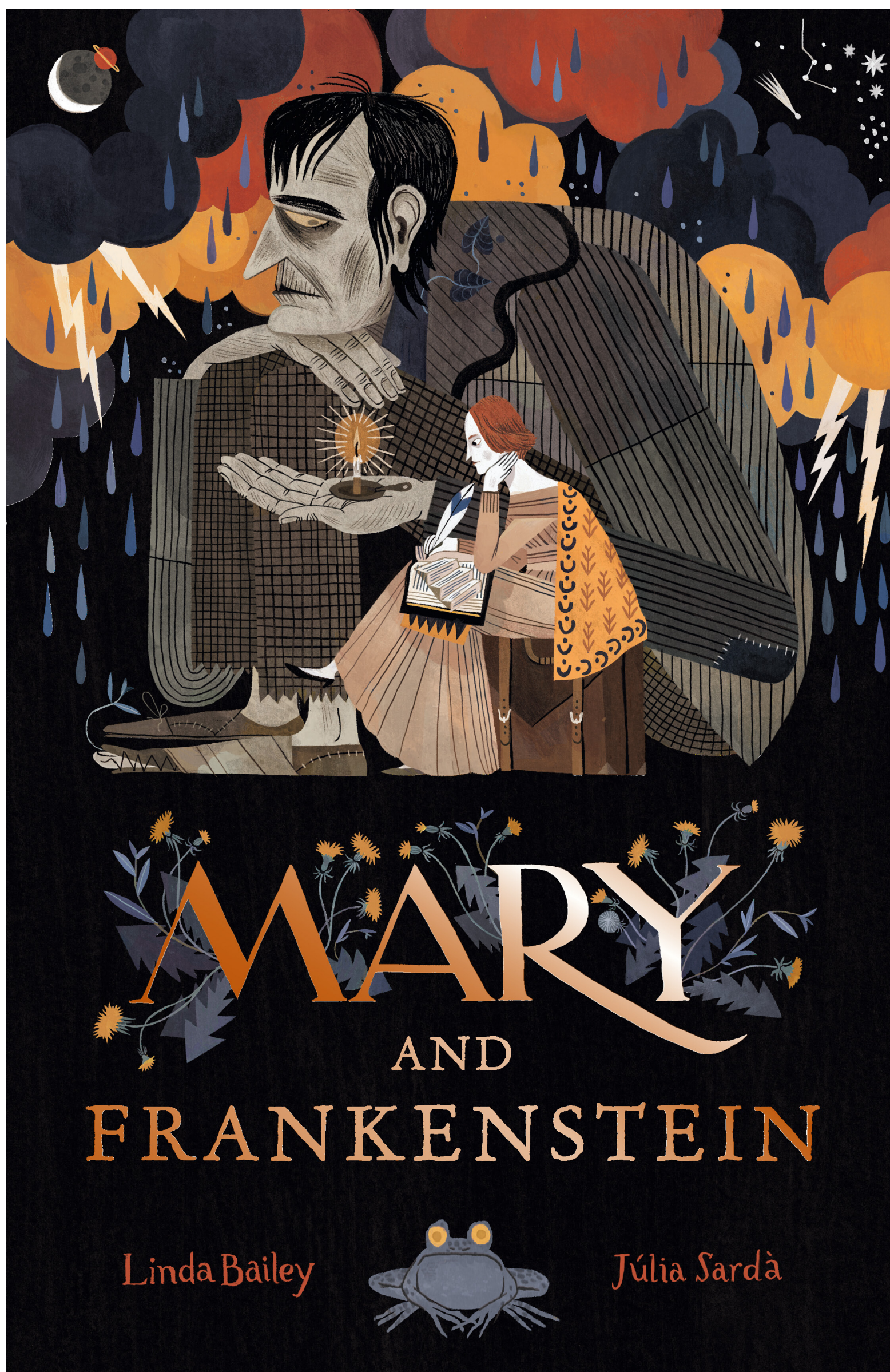


CILIP KATE GREENAWAY SHORTLIST 2020 SHADOWING RESOURCES



CILIP Kate Greenaway Medal 2020

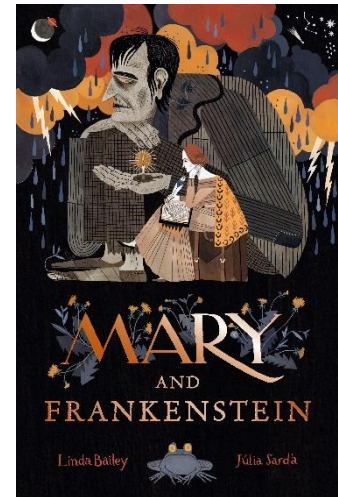
VISUAL LITERACY NOTES

Title: Mary and Frankenstein

Illustrator: **Júlia Sardà**

Author: Linda Bailey

Publisher: Andersen Press



Shadowers' Views

Shadowing the Kate Greenaway shortlist requires you to look very carefully at artwork in order to form a judgment about it. The word **view** can refer to both what can you see, and to your opinions. You are looking for a book that 'creates an outstanding reading experience through illustration'.

