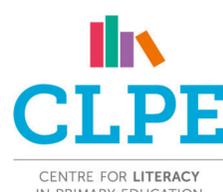


The Carnegies



The Carnegie Shortlist 2026 Shadowing Resources



Lord Of The Flies: The Graphic Novel

Carnegie Medal for Illustration

Illustrator: Aimée de Jongh

Age range: 12+

Description:

This strong, impactful graphic retelling has a cinematic quality. The story of a group of boys trying to survive on an island as civilisation erodes into savagery is repellent at points but in the best possible way because of the prowess and power of the illustration. There are moments of great vulnerability, like when Piggy's glasses are shown to be broken, and there's palpable unease and menace in the depictions of the beast and the pilot. It carries readers on a real journey.

Themes:

- Human nature
- Civilisation
- Rites of passage
- Fear
- Societal breakdown
- Death
- Democracy

Shadowing Ideas:

1. Build your own edible campfires using your favourite snacks. You could use chocolate buttons, marshmallows, chocolate sticks like Matchmakers, chocolate finger biscuits and strawberry laces to make it look alight. You could turn it into a competition for the best campfire, with your shadowing lead choosing the winner.
2. Create your own shelter using materials you may find in school or at home like paper plates, paper straws, cocktail sticks, elastic bands and so on. Work in teams and set a timer. The winning team is the one with the most convincing shelter.
3. Make parachutes using old plastic bags, thread and Lego figures (or similar figurines). Find somewhere to launch them and see if you can land them on a target.

Teaching Ideas for the Carnegie Medal for Illustration Shortlist 2026

These notes have been written by the teachers at CLPE to provide schools and settings with ideas to develop comprehension and extended provision around 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 readers from age 10.

Introduction:

- In her Note from the artist (p.337) Aimee de Jongh states: “I did not want to simply create an illustrated version of the novel, but rather to let the graphic novel format do what it does best: adding meaning through composition, colour and atmosphere.” She uses Golding’s words — “...each phrase is taken from the original work [...] keeping Golding’s beautifully composed sentences intact. Yet there was still room for me to tell the story in the way I chose to.” — but her choice of text means she is both author and illustrator. The focus in these notes is on visual narrative, how she chooses to tell the story, and her use of composition, colour and atmosphere in the illustrations that complement Golding’s iconic text.

Reading the book and close reading of illustration:

- Begin by looking together at the front cover illustration and inviting the students to share their first impressions. *What does it make you feel and think about? What connections are you making?* Invite them to consider who this character might be. *What do you think you know about them, from their facial expression and body language, from their location, and what they are holding?* Readers might observe the wild setting and the green palette, the glow of sunset on the speartip and the boy’s hand and face, our point of view looking up at him.
- Support them to reflect on the title *Lord of the Flies* alongside the clarification *The Graphic Novel*, and that this is an adaptation. They may be familiar with the recent high-profile BBC adaptation or know “lord of the flies” as a byword for the rapid decline of children into chaos and violence without adult authority. Aimee starts the storytelling right from the endpapers, open the book to reveal the view up to the canopy; invite children to speculate about what story the opening wordless spreads might be telling, how they might relate to the cover, and what the white and red handprints might signify.

- Now read the opening chapter “The Sound of the Shell” (pp.1–42) allowing time and space to arrive at a shared understanding. *What do we find out in these pages about Ralph and Piggy, how they and the other boys have arrived without adults on the island, and the dynamics between the quickly forming groups, such as Jack and his choir, the littluns, the election of a chief, the mission to explore the island and, Ralph’s “betrayal” of Piggy?* Invite them to consider the text Aimee has selected to tell the story and how she uses the graphic novel format. They might reflect on how Ralph and Piggy are portrayed, how they dress, move and act, their facial expressions and body language (pp.2–18), Piggy’s recollection of the crash (pp.9–10); the discovery and use of the conch (pp.18–24), the arrival of Jack’s tribe (pp.25–30); Piggy left behind while Ralph and Jack (pp.41–42) lead the exploration party. *How do the illustrations engage you or clarify the story, or give you insights into the characters?*
- Having set the scene and introduced the protagonists, the book comprises eleven further chapters:

