

FAIRY TALES

GONE BAD

FRANKENSTILTSKIN

TEACHERS' NOTES

ALSO
AVAILABLE



FRANKENSTILTSKIN

by Joseph Coelho,
illustrated by Freya Hartas

9781406389678 • PB • £7.99 • 7 years +



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BOOKS

These notes have been written by the teachers at the CLPE to provide schools with ideas to develop comprehension and cross-curricular activities around this text. They build on our work supporting teachers to use quality texts throughout the reading curriculum. They encourage a deep reading of and reflection on the text, which may happen over a series of reading sessions, rather than in just one sitting. We hope you find them useful.

These notes have been written with KS2 children in mind.

Before You Start

- As you read through the book it would be helpful to use a group Reading Journal to organise and record discussions and children's responses to the text; they could also be asked to reflect on the writer's use of language and how he creates a particular effect or image.
- Encourage the group to begin to pick out key vocabulary — e.g., **palatable, festering, taxidermist, osseous, shenanigans, veterinary practitioner, bona fide, tussock, solemnly, impenetrable, mechanical** — that the children may need clarifying and add these to a glossary, following up on new and unfamiliar vocabulary by using photographs and video sources to bring these words to life and support the pupils in using them in context.
- Joseph Coelho is a performing poet and *Fairy Tales Gone Bad* originated as a performed piece (<https://vimeo.com/164704392>, <https://vimeo.com/153248658>), so reading aloud and bringing the words to life off the page will be key to a successful and enjoyable encounter with the story.
- Although the book can be enjoyed in its own right as a 'stand-alone' story, children will have a richer experience of it if they appreciate the intertextuality Joseph Coelho makes explicit in its title. Prepare to share the stories of Mary Shelley's *Frankenstein* and the German fairy tale *Rumpelstiltskin* collected by the Brothers Grimm: you may choose to do this by reading aloud, perhaps an abridged version — there is a Ladybird version of *Frankenstein* and *Rumpelstiltskin* appears in many collections, e.g., Berlie Doherty's retelling in [Classic Fairy Tales](#), illustrated by Jane Ray (Walker) — or by retelling the tales orally to provide the children with an understanding of the themes and narrative shapes of the stories so they can identify and appreciate them in *Frankenstiltskin*.

Cover, Contents and Prologue

- Begin by sharing Freya Hartas's cover illustration, asking children to consider it carefully and read what messages it might contain about the book they are about to read, unpicking any connections they may make with other stories they already know, and predicting what the story could be about, justifying their responses. Record the children's responses and return to these as you read the book, comparing the children's initial thoughts to how the story actually unfolds.
- Encourage them to look in detail at the cover illustration.
 - *Who do you think this character could be? What do you notice about their clothing and appearance? What clues do their body language and facial expression give?*



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- *Where do you think they are standing, and what do you notice about the setting? What features of the background catch your eye? Why? What associations do these elements have for you? Children might notice jars of eyeballs, bubbling flasks, luminous sparks; a grandfather clock; scissors, mythical creatures, a sailing ship and the needle and thread.*
- *What does the title ‘Frankenstiltskin’ suggest to you? Encourage children to unpick the name into ‘Franken-’ and ‘-stiltskin’, exploring how each part might relate to the story they are about to read. What do you know about the Frankenstein story, the monster created and brought to life by the scientist of that name? What happens in the traditional tale Rumpelstiltskin that you might know? How do you think these two stories or traditions might come together in this telling? At this stage or following this discussion, take time to read or retell the two stories to the children, giving them time to absorb and respond to the themes, narrative shape and characters in both stories. They may observe that this character is impish like Rumpelstiltskin, or stitched together like Frankenstein’s monster.*
- Encourage them to consider the palette, layout and appearance of the cover, the typeface used for the title ‘Frankenstiltskin’, the implications of the series title, ‘Fairy Tales Gone Bad’ with the skull in the O of ‘GONE’ echoing that at the top of the page. Unpick what they might expect of a fairy tale: *where and when might it be set? What about one that has ‘gone bad’, what might this involve?* If children have already enjoyed the first title in this series — *Zombierella* — they may have a sense of what is to come.
 - *Do you recognise the names of the author and illustrator, set against sparking lightning? Children may know Joseph Coelho from his picturebooks, poetry, videos or even a school visit: what does this make you think this book will be like? Children may recognise the name or style of Freya Hartas from her picturebooks or illustrations for books by Stephanie Burgis: what do you think her illustrations will add to the story? Does the cover make you want to read this book? Why? Why not?*
- Open the book and share the illustrations and dedications up to the Contents, and discuss:
 - *How do the illustrations of the creature from the cover — Could this be Frankenstiltskin? Why do you think so? — framed by skull, spider, beetles and centipedes, support your prediction about the story?*
 - *On the dedication page, what does the illustration of the putrefying and rotten book and J.C.’s dedication to ‘the child brave enough to keep reading’ and F.H.’s to brothers ‘who love a good spooky story’ lead you to expect of the story they have written and illustrated?*
- Share the Contents (pages 6–7), inviting children to speculate on what the chapter titles might suggest about the story they are about to read, and to predict how they believe it might unfold. *What components of a traditional Fairy Tale can you identify?*
- Read aloud the Prologue, sharing the illustrations including those of the Librarian in the room of ‘Forbidden Books’ and on pages 8 and 9. Give the children time and space to reflect on and discuss what they have heard and consider:



