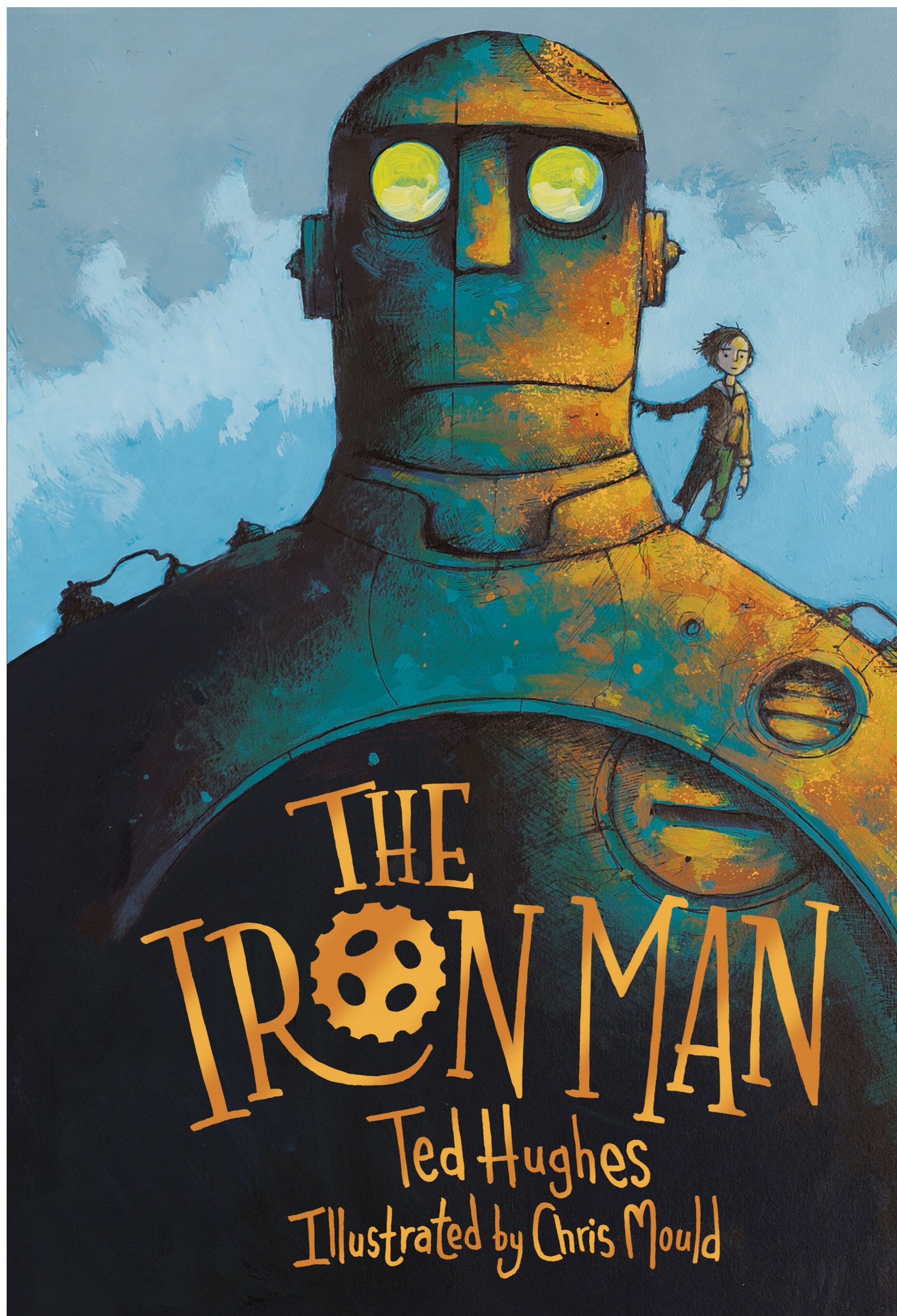


CILIP KATE GREENAWAY SHORTLIST 2020 SHADOWING RESOURCES



CILIP Kate Greenaway Medal 2020

VISUAL LITERACY NOTES

Title: The Iron Man

Illustrator: **Chris Mould**

Author: Ted Hughes

Publisher: Faber & Faber



Shadows' Views

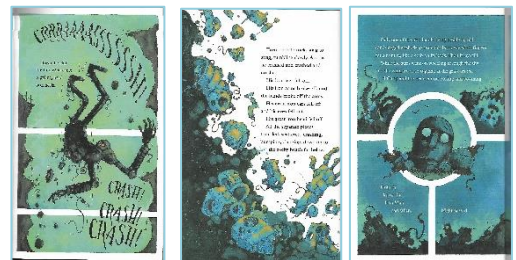
Shadowing the Kate Greenaway shortlist requires you to look very carefully at artwork in order to form a judgment about it. The word **view** can refer to both what can you see, and to your opinions. You are looking for a book that 'creates an outstanding reading experience through illustration'.

First look

The Iron Man by Ted Hughes was first published in 1968. It quickly became very popular and is now considered by most readers to be a 'classic' text for children. If you don't know the story, there may be other copies in your school library. Start by looking at the title and picture on the front cover of the book. You can see the boy, Hogarth, standing on the shoulder of a huge metal 'monster'. Look closely at the monster's face. Do the Iron Man's eyes remind you of anything? Does he look fierce or frightening?

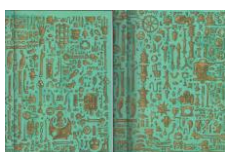
Look again

Read the opening page that starts: *The Iron Man came to the top of the cliff.* After that introduction, the narrative is sometimes told through images making several pages look like a graphic novel or comic strip. Chris Mould enhances the story with his clever illustrations.



Look at the different uses of typography. Most of the written text is in a conventional font, such as: Times New Roman e.g. **How he was made, nobody knows.**

The chapter titles, and several other short extracts, look as though they were individually designed. Look through the pages to find examples like these:



What are the items on the end papers?

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

Have you noticed the rabbits?

