

Teachers' Notes by Esther Smith

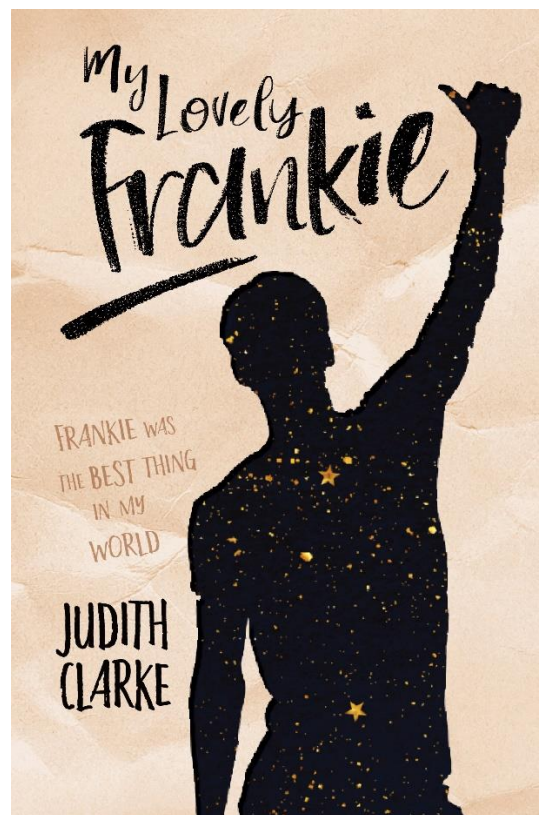
My Lovely Frankie by Judith Clarke

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Recommended for readers aged 14 years and older

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INTRODUCTION

What is love, and what can it do to the human heart? Set in an austere seminary, where young men are sent to learn about the love of God, and the life of a priest, *My Lovely Frankie* is an exploration of the formative relationships that develop in the lives of the pupils. Cautious, thoughtful Tom finds himself entranced by charismatic, ebullient Frankie, but sinister prefect Etta's watchful attention is ever present. The tensions, fears, and uncertainties of early loves are amplified by the strict religious context in which they take place, and set the lives of the characters on a path that has an uncertain end.

LINKS TO THE CURRICULUM

My Lovely Frankie is best studied in middle to late secondary grades (Years 9 to 12), and can be used to teach to all three strands of the Australian English curriculum. Its literary style, historical & religious setting make it an excellent choice for interdisciplinary English/Humanities units, or English units in which historical context, philosophy, and ethics is emphasised.

- Activities included in these notes address *at least* the following content descriptors of the Australian English Curriculum:

LANGUAGE	LITERATURE	LITERACY
Expressing and Developing Ideas ACELA1569 ACELA1570 ACELA1573	Literature and context ACELT1641 ACELT1812	Texts in context ACELY1749
	Examining literature ACELT1643	Interpreting, analysing, evaluating ACELY1752 ACELY1754

- *My Lovely Frankie* also enables students to address the General Capabilities: Critical and Creative Thinking; Ethical Understanding; and, to the extent that each religion constitutes a cultural community, Intercultural Understanding.
- This text can also be used to address all outcomes of senior secondary literature courses.

CLASSROOM ACTIVITIES

BEFORE READING THE BOOK

Examine the photo below of four students in their cassocks, walking towards their seminary:

- Describe what you see.
- How does this photo make you feel?
- What do you think the building is like on the inside?
- What do you imagine these young men's lives are like?



Have a look at the transcript of this Radio National interview with two men who were students in a Catholic seminary in the 1950s and 60s. (The first part is about theology and can be skipped.)

<http://www.abc.net.au/radionational/programs/religionreport/cassocks-in-the-wilderness-remembering-the/3501594>

- After reading this, what adjectives would you use to describe the experience of living in a seminary?
- What kind of people do seminaries turn out?
- What kind of education could boys and young men expect to receive in a place like this, and how does it differ from your own?
- What would make someone stay in or leave the priesthood?

Spend some time researching how societal attitudes to homosexuality have changed over time. Look also at how the Catholic Church has responded to it. Make some notes, and refer to them as you read. Think about how the characters in the story may have been influenced by these beliefs, and how this would have affected how they felt about themselves and each other.