First look

'Sometimes a story starts with a dream.'

Many people ask authors where they get their ideas. *Mary and Frankenstein* is the story of how a writer got ideas and wrote one of the most famous books in the world. It is a true story – nonfiction. While the original story of *Frankenstein* written by Mary Shelley was fiction. Start exploring the artwork by looking at the front cover. Note the colours, the weather and the two characters. Can you see stars, flowers and a frog? Share the whole book with the shadowers looking at all the images. What are their initial impressions?

Consider all the visual aspects of the book i.e. end papers, font choices, title page and layout. How do these 'extras' to the story contribute to the overall impact of the book?

Look again

The first things we learn about Mary are that she dreams a lot and is badly behaved. Mary was born at a time of ground-breaking changes in the spheres of science, medicine and the arts but few people understood or even considered the emotional needs of girls.

Look at pictures of Mary as a child: does she look happy? Can you understand why she may be unhappy or frustrated?

Look at the flowers by her mother's grave and on a pot in her bedroom.

Mary always has books around her. Look for interesting details in the illustrations on each page.



Many writers and philosophers visited Mary's home as guests of her father. She listened to all their discussions. Turn to the Cast of Characters at the start of the book. Although they all look a bit sinister, of those six characters, only one is fictitious - THE MONSTER – the rest are friends and Mary's step-sister. At 18 years old, Mary is the youngest.

Interpreting the texts

It is always beneficial, when studying a book, to introduce tasks which require imaginative responses. Reading nonfiction can inspire curiosity and empathy. The following research activities suggestions may help shadowers engage with the book.



Mary and Frankenstein is a book about how Mary Shelley became a writer. Can you work out what experiences influenced her future writing as she grew up?

Growing up

Mary's mother died just after Mary was born. Her name was Mary Wollstonecraft. She is admired as one of the first women to advocate for women's rights. Having read Wollstonecraft's book, *A Vindication of the Rights of Woman*, Mary knew that women are equal to men.

Dreaming

Most writers dream. Dreams can happen while asleep or awake; they can be pleasant or frightening; or you can have dreams about your aims in life. Mary had a very active imagination. Did she have all three sorts of dream? Look at the pictures of the friends telling ghost stories. How does the artist, Júlia Sardà, show powerful imaginations at work?



Frankenstein at the movies



Most people recognise the monster because of a film made in 1931. The actor, Boris Karloff, played the monster. His image has influenced other productions on stage, film or TV programmes. Have you watched *The Munsters*?

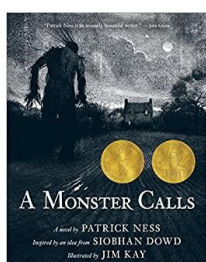


Research

On 1 January 1818, when Mary was 20 years old, 500 copies of *Frankenstein* were published. By 1851 over 7000 copies had been sold. It is still selling thousands of copies every year.

In the 1800s, medical science was advancing fast, but there was no CPR or transplants. There were some experiments using an electric shock to reanimate small animals (e.g. frogs). Corpses were stolen by 'body snatchers' for medical research. To find out more about medical connections to Frankenstein, visit: <https://stanmed.stanford.edu/2018winter/why-issues-raised-in-Frankenstein-still-matter-200-years-later.html> (NB: This article is not for primary aged readers or the faint hearted!)

Read more



If you have enjoyed reading *Mary and Frankenstein* why not try the 2012 Kate Greenaway winner *A Monster Calls*, this was the first book to win both the Carnegie and the Kate Greenaway Medals and was illustrated by Jim Kay and written by Patrick Ness.

FURTHER THINKING

CILIP works in partnership with Amnesty International and Inclusive Minds to raise awareness and understanding of the importance of human rights, inclusion and representation in children's literature. The discussion points below are intended to further stimulate reader's thinking on the themes explored in the shortlisted books.

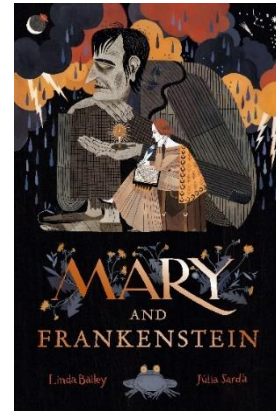
CILIP Kate Greenaway Medal 2020

Title: **Mary and Frankenstein**

Illustrator: **Júlia Sardà**

Author: Linda Bailey

Publisher: Andersen Press



Discussing human rights in this story:

Right to family; Right to create and enjoy art; Freedom of thought and belief; Freedom of expression; Freedom of expression; Women's rights.