Interpreting the texts

It is always beneficial, when studying a book, to introduce tasks which require imaginative responses. The following suggestions may help shadowers to engage with the book.

Colours

The Iron Man's eyes change colour throughout the story. Are the different colours significant? Do they have meaning? Are the eyes on the front cover similar to a planet? Which one?

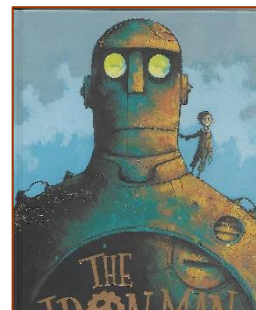


Re-read the description of the Iron Man on the first page. **Draw your version of a metal monster. Add some original features of your own.**

Research

Look up the word **oxidisation**.

- What happens to iron if it is left out in the open air?
- What happens if copper is left out in the open air?
- Does GOLD go rusty? What happens to SILVER?
- How do the colours on the front cover relate to how different metals react to oxygen?



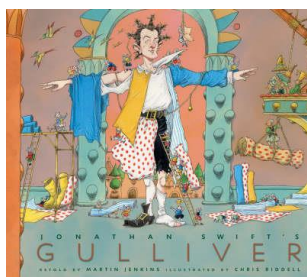
Beyond the illustrations

Can the robot experience empathy?

All the way through the story there are strong emotions. The farmers are **afraid** and **angry**. Hogarth feels **sympathy** for the Iron Man. But does the Iron Man himself have feelings? Look at pictures to see if at any point in the narrative he looks: **calm** **angry** **sad** **aggressive** **frightened** **happy**.

The last two chapters of the book tell us much more about the Iron Man's character particularly when he meets the Space-Bat-Angel-Dragon. How can we tell that he has strong feelings of **concern**, **determination** and **empathy**? Is this story just about a boy and a robot? Or are there parts of the book that are trying to teach – like fables, parables or allegories. Are there important 'messages' in this text?

Read more



If you have enjoyed reading *The Iron Man* why not try the 2004 Kate Greenaway winner *Jonathan Swift's Gulliver*. Chris Riddell reimaged Jonathan Swift's classic story of voyages as retold by Martin Jenkins.