General knowledge and vocabulary check

In some classes, it may be necessary to develop the students' general knowledge of Australian society in the 1950s and of Catholicism. For example,

- the words 'cassock' and 'soutane' (interchangeable terms for the long outer 'dress' that Catholic clergy wore) occur frequently. The men in the photo above are wearing cassocks. Similarly, 'seminary' and 'refectory' occur frequently.
- the notions of *sin*, *damnation* and *repentance* could be explored, highlighting terms found in the book such as: *grace*, *guilt*, 'offer it up', 'guard your eyes' and, of course, Frankie's reason for being at the seminary and his nightly cries of 'Sorry, sorry.'

A quick test of students' knowledge of the vocab below can determine their level of knowledge. If necessary, they can practise working out the meanings of words from context using the following page references. They can then look up those words whose meaning they cannot guess.

- life in the seminary involves the following vocab:

<i>altar</i> p. 20, 24	<i>bishop</i> pp. 24, 31	<i>rector</i> p. 31,
<i>parish</i> p. 213	<i>mass</i> pp. 8, 34, 37, 40, 92, 151	<i>priest</i> pp. 8, 9, 23, 24, 48, 149, 198, 202, 205
<i>priesthood</i> pp. 49, 121, 204	<i>celibacy</i> pp. 54, 204	<i>Latin</i> pp. 69, 70
<i>vows of celibacy</i> pp. 54, 204	<i>feast day</i> pp. 23, 72, 119, 155	<i>refectory</i> pp. 31, 37, 40, 73, 101, 108, 110, 154, 156, 157, 159, 184, 192, 199
<i>Benediction</i> p. 44	<i>Seminary</i> pp. 10, 26, 27, 33, 36, 47, 49, 52-55, 58, 90, 115, 123, 149, 150, 174, 183, 190, 194, 200	

- other religious terms that will be encountered are:

<i>congregation</i> p. 9	<i>crucifix</i> pp. 24	<i>holy</i> pp. 96, 112, 158
<i>miracle</i> pp. 104, 148, 158	<i>saint</i> pp. 72, 104, 122, 137	<i>sacred</i> p. 137
<i>reverence</i> pp. 112, 137, 202	<i>vow</i> p. 102	<i>Heaven</i> pp. 19, 61, 78, 104-107, 112 <i>heavenly</i> pp. 132, 152, 201
<i>godparents</i> p. 27		<i>to feel 'close to God'</i> p. 24

Christianity is also a gateway to the history of Western culture.

- Have available an image of *The Adoration of the Magi*. Tom compares Father James' expression when looking at Tom's mother to the adoring expressions of the Magi, because of a picture hanging on the wall at school. This is an example of how Tom's imagination and sensibility was moulded by his religion from an early age.
- Up until 1964, the Roman Catholic mass was conducted in Latin. Tom studies Latin, and older seminarians would have studied Ancient Greek. This may be an opportunity to revisit the Latin and Greek roots of much English vocabulary, and the hold these languages had on our educational systems until very recently.

Prediction

Examine the cover of the book.

- Why do you think the figure is presented in silhouette?
- What significance might the stars have?

- Think about the tag line: "Frankie was the best thing in my world." What might the relationship be between Frankie and the speaker?
- What do you think this book might be about? Make some predictions in dot point form, and revisit them once you have read the book

THEMES

Love

- Tom loves a good many of the characters in the story. Complete the worksheet ([BLM 1](#)), and think about the different kinds of love he has for each of them.
- Frankie's family was a loveless one. His father was cruel, and his mother constantly overwhelmed and exhausted by her many children. What did this early experience of love teach Frankie? How did it shape his character? Compare this to Tom's family, and to Hay's.
- *It's the love that counts, Tom.* (p. 27)
Tom's family had extremely liberal views about homosexuality for the time in which they lived. Why do you think this was the case? What did it mean for Tom?
- *I learned a lot about love in those few months I spent with Frankie at St Finbar's, and that's what love is, I think: feeling another's pain and sorrow as if it was your own.* (p. 144)
Do you agree with Tom's definition of love? Why/why not?
- *He leaned forward and kissed me on the lips. It was only friendship, perhaps a bit of gratitude, I knew that, just as I knew with that kiss that I loved him quite differently. Properly, I would say. Like my father loved my mother, or Denny loved Joseph. Perhaps I'd always known.* (p. 153)
Why do you think it takes Tom so long to fully realise the true nature of his feelings for Frankie?
- *I stayed on at St Finbar's and became a priest. I did it for love, though not the love of God, which I still couldn't understand... It was the love of Frankie that kept me there.* (p. 198)
Why does Tom think of this as an act of love? What does this tell us about how Tom understands love?

