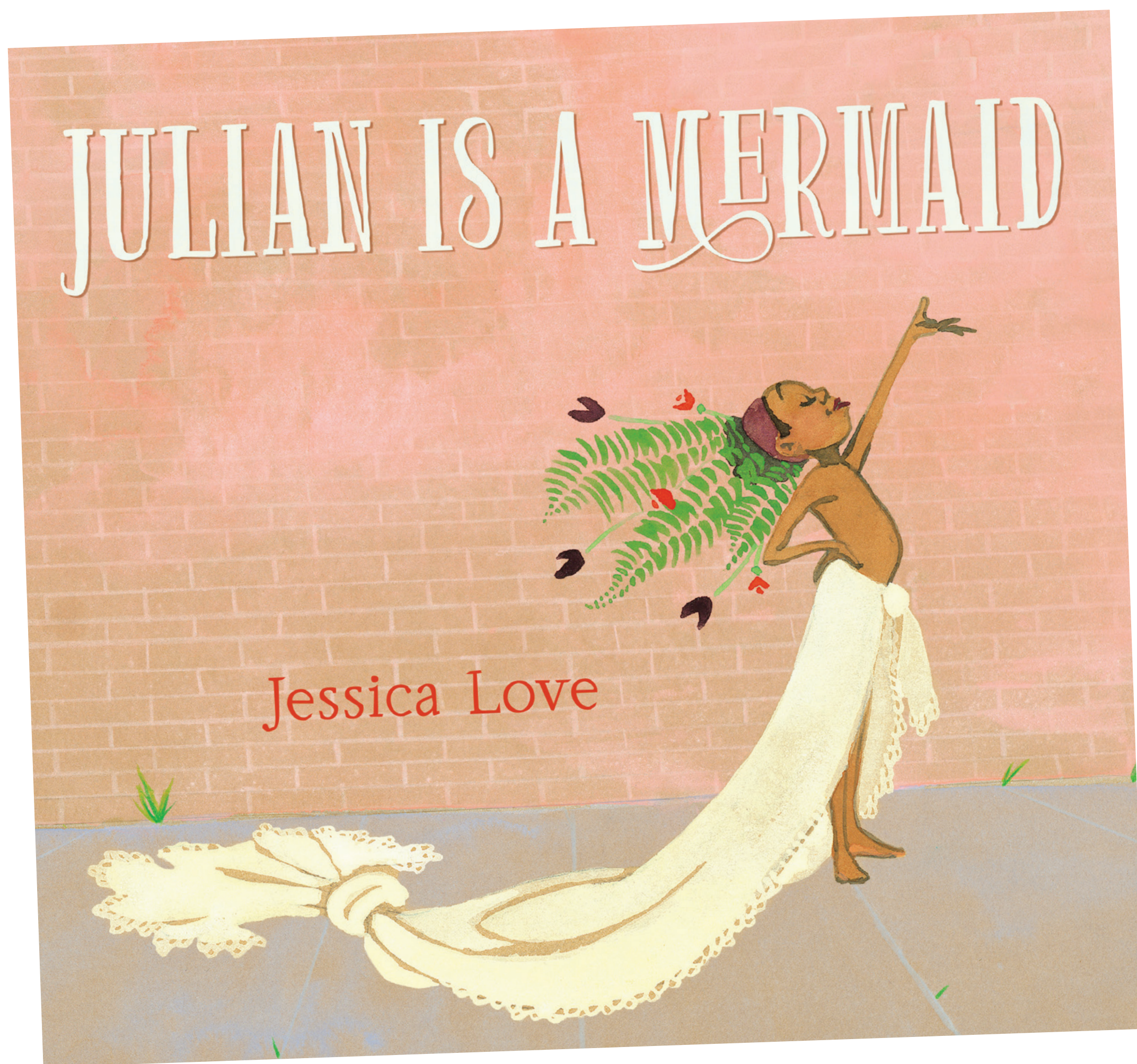


CILIP KATE GREENAWAY SHORTLIST 2019 SHADOWING RESOURCES



The CILIP Carnegie
& Kate Greenaway
Children's Book
Awards



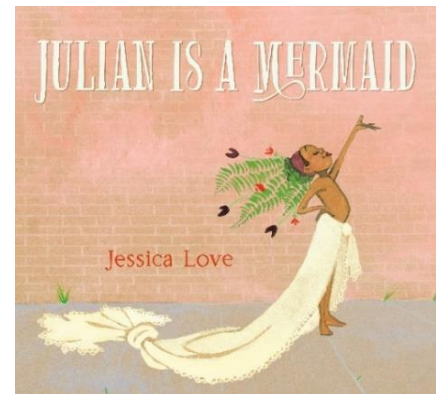
English
& Media
centre

CILIP Kate Greenaway Medal 2019 VISUAL LITERACY NOTES

Title: **Julian is a Mermaid**

Author/ Illustrator: **Jessica Love**

Publisher: Walker Books



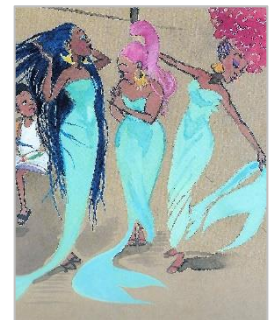
First look

Julian is a Mermaid is about love, identity, self-acceptance and liberation. The book is profound and important and may have special significance for some readers. Try sharing it with the shadowers making little comment on its content. One of the first things we are told in the print text is that 'Julian LOVES mermaids.' He is also loved, especially by his Nana, and he learns to love his chosen identity. Get the shadowers to chat in groups about what they thought about this book. What did they like or dislike and why? Let the group discuss their responses before reminding them that the Kate Greenaway award is about quality and impact of the illustrations.

Look again

Look closely at the expertise of the drawing – particularly the way the artist:

- Has captured the shapes and mobility of the human body from the young boy's lithe movements to his Nana treading water in the pool.
- Has portrayed the 'three mermaids'; especially how the lines of the drawing reveal their moving bodies.
- Has used sumptuous colours and sweeps of textiles to enhance the shapes of people and increase the feel of their movement.



How does the artwork tell the story?

From the front cover onwards, the artwork is telling you far more than the words.



Look at the illustrations that show Julian having a day dream. How does he change in his dream?

- At the end of his dream, a big fish gives Julian a present? How does this picture compare visually with an event later in the book?