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: **The Iron Man**

Illustrator: **Chris Mould**

Author: Ted Hughes

Publisher: Faber & Faber



Discussing human rights in this story:

Right to live in freedom and safety; Right to peace and order so we can enjoy our rights and freedoms; Duty to other people to protect their rights and freedoms.

- Why is Hogarth the only person who feels guilty about trapping the Iron Man?
- Could anyone have come up with a kind solution that didn't involve hurting the Space-Being?
- The Space-Being says he was drawn by the 'battling shouts and the war-cries of the earth.' Does violence lead to more violence?



Discussing inclusion and representation in this story:

- What do you think about the gender balance of characters in the book? Consider that the text was originally written in 1968. How have things changed since then?
- What were the challenges for the illustrator in reimagining an old text in the modern day? Consider how illustrators can be inclusive and representative when working with historical works.



Teaching Ideas for the CILIP Kate Greenaway Award Shortlist 2020

Title: The Iron Man

Illustrator: Chris Mould

Author: Ted Hughes

Publisher: Faber & Faber (2019)

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: Establishing Setting, Atmosphere and Character

Begin by appreciating the book as an artefact: share the front cover with the children, allowing them to handle it to see the foil details and feel the tactile finish. Invite them to discuss what they notice. You may wish to provide some questions 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 kind of book do you expect this to be? What questions do you have? Who do you think these two characters might be, how are they connected to each other? What do you think they are doing, and why? How do you think they feel, what makes you think that? Where and when do you think this story is set? What tells you this? 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 and the use of the foil in the illustration and title? How do they make you feel, what kind of mood or atmosphere do they help to create?*

Now think about the title, *'The Iron Man'*. *What do you know about iron, what properties or associations do you think it has? Who could The Iron Man be, what do you think he might be like? Does the title give any suggestion to 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 post-it notes to stick around a copy of the cover. *Do you recognise the names of the author and illustrator?* Children may recognise the name of Ted Hughes, celebrated Poet Laureate and author and playwright, and may indeed have encountered a previous edition of this story. They may recognise the style or name of Chris Mould from his own books, including the *Something Wickedly Weird* (Hodder), *Spindlewood Tales* (Hodder) and *Pocket Pirates* (Hodder) series; his story collections *Dust 'n' Bones — Ten Ghost Stories*, *Fangs 'n' Fire — Ten Dragon Tales* and

Pirates 'n' Pistols — Ten Swashbuckling Pirate Tales (Hodder); *Pirates 'n' Pistols* was shortlisted for the Greenaway Medal in 2013), as well as his collaborations with other authors including Michael Rosen on *Wolfman* (Barrington Stoke) and most recently with Matt Haig on *A Boy Called Christmas*, *The Girl Who Saved Christmas*, *Father Christmas and Me*, *The Truth Pixie* and *The Truth Pixie Goes to School* (Canongate).

Turn to the endpapers: *what can you see here? How do you think these illustrations relate to the front cover? 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 significance might they have, why might the illustrator have chosen them? 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 lush greenery, the rusting tractor, the perching bird and fleeing hare suggest about the place and time? Look at the indentations in the earth, how do you think these might have been caused? Consider the title: what does 'a story in five nights' suggest to you? Why do you think is it told 'in five nights', not five parts or five chapters, for example? What might a story that is told in five sessions and at night, be like? Consider also the illustrator's hand lettering: how does the way the title page is written make you feel? What do you think hand lettering brings that a typeface cannot? Why do you think he has used a cog or wheel to represent the O of 'IRON'?*