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- *What do you think is happening in the pages you have just heard read? Who is the Librarian and what do you learn about him, the stories he has discovered in his collection, and the way they have affected him?*
- *How do you think the stories from the Librarian's **'forgotten shelf'** relate to the ones you might know: **'Flu-punzle'** to Rapunzel, **'Snow White and her Seven Hungry Wolves'** to Snow White and the Seven Dwarves? How do Freya Hartas's illustrations support your insight into how the stories might have changed?*
- *How do you predict the **'monstrous endings and a well-stitched beginning'** he mentions might relate to the Frankenstein or Rumpelstiltskin stories you know?*

Chapters 1–2

- Read on aloud through Chapter 1, 'Wet-Tail', and Chapter 2, 'The King'. Again, allow time and space for the children to reflect on and discuss what they have heard, encouraging them to summarise the main events.
 - *What do you find out about Bryony, her love for all animals, her job as a taxidermist? How do her **'Death-Dreams'** help her to do this work?*
 - *What do you already know about the dodo? Is it possible to die of **'a severe case of extinction'** (page 15)? What tone does Joseph Coelho set with this use of humour, the farmer even discovering the bird **'dead as a dodo'**?*
- Encourage children to reflect on the setting of the story in Mythica, what associations the name of the kingdom might have, what words and phrases especially capture what Mythica is like. They might observe that there are creatures such as dodos, **'fire-drake dragon hunters'** riding mechanical horses, a king who allows hunters, trappers and furriers to persecute wildlife, freedom fighters such as Chain-Breaker Jack. Reflect on how these different elements add to the story, and how they fit with a fairy tale; one that has gone bad?
 - *What more do you find out about Bryony from her encounter with the hunters, her refusal — with her father — to stuff animals unless they have **'died natural deaths'** (page 22)? Why do you think she hides, protects and adopts the fire-drake Wet-Tail? What does this tell you about her personality?*
 - *How do you think her father's extravagant claims about Bryony's abilities make her feel? How do you know? Children can relate this to the miller of Rumpelstiltskin who lies to the king that his daughter can spin straw into gold. How do the words of Joseph Coelho, particularly his rhyming slogans and use of humour (e.g., **'Armitage Stanks'** (page 33), **'small print allowing'** (page 46)) and Freya Hartas's illustrations capture the tone of the advertising campaign?*
 - *What impression does King Theocritus make on you as he enters the workshop (page 40)? How do Joseph Coelho's words and Freya Hartas's illustration work together to capture his imperious manner? Are you surprised when the king's men carry her away? Where do you think they are taking her, and what might happen next? Children could refer back to the Contents to support their predictions.*



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- Ask the children to discuss their responses to the text so far. The group can begin to explore these with the help of what Aidan Chambers calls **'the four basic questions'**. These questions give children accessible starting points for discussion:
 - *Tell me ... was there anything you liked about this text?*
 - *Was there anything that you particularly disliked?*
 - *Was there anything that puzzled you?*
 - *Were there any patterns ... any connections that you noticed?*
- As you read on, the children will benefit from regular opportunities to return to these questions, sharing their personal responses to key events and character developments as they occur.