- There are many mirrors and windows in the pictures. Why do you think that is? Could it be related to how Julian 'sees' (i.e. perceives) himself? We sometimes say that we can 'see through' someone who is pretending?
- How do Julian's facial expressions change? Choose three faces that show Julian looking: *anxious*, *happy* and *triumphant*.



Consider 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?

Interpreting the texts

It is always beneficial, when studying a book, to use tasks that require imaginative response to encourage students to engage fully with the text. If there is time, the following suggestions may help the group of young readers become more engaged with the book.

Discussion: Is there something special about grandmothers?

There are two main characters in this story, Julian and his grandmother. Nana does not attract a reader's attention very much but her role is pivotal.

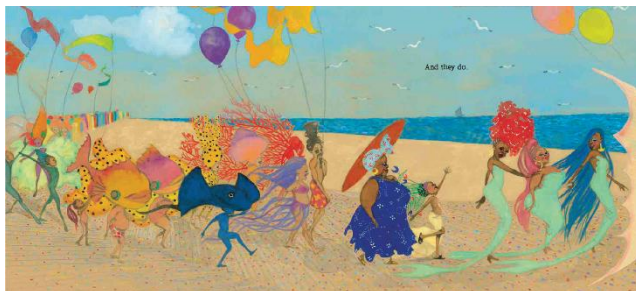
- Discuss what Nana's character is like and how she treats Julian.
- Consider all the old ladies in the pool and the many differences between them in terms of size, skin tone and shape.
- Think about common attitudes to elderly people - such as, being old fashioned, having intransigent views or being grumpy. Find examples in the book that show that Nana is none of these things.
- If you have a grandmother, how would describe her?



Celebrating difference

Julian and Nana join a group having a seaside carnival. Everyone is dressed in their chosen outfit to represent many different aspects of the seaside. The parade is colourful and lively, a real celebration of everyone's freedom to express themselves and their identities.

- How many sea related costumes can you see in the book?
- What visual differences can you spot between the people that come together for the parade, for instance, age, height, shape, body size?



Artwork

Design a flamboyant outfit for the Seaside Parade for you or a friend to wear.

Read more about mythical mermaids and mermen

Explore books in the library on myths and legends featuring mermaids.
Look up stories about selkies.