Now turn to the dedication page. *What do you think is happening here? How does the scene on this spread build on what you have seen before? Did you realise that the indentations were footprints? What can you say about the creature that has made them? Why do you think the head and shoulders of the creature are out of the frame, what do you think the illustrator is sharing by showing him this way? How does what you see of the landscape develop what you saw previously: what impression do the wonky telegraph poles and isolated cottage make on you? Where do you think they are, and where might the creature be heading?* Now read the two dedications: Ted Hughes's is to his children, and Chris Mould's '**for readers everywhere**': *what does the illustrator's dedication tell you about the story he is illustrating in this book? Is this a story you already know or have heard of — why might some readers consider the book and the Iron Man himself 'an old friend'? What does Chris Mould's reference to 'this version' suggest to you? Do you know of other versions, how many do you think there might be? You may wish to have available other versions of the story, including those illustrated by Laura Carlin (Walker), Tom Gault (Faber) for the children to see and compare with this one. Why do you think there might be more than one version of the story? Can you think of other stories on which different illustrators have worked? What do you think it is about some stories that means illustrators or publishers want to provide new versions? Share with the children that '**this version**' marks fifty years since the story was first published in 1968, and that the story is considered a classic. What do you think is meant by the word 'classic', can you think of other books that are described in this way; what do you think makes a book a classic? What does it make you expect of this version? What might it be like for Chris Mould to be providing new illustrations for a book that others have illustrated before him? How do you think this might affect how he approached his work on the book?*

Share the contents page, taking in the text as well as the full-bleed (to the edge) double-page spread. *What do you think is happening here, what can you see in this spread? How does this scene add to your understanding of the setting of the story in time and place? How does it feel to see the creature, how do its scale and size affect your perception of it, how might you feel if you glimpsed this out of the carriage windows of the steam train? What do you think it is thinking or feeling, how do you know, from its facial expression, body language or actions? What is the impact of the colour palette the illustrator has used, how does it affect the mood and atmosphere of the spread? Finally, what does the hand-lettered table of contents make you think about the book you are about to read; can you predict how the story might unfold, or what kind of character the Iron Man might be?*

Now share and read aloud the next three spreads, up to and including page 5, opposite the first text of the book. Allow time and space for the children to reflect on what they have heard and seen. *What do you think is happening in these pages, how do they build on what you have seen on the title page, dedication page and contents page? What do you notice about the illustration of the Iron Man facing page 1, what details stand out for you? How does it make you feel, what do his body language and facial expression convey? What do you think is the significance of the pattern and colour of his eyes? How do the three panels of pages 2 to 3 follow on from what you have seen? How is Chris Mould beginning to tell the story before we hear Ted Hughes's words? Why do you think he has shown us only partial views of the Iron Man? What do you think it tells you to see the deer scurrying away? How does it feel to see him full height and from below on the page where Ted Hughes describes his arrival and the mystery surrounding him? What is the effect of seeing him from this angle?*

Read pages 6 to 9, ending with '**unmoving**', where we see the Iron Man fall from the cliff and disintegrate. *How do Chris Mould's illustrations complement Ted Hughes's words, what do you think they add to the story that is being unfolded by the text? How do the views of the giant on the brink of the high cliff, then tumbling through space, make you feel? What do you think the colour of his eyes is designed to convey? What is the impact of turning the page to read how he falls; why do you think Chris Mould has shown the aftermath of the fall heaped on the left and bottom of the page, small parts flying through the air? What do you notice about the placement of the text and images on this page? What does it add to your understanding of what is happening here? Why do you think Chris Mould has hand-lettered some of the text; why do you think he chose these words specifically?*

Read on to the arrival of the pair of seagulls, the Iron Man's reconstruction of himself, and his search for his ear, pausing to share the illustrations and to discuss how the words and pictures work together. Encourage children to look in detail at each spread and to consider the impact of the choices Chris Mould has made in responding to the text. Consider, for example, the seagull plucking the eye: *what is the impact of the change in scale and perspective? How do the seagull's body language and facial expression convey its character?* Or the union of the hand and eye: *how does this autonomous hand reuniting with the eye make you feel? Does it remind you of anything you have seen or read in books and films?* Children may be reminded of Neil Gaiman's *Coraline* (Bloomsbury) as illustrated by Dave McKean or Chris Riddell. *What is your reaction to the ballet of the hands, and the gradual accumulation of body parts as the Iron Man*

rebuilds himself? How do you feel as you see him hunt for his ear, and walk into the sea; what is the effect of splitting the view above and below the surface of the water? How does Chris Mould convey the gulls' reaction, and how does this complement how Ted Hughes describes them in the text? What do you notice about the colour of the Iron Man's eyes as he enters the sea? What do you think this might signify? How does it feel to end the first 'night' face-to-face with the Iron Man, gulls wheeling above; how does this perspective affect you?