Chapter 3 to Chapter 6

- Continue to read aloud and share the illustrations for Chapter 3, 'The Labyrinth Palace' and Chapter 4, 'Skin of a Wolf'. Allow time and space to reflect and then discuss:
 - *What do you think has happened in these two chapters? Can you summarise the key events? What more have you found out about Bryony, about the Kingdom of Mythica, the situation she finds herself in, and the way the story might be moving forward?*
 - *How does the shift of action to the Labyrinth of Palaces make you feel, and how do you think Bryony feels to be there?*
- Draw the children's attention to the different fonts that are used for different characters' speech, which they may already have noticed. *Why do you think Joseph Coelho asked the publisher to use different fonts for the key characters, how do you think the voices might sound?* Children could prepare a **performance reading** of parts of the text, e.g., the ride through the deserted glory of the labyrinth, the excitement of their goat-drawn climb up to the castle.
 - *How do you think Bryony feels when the sack is taken off her head? What features of her quarters stand out for you? What do you think might be the source of the **'familiar lingering scent'**; can you predict what might lie behind the round locked door?*
 - *How do you feel when Bryony is given until the next day not just to stuff the wolf but to bring it back to life? Do you think she can achieve this: what do you predict will happen in the next chapter?*
- Consider the Feather-Masked Guard, who has abducted Bryony and is her **'unofficial guide'**. Encourage the children to reflect on how he feels about his job, the girl he is ordered to fetch, especially after she saves his life. Invite them to consider the nature and appearance of Yeltsin Thorogood, the **'Tongue of the King'**, and how they think he might sound and behave.



- Add quick **pen portraits** of King Tiberius, the Feather-Masked Guard and Yeltsin Thorogood to the Reading Journal to summarise and reinforce what you have read. A pen portrait is an informal description of a person or a group of people, a character sketch in words. A pen portrait may discuss ‘hard’ facts, such as age or gender, but it should also focus on ‘softer’ aspects, such as attitudes and appearance. From the chapters you have read so far information you could include in the pen portrait might be name, appearance, background, likes and dislikes, as well as any other ideas they have expressed and the writer’s own inferences about them from what they have read, such as the way they speak, as suggested by the typeface used.
- Go on to read aloud Chapter 5, ‘A Strange Visitor’ and Chapter 6, ‘Live’ and share the illustrations, then allowing time and space to reflect, discuss and consider:
 - *How does this second example of Bryony being **‘transported’** (to the wolf’s setting) compare with the first (to the dodo’s)? How does the vision she has of Chain-Breaker Jack, his mention of the **‘secret menagerie’** make you feel? What effect does it have on Bryony?*
 - *How does Joseph Coelho capture the entrance of the **‘creature that appeared’**? What is the mood around his appearance, how do you think he wants us to feel about this character? What does speaking in rhyming verses add to the impression he makes, and how might this be brought off the page by a performance reading?*
 - *Why do you think the creature bargains for a lock of Bryony’s hair before reanimating the wolf? What might the significance of this request be? What do you predict will happen?*
- Encourage children to draw comparisons between this character (as yet, naturally, unnamed) and Rumpelstiltskin and Frankenstein’s monster, reflecting on how Joseph Coelho draws on both stories to capture his appearance and behaviour.
- Encourage children to reflect on Joseph Coelho’s storytelling, and the origins of the story in oral performance: they could use **text marking** and **looking at language** to comment on his use of pace, variation between action and reflection, and building suspense. *How do you feel when the wolf comes back to life, the creature disappearing just as the king and his men appear? Support the children in any connections they make between the creature reanimating the wolf and Victor Frankenstein bringing his creature to life with electricity.*
- As you read, and offer children the chance to re-read, encourage them to consider how Freya Hartas’s illustrations work with Joseph Coelho’s words. You may consider double-page spreads (e.g., the goats drawing the carriage uphill on pages 55–56, Bryony’s quarters on pages 64–65), single pages (Yeltsin Thorogood bringing the dead wolf on page 76, Chain-Breaker Jack and the wolf cub on page 85) and vignettes (e.g., Bryony’s tools on page 66, the creature on page 90). *What details do they pick up on, and what is added? How does she use a range of different viewpoints to support the unfolding of the story?*

Chapter 7 to Chapter 9

- Before reading on, reflect on the events of the story so far and the character of Bryony, asking the children to



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complete a **Role on the Wall** for her. To do this, have a prepared template onto which the children can record their ideas. Ask the children to write words or phrases sharing what they know about her outward appearance or other information about her from the story events on the outside of the outline. Then, use these to begin to infer and deduce her internal feelings and characteristics and note these on the inside of the outline.