Research

In Brighton, UK last year, there was a march in support of sea life: Look for the Facebook page.
Could this be the same parade that Julian and Nan join in the USA?

March of the Mermaids was the first event of its kind in the UK, created in 2012 and inspired by the Coney Island Mermaid Parade in New York. We organise fundraising events and an annual parade in Brighton, UK, as a celebration of our seas and sea life, raising awareness of marine conservation issues and supporting associated campaigns and charities. March of the Mermaids is not just for mermaids! Mermen, sea mammals, crustaceans, pirates, sailors and all forms of sea life are invited to take part!

Discussing human rights in this story:

Right to equality; to play; to express ourselves; to have opinions and to be heard; to be cared for by adults.

- Why does the fish in Julian's dream have the same pattern as his Nana's dress?
- What is Julian's Nana thinking when she comes out of the shower?
- What do you think of Nana's response to what Julian has done?



Teaching Ideas for the CILIP Kate Greenaway Award Shortlist 2019

Title: *Julian is a Mermaid*

Author & Illustrator: Jessica Love

Publisher: Walker (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, watercolour paints, 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.

Session 1

Share the blank pale blue inside endpaper. Encourage the children to share what thoughts, words and connections come to mind when looking at this colour. Note their contributions on a sheet of paper of the same colour.

Make an enlarged colour copy of the illustration that precedes the first double page spread of the main character standing in front of a mirror looking away from the mirror. Place the copy in the centre of a piece of flipchart paper and invite the children to discuss what they notice. What can we infer about the person standing in front of the mirror? What does their facial expression, body language suggest about how they might feeling or what they might be thinking? You might choose to note their thoughts in thought bubbles around the character's head. Invite them to discuss what they note about the reflection in the mirror. Discuss the similarities and differences between the person standing in front of the mirror and the reflection. What can we infer from the differences, why might the illustrator have chosen to make the distinctions that she has? Note their comments and reflections on the flipchart paper.

Make an enlarged colour copy of the opening endpaper and place this in the centre of the flipchart paper. Invite the children to comment on what they notice. Discuss what the body language and position of each character might suggest about how they might be feeling in this moment and what they might be thinking. In what ways is the child's body language, gaze and positioning different from that of the women in the

illustration? What might this suggest? Is the child connected to any of the women in the illustration? Why do you think this? Note their thoughts and contributions around the copy of the illustration.

Share the title endpaper featuring the character walking alongside his grandmother with three women walking behind. (Ensure that the book title and dedication are covered.) Invite the children to share what they notice. Discuss the colour palette and in particular why they think shades of greens and blues might feature so predominantly. What do they notice painted on the wall and featured in the windows of the door? Why might the illustrator have chosen to incorporate these details and what might be their significance? What do they notice about the shape and style of the dresses worn by the three women? What might this symbolise?

Write the word mermaid on a piece of flipchart paper. Invite the children to work individually, in pairs or small groups to draw what they picture when they hear the word mermaid. Referencing their pictures, encourage the children to discuss what the word means to them and what associations they have with the word. Note their comments, thoughts and ideas on the flipchart paper.

Share the title of the book and discuss what this might mean within the context of their observations and reflections so far.

Read aloud the opening double page spread. Invite the children to consider the associations they have with mermaids and how these qualities correspond to the women in the illustration.

Share short video clip of an underwater scene featuring an array of plant life and a wide range of underwater animals of different shapes, colours and sizes. Allow the children the opportunity to discuss the different details they observe.

Using, watercolour paper, allow all the children to draw a fishtail, using a template if necessary, and use watercolours to decorate their tail drawing inspiration from the underworld scenes they observed in the video. Take time to explore the effects they can create by mixing colours or letting colours bleed into one another.

Session 2

Revisit the opening of the book, reading the opening page. Share the next three double page spreads, pausing at each spread to discuss what the children notice about the ways in which Julian's movement, posture, facial expression and body language changes within and across each spread. What do they notice at the growing presence of fish with each spread and how this presence varies and what this might mean in terms of what Julian might be thinking and how Julian might be feeling at each point?

Read the page that follows and discuss how the illustrator uses shapes and colour to contrast the confines of the everyday as illustrated by the beige, angular windows that frame the windows and doors of the train carriage, with the uplifting blues of the sky and dresses and the light, floaty quality of the white of the clouds and Nana's hair and the freedom of the soaring birds and dancing white shapes on Nana's trousers.