Fear

- *Once I read that fear is a kind of wickedness and I believe that's true... And it never ends—one fear passes, and then another comes behind it, like the waves of the sea.* (p. 4).
What are the main characters in the story each afraid of? Think about what fear causes the different characters in the story to do.
- *Once I heard him wake from a nightmare and cry out, 'No, no. No! I didn't do it, Dad!'* *His voice shook with terror.* (p. 40)
Frankie's father taught him fear. Do you think this had an effect on Frankie's relationship with God? If so, how might it have done so?
- *I longed to say—the words were there ready on my tongue—'I love you, Frankie.' Only I didn't, he wasn't like me and I didn't know how he'd take it, so I swallowed the words back down. I didn't ever say them.* (p. 173)
What was the ongoing cost of Tom's fear in this moment?

Religion and religious education

- *We were not supposed to stop and gaze about us, to be distracted by the things of the ordinary world.* (p. 41)
Do you think it makes sense for young priests to be taught this? What might be wrong with this doctrine?

- *He'd come to St Finbar's because he'd 'offended Heaven' and wanted to make up for being bad.* (p61)
Examine the concept of penance. What does it mean? What might its function be in the context of a religious doctrine?
- *Like soldiers, we were being taught to have no pity for ourselves, and even then, the edge of it struck me: that if you had no pity on yourself, how could you have it for other people, ever?* (p. 118-119)
Can you answer Tom's question?

LITERARY FEATURES

Characters

Tom

- *I wanted, not to be rich, but richness...* (p. 24)
What does Tom mean by this? What does he long for? He identifies this longing for richness as pre-existing Frankie. How did Frankie come to be part of that richness?
- *I had a feeling that if I mentioned Etta to him it would be like pressing the button on some dreadful mechanism which could never be stopped in time.* (p. 58-59)
Tom has an anxious nature, and it causes him to fear for both Frankie and himself. How does this anxiety affect his relationships, and the way he lives his life? How might the story have played out differently if Tom weren't so cautious?

Frankie

- The kind of boy that tears off a piece of his shirt if another boy needs a hankie. (Ch10)
- *'Let him go,' he said, waving a hand towards the trembling Hay. 'Let him go back to his seat, please. I'll do the reading.'* (p. 161)
Frankie displays courage in this moment. What do you think he was thinking and feeling? By contrast, what do you think the Rector was thinking and feeling when Frankie did this?
- *Frankie liked people; this was how he was with almost everyone—for him, they were part of the loveliness of the world.* (p. 45)
Do you think this is a good quality in Frankie? Might it come with some dangers? What might these be?
- *He was afraid of no one except his father, from whom he so deeply wanted love.* (p. 56)
Do you think there is some overlap in Frankie's mind between the nature of his earthly father and his Heavenly Father? How might this have coloured his relationship with God?
- *William Blake once wrote that everything that lives is holy and I think Frankie was a lot like him.* (p. 154)

Etta

- *Etta is always there. He's hidden, you never see him, but the sense of him informs the very air.* (p. 35)
What sense does this evoke in you as you read? What do you expect of Etta as a character when this is one of the first things you are told about him?
- *He was the head prefect, and he never let you off the smallest thing, not even on bush picnic days.* (p. 41)
- *They made him sound dangerous and sticky, like a creature waiting in a web.* (p. 41)
What kind of behavior does this description foreshadow?

