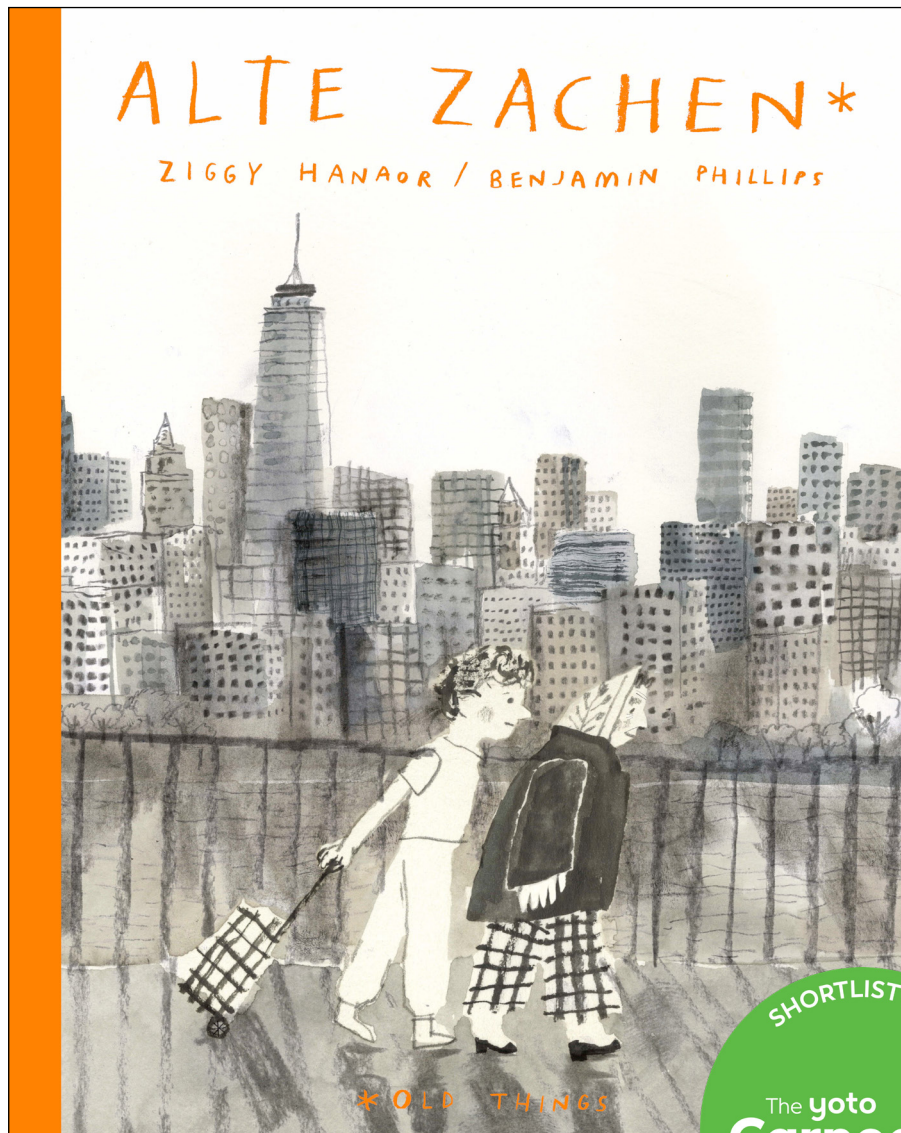


The yoto Carnegies



The Yoto Carnegie Shortlist 2023 Shadowing Resources



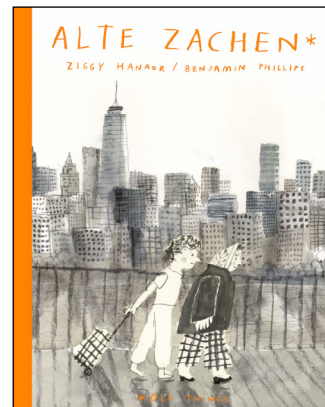
Activities Pack for *Alte Zachen: Old Things*

Illustrator: Benjamin Phillips

Author: Ziggy Hanaor

Publisher: Cicada Books

Age: 11+



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 Shadowers 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. Choose an object or image which represents something important to you. Recreate it on paper, using your preferred medium (i.e., pencil, charcoal, watercolour, collage). Create a shadowing group display of your images; this could be a physical display for your school or library or you could share your creations with other shadowing groups on social media using the hashtag **#YotoCarnegies23**.
2. In *Alte Zachen*, Benji takes his Bubbe on a shopping trip. Ask an older family member or friend to go on a shopping trip with you. Help them write a list of groceries and plan your journey. How do you get there? Share details with your shadowing group and discuss.
3. Benji and Bubbe's shopping trip takes them from their Brooklyn neighbourhood to the Lower East Side of New York City, and back home. Create a map of their journey. Think about a walk you've taken with a relative - perhaps they were walking you to school, or to the shops or the park. Create a map of your own journey. How does it compare to Benji and Bubbe's - are there any similarities? What are the differences?
4. Look at the double-page spread which features photographs of Bubbe and her life, from 1929 to 1996. Choose one photograph and discuss what you see and its importance to Bubbe.
5. Food is central to *Alte Zachen*. Find a recipe for either *babke* or *challah* and have a go at making one of these baked goods (you can do this at home or at school with your shadowing group if you have access to a kitchen). Share what you've made and discuss your impressions.
6. Music was an important part of Bubbe's life as a young woman. Both polka and swing are mentioned when she reminisces with Gershon. Compare these two musical forms by listening to some recordings (you will find plenty of choice on YouTube) and discuss some of their similarities and differences. Which do you prefer?