Finish the session by inviting the children to create their own portraits inspired by the Iron Man. Chris Mould offers a step-by-step guide to drawing the Iron Man in the video at <https://www.youtube.com/watch?v=9FtNE2Fm-3Y> but has also said he believes there is an element of self-portraiture when he draws characters, and that he and the Iron Man share the same ears! Challenge children to take inspiration from the video but to go beyond by creating their own self-portraits as iron men and women, where they can make their own choices about the relative proportions of different body parts as well as the decoration and palette. Chris Mould appears to use cartridge paper and thick markers or felt tip pens, which can be unforgiving, so children could practise drawing the Iron Man from the video before attempting to experiment in creating their own portraits. Display the finished class of iron children — including your own iron teacher — alongside Chris Mould's Iron Man.

Session 2: Use of colour

Ask the children to summarise what they have read and seen in the book so far, and to identify any favourite spreads or illustrations, articulating why they like them. Then share the first three double-page spreads of Chapter Two on pages 26 to 31. Allow them time to pore over the illustrations, picking out details and deepening their response to the story. *What do you notice in these three spreads? How is Chris Mould picking the story up and moving it on? How do you respond to seeing the Iron Man emerging from the water? How do the colours the illustrator has chosen for these pages capture the world below and above the surface of the sea? What does the chapter opening, where we see nine tenths of the Iron man submerged, convey about his size and the underwater world? How do the colours affect you, of the sea, and of the sky above; do you feel they contrast or complement each other? How does the whole image make you feel?* Similarly, look in detail at the two panes as the Iron Man comes to shore: *how do the colours Chris Mould uses to portray the water the sky and the land make you feel? What do you think it would be like to be there, what would you hear and feel? What emotions do the beams of light from the Iron Man's eyes, his silhouette against the night sky and shimmering reflection in the bay elicit in you? Why do you think he connects the two panels with the foreground of land, what is the effect of this device?* Now consider the spread showing Hogarth prior to the Iron Man's arrival: *how does this scene make you feel? What mood has been created in the illustration, and how has this been achieved? How does the illustrator's choice of colours make you feel? Why do you think he has hand-lettered some of these text, what is special about these words that he wants to emphasise in this way? What impression does Hogarth make on you, how do his facial expression, body language and general appearance reveal his personality?*

Now turn to share the next three spreads up to page 37. *What do you think is happening here? How does Chris Mould use his illustrations to complement what Ted Hughes is saying in his text? How has the palette*

changed, what is the effect of the silhouettes with which he shows the action unfolding in each panel? What is the impact of the two vignettes of the car viewed head on and arriving back home? The children might notice the mirroring of Hogarth's father's eyes and the headlamps, and may connect these back to the eyes of the Iron Man himself. They may also note the way the car is shown at an angle to capture movement. How do you feel to see the empty landscape where the Iron Man has passed? How does the scene as Chris Mould depicts it support what the farmers feel? Why do you think the illustrator decided to hand-letter the two words 'BUT' and 'SO'? How does emphasising them in this way make you read the sentences?

Turn the page and read aloud to the end of the chapter, allowing time and space for the children to reflect on what they have heard and seen, and supporting them in continuing to reflect on Chris Mould's use of colour and layout to support the story, for example: *how does the full-bleed spread on pages 38 and 39 make you feel? What do you think it would be like to be in the pit that we see the farmers digging, and how does the illustrator convey this? What does the body language of the circle of farmers on the facing page make you feel? What do you think they might be thinking and saying? What is the impact of the illustration of Hogarth hanging on the branch on page 43, why do you think Chris Mould has chosen not to share the rest of the background scene? Where is our attention focussed because of this? What do the body language and facial expressions of Hogarth on this page, and the fox on page 42 convey about their emotions?*