- Who should have been responsible for ensuring that Mary was safe and felt listened to?
- Who should make decisions about where we live and who we live with?
- What assumptions about girls and women are made? Who makes these assumptions?



Discussing inclusion and representation in this story:

- Mary was inspired to be a writer by her mother. What does this tell us about the importance of role models?
- Consider how the characters are labelled (Mary as a 'Big Problem' and Shelley as a 'Brilliant young poet'). How did the gender expectations of the time (and now) impact how they were viewed? Consider whether the labels might have been different if Mary had been male and Shelley female?
- How do you think historical and/or factual context to books can impact who is being represented? Consider how illustrators can be inclusive and representative when working with historical works.



Teaching Ideas for the CILIP Kate Greenaway Award Shortlist 2020

Title: Mary and Frankenstein

Illustrator: Júlia Sardà

Author: Linda Bailey

Publisher: Andersen Press (2018)

These notes have been written by the teachers at CLPE to provide schools with sessions which focus on the importance of illustration in building a narrative and supporting children's response. They build on our work supporting teachers to use picture books to enhance critical thinking and develop creative approaches in art and writing. The teaching notes show how picture books can be used in schools to enhance children's reading comprehension and composition of their own creative writing. We hope you find them useful.

Before beginning this sequence:

Collect together a range of art materials that will allow the children to engage in the activities exploring illustration, for example: cartridge paper, sketching pencils 2B–4B, fineliners, felt tips and marker pens, watercolour paints, ink, coloured pencils, chalk and oil pastels, and a variety of brushes.

In order to engage fully with the layers of meaning and the details within the illustrations, it is advisable to ensure that you have access to a visualiser or similar device to enable you to share images from the text with the pupils on a large scale.

Suggested Activities:

Session 1: Creating a story world through palette and pattern

Begin by sharing the front cover illustration with the children, with the title covered: invite them to discuss what they notice, providing questions as necessary to focus and develop their responses: *What do you see here? What does this illustration make you think? How does it make you feel? What questions do you have? What kind of book do you expect this to be?* Scrutinise the characters depicted: *who do you think these two characters might be, how are they connected to each other? What do you think each is doing, and why? How do you think they are feeling, what makes you think that? What details do you notice about each one?* Children might note their relative sizes and proportions, the colour and patterns of their clothing, their gaze. *Where and when do you think this story is set? What tells you this? What else do you notice?* Children might notice the clouds, rain and lightning, the moon and planets, comet and stars. *Does the cover remind you of anything that you have seen — in photographs, films or books? What do you notice about the colours chosen by the illustrator? How do they make you feel, what kind of mood or atmosphere do they help to create?*

Share the title, **'Mary and Frankenstein'** and allow children to appreciate the book as an object, handling it to see the foil details of the title and to feel the debossing on the cover. *Who do you think Mary and Frankenstein are, why do you think their names are picked out in foil; and why this colour, how does it sit with the other colours on the cover? What can you see around the name 'Mary'? Why do you think these dandelions have been placed here? What might this suggest? Look at the frog staring out at you, how does its direct gaze compare with that of the two characters, Mary and Frankenstein? How does its direct gaze make you feel?* Children may know the Frankenstein story in whole or part; establish how little or how

much they already know of the story and its events. *Does the title or the cover art give any suggestion to the story that lies ahead?* Look at the way Mary is positioned on the cover, what is she doing? Look at the way Frankenstein is placed behind her. Compare their size and scale and look at their gaze. Hers is on her writing, his is on her. Look also at the way he holds the candle for her. *What do all these things suggest about them as individuals, and about their relationship?* Look at the choice of background, The dark clouds, stormy weather, moonlight and stars. *What do these elements make you think about or feel about the story that lies ahead?* Scribe children's suggestions around a copy of the front cover or allow time for them to scribe their thoughts on a copy of the cover in pairs or group. *Do you recognise the name of the illustrator?* They may recognise the style or name of Júlia Sardà from her illustrations to Kyo Maclear's quirky *The Liszts* (Andersen Press), or from her new illustrations to classics including *Alice in Wonderland*, *The Wizard of Oz*, *Charlie and the Chocolate Factory*, and *Mary Poppins*.