2: Fire on the Mountain (pp.43–82);	8: Gift for the Darkness (pp.203–236);
3: Huts on the Beach (pp.83–102);	9: A View to a Death (pp.237–256);
4: Painted Faces and Long Hair (pp.103–136);	10: The Shell and the Glasses (pp.257–278);
5: Beast from Water (pp.137–150);	11: Castle Rock (pp.279–292);
6: Beast from Air (pp.151–176);	12: Cry of the Hunters (pp.293–336).
7: Shadows and Tall Trees (pp.177–202);	
- Read and respond to the rest of the book. Continue to reflect together on the different styles of illustration which Aimee uses to tell the story. This includes (but is not limited to): narrative strips often with Golding’s text that advance the action (e.g., Simon’s discovery of the Lord of the Flies, p.240); wordless panels of plot exposition (e.g., Jack attempting to hunt, pp.84–91); flashbacks (e.g., Ralph dreaming of home and family , pp.150–160); colour used symbolically (e.g., Simon finding the Lord of the Flies (pp.230–236); the use of different frames (e.g., the airman, p.154–158); vignettes (e.g., civilization being eroded, p.184); film-like scenes that use close-ups, wide shots, and different ‘camera’ angles to show the action (e.g., Ralph and Jack on the beach, pp. 92–94); and powerful full-page spreads (e.g., Simon’s washed-up body, p.256). Support students to explore how the text and illustration work together to tell the story, turning the pages back and forth and giving the children opportunity to note the differences and perhaps express preferences for the different techniques used. Consider when and how text from the original novel is used and when Aimee chooses to let the illustrated panels tell the story without words. *When and how have those choices been made? How do you feel about them as a reader?*

- After reading, encourage the students 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? How do the illustrations deepen their engagement with and understanding of the story? Do you enjoy this form of adaptation?* Children may share their experience of other graphic adaptations of novels that they have read.

Engaging in illustration:

- As both author **and** illustrator, consider how Aimee uses the graphic novel format to increase our engagement with and support our understanding of the story. *What are your impressions of the boys' experience on the island? How do the illustrations and the format inform those impressions?* For example, children might discuss her use of composition, colour and atmosphere. *How do the text and the illustrations work together to draw out the themes and emotions in the book - loss of innocence, the rise of fear and hysteria, the shift from civilization to savagery.*
- Encourage the children to consider how Aimee uses different effects across the graphic novel, with specific palettes and atmosphere for past and present time, for day and night, for innocence and its loss. She also gives us the gift of her “Early sketches” (pp.338–342) which offer a fascinating insight into her process. The children can see how, over the course of her depiction, the characters change from being children to taking on adult qualities to returning to children when they are rescued at the end. *How does she achieve this, using facial expressions, clothing and accessories, body language, size and scale, so that they remain children throughout yet are seen taking on less child-like behaviour and appearance?*
- Aimee has adapted a well-known and much-loved novel from 1954 into a graphic novel. Invite the children to consider whether there is a novel they have enjoyed that they could adapt, at least in part. They could explore and experiment with a range of media, e.g., paints, crayons, coloured pencils, felt tips, charcoal, pastels, oil pastels to take what they have learned from Aimee’s handling of Golding’s to create a graphic novel adaptation of a moment from a story they have read and know well. Resist providing children with a prepared set of panels: instead allow them to think about the number, size and shape of panels they would need to draw in order to communicate their selected narrative moment. Collate the adaptations in a class-published display. Read and enjoy these together, discussing each adaptation in turn. The display might be sited prominently for a wider audience to enjoy, in the school library or in a communal space, around a copy of the cover of this graphic novel, and copies of the novels that the children have chosen to adapt.

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.