Consider the dark block on pages 44 and 45: *what does the image of the Iron Man eating barbed wire like spaghetti add to your impression of him? How does the palette of this illustration affect you, the inky space, the slightly lighter walls, the animals picked out against it and the tones of the Iron Man?* Children may note that even the font, and the hand-lettered 'Now what?' is matched to the palette. *How does the spread on pages 46 and 47 make you feel? How do you think Hogarth feels? How do you know? How does the colour palette create or heighten the atmosphere? What do you notice about the colour of the Iron Man and the surrounding earth on page 49? How do his body language, his facial expression, and especially his eyes convey his mood? How does the final image of the chapter on page 51 affect you; how do think it works with the words that are overlaid on it?* Children may note that the typeface complements the colour of the sky above: *why do you think this colour is used for these final words?*

You could end the session by exploring the way that colours can complement and contrast. Consider, for example the complementary colours of the spread on pages 30 and 31 of Hogarth fishing, or pages 26 and 27, where the Iron Man is submerged in the harbour, as opposed to the endpapers, where the rust of the parts contrasts with the background colour, so that they 'pop'. The children could create a formal colour wheel in which they mix and map different colours, or experiment with mixing as many different shades and painting them on squares which they can cut out and place beside each other to compare and arrange into their own palette, reflecting on the choices Chris Mould has made in his.

Session 3: Features of the graphic novel and comic strip

Begin by asking the children to summarise what has happened in the first two chapters, and to predict how the next chapter will begin: *do you think text or illustration will open the next chapter? How do you think the illustrator will lead us into the next part of the story?* Read the chapter aloud and share the illustrations, allowing time and space to reflect on what the children have heard and seen. Continue to support them in

considering the aspects addressed in previous sessions, such as the illustrator's use of colour, of layout and hand-lettering, and how his illustrations complement Ted Hughes's text so that author and illustrator co-narrate the story. This session widens the discussion to consider how Chris Mould draws on conventions from graphic novels and comic strips to tell the story, and what effect this has on the reader.

Share the chapter opening and double-page spread on pages 54 and 55. *What can you see in these spreads, and what do you think is happening here? Where do you think this is? How do you know? What is the impact on you of the change of scale and perspective, seeing things from the underground viewpoint of the hares making their home inside and around the Iron Man? How does the illustration of the picnic disappearing and the family escaping from the hand of the Iron Man as it reaches out from the earth complement the humour of Ted Hughes's description of the picnic? Consider how the illustrator conveys movement and motion: how does Chris Mould show the picnic spread teetering before it plunges into the hole on page 57, and how does he show the movement of the tree and the car on the next pages?*

Share the next, wordless, spread and discuss: *how does the arrangement and layout of these pages capture the Iron Man's emergence from underground? What is the effect of separating the action into four frames bounded by white border that parts of the illustration overlap? What does it tell you about the Iron Man that the frames cannot contain him? How does the palette vary between the frames? What do you notice about the Iron Man's eyes? When have you seen them this colour before and what do you think it might indicate? Go on to examine the illustrations on pages 63, 64 and 65: how do you respond to this sequence of images, which show us the Iron Man in a long shot, then a close-up on his face, then focus on Hogarth? Why do you think Chris Mould chose to show this scene in three illustrations, rather than combining them into one? What is the advantage of setting out the scene as he has done? How do you think Hogarth feels as he talks with the Iron Man, to judge by his body language and facial expression? How does placing him alone at the bottom-right of the page, separated from the Iron Man by text, convey his vulnerability? How does Chris Mould's illustration reinforce Ted Hughes's description of the Iron Man's changing eye colour on page 65, 'At once...' to '...having heard'?*

Go on to discuss the illustrator's use of frames to show the Iron Man navigating the town: *what does breaking the Iron Man's progress around the town into frames allow Chris Mould to do, what perspectives does it offer that limiting himself to one illustration might not? Do these images remind you of anything you have seen or read in other books or films? Finish by discussing the impact of the illustrator's depiction of the Iron Man finding a home. How do the final illustrations make you feel, as you see the Iron Man lured to the town, shown an endless supply of food, and settling in? What is the impact of seeing him tower over the people in the next spread, then framed by the entrance to the scrap yard in the next one? How does the palette change between these spreads and to what effect? What is the impact of the hand-lettering for Hogarth's invitation? What do the images of the Iron Man reclining to gorge himself on scrap, and glowing blue, convey about his emotions? How does Chris Mould use facial expression and body language to convey how he feels, and complement Ted Hughes's text?*

