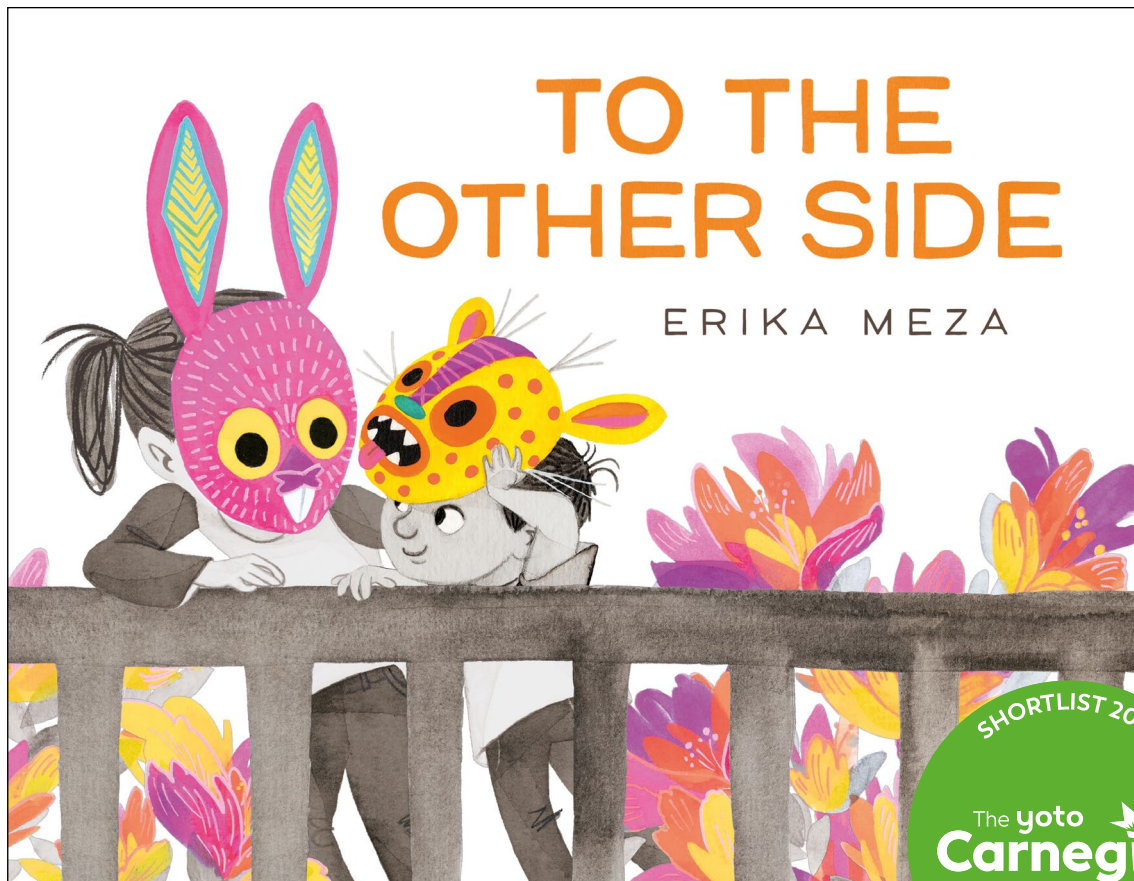


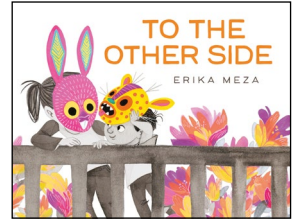
The yoto Carnegies



The Yoto Carnegie Shortlist 2024 Shadowing Resources



Activities for To The Other Side Illustrated by Erika Meza



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. The children associate their masks with their strengths (“you’re brave like a tiger. I’m fast like a rabbit”, p.15). Which animal would you choose as your mask for your journey, and why?
2. Research traditional Mexican masks and design your own animal mask in the same style using the same colours as found in this book.
3. The monsters in the book are created using ink and are somewhat similar to designs created using the Roschach or Inkblot method, particularly on pages 25-26. Research Roschach art and have a go at creating your own monsters using that method.

There are several tutorial videos on YouTube including this one: <https://www.youtube.com/watch?v=YlixPyuhgDY>

4. Research the significance of the colours orange, yellow and purple. What emotions/values/character traits do they represent? Why do you think they might be so prominent in the drawings? If you were to draw a journey you undertook (it could be a trip, a holiday or anything else) in the same way as Erika Meza does here, which colours would you use and why?
5. At the end of the book the children meet a new friend who welcomes them in his home, and he does so by starting a game. What games would you choose to play with a new friend that might not speak the same language as you? Could you draw a picture to explain its rules?
6. Bars and gates feature heavily in the illustrations. Working your way through the book, note how many you spot - they won’t always be obvious, but they are there! Why do you think the illustrator has included them? What effect do they have on the reader?
7. There are several famous “border walls”; the Mexico-United States border wall features in the book but there is also the Great Wall of China, the Berlin Wall, the West Bank Barrier between Israel and Palestine, and the Belfast Peace Walls, Some are decorated, some are not. If you were to decorate a border wall, what would you include and why?
8. At the end of the book there is a section about child refugees. Try to find some other books on this topic and share them with your group. Compare the stories featured and try to put yourself in the refugees shoes. *The Suitcase* by Chris Naylor-Ballesteros, *Lubna and Pebble* by Wendy Meddor and *The Day War Came* by Nicola Davies are good places to start!

