

## Teaching Ideas for the Klaus Flugge Prize Shortlist 2022

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

**Title:** Mammoth

**Author:** Anna Kemp

**Illustrator:** Adam Beer

**Publisher:** Simon & Schuster

*These notes have been written by the teachers at the [CLPE](#) to provide schools and settings with ideas to develop comprehension and extended provision around [Klaus Flugge Prize-shortlisted texts for children of all ages](#). They build on our work supporting teachers to use picture books to enhance critical thinking and develop creative approaches in art and writing. We hope you find them useful.*

*This book is particularly suitable for children aged 5-11.*

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

- Before you begin to read, look at the front cover illustration. *What can you see? Why do you think this Mammoth might be in the city? How is it feeling? How do you know?*
- Now read the title, **Mammoth. Big Beast. Big City. Big Trouble**. *What do you think this means? What more do we learn about the Mammoth from this title? What more does the title, and this cover illustration make you think about the book you are about to read?*
- Turn to look at the inside title pages. *What more do we learn about the Mammoth here? What do we think we might already know about mammoths, do we need to find out some more about where mammoths are from? What sort of environment did mammoths live in? When were mammoths roaming the earth?*
- Read and explore the first three spreads, up to '...but only the beetles trumpeted back.' *What do we learn about Mammoth? Where has Mammoth woken up? How is this different to where Mammoth expects to be? Why is he so confused? What could Mammoth be thinking? How do these spreads build our initial impressions of Mammoth? How has the illustrator used the space on the page to convey the scale of the Mammoths emotion? How has he used humour to build empathy?*
- Read and explore the next three spreads, up to 'But nobody understood him. Ever.' *How do we begin to empathise with Mammoth here? Have you ever been misunderstood? How did this make you feel? Can we begin to relate to how Mammoth is feeling at this point in the story?*
- Continue on, up to 'Was he the only Mammoth in the World?' Consider the Mammoths feelings now. *Why does he feel so alone when there are so many people around? Can you think of a time when you felt alone? What other emotions were you feeling then? Discuss with the children ways in which they could support Mammoth to feel differently. What advice would they give him?*
- Read and respond to the rest of the book. *How do you feel about the ending? How does Mammoth now feel a sense of belonging to this community? How would you summarise this book? What do you think about it? What message is the author trying to convey? How has she done this with the support of the illustrators humorous yet, thought provoking illustrations? Can we relate to the experience of the Mammoth in our own lives?*

### Engaging in illustration:

- Consider how the text and illustrations work together to convey meaning. *What additional layer of meaning do the illustrations give to the story?* Try reading just the words without revealing the accompanying illustrations. *Do the words convey quite the same depth of meaning that they did alongside the illustrations?*
- Look at the text and explore the vocabulary that the author uses to express what the Mammoth thinks he is seeing (and what we see in the illustrations)
  - **Just some giant, shiny beetles** (tractors in a field)
  - **Huge, gleaming forest** (city skyscrapers)
  - **Only the beetles trumpeted back** (car horns)
  - **Cavemen gave him funny looks** ('modern' humans staring in street)
- *Without the accompanying illustrations, what images do these phrases conjure up? The mammoth is trying to attribute these unknown occurrences to his known experiences of the world. How does the author and illustrator work together to help us to empathise with the mammoth?*
- Consider the way the illustrator has shown the emotion of the mammoth in the way he has drawn the facial expressions. Look back across the spreads and pay close attention to the eyes of the mammoth. *What do they tell us about how he is feeling at different moments in the story?*
- Engage the children in imagining they are the mammoth and using a mirror to check, see how they can change their facial expression to convey different emotions. What do they do with their eyes, nose, mouth, eyebrows etc.
- Now, model for the children how to use soft drawing pencils (2B-4B are ideal) to draw a character, focusing on how their facial expression can show the desired emotion. Look at how to break down the illustration into easy-to-follow shapes and how expressive the characters' eyes can be. Refer back to Adam Beer's illustrations to highlight this point.
- Give the children time and space to try to use this style of illustration to represent a given emotion and encourage them to create an example they want to share with others.
- Display the children's compositions prominently encouraging them to look at the similarities and differences in their work. Discuss the different emotions represented and elicit what is effective in their own work and that of others in conveying the different emotions of a character.
- Reflect on the work together. *Were there any challenges in drawing this way? What were these and how did you overcome them?*

This sequence of activities was designed in partnership with CLPE. CLPE is a UK based children's literacy charity working with primary schools to raise the achievement of children's reading and writing by helping schools to teach literacy creatively and effectively, putting quality children's books at the heart of all learning. Find out more about their work, and access further resources and training at: [www.clpe.org.uk](http://www.clpe.org.uk)