Turn to the **'Cast of Characters'**: *what can you see here? How do you think these illustrations relate to the front cover, who do you recognise, do you know the names of any of the other people?* Look at their facial expressions, their gaze and the way they are positioned on the page. *What do you think they might be like? How do you think they might be connected? What do you think they might be feeling or thinking?* Look at the other creatures and objects positioned in the scene: the numerous ravens, the peacock behind Shelley, the monkey round Byron's neck, the caged bird in Claire's hand, the golden pheasant on Polidori's shoulder; what about the objects they are carrying, e.g., Shelley's net or Byron's snake in a jar — or wearing — the monster's ivy, Shelley's buttonhole. *What do all these props suggest about the characters, or the story as a whole? Look at the colour and style; what does this make you think of, how do these colours make you feel, do they remind you of anything? What clues do the colours and images on these pages, as well as those we have already seen on the front cover, give you to the setting or atmosphere of the story that is to follow?*

Continue to explore the book by turning to the title page, *what can you see here? How do you think it connects to what you have seen so far on the cover and endpapers? Does it give you any clue to the setting of the story? What do the desk, writing equipment and leather-bound books, the flowers and pictures, the globe, skull and statuette tell you about time and place? What kind of person might furnish their house with objects like these? What might they tell you about their interests and personality? Why do you think 'Mary' is lettered in a different colour typeface from 'and Frankenstein'?*

Note Linda Bailey's dedication in passing: **'for the kids who love to daydream and imagine'**: *how do you think this might relate to the story she is about to tell? Do you think you are one of 'the kids' she has in mind?*

Now share and read aloud the next two pages, on the left the question and answer framed by the snake, on the right the wordless spread of the girl on the bed. Allow children time and space to reflect on what they have heard and seen. *What do you think is happening in these two pages, how do they build on what you have seen on the cover, Cast of Characters and title page? Who do you think the girl is? Look at the way we seen her from above, we are looking down on her on her bed, in her room. What effect does this have on you? What do you think the images on the left hand side of the page represent? What ideas do you have*

©The Centre for Literacy in Primary Education.

You may use this teaching resource freely in your school but it cannot be commercially published or reproduced or used for anything other than educational purposes without the express permission of CLPE.

about this girl from the illustrations and text you are presented with here? Encourage the children to look at all the small details contained within the bedroom scene. You could provide a viewfinder if this helps to focus their attention. *What do the objects she has in her room suggest about her character? Have you heard of any of the books she is reading?* The book with the quill is her own *Mounseer Nong Tong Paw*, which her father William Godwin published; we also see Charles Lamb's *Adventures of Ulysses*, Mary and Charles Lamb's *Mrs Leicester's School*, William Godwin's *The Looking Glass: True History of the Early Years of an Artist*, La Fontaine's *Fables*, Perrault's *Mother Goose* and a *Life of Lady Jane Grey*. *What do these books suggest to you about the kind of girl she is?*

Finish the session by inviting the children to create 'portraits' of themselves by revealing them placed with personal objects that reflect them and their interests, in the way Júlia Sardà has revealed much about the character of Mary without words here. You could give further inspiration by sharing Hans Holbein the Younger's *The Ambassadors* in the National Gallery at <https://www.nationalgallery.org.uk/paintings/hans-holbein-the-younger-the-ambassadors>. *What books, toys or other items might give us insights into your interests and personality, both in themselves and in the way they are arranged?* Invite children to display their complete artworks anonymously and to see whether their classmates can identify them from the objects they have shown on their desks and bedrooms, and the way they are presented.

Session 2: Showing connection and relationship through symbolism

Turn to share the next double-page spread of Mary in the street, read aloud the words and give the children time to closely read the illustration. *Were any of your previous thoughts about Mary correct? What more do you learn about her from this spread. What do you notice about the composition of this spread? What colours have been used? What atmosphere has been created? How has the illustrator done this? Where is most of our attention directed? Where is Mary's attention focussed? How do you think it might feel to be where Mary is: what would you see, hear and smell?* Encourage children to look forensically at the illustration, poring over it and scouring it for details that might tell us more: *where do you think Mary is going, what might she have with her? What do the shapes of the clouds and the direction of the smoke suggest to you? How do they support the idea of 'castles in the air'? What do the illustrations do to emphasise the character of Mary?*

Read aloud the next two pages and discuss, closely reading the illustrations. *What mood or atmosphere do they convey? Do you recognise the church from the previous page? What is Mary doing here? What does this make you think about her feelings towards her mother, their relationship and how she feels about her death?* Children might identify how closely and centrally Mary is placed to the tomb, partly obscuring her mother's name — which is also her own — as she traces it with her finger; the hanging willows and wide-eyed birds (one is investigating her bag), the dandelions and heart-shaped (cordate) leaves, the items she has brought to the graveside. *What do you think these elements are designed to convey to you about Mary and her visits to this place?* They could explore the traditional meanings and symbolism of the plants, e.g. weeping willows that stand firm, are flexible and bend without breaking; and dandelions associated with survival, with wish fulfilment and with healing from emotional pain.