Reinforce the learning from this session by incorporating techniques borrowed from comic strips in their own illustrations. Ask children to imagine a scene from their own lives — this need not be spectacular, just

everyday, like leaving home to go to school, or playing at break, or sitting in assembly. Invite them to use frames to portray the same scene from different angles to capture different aspects of the action, and to use the small marks that show motion and movement to animate the scene. For example, a breaktime game of football might be shown in a longshot that captures the whole playground, in medium shot as one player beats another to the ball, and in close-up as the ball strikes the post: motion lines can indicate the whoosh of the ball and the reverberation of the woodwork. Invite the children to view each other's work and discuss how using these conventions adds to their storytelling repertoire, 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? How do you think they have been influenced by comic strip techniques that Chris Mould has used? How do you think you have?*

Session 4: Use of hand-lettering and layout

Ask the children to summarise what has happened in the story so far, and how the previous chapter ended. Share the chapter title on pages 76 and 77: *what does this image convey to you, how do the colours and the depiction of Hogarth on the Iron Man's head make you feel? What do you think their body language conveys? How do you read the Iron Man's facial expression, and what do you make of Hogarth's silhouette, turned away to the right of the page? What thoughts does the 'Space-Being' in the title give rise to?*

Remind children that when the book was published in 1968, space was a great fascination and largely unknown, as the first satellite was only launched in 1957, and Neil Armstrong did not step on the moon until 1969. Turn the page to the next wordless spread: *what do you think Hogarth and the Iron Man are looking at? How does Chris Mould convey the relationship between them? What does this suggest to you about the way the Iron Man now fits into society? What do you predict will happen next in the story: how does the colour make you feel about what is coming?*

Read aloud up to and including page 87, sharing and discussing the illustrations. *How do Chris Mould's illustrations complement Ted Hughes's text, as he describes the appearance of the star and the people's reaction to it? Which images do you find especially effective? Why?* Read on to the end of the chapter as the creature from the star detaches itself and makes its way to earth, is attacked, and Hogarth persuades the Iron Man to go out against the monster as the champion of the earth. Continue to support the children in discussing the impact of those aspects of Chris Mould's illustration they have identified and addressed so far, focusing especially on his depiction of the '**space-bat-angel-dragon**': *how does the illustration of the Space-Being make you feel? How does Chris Mould build his depiction of the creature, what do you notice about the way he portrays it in successive pages?* The children may identify that it grows from a speck on page 88, until shown as a silhouette on page 89 that casts a huge shadow across the earth; that it is so vast it can never be shown all at once, spilling off the page; that the focus on its eyes, fangs and claws draws your attention to the most terrible details, and that its body language and facial expressions seem to convey its personality.

Draw the children's attention to Chris Mould's use of hand-lettering, which has already been mentioned. *Why do you think the illustrator chooses to hand-letter some of Ted Hughes's text; what impact does doing so have on you as you read the words?* Consider the different types of writing used in the chapter,

including **'But bigger [...] and Bigger [...] and BiGger. [...] Each night it was BIGGER.'** on page 82; the description of the rush of the star towards the earth on page 84; the landing — **'BARRRUM!'** on page 92; and the description of the monster on page 93. *How does Chris Mould's writing in each case reinforce the impact of Ted Hughes's text?* Children might consider the relative size, inclination, mixture of upper and lower case and the exaggeration of a hand-written style. Invite the children to experiment with the different effects, providing a variety of different writing instruments, including materials less commonly used for handwriting, like brushes, crayons or pastels; they can also explore the experience of writing on different surfaces, including copier paper, cartridge paper and sugar paper, over which materials move in different ways and which may also take ink in different ways, altering the way children will need to write on them. Support them in choosing from Ted Hughes's text from the story or creating their own in response to the story to create a display of different types of hand-lettering, emulating some of the effects Chris Mould has achieved.