Title: To the Other Side

Illustrator: Erika Meza

Publisher: Hodder 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 9–13 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:

- In *To the Other Side* Erika Meza shares how a seemingly innocent childhood game quickly descends into the dark journey of survival so many people around the world have no choice but to undertake. The text explores issues that some children may find triggering, so it is important to consider your children before sharing the text. The text will need extended time to read and discuss, with an enabling adult who can sensitively address issues portrayed and questions that may arise from the children.
- Begin by looking at the front cover illustration. *What do you think is happening here? Who do you think these children might be? What do you think they might be thinking or feeling? What makes you think this? Consider where they might be standing and why they might be wearing masks. What do you notice about the colours used? What does the use of colour make you think or feel? What might all this suggest about the book you are about to read?*
- Share the endpapers, publisher and title pages. *What do you see here, and how do these images connect or build on your predictions about the story? At this stage it is hard to say what the pink and orange structures might be that run between the flowers, and children can only speculate. Then share the opening spread, where the sister explains 'the rules of the game'. What do you think is happening here? Where do you think this might be? Who do you think the lady in the doorway is? Although we can't see her face, what might her body language suggest about her?*
- Now share the next two spreads, up to 'you're out'. *What kind of 'game' do you think this might be? Why do you think everyone might be wearing masks, even the adults? How does the way the monsters are portrayed make you feel? Do you think they are real? What might they represent?*
- Go on to share and discuss the next three spreads, up to 'hard to wait'. *What more do you find out from these illustrations about 'the game'? What do you think is really happening here? What in the text or illustration suggests this to you? Why do you think what the children experience might be presented as a game? Where do you think they might be going, and why do they have to wait?*
- In the next three double-page spreads the nature of the game becomes clear, as we see people sharing their dreams as they kill time on the structure we saw on the cover, then an imagining of their 'long, tiring hard' journey, still pursued by monsters. *How do these spreads convey the nature of the children's experience, what feelings does it evoke in you to see their struggles shown this way?*
- Discuss the four vignettes and facing spread where the boy realises 'this isn't a game'. *What is the impact of seeing the boy remove his mask as he realises what he and his sister are doing, then replace it as they enter the cave? What does the image of the pair sleeping in the cave tell you about their relationship? Share the next two spreads showing 'only a few of us' seeing the border, then joining the long line to cross. Children may now recognise the recurring structure as a wall: the graffiti reads 'On this side, too, there are dreams', which exists in real life in Tijuana on the Mexico/USA border.*

- Read on to the end of the book, allowing time and space for the children to closely read the illustrations and discuss what has happened. *How does it feel to see the boy and girl reach their destination, drop their masks and make friends? What is the impact of seeing the three without masks? What do you think the masks represent? Take time over the details of the final spread. Why might the girl seem to be reluctant to put down her mask? Does she seem less sure than the boys? What do you think the flowers spreading across the playground represent?*
- The stories of Chanelle, Makeyla and Ashley, the author's note and photograph of the wall that follow are essential reading. *What further thoughts does this information give you about the story you have just read? Where in the book have you seen the shape of this wall before?*
- Encourage the children to share their thoughts. *What did they like and/or dislike? What did it make them think? Do they have any questions about the book? How did it make them feel? How does the way Erika told the story – from the innocent brother's point of view as a game that is infinitely more serious than first imagined – deepen their engagement with and understanding of the story?*

Engaging in illustration:

- In *To the Other Side* Erika Meza has evolved a highly distinctive look. Ask the children to look carefully at a range of different spreads, inviting them to speculate about what materials she might have used to produce the illustrations. *How might she have achieved the grey wash, the sharper details, the heavily pigmented punch of colour in the masks and flowers? Do you think it was one medium or a mix of media?*
- Revisit the children's faces we actually see. *What do Erika Meza's illustrations tell us about these children? How does she capture the personality of each child?* Explore the different lines she uses to create texture in hair, the different shapes she uses to represent eyes, noses and mouths, how clothes can add to our understanding of each character's unique identity.
- Engage in a life drawing activity where children capture an image of another child. Look at how she simplifies her shapes, lines and marks to represent her characters without being photo-realistic. Model this for the children by exploring and experimenting with how to draw another adult in the setting, talking through what you are doing and the artistic decisions you are making as you work.
- Encourage the children to spend time closely observing their partner before drawing, paying careful attention to their facial features, hair texture and clothes. Draw alongside the children as they work.
- Give space for the children to pin up and share their portraits, 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.

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.

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