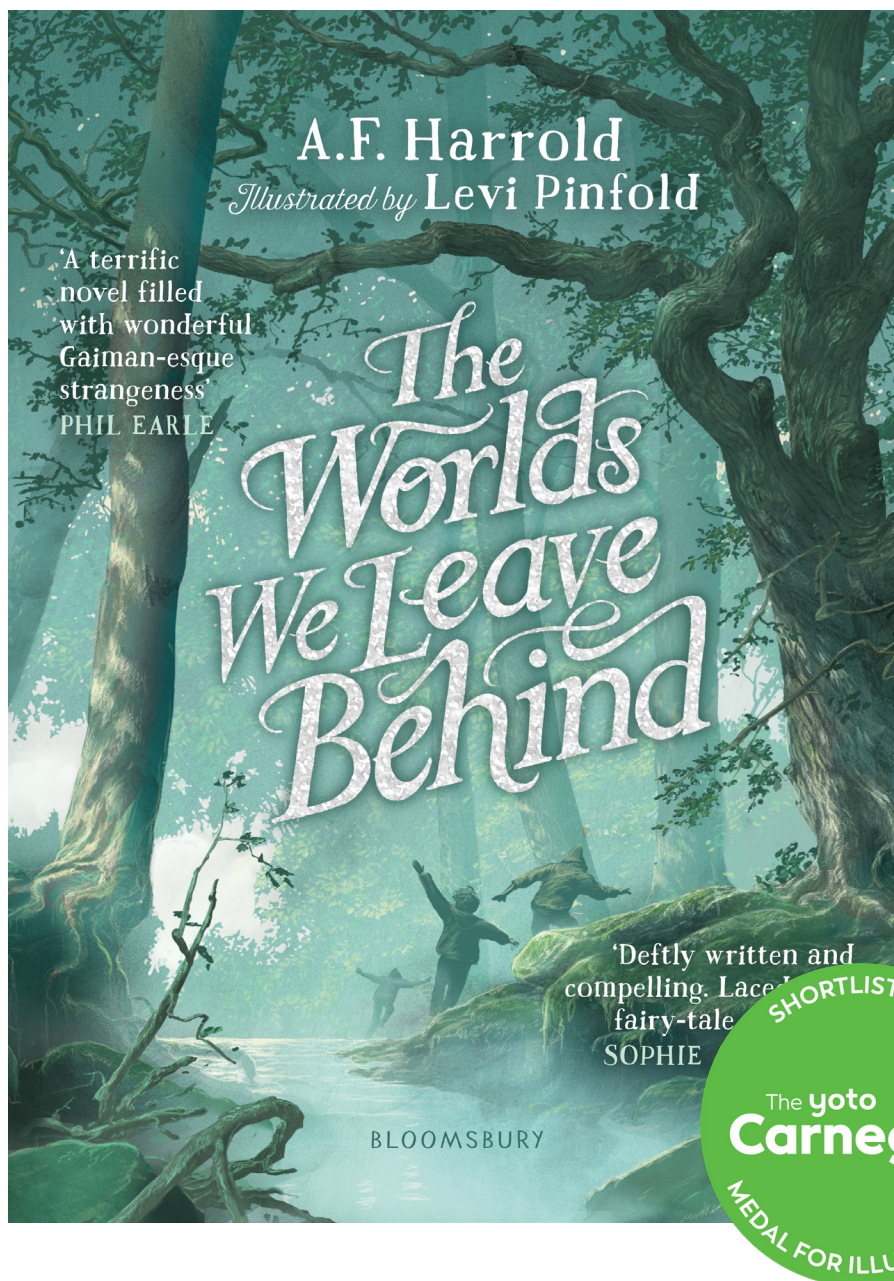


The yoto Carnegies



The Yoto Carnegie Shortlist 2023 Shadowing Resources



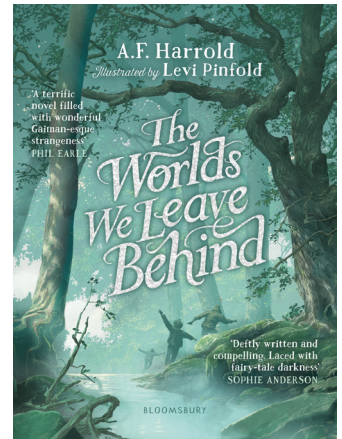
Activities for *The Worlds We Leave Behind*

Author: A F Harrold

Illustrator: Levi Pinfold

Publisher: Bloomsbury

Age: 9+



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. Shadowers 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. Look at the double page spread of the Hansel and Gretel style cottage on page 46-47. Compare it with the image on page 224-225. Have a go at experimenting with drawing your own before and after pictures of dark fairy tale cottages.
2. Look at the spider web and eye imagery in the book and then have a go at making your own creative interpretations. Display and post on social media using **#YotoCarnegies23**
3. Look at the spider silhouette on page 218. Try drawing arachnids using different styles, materials and techniques. You could put all your creations together to make a collaborative display or artwork collection as a shadowing group.
4. Look at the illustration of Leafy on page 89 then work as a group to create a storyboard using this illustration as a starting point. Explore all the different ways the story could unfold.
5. Explore the illustrations as a group. Why do you think the artist has chosen to tell the story using monochrome tones? What effect does this have on the reader? What impact would full colour illustrations have on the reading experience?
6. Make your own Gingerbread House- you can use the following recipe or find your own alternative: <https://www.bbcgoodfood.com/recipes/simple-gingerbread-house/ampage> Share your creations with other shadowing groups on social media using the hashtag **#YotoCarnegies23**.
7. Look at the iconic image of the twisted tree in Worlds. Create your own using recyclable or found materials.
8. Try writing an eerie story with three alternative endings. Share your story with the rest of your group and ask them to vote for their favourite ending.