What might these contrasts suggest about how Julian might be feeling? Read on to the next page. Invite the children to consider what they notice and why the illustrator might have chosen to draw a fire hydrant gushing with water in this moment. Note their thoughts around a copy of the illustration.

Set up trays of water and provide children with a selection of different coloured marbling ink and pipettes. Invite the children to select their preferred colours, drawing on their experimentations with the watercolour activity and drop these into the water. Allow them to place sheets of papers carefully onto the surface of the water to create their own marble print. Once dry, use these pieces to form backing paper for a display.

Session 3

Read on to the next page which states 'I am also a mermaid', along with Nana's response. Reflect on the contrast in Julian's facial expression and body language in each moment. What do they suggest about how Julian might be feeling and thinking in each moment? How does the illustrator use colour and inanimate objects to suggest the contrast of tension and ease in each moment of these scenes? What might the presence of plants in various forms suggest? In what ways does the use of the closed domineering doorframe contrast with the flowing net curtain and how does each reinforce how Julian might be feeling in each moment?

Share the next three double page spreads pausing at each spread to discuss what the children notice about the ways in which Julian's movement, posture, facial expression and body language changes within and across each spread. Discuss with the children how Julian's interaction with Nana alters his body language. Why might this be? Where do we think Nana has gone?

Share the next double page spread, invite the children to consider how Julian might be feeling while he waits for Nana to return and reflect on how the illustrator conveys doubt, vulnerability and concern. Note the children's responses. Read Nana's invitation to Julian to come to her and ask the children what they think is about to happen. Are there any clues from earlier in the text that might lead them to guessing? The print of Nana's blue dress resembles one of the fishes in an earlier scene. Compare the two moments with the children and consider why the illustrator may have chosen to do this.

Read the next page and consider with the children why Nana might have given Julian the necklace as a gift and where they might be going. What words or phrases might we use to convey the thoughts and feelings Julian might be having in this moment? Revisit the Role on the Wall outline and note their responses.

Watch the ocean clip again, this time encouraging the children to reflect on the different shapes, sizes and movement of the different species featured. Provide the children with a range of different coloured play dough to fashion the body of their chosen underwater 3D creature. Provide the children with different coloured, patterned and textured materials, wrapping paper, foil, cellophane, bubble wrap etc. to allow them to decorate their underwater creations.

Session 4

Read the next three double page spreads, from, 'Where are we going?' to 'Let's join them.' Invite the children to consider the contrast in Julian's body language and facial expression at each point within each spread. Discuss his position and varying size within each spread. Discuss how these choices alter our impression of him at each point. Why might he be feeling tentative about joining the 'mermaids?' Note what the details might suggest about how he is thinking and what he might be feeling at each point on the Role on the Wall outline or in thought bubbles around the illustration.

Read the last page and invite the children to reflect on Julian's final stance, and what this indicates about how he is feeling in this moment. Note their reflections on how he might be thinking and feeling in this moment on the role on the wall.

Share the last spread of Julian swimming as a mermaid amongst the other mermaids. Revisit the opening endpapers that feature Julian swimming among the women. How do the two sets of illustration compare and contrast, and what do the distinctions suggest about his growth and evolution as a character? Add any key words and phrases to the Role on the Wall.

Session 5

Review the Role on the Wall notes, discuss with the children which words or phrases stand out most in terms of capturing Julian's emotional journey. Circle the words identified. Through shared writing, draw on the key words/ phrases identified and work with the children to co-construct the opening of a free verse stanza. Give the children the opportunity to draw on this to write their own poems. Cut out fish shaped templates of varying sizes. Give children the opportunity to draft, refine and edit their poems and write up their final pieces onto the foil fishes using Sharpies.

Re-read and discuss the text as a whole with the children, opening up discussion so that the children can share their likes and dislikes, any questions they are left with and share connections with other stories they have read or seen.

Beyond Session 5

Use all of the artwork and poetry produced by the children to create a display that captures the vibrancy of the book and the journey of its central character against the backdrop of the marbled paper.

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

In depth teaching sequences for over 200 other high quality texts can be found at:
www.clpe.org.uk/powerofreading

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>