Wellbeing/mindfulness:

Spend some time looking through family photograph albums. What do you notice about the people, the fashions and the settings? With their permission, take a group portrait of your family to add to the album. Don't forget to label the back with the names and ages of those included, along with the date and the location.

*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 graphic book, with mainly dialogue *Alte Zachen* is uniquely placed to show the power of illustration to tell a story, conveying setting, character and plot. Ziggy Hanaor has provided the power story and Benjamin Phillips' illustrations really tell it, and reward extended scrutiny.
- Before you begin to read, look together at the front cover illustration and invite children to share their first impressions of the title and illustration. *How do you think the title and illustration connect? What ideas do you have about the story from the title and illustration? What do you think you know about the characters from this illustration?* Now, look at the end papers. *What can you see here? What ideas do these give you about the story and the characters? Is there anything here that is familiar to you? Have you got any questions about any of the items shown?*
- Now turn the page and read the Yiddish proverb. Engage in conversation about what a Yiddish proverb is. What does this one tell us? How might this link to what we have seen so far from the front cover and the end papers? What do you think the story we are about to read might be about?
- Read the first couple of spreads up to the panel where Benji and Bubbe are going shopping (**'Your own bags...Hmph**) *What do we learn about the two characters here? What relationship have they got?*
- Now read on to the double page spread that begins with **'Nu, where is Rays?'** What more have we learned about Bubbe? How has the illustrator supported our understanding of Bubbe's flashbacks using the varied colour palette? Why might Bubbe be getting upset at these flashbacks? (**At this point, you will need to deal sensitively with the language used, in particular 'dirty Jews' and discuss what is going on in this particular spread. This would require some further work around the persecution of Jewish people during History lessons**)
- Note the change in colour palette on the page turn and discuss the story being told by Bubbe in these next two spreads. *What more do we learn about Bubbe's life? How does she feel about recounting this to Benji?*

- Read the next few spreads, up to the page with the panel that shows the tattooed man, ending with **'I'm Sorry Ma'am, no offence meant. None taken.'** *What have we learned here about the way Bubbe views the world compared to Benji? Why might Bubbe feel this way? How do the illustrations convey her feelings?*
- The next spread (**Tattoos, I know people with tattoos**) requires some further sensitive exploration in relation to Jewish persecution and The Holocaust within History lessons. **Further information on teaching The Holocaust can be found by visiting The Holocaust Education Trust** (<https://www.het.org.uk/>)
- Continue to read the book and discuss the repeated confusion of Bubbe as well as her recounting of her story and consider how the illustrator cleverly supports the reader to understand the flashback episodes with the subtle colour changes.
- Consider the spread just after Bubbe has entered the bakery and we see Gershon leant over his counter and the one that follows this. *How does Bubbe's demeanour change when she talks to Gershon? Why is this a significant moment in this story? How is this significance conveyed in the following coloured spread? What do you notice about which characters are included in this spread? Why has the illustrator chosen to do this?*
- Read on to the end of the story. *How does the resolution make you feel? What does the end of the book leave you thinking about? What in the illustrations has made you feel this way?*
- 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? Why do you think the author might have chosen to tell this story? How do the illustrations contribute to the ideas, concepts and feelings explored?*

Engaging in illustration:

- Consider how the illustrations tell the story of Bubbe and Benji; how the illustrator captures the mundanity of visiting the shops in contrast to the telling of Bubbe's story, as well as moments of significance, and the feelings and personalities of the different characters. Revisit favourite spreads, in particular ones that focus on the powerful imagery of Bubbe's story.
- Ask the children to look carefully at the different spreads, inviting them to speculate about what materials the artist, Benjamin Phillips has used to produce the illustrations. Pay particular attention to the way the mundanity of the present is conveyed with greys and blues and the flashbacks are more colourful and vivid. *How has he used a mixture of charcoal, pens and watercolours to convey a particular mood?*
- Provide the children with access to watercolour paints and paper suitable for watercolour painting. Allow them time and space to explore and experiment with different techniques to create different effects with the paint. They might look at what happens when more or less water is used with the paint, they might look at what happens if they add an external element to the paint, such as salt.
- Encourage the children to use paint to create their own images based on a comparison between the present day and a memory they have. They could draw on their own personal experiences if they are comfortable to do so, or they could draw back on Bubbe and her experiences as explored in the text. Allow them to sketch out compositions lightly in pencil and then to decide how they will use the paints to enhance the viewer's understanding of the feelings explored, in the way Benjamin Phillips does in the book, adding details such as expression using charcoal and or pen.
- Display the children's art prominently, encouraging them to look at the similarities and differences in their work and talk about the different scenarios chosen, how they have been represented and how we are left feeling about them and their work, as well as what is effective in their own work and that of others.

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