- *"'Oh yes,' said Vin. 'It suited him all right.'*
'How do you mean?'
'Spell it backwards.'
I did. 'A-t-t-e. Atte?'
'No, no,' said Vin. 'Not Etta, not the girl's name. It's Etah. Try that.'
I tried it. H-a-t-e. It chilled my blood to think that little kids could sense that in him,
when they were all so young." (p. 42)
- *Etta looked to me like something that might need protection from the light.* (p. 54)
- *There was something of the creature about him. He reminded me of those animals dressed in neat human clothing you see in kids' picture books: Mr Stoat or Mr Vole.* (p. 65)
This description emphasizes the fact that Etta was also playing a role. Who was he playing it for, and what did he hope to achieve?
- *He had such an ease in appearing and disappearing that you wondered if you'd really seen him at all. He was like smoke. Sometimes I thought I smelled a whiff of sulphur in the air.* (p.89)
- *'There was nothing young about him, ever,' I said.* (p. 123)
- *However close his opponents may come, Etta is never roused. The sign of a true psychopath, I think.* (p. 206)

Miri

- *I loved her. I loved the way she looked: the small tanned face and big dark eyes, the springy curls, the sudden amazing smile.* (p. 1)
What kind of presence does Miri have in Tom's life?
- *'Oh, Tom! Why do you want to bury yourself in that hole, miles from anywhere? No, don't tell me, I know. It's where he lived!'* (p. 10)
Miri is the only character in the novel who seems to truly know Tom. She is the one who understands his love for Frankie, and she holds him to account.
- *"She put her hands on her hips, firmly. She glared at me. 'Tom Rowland! I give up on you!'*
She hasn't though. She wouldn't. Not yet." (p. 10)

Imagery

Look up the references to the colour blue; in particular, the deep blue colour called indigo. (Every such reference in the book is listed in [BLM 2](#).)

- The references in BLM 2 can be used to construct a guided essay on the use of imagery in *My Lovely Frankie*.

Sometimes imagery is planned and other times it arises mysteriously from the author's subconscious.

- Do you think this consistent use of blue/indigo imagery was planned by the author or arose naturally during the writing of the novel?

The Catholic Church is well-known for its use of imagery and symbolism. For example, blue is the colour of heaven, eternity and truth. In Christian art, the Virgin Mary is almost always shown wearing blue, reflecting her role as the Queen of Heaven. One of the distinguishing features of Roman Catholicism is the prominent role of Mary in its liturgy.

- See [BLM 3](#) for *the beautiful words of the liturgy* referred to on page 47.
- An excursion to a Catholic cathedral or ornate church would help in showing the role of symbolism in religion. Students could be asked to interpret the stained-glass windows, the symbols on the kneelers, artwork in the chapels etc.

Voice

How does Tom express his memories of childhood? What kind of language does he use?

- Find evidence that Tom was a sensitive, artistic child, alive to the beauty of the world and the love of his family.
- Find examples of the young Tom seeing and half-understanding the behaviour and attitudes of adults around him.
- In what ways are the voices of the young Tom and the old Tom similar/different?

Explore the concept of *innocence*.

- Can Tom be described as 'innocent'? Does he remain 'innocent' to the end of the novel? Find evidence in the novel to support your view.

Point of View

The novel is a first-person 'memoir' (though fictional) and everything is seen through Tom's eyes. However, the point of view can switch from the child Tom to the aged Tom.

- Find examples of this. Are there any points in the story where you think Tom was/is mistaken?
- How does the author build up Tom's credibility as a witness?

CRITICAL THINKING, INTERPRETATION AND ASSESSMENT OF THE TEXT

[BLM 4](#) is a 'Three-level Guide'. It consists of a mixed collection of statements which must be proved True or False. Some are simple **comprehension** facts (Level 1). Some can/cannot be **deduced or inferred** from the text (Level 2). Some are statements of **interpretation** of the text, but, to be proved True or False, students need a wider understanding of the world and an informed interpretation of the novel (Level 3).

The 'Three-level Guide' can be used in a number of ways:

- a) filled in individually by students as soon as they finish reading the novel, it helps the teacher quickly gauge the level of understanding of the class. For this purpose, the third column may be deleted to save time.
- b) filled in as a pair or group activity, it stimulates discussion and argument because the group **MUST** agree on 'True' or 'False'. It forces students to find evidence **IN THE TEXT** and to debate the merits of different interpretations of the text. (*Best photocopied at A3 size*). Students are now ready to complete the Guide as a whole-class discussion.
- c) once completed, the Guide can be revisited and students encouraged to sort the questions into the three different levels. This makes the learning outcome explicit.