Turn to share the next two pages, reading aloud the text and supporting children in their reading of and discussion around the illustrations, and how they work together to develop the characters and story. *What impression do you get of Mary's father and his new wife? What do you think their relationship with Mary is like? How can you tell?* Children may look at the gaze of the characters, how they are positioned on the page and the literal separation between them from the page gutter, as well as by a dark, thick curtain; at the fact the stepmother is holding on to Mary's father's while Mary is holding on to her mother in the form of a book — her mother's *Vindication of the Rights of Women* — on her lap. They may also observe that Mary's bedroom, which we have visited before now, has dandelions by the bed and a portrait or photograph of her mother (see e.g., <https://www.npg.org.uk/collections/search/portrait/mw02603/Mary-Wollstonecraft>) while the only flowers in the room Mary's father and stepmother are in, and on which the father is perhaps symbolically about to close the door, are dried grasses and in the wallpaper design.

Children could end the session by undertaking detailed observational drawing to support their exploration of the symbolism of plants and flowers. The Woodland Trust has extensive information about native trees and plants at <https://www.woodlandtrust.org.uk/trees-woods-and-wildlife/plants/> including their associations, mythology and symbolism so that children could identify common plants in their area — including the school playing field if available; many will have dandelions — and capture the details of their flowers, leaves, seed-heads and so on, annotating or captioning what they have drawn with information they have researched. Display the completed pieces prominently and give time for the children to compare and contrast their observations.

Session 3: Showing passage of time

Ask the children to summarise what has happened up to this point, and what they know of Mary's life and experiences and how these have shaped her personality. The next six spreads take Mary from child to young woman, depicting key incidents that continue to shape her and her future. Read aloud up to and including the spread showing creatures in the sky above Byron's house, ending '*...beside the lake.*' Share the illustrations, allowing time and space to reflect on what the children have heard and seen, and continue to support the children in considering the aspects addressed in previous sessions, such as the illustrator's use of colour and of symbolism, the layout of the pages and how her illustrations complement and extend Linda Bailey's text to give the reader the full story. This session widens the discussion to consider how Júlia Sardà captures the passing of time and what impact this has on the reader.

Begin by considering Mary as we see her hiding behind the sofa to hear Coleridge's *Rime of the Ancient Mariner*: *how do you think this Mary relates to the one we saw in the previous spread, how is she the same, and how is she different?* Children may observe that her dress and stockings are identical but that her facial expression conveys totally different emotions. *How does Júlia Sardà capture the reactions and attention of those hearing the poet recite his narrative poem, and how does she capture Coleridge himself, and the experience he gives to his listeners?* Children might observe that the ship and albatross emanating from his pipe recall the '*castles in the air*' in the spread where Mary walks to the graveyard. Consider the various patterns you see in the illustration (children may spot carpet, vase, trousers, wallpaper, furnishings,

coats...): *how do the wildness and movement of Coleridge's poem sit with the structured forms you see in the illustration? What is the visual impact of these patterns?*

Turn the page to consider the next spread of Mary as a fourteen-year-old. *How does turning the page make you feel, and what does it convey about how Mary's life has changed, and how she feels? What is the relationship with her father and stepmother like now? How do you know this?* Take time to look carefully at the composition of this spread. *What mood or atmosphere is created here? How does the feeling of the illustration compare or contrast with what we hear in the text? What elements stand out for you? What associations do they have for you?* Children might identify the absence of the man-made, the breathtaking sunset and wheeling birds, the sliver of moon, the palette, Mary hair flowing freely in the wind, blowing like the wild shrubs, the only suggestion of a rigid pattern being in the tartan of her skirt. *Where does your attention linger in this spread? Why do you think the illustrator and book designer decided to place the text along the top of the page?*

Share the next spread, in which Mary and stepsister Claire run away with Shelley. *What stands out for you in this spread, what details do you notice?* Children might notice that a full-bleed is used, the dark palette filling the page, with the text placed on it in white. Now, take time to look carefully at the layout and composition of this spread. *What does the use of colour, movement and facial expressions and body positions of the characters suggest about this moment? What do you think the characters might be thinking or feeling?* You could provide post-it notes for the children to scribe their ideas in thought- or speech-bubbles for Mary and Claire, Shelley, the coachman and even the horses and place them on the illustration.

In the next spread, spend time looking at how the text and illustration work together to convey meaning, considering layout, proportion, perspective, use of colour and line and the positioning of the human characters. *How do you feel about this place? What mood or atmosphere has been created? What has the illustrator done to evoke these feelings in you?* You may wish to look at images of the real Burg Frankenstein and see how these compare to the illustration you see here. *How do you think the young people feel about this place? What tells you this?*

Share the next spread where Mary, Claire and Shelley befriend Byron (and Polidori, as yet unnamed). *How does the portrayal of Mary here capture that eighteen months have passed: what has changed and what stays the same, so that we can still identify her?* Look at the use of colour and line, of the way movement is conveyed, the way elements are positioned and separated on the page and the facial expressions and body position of the characters. *What is their life here in Switzerland like? How do you think the relationships between the two couples shown differ? What makes you think this? Who do you think the other figure might be?*

