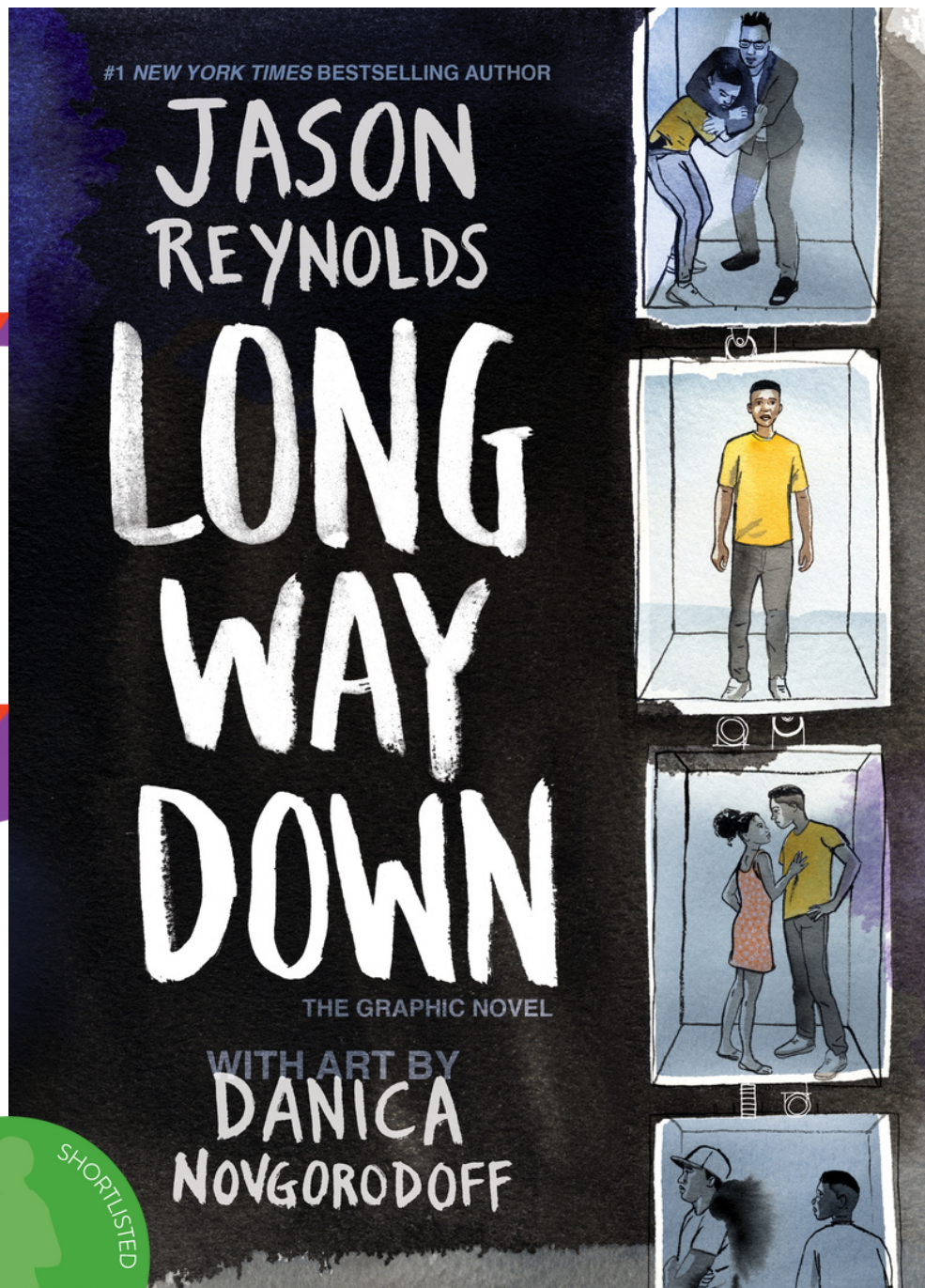


Yoto Kate Greenaway Shortlist 2022 Shadowing Resources



yoto
CARNEGIE
GREENAWAY
AWARDS



#CKG22

Yoto Kate Greenaway Medal 2022

Activities Pack



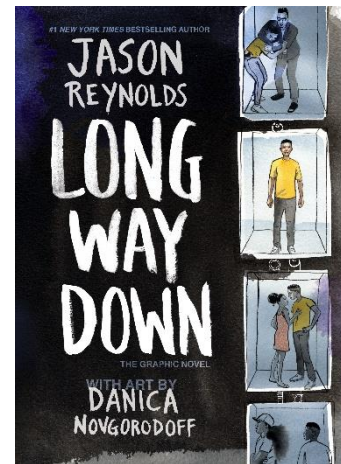
Title: **Long Way Down**

Illustrator: **Danica Novgorodoff**

Written by: Jason Reynolds

Publisher: Faber

Age: 12+



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

1. Create a HAIKU POEM of three lines using a syllabic structure [WORDS CUT UP INTO SOUNDS] of 5-7-5 to describe your experience reading each book.

○ Example:

Fantastical shapes	(Line 1- 5 syllables)
create patterns for the eye	(Line 2- 7 syllables)
to become amazed	(Line 3- 5 syllables)

Share your HAIKUS on Social Media using the hashtag #CKG22.

2. Search for book trailers for each of the shortlisted titles online. Use these as inspiration to create your own trailer to celebrate the book you are currently exploring through shadowing.
3. 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 choose a character and create a playlist that reflects them.
4. Create a moodboard for the shortlisted titles. Think about materials and colour palette, texture, shape and perspective. What do you want your moodboard to suggest or represent? Why?

5. Create a cake that reflects one of the shortlisted titles. Perhaps you will make one large cake, dozens of smaller cakes or a combination of both. Don't forget to share your bookish bakes on social media, using the hashtag #CKG22.
6. Have a go at building book spine poetry using the shortlisted books. Arrange the books in different ways, with the spines visible so that the titles can be read in a certain order. Share your poems on social media using the hashtag #CKG22.
7. Play charades, using non-verbal communication to act out the title of each book.
8. Use a shoebox to create a diorama inspired by a shortlisted title. Your diorama should include key items which reflect the themes, plot, characters and mood of the book.
9. Think of some questions you would like to ask the shortlisted authors and illustrators and share them on social media using the hashtag #CKG22 and tag the illustrator.