FURTHER DISCUSSION AND ACTIVITY SUGGESTIONS

Activities

- *The sound of those small boys crying was terrible. I think it was the way they choked it off—how they knew they weren't supposed to cry...* (p. 118)
Imagine you are 12 years old and a new student at the seminary. Write a letter home to your parents. As you write, bear in mind that the teachers and the Rector might read your letter before it is sent.
- *He writes stuff down. He's got this notebook he keeps in his pocket, I call it the Book of Little Things.* (p. 69)
As a creative writing exercise, rule up a page in your book, and imagine you are Etta – what kind of notes would you have written about your St. Finbar's schoolmates in your Book of Little Things?

- *William Blake once wrote that everything that lives is holy and I think Frankie was a lot like him.* (p. 154)
Read the poem by William Blake from which Tom is quoting. Read it as a class, using punctuation to make sense of the language and clarifying any new vocabulary or religious references. In small groups or pairs, have students note down on the provided sheet ([BLM 5](#)) any links they can see between particular lines of the poem and the themes of the novel. This exercise can lead to a class discussion later.
- *the glossy brown pews, the white marble altar and the great crucifix above it—and I swear that I could sometimes sense a hand which must surely be God’s, stretched tenderly above my head.* (p. 24)
Search for images on the internet and create a PowerPoint show that demonstrates the power of the imagery employed in church decoration to instruct or to inspire awe in worshippers. Students could explore different themes or images, or different aspects of church architecture.

Discussion

- Tom and Etta both experience their love of Frankie in a way that is intertwined with fear. What is the difference between these two characters, and what does it mean for their responses to this fear?
- *‘It’s being able to love another person, that’s the most important thing,’ my father had said, and I was able to love and I felt it made me a part of the world.* (p. 155)
How does Tom’s love for Frankie make him part of the world? How does this differ from the kind of love the boys were taught about in the seminary? Do you think one of these loves is better, or more valuable than the other? Why/why not?
- *Waste: [Miri] thinks my love has been a waste.* (p. 204)
Do you think Miri is right? What is the value of Tom’s love for the boy who never came back? What might his life have been if he had never loved him?

FURTHER READING & OTHER RESOURCES

YA NOVELS FOCUSING ON PREJUDICE AND COMING OF AGE AS A HOMOSEXUAL

***Lies We Tell Ourselves*, by Robin Talley**

Set in 1959, Virginia, USA, this is a fictional telling of the first compulsory integration of black students into a white high school, but based on many real-life stories. The degree of prejudice will be difficult for modern readers to comprehend – like St Finbar’s, it seems so distant and yet is not. The black protagonist also experiences lesbian love for a white girl.

***Moon at Nine*, by Deborah Ellis**

A more contemporary story of lesbian high school love, but set in the Islamic Republic of Iran. The consequences of this forbidden love are extreme.

***Train*, by Danny M. Cohen**

Set in 1943, Berlin, *Train* takes place over ten days. We see the action through 6 adolescent characters who must all make difficult decisions to save their lives. The author’s aim was to highlight the many victims of Nazism, so the story involves not only a Jewish boy but also Roma, homosexuals, political dissidents and the disabled.

***Aristotle and Dante Discover the Secrets of the Universe*, by Benjamin Alire Sáenz**

A much-admired story of two loners (both Mexican-American boys) who meet and come of age side-by-side, discovering who they are and where they might belong.

MEMOIR

Memories of a Catholic Girlhood, by Mary McCarthy

Memories of growing up pre-WWII, first with a zealous Catholic uncle and aunt, and then with kinder grandparents (one Jewish, one Presbyterian). The author eventually lost her faith but this is not an angry attack on Catholicism. A series of witty essays, each followed by the author's discussion of how and why she wrote the essay. She discusses the reliability of memory, the 'need' to turn a string of facts into a coherent tale, the choices a writer makes – what to include, what to exclude etc.