Wellbeing/mindfulness:

Inspired by the monochrome style of the illustrations, take some atmospheric photos of your outdoor surroundings in black and white. You can edit them afterwards or use a filter when taking the shots. Let yourself get lost in the world around 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 the 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.

The Worlds We Leave Behind is particularly suitable for children aged 9–12.

Reading the book and close reading of illustration:

- As an illustrated novel, readers will enjoy A F Harrold's text as much as Levi Pinfold's illustrations; as these are notes for an illustration award, ensure that the children are always directed to have in mind how the illustrations affect their experience of the novel.
- Without sharing the cover, look together at the endpapers of the swing, A F Harrold's reference to **'the wild woods'** and the spread of the brook; invite children to share first impressions the setting evokes. *How do these illustrations make you feel? Do you have any associations with stories set in the woods, especially traditional tales of witches, wolves, danger, and unusual events?*
- After reading **Monday** and **Monday Night** consider the story that might unfold from visiting the woods. *How do the illustrations — of the boys cycling to the woods, of Sascha at her garden gate, of the climb to the swing, of her fall, the old woman and her dog — relate to the words? Do they merely complement — or reinforce, clarify, or extend? How do they contribute to the atmosphere of the book?*
- Reflect on the aftermath of the swing incident after reading **Tuesday** and **Tuesday Night**. *What mood is created by the illustrations of Hex and Leafy on pages 40–41 and page 44; the exterior (pages 46–47) then interior (page 50) of the cottage 'like you read about in books'? How does the close-up of Missus on page 57 make you feel, what is it about the image that elicits this reaction? How do the illustrations of the clock (page 82), of Missus and Leafy in the street (page 85) and pages 88–93 convey Hex's fate?*
- In **Wednesday** and **Wednesday Night** the narrative shifts to Tommo; after reading, consider: *what does your first sight of Mimi Jofolofski almost on the border of page 104, then in the brook on page 133 make you think, how does this depiction sit with the words in the text? What is the impact on you of the 'echoes' as Sascha and Tommo fall (page 110) then Tommo visits the cottage (pages 112–113, page 116, pages 122–123)? What feelings does the illustration of Maria outside the Patels on page 156 evoke and how?*
- Go on to reflect on the resolution of the story after reading **Thursday** and **Thursday Night** and how Levi Pinfold's illustrations support your engagement with and understanding of the narrative; then after reading **Friday** reflect: *how do the closing images of Tommo on the threshold then standing by the brook in the woods make you feel? How do you think Levi has elicited this response in you?*

- Consider the book as an artefact, reflecting on its design and layout: the chapter headers, the acorn glyphs separating text within chapters, the encroaching page borders, the placement of illustrations. Encourage the children to regard everything as intentional: *what is each feature doing? How do these techniques support the storytelling? How do they influence our engagement and understanding?*
- In a [CLPE blog](#), A F Harrold's describes the germ of the novel: 'some blank pages [...] will slowly change from black to white as you move through, a sort of fade to white ...': *What is the impact of darkening then lightening on pages 87–93; or the growing dark around page 193, then the white-on-black text?* Children might note that the borders are different on every page: *how do the words and illustrations create a 'rhythm' of light and dark in the book, and how does this affect your experience of the story?*

Engaging in illustration:

- Consider how the text and illustrations work together. A F Harrold has previously 'changed bits of the text to incorporate ideas put into the illustrations.' ([Books for Keeps authorgraph](#)). *Which passages here do you think especially inspired Levi Pinfold to create a particular image; which might A F Harrold have changed?* He has also said, 'I had the added bonus of being able to think: "What do I want to see Levi draw now?" And so we have trees, a deep dark forest, mist and shadows and dogs and swirling starfields... all the good stuff.' *Which 'good stuff' stands out for you; what would you illustrate?*
- Reflect on how the illustrations create mood, showing the everyday — boys in hoodies on bikes (page 2), a mobile phone (page 184) — the otherworldly — Missus and Leafy (page 19), the cottage (pages 46–7) — or atmospheric liminal landscapes like the forest (pages 40–41), the night sky (page 215), the brook (page 133), or the swing (page 236). Levi has said he enjoys detailed images and 'unnecessary hours I put into the cracks on a concrete wall or blades of grass'. *How does his detailed observation affect you as a reader?* Ensure that children have access to a variety of art materials (cartridge paper, soft drawing pencils (2B+), charcoal pencils, graphite, putty rubbers) to be able to create their own black and white illustrations of the everyday, the otherworldly, the atmospheric.
- Review the different characters: *what do you know of them from A F Harrold and what from Levi?* Children may observe that close-ups are rare — Missus on page 57; Maria on page 220 — with characters more often shown hooded or in shade, from behind, from an angle or a distance. *What is the effect of seeing characters in this way? How do we read character and emotion when our viewpoint obscures facial expressions e.g., Mrs Peake (page 69) and Maria (page 74)?* Children could undertake character studies of each other in which they use a different viewpoint from that of traditional portraiture and explore the use of body language to convey character and emotion.
- Reflect on the cover: *what do you think is being shown in this 'scene' of the three boys? What do you think prompted Levi to create it, what might he be trying to capture? What cover might you draw?*
- Display the children's art prominently, encouraging them to look at the similarities and differences in their work and talk about the different images they have created, how they have been created and how they make us feel.

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