Session 5: Illustrating a classic

Begin this final session by asking children to summarise what has happened in the story, up to the Iron Man challenging the Space-Being as the champion of the earth. 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 read aloud the final chapter, sharing and discussing the illustrations and how they support and extend your response to Ted Hughes's text; in doing so draw on what they children have considered so far about Chris Mould's use of colour and contrast, or layout, typeface and hand-lettering or full-bleed wordless double-page spreads and vignettes, of conventions from graphic novels and comic strips, of characterisation through body language and facial expression.

As you read the chapter and scrutinise the illustrations, invite children to consider how Chris Mould brings humour to his response to Ted Hughes's text, for example in the workers dismantling the Iron Man before his journey, or creating the Iron Man's 'bed', on which we see him reclining, apparently relaxed, the cyclist on page 121, or the defeated Space-Being at the bottom of pages 122 and 123. *How do you think Chris Mould brings his own personality to help tell the story? Do you find any of the illustrations funny? What makes them humorous? How do the illustrations enhance the opposition between the Iron Man and the Space-Being, mirroring the way Ted Hughes captures their struggle against one another?* The children might pick up on the contrast in colour, body shape and details of the Iron Man, compared to the featureless darkness and angularity of the space-being, the slits of its eyes. *How does he use body language and facial expression – including eye colour — to convey the different personalities of the two creatures?* The children may notice the Iron Man rising from the ashes on page 115, or feigning insouciance as he lies across pages 118 and 119, his triumphant shrug at the top of page 123; compared to the Space-Being's inelegant crash landing, emphasised by the **'BUMP!!!!'** on page 117, the weariness of defeat in its eyes across pages 122 and 123, its departure on the final pages 128 and 129.

Celebrate the Iron Man's victory over the Space-Being by inviting the children to create contrasting representations of the two creatures, bringing to bear all they have learned from Chris Mould's illustration about colour palette, body language and facial expression and comic-strip influences. They may reproduce

some of his ideas, but could also feel free to take his inspiration as a springboard, choosing contrasting materials, e.g., charcoal and oil pastels, graphite pencils and watercolours, and so on, or being influenced by other representations of robots and dragon-like creatures that remind children of the space creature, with which they may be familiar from other books and films, e.g., Peter Brown's *The Wild Robot* (Piccadilly), David Lucas's *The Robot and the Bluebird* (Andersen Press), Frank Cottrell-Boyce's *Runaway Robot* (Macmillan, illustrated by Steven Lenton); Chris Wormell's *George and the Dragon* (Puffin) or Cressida Cowell's *How to Train Your Dragon* (Hodder). Encourage them to consider the impact of their palette, and how effectively body language and facial expressions can convey personality.

Invite the children to view each other's work and discuss what feelings the artwork evokes, 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 achieved contrast between the two creatures? How do you think they have been influenced by considering Chris Mould's illustrations in The Iron Man? How well do you think you have incorporated what you have learned?*

Beyond Session 5

Ted Hughes's powerful language and Chris Mould's complementary illustrations reward multiple re-readings, and it is important to offer children the opportunity to revisit and reflect on the book at leisure. It would also be interesting for them to have the opportunity to read other editions, whether with George Adamson's original 1968 illustrations, Andrew Davidson's from the 1980s (the edition Chris Mould found in the school library as a boy and that stayed with him), Tom Gauld's from 2005, or Laura Carlin's, for which she won the V&A Best Illustrated Book of the Year in 2011. *How have different artists responded to Ted Hughes's text? Which of these is your favourite? What do you think were the challenges for Chris Mould in providing new illustrations for a well-known story to which other artists had previously responded?* Considering this question will be valuable in helping children realise that there is no one way to draw, and that their own responses to the text are as valid as those of the published illustrators.

Children might like to find out more about Chris Mould, and will find interviews with him at <https://www.thechildrensfurniturecompany.com/meet-the-illustrator-chris-mould> in which he talks about his influences and favourite artists; the video drawing the Iron Man shared above; and this video <https://www.youtube.com/watch?v=B07T373T4yA&noredirect=1> of him illustrating in a different style.

In depth teaching sequences for over 220 other high quality texts including the Laura Carlin-illustrated *Iron Man* 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: <http://www.clpe.org.uk/powerofpictures>.