- To promote a higher level of thinking, ask the children to consider what we know from her speech and the narration and what we have to infer from body language, gestures and actions. Support the children in making explicit links between the external and internal. For example, what does something Bryony does tell us about her personality, e.g., rescuing and adopting Wet-Tail (page 27)? Or, how does her personality make a specific action seem most likely, e.g., her resourcefulness makes her quick to snatch the blunderbuss and shoot the cacti (page 58)?
- Encourage the children to continue to return to the Role on the Wall as you read on, using a different colour each time to highlight the knowledge they gain each time they read more.
- Ask the children to **summarise** the story so far and predict what might happen next — as the king appears in the doorway to find the wolf brought back to life — and how the story might develop. Then read aloud Chapter 7, 'Unbearable', sharing also the illustrations and where the typeface alters or the text is set out in verses, giving the children time and space to reflect on what they have read, and discuss:
 - *What do you think is the mood of the various characters at the celebration that night? What insights do Joseph Coelho's words and Freya Hartas's illustrations give us into how Bryony, the king and his retinue are feeling?*
 - *Why do you think Bryony refuses to **'eat meat or anything made from an animal'**, and what might it mean that the prince had a vegan diet, while his father is relentlessly carnivorous? You may wish to explore vegetarianism and veganism and the ethical or health reasons people — possibly including the children — may make certain dietary choices.*
- Support children in considering the different interactions the restored wolf pup has with the various characters, and what its body language, and the vignette on page 113 suggest about its feelings towards the king.
- Invite the children to reflect on the structure of traditional tales, in discussing why the king refuses to release Bryony (giving her instead another animal to bring back to life) and how this makes them feel about him. *Do you think he wants just one more animal? What do you understand by his words **'You will leave when your work is done'** and Yeltsin Thorogood's **'The King has more work for you yet'**?*
- Read aloud the opening of Chapter 8, 'Jacks Army', to page 121, **'burst into song...'**
 - *What does Bryony's reaction at the start of the chapter tell you about her feelings? Do you think she can she refuse? Could the creature help her again? What are the risks if he does? What do you think she should do? After hearing children's suggestions, invite them to write a brief **note of advice** to Bryony suggesting ways in which she could deal with the dilemma she is experiencing. In doing so*



they can also draw on their knowledge of bargains like that made between the miller's daughter and Rumpelstiltskin.

- Carry on reading aloud the rest of Chapter 8, from page 122, *“Oh dear, my pet”*, and Chapter 9, ‘To Question a King’, then discuss:
 - *How has the creature changed since Bryony saw him last, and why do you think this might be? Do you think Bryony is right to make another bargain with him? How might giving him her tooth change him?* Children may draw parallels between this change and *Frankenstein*.
 - *How is the story moved on by her Death-Dream about the polar bear, and the second appearance of Chain-Breaker Jack? Can you predict how the story might develop?*
 - *Did you predict her confrontation with the king at the start of Chapter 9? How does his reaction make you feel? How does Bryony feel? How do you think she might take revenge?*
- Support the children in continuing to consider Joseph Coelho’s use of poetic devices.
 - *What do you notice about the way the creature and Chain-Breaker Jack speak? If children do not notice the rhyme and rhythm and the division into stanzas of their words you could reread these, and point out the use of a different font in the text. Why do you think Joseph Coelho has the characters speak this way? How do their words affect you? Do you think they would sound the same and have the same impact if they were speaking in prose?*
 - You could experiment with turning some of their words into prose to compare the impact, extending the activity by asking them to turn their own prose into rhymed and rhythmic speech.
- Finish the session by considering the impact of the illustrations and predicting how Bryony might take revenge.
 - *How do Freya Hartas’s illustrations work with Joseph Coelho’s words to enhance your experience of the story? What do you think they add to the story as he tells it? Which do you find especially effective? Why?*
 - *What do you think will happen when Bryony returns to her quarters after the celebration? How does the story so far relate to Mary Shelley’s *Frankenstein* or the Grimm brothers’ *Rumpelstiltskin*? What do you predict will happen in Joseph Coelho’s twisted merger of the stories? What possibilities has he allowed for in the story world he has set up?*