Finally consider the storm spread. *What do you think is happening here? How does it make you feel? What features of the illustration do you find most effective in creating mood and atmosphere? Where is your eye drawn, what details do you notice alongside the 'big picture'?* *Who do you think the silhouetted figure in the window of the house might be? What makes you think this?* Children might comment on the moored boat, the driving rain, the wind-blown trees or the house in the centre, presented solid and light against the

darkness of the background with the comfort of its smoking chimney. *What do you think the images in the sky represent? Do they remind you of Mary's childhood 'castles in the air', of Coleridge's pipe-smoke? What do you notice about the imagery used in these daydreams and stories? What kinds of things do these revolve around?*

End this session by providing dark paper and chalks or chalk pastels for children to create their own '**castles in the air**'. Ask them to imagine a fantastical story scene and capture it flowing from a trail of smoke or cloud. Invite the children to view each other's work, using post-it notes to record their thoughts and suggestions on each other's work. *What do you like about what your classmate has drawn? Why?*

Session 4: Showing inner feelings through gaze and directionality

Begin the session by asking the children to summarise what has happened in the story so far, and how the previous session ended (with Mary staring out at her '**castles in the air**' as the storm lashed the lake). Share the next spread of the five friends by the fireside, and the accompanying text: *what do you think is happening in this illustration, do you know who these people are? What can you know about the relationships they have with each other from the way they are positioned? How do you think they are feeling? How does the illustrator convey their feelings at being together on a night like this? How do the colours and layout make you feel? What details do you especially notice?* Children may mention the choice of palette, the warmth of the fire against the darkness outside the window, the ways in which this warmth is reflected in the yellows and reds of the clothing, bright patches like the pheasant or Claire's shawl, the framed Middle Eastern rooftops and the Chinese bowl. They may be drawn to the prowling monkeys; the perching pheasant, the subjects of the framed pictures; the facial expression of the fish on the Chinese bowl and look at what these things make them think about or feel. *What do you predict will happen next in the story: what might this be 'a night made for...?'*

Turn the page to share Byron reading ghost stories from *Fantasmagoriana* and discuss how the sentence from the previous page ends. *Why do you think Júlia Sardà chose to hand-letter the words 'Ghost stories!'* *How does this bring them into focus, how might you read these words aloud?* Take some time to practise different ways of doing this, starting from the beginning of the sentence on the previous page and capturing the drama of the page turn. Now take time to closely read the illustration and the rest of the text on the page. *How does this page make you feel? What can you tell about the ghost stories that Byron is reading? What might they be about?* Children may notice beings with many eyes, fangs, tails, forked tongues and horns, as well as a pair of frogs at bottom-left. *Why do you think they are shown in greyscale, with Byron giving the only colour? How does it make you see the apparitions, and how does it connect them to the 'castles in the air' Mary has previously enjoyed? How do you think she will feel about this experience? What makes you think this? Do you like ghost stories? What do you like about them? What not? Why do you think some people like to be scared as the five friends do?*

Share the next spread around the dining table and allow time and space for children to reflect on what they have seen and heard, then to discuss. *What do you think is happening in this rich spread? What do you think each of the five friends are thinking or feeling here? What details especially stand out for you? What do you notice, for example about the patterns and colour palette chosen? What about the objects and*

accessories you see around the table: why do you think Júlia Sardà has chosen to include them, what do they add to the scene and your understanding of the characters? Remind children that every stroke is considered and may be significant; for example, any tea-set could have been depicted, but she has chosen the willow pattern. Have the children heard of this story before? You could share this and investigate how this might mirror Shelley falling out with his mentor William Godwin after running away with his daughter. *What do you think the raven and cat might suggest — where are the pheasant and monkeys? Why is there a skull? What might the candles, books and writing instruments convey?* You could again use post-it notes to capture speech-bubbles and draw lines across a photocopy of the illustration to articulate the relationships and tensions across and around the table. Re-read the text and think carefully about the words chosen to describe the characters: **‘two brilliant poets, one of them famous, a doctor. Two very young women.’** *How do these descriptions provide an insight into the ways in which men and women were viewed at this time? Is there equality between the ways in which women and men are viewed and treated in today's society? Why do you think the author has chosen to end with the sentence ‘Mary is only eighteen.’? What does this make us think or feel about her here?*

End the session by inviting the children to experiment with the use of gaze, which underpins the directionality in the story. Revisit previous illustrations in which gaze is especially notable — e.g., the dining table; the father and stepmother and young Mary; the fireside — and identify how Júlia Sardà uses the characters' eyes to convey their emotions. Share also examples from other picture books where characters are drawn simply but strongly with focus on the eyes, e.g., Jon Klassen's *This is Not My Hat* (Walker), Bethan Woollvin's *Little Red* (Two Hoots; itself inspired by Tove Jansson's *Little My*), Chris Haughton's *Oh No, George!* (Walker), Emily Hughes' *Wild* (Flying Eye). Then draw simple faces with blank eyes and experiment with filling them with the pupil to the left, right, centre, and so on, to convey a variety of emotional states. Look also at how the eyebrows can be used to create further emotion. Invite the children to explore and experiment further with how to convey a range of emotions using only eyes and eyebrows. *Which are the easiest emotions to convey? Which are more difficult?* Create a gallery of emotions from the children's drawings.