10. Rank the books based only on their covers - you could use this exercise to determine the reading order and repeat the exercise at the halfway and end points to see how your rankings have changed.
11. Choose a double page spread from one of the shortlisted titles and use this as inspiration for your own piece of artwork.
12. Design a set of endpapers for one of the shortlisted titles - what would you do differently? Why?

Book Activities

1. Choose a page to re-illustrate. Think about the choices the illustrator has made and why. Where would your choices differ? Remember, you'll need to consider your colour palette, the placement of any panels and the placement of your reader: are they above the action, looking down, are they outside the action or right in the middle of it, are they seeing events unfold directly in front of them or are they seeing things through a window or a mirror or a TV/computer screen? What mood are you trying to create?
2. Select 7-10 key illustrations and arrange them to reflect a particular theme or collection of themes from the book. Create a soundtrack to accompany your images, using instruments, found objects, your own bodies or a combination of them all.
3. Choose your favourite scene from the book and distil it into three tableau. Think about how you could transition from one image to the next, whilst remaining true to the essence of the book and the illustrations. You could set this to music, use lines from the text or work in silence - but think about the decisions you are making and how they tie in with the decisions made by the illustrator.
4. Work through the story and pick out 'The Rules'. Use 'The Rules' as a starting point for a piece of artwork - you could create a collage or a sculpture, paint or draw, or use mixed media.

5. Spend some time exploring the first 10 pages of the book. List all the different sounds that might build up a soundtrack to the opening of the story. Then, find a way to recreate those sounds and design a soundscape that could work with the images to accompany the start of the story.

Wellbeing Activity

Write a letter to your past self, offering advice from the older, wiser you. Your letter can take a traditional form or you might want to get creative and use voice notes or a video recording to communicate.

