

### Teaching Ideas for the Klaus Flugge Prize Shortlist 2023

Set up to honour Klaus Flugge, founder of Andersen Press, this award is for the most promising & exciting newcomer to children's picture book illustration.

**Title:** *Flooded*

**Author/illustrator:** Mariajo Ilustrajo

**Publisher:** Frances Lincoln Children's Books

*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 Prize-shortlisted texts for children of all ages. They build on our work supporting teachers to use picture books 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 5–8.*

#### Reading the book and close reading of illustration:

- Begin by looking at the front cover illustration. *What do you think is happening here? Who are these animals? What do you think they might be thinking or feeling? What makes you think this?*
- Now read the title, **Flooded**. *What associations does this word have for you, how do you think it might relate to the story you are about to read?* Children may connect to local flooding or wider issues of global heating and rising sea levels, which could inform their reading of the book.
- Look at the title page of a golden-tailed tamarin, whom we saw on the cover and we see again on the dedication and the page facing it, then consider the page with the tamarin gesturing to the protesting animals, their placard **WE NEED TO DO SOMETHING**. *What might be special about this character we have now seen four times? What do you think might happen in this story?*
- Read the opening two pages, up to **JUST A BIT...** *What do you think is happening in these opening pages, how might they relate to what you have already seen of the book? What can you see in the words or illustrations that makes you think **SOMETHING WAS DIFFERENT**? How do you see the tamarin responding, why might he be looking for wellington boots, goggles, oxygen and tubing? What do you expect to see when you turn the page, as the phrase **JUST A BIT...** sets up expectation?*
- Now turn the page: *how does this double-page spread make you feel, what do you notice, what details stand out for you? How do you see different animals reacting to the change in water level? Can you see the tamarin from the earlier illustrations?* Children may observe that although it has a cast of animals, the story appears to reflect human experience, set in a town where animals live in flats and drive cars: *what human behaviours do you notice? How does it feel to see animals behaving like humans?*
- Continue reading up to the scene in the restaurant and discuss this part of the story. *What more do you find out about the animals' different responses to the flood, how it affects their daily lives? What do you learn about how they adapt, or make the most of the changing situation?* Support the children in looking back through the illustrations and considering how flooding affects the community; consider also the tamarin who recurs in the illustrations. *What do you see the tamarin doing and saying in these illustrations, why might the illustrator be focussing on this character?*
- Read on to the double-page spread in the gallery, where the tamarin wants to save what looks like Vermeer's [Girl with a Pearl Earring](#) (they may also recognise art by van Gogh, van Eyck, da Vinci,

Klimt...). *Why do you think the tamarin is so concerned? Do you see any other animals for whom the flooding is causing distress? Read on through the spreads that show **IT WAS BECOMING HARDER AND HARDER TO COPE** and the rally, then the tamarin releasing his picture below the text **THE SOLUTION WAS SIMPLE...** What do you learn about the origins of the flooding and the tamarin's role? Children might observe the coil at his feet which was also on the title page: *what do you think this might be?**

- Now, read on to the end of the book, enjoying the drama of the fold-out showing all the animals pulling together. *Is this the origin of the flooding that you expected? How does the release of the water make you feel? What do you notice about the animals' behaviour in the aftermath of pulling the plug? How do you understand the final line **THE ONLY WAY TO FIX A PROBLEM... WAS TOGETHER** and the rescue of the stranded raccoon? What does it make you think about the story you have read?*
- After reading, encourage the children to tell you what they liked about the book. *Was there anything they disliked? What did it make them think about? Do they have any questions about the book? How did it make them feel?* They may also like to look for the tamarin with his tell-tale yellow tail and use the opportunity to reread the whole book!

### Engaging in illustration:

- Mariajo Ilustrajo is both author and illustrator: look at how she tells the story partly through words and partly through pictures. Revisit the first double-page spread showing the flooded town, discussing how she shows the impact of the flood on the various inhabitants, or the next one that shows animals crossing on two legs like humans — wearing rucksacks, hoodies, headphones, absorbed in their screens, clutching take-away coffee. Look back through the book, focussing on other spreads to see how she shows animals being human. *What is the impact on you as a reader of this anthropomorphic approach? How does her central character of a tamarin help you to understand the crisis?*
- Allow the children to draw these or other animals for themselves, showing how they might convey human characteristics. Draw alongside the children as they work. When their drawings are complete, allow the children to use oil pastel or crayon to add colour as in the tamarin's tail, and bring their drawings to life, limiting the shades and tones to those seen in the book.
- Consider the distinctive colour palette, with only two used for water and the tamarin's tail. *What is the impact of this limited choice?* Encourage the children to look closely at the illustrations and talk about the spreads in more depth, looking at the effect of the rising blue wash, the tamarin's golden tail. Model and invite them to use soft drawing pencils (2B-4B are ideal) to draw a setting with which they are familiar (home, classroom, street or town) and to imagine water rising then applying a blue wash.
- Give space for the children to pin up and share their drawings, allowing them to look at the similarities and differences in their work and to talk about what is effective in their own work and that of others.
- Allow access to art materials to draw and make up their own scenarios or stories featuring animals or to create characters, scenarios and stories of their own.

**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](http://www.clpe.org.uk)**