Session 5: Showing the origins of the Frankenstein story and the monster's increasing influence

Begin this final session by asking children to summarise what has happened in the story, up to Byron's challenge to the four friends to write a ghost story. Invite them to share any illustrations or spreads they especially liked or found effective and review any approaches they have tried that they particularly enjoyed. Then share the next spread of Mary struggling to think of her story, discussing the illustration and how it supports and extends your response to Linda Bailey's text; in doing so draw on what the children have considered so far about Júlia Sardà's use of colour and contrast, or layout, gaze and directionality, of characterisation through body language and facial expression. Astute observers may notice that for the first time since the spread on the barren hills in Scotland, the trees are blowing to the right. *What might this suggest? What does the illustration convey to you about Mary's state of mind, her response to Byron's challenge? How do you feel as you see the order and regularity of the flooring and windows, with the wind raging inside, blowing the trees from right to left, and Mary to the right of the page, now a young woman*

even if **'only eighteen'**? Share with the children the concept of pathetic fallacy, where inanimate objects are given human attributes.

Turn to share the next two pages, allowing children time and space to reflect on what they have read, and to re-read previous sections as necessary to make sense of the new information. *What do you think these two illustrations are showing? How do they make you feel? Why do you think the illustrator has chosen to depict this as a scientific illustration? How does this contrast with the fantastical image of the frog, reviving in his tiny dandelion-strewn coffin, arms outstretched zombie-style? Where have you seen frogs before, and how do they now fit into the story?* Explain to children that Luigi Galvani had recently discovered that the muscles of dead frog twitched when struck by an electrical spark. Look at the opposition in the choice of words in the final sentence: **'The idea is both thrilling and frightening.'** *How does this fit with what you know about Mary and the group. Do you think this idea might appeal to or interest them? Why or why not? How do these illustrations help you to predict how the story might develop?*

Now turn to share the spread, looking at how both sides of the page work together: *what do you think is happening here, how do the two illustrations work together, and how do they work with the text Linda Bailey has provided? How are the two 'sleeping' figures the same, and how different? What can we tell about the kind of night Mary is having?* Children may contrast their size, the direction in which the two figures are lying, that Mary is twisting in her bed, the monster constrained by straps, that Mary's face is troubled, framed by her fanned out hair, her arms folded across her chest, the monster's face is calm, one eye open, his hair flat to his head, his arms held by his sides, the two pages have different palettes, and the monster lies on a wooden bench where Mary lies in a bed with fabrics and textiles. Support the children in considering where the monster fits, in dream or reality. *Where do you think the monster is, while Mary is asleep in her bed in a house on the shores of Lake Geneva?*

Now share the next spread, where Mary sits bolt upright as if waking from a nightmare. *What do you think is happening here? How does this illustration relate to the previous two pages? How do you think Mary is feeling? How do you know? How does it make you feel? Why? How does Júlia Sardà capture Mary's moment of inspiration, where the monster comes to life in her story?* Take some time to consider the scale and positioning used on the page. *What does this illustration make you think about the relationship between Mary and the monster?*

Turn to the next spread where we see Mary writing through the night to complete her story. *Allow the children to pore over the illustration and take in all its details: what do you think is happening in this spread? What details stand out for you? What do you notice about the scene?* Consider the depiction of Mary and the monster: *how are Mary and the monster shown, what does this tell you about each of them? How would you describe their relationship? Do you think they look comfortable, companionable? Do you think the monster is really in Mary's study? What does it tell you about the monster that the cats are rubbing against him or resting on his chest, that he rests his own hand on the leg of Mary's desk, that Mary's feet are crossed under the chair? Do you think it is significant that the monster's eyes are open while Mary's reflection in the mirror shows hers closed? Where have you see heart-shaped leaves before, what do*

you think this visual cue might be inviting us to recall? Children might recall the leaves at Mary's mother's grave, the urn like a headstone at the monster's head.