Teaching Ideas for the Kate Greenaway Shortlist 2022

Title: *Long Way Down*

Illustrator: Danica Novgorodoff

Author: Jason Reynolds

Publisher: Faber

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 Greenaway-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 13+

Reading the book and close reading of illustration:

- Before you begin to read, look together at the front cover illustration and ask children to share their first impressions of the book. *How does the cover make you feel? What aspects of it might affect your response? What does it suggest to you about this story?* Discuss the potential meaning of the title, **Long Way Down**, and how it might relate to the cover design.
- Read the first 11 spreads (up to “**Shawn’s / dead.**”). Discuss some of the approaches used in both the words and the illustration to communicate the confusion, trauma, grief and turmoil of Shawn’s murder. *How does the style of illustration vary during this opening? Is there a spread you found most effective? How did it make you feel? What aspect of the text or illustration made you feel that way?* Children might respond to the artist’s use of watercolour and ink which obfuscates elements of the foreground or background, overlapping characters and dialogue.
- Continue to read the book for another 9 spreads (pausing at the reveal of the gun “**...for RULE No. 3.**”). Discuss what the children discover about Will as well as what they might learn or infer about his experiences. *What is the impact of the shift into a monochromatic palette and soft-edged vignettes for the memories of Shawn? How do the text and illustration build tension as we approach the reveal of the gun? Whose point-of-view are we usually seeing those moments from? Why?*
- Read the next 7 spreads (up to “**pull my shirt over my mouth and nose/and do it.**”). Invite children to share what more they learn of Will and Shawn and respond to the choices made by the illustrator in communicating this visually. *How does she signal emotional shifts as well as time shifts?* For example, the move to smaller vignettes and monochrome colouring when Riggs’ and Shawn’s childhood is described. *What is the impact of the juxtaposition of the childhood photo alongside the text which purports that Riggs killed Shawn?*
- After they have read the next 28 spreads (up to “**It’s never the end / Never.**”), give the group time to revisit spreads from the story so far, discussing the techniques used and the impact they have on their response. Among other elements, you might explore Novgorodoff’s use of negative space in some of the panels and layout, and the way in which she visually signifies moments from the past.

- Read and discuss the next 19 spreads (up to “...for this whole thing to hurry up and be done.”). *To what extent is the past depicted differently for Will’s father? Why do you think that is? How do you think the poet and artist communicate the threat of the gun?*
- Read to the end and discuss how they feel about the way in which the story ends and how those final moments are portrayed visually. *Why do you think Will’s action at the end of the story is left ambiguous? What do you think happens next? What other elements of the story are left ambiguous for the reader to decide? Why might Reynolds and Novgorodoff have made that decision?*

Engaging in illustration:

- Consider how the text and illustrations work in tandem to convey the narrative and emotional content of each poem in this verse novel. Discuss the ways in which Danica Novgorodoff has responded to the poems, the characters and the narrative arc of both the wider novel and the individual poems and the choices she has made in interpreting those visually. For example, you might start by looking at the original text of ‘**I Swear Sometimes**’ (page 144 of the verse novel, faber & faber, 2018) and comparing it to the way in which the poem is depicted in the graphic novel (6 spreads after Dani gets on the elevator). Then, repeat this exploration with two or three further poems from the novel.
- Next, ask the students to select a poem that speaks to them and that they feel could be effectively reinterpreted visually. Some children might have a favourite poem that comes to mind immediately or you could offer the students a range of poems to select from. A wide variety of poems are available on the CLPE website (<https://clpe.org.uk/poetry/poems>) from poets such as: Karl Nova, Joseph Coelho, Kwame Alexander, Steven Camden, Sarah Crossan, Valerie Bloom, etc.
- After they have selected their poem, give them time to mark up the poem in preparation for adapting it. What text will you retain? Are there visual descriptions or actions that could be shown in the images instead? What will you show on the page? How many panels do you think it will take to incorporate all of those elements? Where might you use a larger panel or whole page spread?
- Once they have annotated the poem or created a draft script, give them access to plain paper, pens and pencils to sketch out small thumbnail variations of what the page could look like, experimenting with different layout choices: use of frames, vignettes, larger panels, bleeds, point of view, close up, etc. all of which help them to visually convey what the poem means to them. Remind them that at this scale and at this point in the adaptation, they don’t need to draw with great detail or precision: these are only rough sketches to clarify layout.
- Once they are happy with the layout, they can start working on the art for the final copy. Discuss what medium might be most appropriate for the poem that is being adapted. Provide the children with appropriate art paper and the necessary materials to complete their illustration. Display the art prominently, encouraging them to explore 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