Chapter 10 to Chapter 12

- Read aloud Chapter 10, ‘Jailbreak’ and give time and space to reflect then discuss:
 - *What do you find out in this chapter about the source of the animals Bryony has been stuffing, about Chain-Breaker Jack and his connection to the dead prince, and about the king’s plans? Where do you think the creature who has helped Bryony fits in to this picture? How does this shape your expectations around the way the story might develop?*



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- Go on to read aloud the opening of Chapter 11, 'A Memory of a Prince', from page 164 '**Bryony found herself...**' to page 167, '**... leather handkerchief.**' Where we see the prince and the creature in the menagerie as it once was. Ask the children to **visualise** the scene in their mind's eye as you are reading aloud, closing their eyes and picturing the scene unfolding as if it were a scene in a film. Read the section aloud two or three times, then ask them to describe to a partner what they pictured, or give them simple art materials to depict their visualisation.
- Following this, ask the children to share what they imagined and to identify key vocabulary or phrases which support their understanding or interpretation, e.g., '**cliff-edged glade**' or '**huge tortoises nibbling thick green leaves in a muddy swamp**' or '**a long flash of glittering tail from the water's murky depths..**' or '**haggard [...] leaning on a stick [...] coughing constantly**' Ask the children why these words or phrases in particular stood out to them.
 - *What made them so vivid or memorable?*
 - *What impression is created by the author through the descriptions?*
 - *How do these descriptions make you feel?*
 - *What would you be thinking if you were an onlooker?*
- Go on to scrutinise Freya Hartas's illustrations for this passage, (and compare the children's own sketches if they have done them): did you and the illustrator focus on the same details, did you focus on the whole scene, the trees, swamp or enclosures, the prince and creature together?
- Continue to read aloud the rest of the chapter, from page 168, "**What a bizarre request**". Discuss:
 - *What do you think has happened in this chapter? What bargain did the creature make with the prince, and how does it explain what we know has happened to this point in the story? What insight does it give you into the bargains the creature has made with Bryony? Children might recall the bargain Rumpelstiltskin made for the firstborn of the king and the miller's daughter.*
 - *What do you think is the '**only option for freedom**' (page 174) that Bryony can see? Is she right to bargain her happiness for bringing the menageries back to life? Children could write another **note of advice** at this point, if they think there is something else she could do, or to support her in the choice she has made.*
 - *What do you think might happen next in the story, how will it continue to follow the traditional tale and how will it deviate?*
- End the session by reading aloud Chapter 12, 'All Hail', then give time and space to reflect on what they have heard, before discussing:
 - *Is this how you thought Bryony's plan might play out? Did you predict that the resurrected animals would help her avenge herself on the king, and that she would then be able to take power for herself? How does this development make you feel?*
 - *Could the story end at this point? Is this the 'happily-ever-after' ending you might expect or hope for?*



Do you think this is the right ending for a fairy tale, even one that has 'gone bad'? Children might observe that the creature has not yet collected his side of the bargain, **'the radiance of [Bryony's] happiness'**: do you think the creature will return, and when do you think Bryony's **'happiness is most bright'**?

Chapter 13 to Chapter 15 and Epilogue

- Read aloud Chapter 13, 'Changing Times', sharing the illustrations, then discuss:
 - How does the kingdom of Mythica change under Queen Bryony? What changes does she make and how does the way she rules reflect her personality? What do you predict will happen, as everyone's happiness grows?
- Read aloud Chapter 14, 'Frankenstiltskin', Chapter 15, 'The Power of a Word' and the Epilogue, sharing also the illustrations. Allow the children time and space to reflect on what they have heard, before discussing:
 - How has Bryony changed from the **'scared girl swiped from her doting father's workshop'**? Why do you think the creature bargains with her; what do you understand by the phrase **'tempted by gambles'**? What is the risk for Mythica, rather than Bryony alone, if she cannot guess the creature's name?
 - How do you feel as Bryony manages to trick the trickster, not by guessing his name but by giving him one? Children might compare her scheme to what happens in *Rumpelstiltskin*. How does Joseph Coelho draw everything together in one place? How do you respond to the way he goes on to end the story? Is this what you predicted?
 - How do you think each of the characters feels? How do you know?
- Consider the impact of Freya Hartas's illustrations, discussing how the final spreads — of Bryony flying on Wet-Tail to all points of her kingdom; of the Feather-Masked Guard and Yeltsin Thorogood sweeping up the creature's remains; of Frankenstiltskin stuffed in the museum — make them feel, and how they add to their enjoyment of the end of the story, and the satisfaction it might bring.
 - What do you think the ending means? Is there a moral to the story? If so, what is it?
 - Do you think you will take up the Librarian's invitation to **'join me again soon or more Fairy Tales Gone Bad'** and hear some more? Why? Why not?
- Revisit Aidan Chambers' four basic questions, giving the children the opportunity to reflect.
 - Did you enjoy this story?
 - What puzzles did it contain?
 - What links do you see to other stories you already know?