Go on to look at the smaller details contained in the illustration. *What do you see in the framed illustrations and portraits, and what might the directions in which they are looking suggest about the relationships in Mary's life?* Children may notice the portraits of her mother Mary Wollstonecraft, the profile of her father William Godwin separated from her mother and positioned high up at the top of the wall, but also the classical illustration, which portrays a scene from the myth of Prometheus: the Titan created humanity from clay then defied the Gods by stealing fire and giving it to mankind, for which he was punished by Zeus, chained to a rock while an eagle pecked away his liver, which would grow back overnight for the ordeal to resume next day and for eternity. Children might also notice Mary's books, such as her husband's *Queen Mab*, Davy's *Elements of Chemical Philosophy*, Cervantes' *Don Quixote* and Plutarch's *Lives*, as well as Coleridge's *Rime of the Ancient Mariner* that had inspired her since childhood; they could research each title to see why Júlia Sardà might have included it: *what do the different books we see in Mary's study tell us about her influences and inspiration?* Consider what we are told in the words of the spread. *Why do you think people didn't believe Mary wrote the book? How does this fit with your thoughts about the ways in which men and women were perceived at the time, from the previous spread. What prolific women writers do you know today?*

Turn to share the next illustration of Mary and read the text on the facing page. *What do you think we are being shown here, how does this image make you feel, and what details do you notice? Why do you think the illustrator chose to set this illustration here? How does this scene compare to our first view of Mary on her bed, and her earlier visit to her mother's grave? What do Mary's facial expression and body language — her faint smile and crossed ankles — tell you about how she feels? What is the same, and what has changed?* Encourage children to look in detail at the book on the grave, at the dandelion clocks: *what do these small changes suggest to you? How are life and death brought together in this illustration?* Children might point out that Mary's mother tomb is placed as if it is Mary's headstone, that Frankenstein's monster was created from dead bodies and brought to life, that Mary is shown performing an act of creation (her writing equipment is by her side) like Victor Frankenstein in creating the monster.

Share the final spread, reading aloud and showing the illustration, and allow children time and space to reflect on what they have heard and seen. *What do you think is happening here? Where and when is this scene, and how does it relate to what has gone before? How do the words and pictures work together to tell the story, what does each contribute?*

Celebrate Mary's act of creation by inviting the children to create their own monsters, bringing to bear all they have learned from Júlia Sardà's illustrations about colour palette, body language and facial expression. Here is how Mary Shelley describes the monster:

How can I [...] delineate the wretch whom with such infinite pains and care I had endeavoured to form? His limbs were in proportion, and I had selected his features as beautiful. Beautiful! Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that

seemed almost of the same colour as the dun-white sockets in which they were set, his shrivelled complexion and straight black lips.

Challenge them to ignore any of the many previous interpretations of Frankenstein's monster they may have seen, including Boris Karloff's 1931 film, and even Júlia Sardà's own in these pages. They could work in any medium they choose. Invite the children to view each other's work and discuss what feelings their monsters evoke, using post-it notes to record words and phrases they use in response to what they see. *What do you like about what your classmate has drawn? Why? How have they captured Mary Shelley's monster? How do you think they have been influenced by Júlia Sardà's techniques and illustrations in Mary and Frankenstein? How well do you think you have incorporated what you have learned?*

Beyond Session 5

It is important to offer children the opportunity to revisit and reflect on the book at leisure. Multiple readings will allow children to notice even more detail in the illustrations and to make deeper connections between the text and illustrations. It would also be interesting for them to have the opportunity to read excerpts from Mary Shelley's original story as above, or an abridged retelling, e.g., the Ladybird Classics edition and to explore other artistic responses to the Frankenstein story.

Children might like to find out more about Mary as well as other real-life characters they encounter in the book, including her mother Mary Wollstonecraft, included in Kate Pankhurst's *Fantastically Great Women Who Made History* (Bloomsbury) which features on CLPE's

<https://clpe.org.uk/clpe/library/booklists/womens-history-month-booklist> featuring an array of titles that celebrate women's lives, including David Roberts' 2019 Greenaway Medal-shortlisted *Suffragette: The Battle for Equality* (Two Hoots). Samuel Taylor Coleridge's recitation inspired Mary as a child and his poem continues to grip the artistic imagination. The *Ancient Mariner Big Read* project at <https://www.ancientmarinerbigread.com/> features a variety of well-known figures from different spheres of the arts reading sections of the poem alongside artistic responses, and makes accessible what can be a challenging text.

In Geraldine McCaughrean's *Orchard Book of Greek Myths*, illustrated by Emma Chichester Clark (Orchard) children could explore the myth of Prometheus which inspired Mary Shelley and her husband, whose *Prometheus Unbound* was published two years after Mary's own *Frankenstein; or The Modern Prometheus*.

Children might like to find out more about Júlia Sardà from her at her website <http://www.juliasarda.com/>.

In depth teaching sequences for over 220 other high quality texts can be found at:

www.clpe.org.uk/powerofreading.

This sequence of activities was designed by CLPE for the Greenaway shortlist. To access more free resources from CLPE, visit: www.clpe.org.uk/freeresources.

Further resources to support children's understanding of picturebooks for all ages and research on the importance of using picturebooks across the primary years can be found at:

<https://www.clpe.org.uk/powerofpictures>.