



Teaching Ideas for the Klaus Flugge Shortlist 2022

Title: Rescuing Titanic

Author: Flora Delargy

Illustrator: Flora Delargy

Publisher: Wide-Eyed Editions

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 Klaus Flugge-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 7-11.

Reading the book and close reading of illustration:

- Before you begin to read, look together at the front cover and invite children to share their initial impressions. *How does this illustration and cover design make you feel? What makes you feel that way?* Consider the impact of the colour palette, the lighting, the composition and the positioning of the title on reader response. Discuss what children already know about Titanic and what questions they might have. After exploring the cover and reading the blurb, discuss their expectations for the book. *What type of book do they think this might be? What are they expecting to discover inside?*
- Spend some time exploring the contents list. *Do they think this is a book to dip into to research information or a book to read cover to cover? What makes them think that?* Compare the images placed above each chapter with the ships depicted on the cover and the endpaper: *what might these images represent? What do they suggest about those chapters?*
- Look at the depictions of the **Key Crew and Passengers** on page 8/9. *What do we learn about the two ships and the people aboard? What do you notice about the way in which they have been depicted?* Children might note the largely static and neutral body language and facial expressions. *Why do you think Flora Delargy has chosen this style for the spread?* Children may consider the balance between the Carpathia and Titanic and what that may imply about the focus of the book.
- Read the next three spreads, up to page 15. *What differences do they notice between RMS Titanic and RMS Carpathia in the text and the illustrations? Why might the figure of the captain be so prominent on the Carpathia spread? What words might you use to describe the two ships? What aspects of the illustration influence that response?*
- Read, discuss and compare the next 6 spreads of the book (from page 16 to 27). Discuss children's initial responses to what they have read. *What did they find out? What information interested them the most? Why do you think this might be relevant to the 'rescue'?* Investigate the different page layouts, formats and compositions used to communicate that information. *What choices has Flora Delargy made when designing and drawing each spread? How does it support clarity and communication? How do they help the reader to make sense of the information?*
- After reading the next 7 spreads, discuss the ways in which Flora Delargy helps the reader to transition effectively between events on Titanic and Carpathia, including how she depicts time passing on the two ships. Compare how the passengers, crew and atmospheres on the ships are



portrayed on pages 34/35 and 38-41. Explore the series of vignettes of Harold Cottam on p36/37. *How does his body language change to capture his emotional state through the vignettes?* You might also discuss the children's responses to the change viewpoint (such as the overhead view on page 38) and the limited colour palette that the illustrator has chosen across these spreads.

- On the next spread (p42/43), discuss the impact of changing the orientation of the spread from landscape to portrait. *Why might this decision have been made? How does it change the way you read the page? What was the impact on you as a reader?*
- After reading the rest of the book, invite children to share their overall responses to the text, to return to any spreads that they found particularly impactful and to share the reasons for that impact. For example, children might discuss their response to the composition on p.56-57 which positions the reader above the ocean looking down and devotes much of the space to the empty surface of the sea. Alternatively, they may discuss the use of colour on p.50-51 or the wordless spread on p.62-63 which portrays the first meeting of the two groups.

Engaging in illustration:

- Look back through the book at the different ways in which Flora Delargy has effectively communicated information visually through her choices as an illustrator. *What aspects of the illustration are most helpful to the reader? How do you know where to look to find the information you are interested in? How does the illustration support comprehension of the text – and vice versa?*
- Discuss how they might use similar techniques and ask similar questions of themselves about the choices they make and the relationship between text and image to clarify and communicate information.
- After Flora Delargy heard about the crew of the Carpathia she was sure it would make a great book (read an interview with her here: <https://www.quartoknows.com/campaign/quartokids/meet-the-author-flora-delargy>). Invite the children to consider different things that they are interested in or passionate about. After they've listed some ideas, ask them to note next to them which elements of these themes might be most effectively explained or described visually. This might range from describing how an impressive goal was scored to depicting the features of a freshwater crocodile.
- Model this process yourself, then select one of your ideas and sketch out quickly the image or images that would help you to communicate the concept.
- Provide children with the appropriate resources to draft their images. Remind them of the different techniques and viewpoints used by Flora Delargy in the book. Encourage them to experiment with different ideas, then to select one of these to work up to a finished piece. To prepare for the finished piece, they may need to work from photo references or to engage in some research to gather details that would help the reader to fully engage with the subject matter.

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