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After reading, you could also...

- Consider the different characters and the plot.
 - Which character, aspect of the story, incident or episode interested the group the most?
 - Did any of the characters remind you of characters in other books? Which was your favourite? Why?
 - How does the author use the traditional tale and the kingdom of Mythica he has created?
- Review the story in chronological order and consider the different emotions that Bryony has felt throughout the story, the high and low points, using the Role on the Wall to support discussion of her emotional journey. You could use **hot-seating** to explore her feelings; in hot-seating, one member of the group role-plays a central character from a poem or story and is interviewed by the other children. This activity involves children closely examining a character's motivation and responses. The children could work collaboratively to choose words that describe a character's emotions at different points of the story. Write these on post-it notes and then organise them to demonstrate shades of emotional intensity that they have felt in the story and create a **graph of emotion**.
- Through modelling, ask the children to describe their favourite part of the story. Provide the children with an oral scaffold, e.g., *the most memorable part of the story was... because...; my top moment in the story was... because...* and in pairs ask them to identify their favourite part of the narrative. Encourage children to give reasons for their choices and invite them to share these.
- If possible, leave copies of the book in the book corner for the children to revisit and re-read in independent reading time, by themselves or socially in a group.
- Repeat the visualisation activity used in Session 4 to explore other settings (e.g., the Labyrinth of Palaces, the ascent to the Castle, Bryony's room in the palace, Tiberius's menagerie) or characters (e.g., Frankenstiltskin's first appearance, King Tiberius, the Feather-Masked Guard or Yeltsin Thorogood) which are often very atmospherically described.
- Continue to consider the origins of the story in performance, by re-reading aloud favourite passages, and comparing the blank verse and rhymed parts of the story. Children could be supported to create a performance reading of parts or all of the story, considering how they will use their voices to lift the story off the page and bring it to life. Joseph Coelho gives advice on performing poetry (and on other aspects of poetry) in some excellent short films at <https://www.bbc.co.uk/teach/class-clips-video/english-ks1-ks2-understanding-poetry-with-joseph-coelho/zdhubq3>.
- Children could predict how other 'Fairy Tales Gone Bad' that the Librarian mentions might have been twisted. Referring back to the book's library card, children could find out more about Mary Shelley (d.o.b. 30/8/1797) and the Grimm Brothers (Jacob Ludwig Karl Grimm d.o.b. 4/1/1785), reading more widely in collections of traditional tales or drawing on more modern stories as inspiration to write their own tales. *Can you twist your own traditional tales that honour but also play with, deviate from and reinvent the form?*



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- They could visit CLPE's poetryline website at <https://clpe.org.uk/poetry/poets/joseph-coelho> to hear Joseph perform some of his poems and talk about poetry; and may also like to find out more about Freya Hartas at her website <http://freyahartas.co.uk/>.

Other suggested titles

Other books by Joseph Coelho:

- **Zombierella**, illustrated by Freya Hartas
- **Werewolf Club Rules**, illustrated by John O'Leary
- **Overheard in a Tower Block**, illustrated by Kate Milner
- **A Year of Nature Poems**, illustrated by Kelly Louise Judd

Other twisted traditional tales:

- **Goldilocks on CCTV**, John Agard, illustrated by Satoshi Kitamura
- **Into the Forest**, Anthony Browne
- **Revolting Rhymes**, Roald Dahl, illustrated by Quentin Blake
- **Fearless Fairy Tales**, Konnie Huq and James Kay, illustrated by Rikin Parekh
- **Charming!** Michaela Morgan
- **The Sleeper and the Spindle**, Neil Gaiman, illustrated by Chris Riddell



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