



The Yoto Carnegie Shortlist 2023 Shadowing Resources



Activities for *The Visible Sounds*

Author: Yin Jianling

Illustrator: Yu Rong

Publisher: uclanpublishing

Age: 3+

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. The translated text of *The Visible Sounds* features a lot of *onomatopoeia*. Try to write a short poem on a subject of your choice which shows how words can illustrate, or evoke, a specific sound.
2. YuRong, the illustrator of *The Visible Sounds*, uses colour to represent sound, movement and MiLi's changing mood and emotions. Choose a spread in the picture book to discuss how she achieves this.
3. *The Visible Sounds* is based on the childhood of deaf Chinese dancer Tai Lihua. Find out more about her and watch her favourite dance, "The Spirit of the Peacock" here: <https://www.youtube.com/watch?v=6OIMPwK8IPM>. How does this dance make you feel? See whether you can choreograph your own two-minute soundless dance and either record it or perform it live for a friend, family member or your shadowing group.
4. There's a short sign language glossary at the back of *The Visible Sounds*, featuring American, British and Chinese sign language. Find out more about Makaton, another form of communication, which is based on BSL. Have a go at teaching yourself a few basic symbols by watching a short video, like this one: <https://www.youtube.com/watch?v=fIXsU4V0zz8>
5. In 2021, Rose Ayling-Ellis was the first deaf celebrity to appear on the BBC television show **Strictly Come Dancing**. Her Couple's Choice dance was partly soundless. Watch this with your shadowing group: <https://www.youtube.com/watch?v=QejOzrlovTQ> What sorts of emotions and/or experiences do you think she and her partner are trying to convey in this dance? Discuss your impressions.
6. MiLi can't hear and relies on vibrations to interpret sound. But for some people, sound is disturbing, distracting and sometimes even painful. This is called misophonia. Discuss misophonia with your shadowing group. Are there any sounds which you find hard to hear and process, or which really annoy you? (i.e., whistling, fireworks, dogs barking)?

Wellbeing/mindfulness:

Play your favourite piece of music, close your eyes and try to feel the sounds in your body. If you feel you would like to move, you can dance or simply travel through the space that you have in different ways, or you could just sit, relax and enjoy the moment.

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.

This book is particularly suitable for children aged 5-11.

Reading the book and close reading of illustration:

- 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 character from this illustration? What might the visible sounds be?* Now, look at the end papers. *What can you see here? What ideas do these give you about the story and the characters? What do the pictures on the wall tell us?* Now, look at the title page and accompanying illustration. *What more do we learn about the characters here? How are they feeling? What could their story be?*
- Turn to the first spread. Talk about what you see. *What does the page layout make you think about? How does it make you feel? Look closely at the expression on the girl's face. How would you describe her thoughts and feelings?* Read the accompanying text on this page. *What do we learn about MiLi? What could this illness be? How does the illustration match the mood conveyed by the text? What sense are you left with after reading this spread? What more might it tell you about MiLi's potential story?*
- Now read the next two spreads up to **'They couldn't find a doctor who was able to cure her ears.'** Look closely at the illustrations. *How do they add to our perceptions of the characters so far? What do they tell us about the way MiLi and her parents are feeling? How does the way the doctors have been illustrated contrast to MiLi and her parents? What impact does this have on the reader?*
- Look at the text on the first of these two spreads. *Why has the author chosen to embolden the word 'silent'. What impact does this have on us as the reader? How might this be read aloud?*
- Read the next three spreads, up to **'MiLi knew that was also a sound.'** Focus first on the illustrations on these spreads, without reading the text. *What do we learn about what might be happening to MiLi? What do her facial expressions suggest? How has the way the illustrations been drawn allowed us to focus in on her? What do you think is the significance of the brightly coloured animals in these spreads? Why might MiLi be pleased to 'see' these animals?*

- Now read the accompanying text on these spreads. *How do the words support our understanding of the illustrations? What feelings are you left with after reading this section of the text? What in the text and illustrations makes you feel this way? What are the character's experiences telling us about her changing perceptions of the world around her? How do the text and illustrations work together to encourage us to empathise with the character's experiences?*
- Consider the embolden words: shake, touching, trembling, vibrations, puffing. *Why has the author decided to embolden these words? Why might these words be important to MiLi? Consider the phrase 'MiLi knew this was also a sound'. What is happening for MiLi at this point in the story? Why is this a significant moment for her?*
- Turn to reveal the next spread. *What are your first impressions of this spread compared to the others? Why might the illustrator have decided to portray this spread in this way? What does MiLi's facial expression tells us about her mood? What might the red lines signify? Why has the accompanying text been laid out on the page in this way? Continue to consider the impact of the embolden words for both MiLi and for us as a reader.*
- Read the next few spreads up to '**Sound is the bright sunshine flowing into one's blood, beaming with rays**' and consider how MiLi's realisation that she can interpret the world through vibrations and movements is conveyed by the lyricality of the text. Encourage the children to close their eyes as you read these spreads and picture the images that the words might evoke in them. Now show them the accompanying illustrations. *How has Yu Rong, the illustrator, allowed us as readers to focus primarily on MiLi and her emotions? Consider her use of colour and images of nature to convey this message.*
- Look at the illustrations on the next few spreads. *What more do they tell us about MiLi's story? How does the accompanying text support our understanding of how MiLi's story is moving on? Consider once more the embolden words in the text.*
- Now read to the end of the book. *What more do we learn about MiLi? How do the illustrations across the book convey her mood? What are the similarities and differences in the illustrations from the beginning to the end? What do the differences make us think about the way she feels at the end compared to the beginning?*
- Read and consider the blurb on the back cover of the book. *What does this tell us about why the book might have been written? What have **you** gained or learned after reading this story? How do you think Yu Rong helped to communicate the experiences described in the way the illustrations have been created and laid out?*

Engaging in illustration:

- Look back at the artwork produced by illustrator Yu Rong to accompany the words in the text. Ask the children to look carefully at the different spreads, inviting them to speculate about what materials she used to produce the illustrations.
- Look back particularly at the spreads that feature many characters. *How has Yu Rong drawn MiLi and her parents differently to the other characters in a way that highlights their significance in the story? How does she capture their significance in a spread like this?* Look carefully at how she uses a mix of pencil and colouring pencil to create the faces, hair and body positions of each character, compared to the mix of blocks of colour and detailed pencil drawing for MiLi in particular.
- Explore the different lines she uses to create texture in hair and the different shapes she uses to represent eyes, noses and mouths and how the significant characters are portrayed using bold, bright colours.
- Engage in a life drawing activity where children capture an image of another child, using the same pencil, coloured pencil and collage techniques as Yu Rong. Look at how Yu-Rong simplifies her shapes, lines and marks to represent her characters without being photo-realistic. This will be a supportive model for children to create an achievable outcome. Model this for the children by exploring and experimenting how to draw another adult in the setting, talking through what you are doing and the artistic decisions you are making as you work. Having access to a visualiser would be helpful so that children can closely observe your technique as you work.
- Encourage the children to spend time closely observing their partner before drawing, paying careful attention to their facial features, hair colour and texture. Give time and space for them to use pencils, coloured pencils and collage to best capture their subject on the page.

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