why might the figure of the captain be so prominent on the Carpathia spread? What words might you use to describe the two ships? What aspects of the illustration influence that response?*
- Read, discuss and compare the next 6 spreads of the book (from page 16 to 27). *Discuss children's initial responses to what they have read. What did they find out? What information interested them the most? Why do you think this might be relevant to the 'rescue'? Investigate the different page layouts, formats and compositions used to communicate that information. What choices has Flora Delargy made when designing and drawing each spread? How does it support clarity and communication? How do they help the reader to make sense of the information?*

- After reading the next 7 spreads, discuss the ways in which Flora Delargy helps the reader to transition effectively between events on Titanic and Carpathia, including how she depicts time passing on the two ships. Compare how the passengers, crew and atmospheres on the ships are portrayed on pages 34/35 and 38-41. Explore the series of vignettes of Harold Cottam on p36/37. *How does his body language change to capture his emotional state through the vignettes?* You might also discuss the children's responses to the change viewpoint (such as the overhead view on page 38) and the limited colour palette that the illustrator has chosen across these spreads.
- On the next spread (p42/43), discuss the impact of changing the orientation of the spread from landscape to portrait. *Why might this decision have been made? How does it change the way you read the page? What was the impact on you as a reader?*
- After reading the rest of the book, invite children to share their overall responses to the text, to return to any spreads that they found particularly impactful and to share the reasons for that impact. For example, children might discuss their response to the composition on p.56-57 which positions the reader above the ocean looking down and devotes much of the space to the empty surface of the sea. Alternatively, they may discuss the use of colour on p.50-51 or the wordless spread on p.62-63 which portrays the first meeting of the two groups.

Engaging in illustration:

- Look back through the book at the different ways in which Flora Delargy has effectively communicated information visually through her choices as an illustrator. *What aspects of the illustration are most helpful to the reader? How do you know where to look to find the information you are interested in? How does the illustration support comprehension of the text – and vice versa?*
- Discuss how they might use similar techniques and ask similar questions of themselves about the choices they make and the relationship between text and image to clarify and communicate information.
- After Flora Delargy heard about the crew of the Carpathia she was sure it would make a great book (read an interview with her here: <https://www.quartoknows.com/campaign/quartokids/meet-the-author-flora-delargy>). Invite the children to consider different things that they are interested in or passionate about. After they've listed some ideas, ask them to note next to them which elements of these themes might be most effectively explained or described visually. This might range from describing how an impressive goal was scored to depicting the features of a freshwater crocodile.
- Model this process yourself, then select one of your ideas and sketch out quickly the image or images that would help you to communicate the concept.
- Provide children with the appropriate resources to draft their images. Remind them of the different techniques and viewpoints used by Flora Delargy in the book. Encourage them to experiment with different ideas, then to select one of these to work up to a finished piece. To prepare for the finished piece, they may need to work from photo references or to engage in some research to gather details that would help the reader to fully engage with the subject matter.

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