Kicking the Habit: A Lesbian Nun Story, by Jeanne Cordova

The true-life story of an endearingly naïve young girl who becomes a nun in 1960s California. Her mission to the poor actually takes her further out into the world than she may have ever ventured had she not joined the Order. Through her involvement in social and political struggles, and her eventual understanding of her own sexuality, she leaves the Order.

BOOKS BY JUDITH CLARKE

Wolf on the Fold, by Judith Clarke

Six inter-linked short stories, focussing on the intensity of adolescent experience and, through the adults in the linked stories, reflecting on whether 'the child is the father of the man' and how life patterns are carried forward over the generations.

The Winds of Heaven, by Judith Clarke

Fan and Clementine are cousins, daughters of two very different sisters. Clementine thinks Fan is the more gifted: wild, free-thinking, in love with nature. Fan equally admires Clem and they swear eternal friendship and support. But as they grow up in 1950s and 60s Australia, circumstance, choices and social restrictions set them on very different life paths and Clem is haunted by her inability to save Fan.

One Whole and Perfect Day, by Judith Clarke

A story of family. Lily feels she is the only sensible person in her family, but should a Year 10 girl really have to take on so much responsibility? Funny, idiosyncratic and full of serendipity, the novel follows the members of Lily's family as she desperately attempts to bring them together for one whole and perfect day at Pop's 80th birthday party.

FILM

The Devil's Playground. Dir. Fred Schepisi, 1976. 107 mins.

A classic of Australian cinema. Tom is a 13-year-old student in a Catholic seminary. Focusses on the repression of emotion and sexuality and the effects on both students and Brothers. Interesting in that many involved in its making, including the director, were raised Catholic and felt strongly about the social importance of the film.

ABOUT THE WRITERS

JUDITH CLARKE

Judith Clarke is a major force in Young Adult fiction both in Australia and internationally. Her books include the multi-award-winning *Wolf on the Fold*, as well as *Friend of my Heart*, *Night Train*, *Starry Nights*, and the very popular and funny Al Capsella series. *Kalpana's Dream* was named an Honor Book in the prestigious Boston Globe/Horn Book Awards and *One Whole and Perfect Day* was an Honor Book in the American Library Association's prestigious Michael L. Printz Awards for Excellence in Young Adult Literature. *The Winds of Heaven* was named an Honour Book in the 2010 CBCA Book of the Year awards and shortlisted for the inaugural Prime Minister's Literary Award.

ESTHER SMITH

Esther Smith has been a fully qualified secondary teacher for ten years but at present is a part-time blogger and freelancer, and a full-time mother. Her work for the Distance Education Centre of Victoria prepared her well for writing teachers' notes: the DECV teaches students with a staggering range of backgrounds and abilities, and all coursework is prepared in advance for dissemination via printed course books, and online. Esther likes to approach texts in a thorough and holistic fashion, looking not only at plot, character, and style, but also embedding them in their cultural context. Her aim is to encourage students to be critical and inquisitive. Children's and YA fiction has always been a special interest and was why she became an English teacher, and why she still reads children's and YA books for pleasure, as much as for professional reasons.

Character	Parents	God	Miri	Frankie
<p>What kind of love does Tom feel for this character? Use some adjectives to describe it.</p>				
<p>Quotes to back up your descriptions.</p>				

References to 'blue' and 'indigo' in *My Lovely Frankie*



p. 22: An early happy memory of a seaside holiday. 'It was lovely. The loveliness rushed over me the minute I woke up: the sea outside our windows...The days were hot and brilliant, the sea a calm sheet of blue on which floated patches of a darker, deeper blue. That colour thrilled me, the way it was so dark and yet full of light. Simply to look at it made me feel rich; it was something to think of at night, before you went to sleep. It made me happy.'

p. 24: 'I wanted to be special, I wanted wonders, glory. I wanted, not to be rich, but richness, the kind of richness I'd sensed in the colour of those floating patches on the sea at Myall, the colour whose name I now knew from our art lessons: indigo. 'Indigo', I would say to myself at night, 'indigo, indigo.' Then, walking home from school one day I suddenly remembered the castle I'd seen on the headland above that sea: the great walls and battlements and the flag flying against the summer sky—and it seemed to me that it might be a place where you could find richness. 'Indigo,' I whispered.

p. 27: indigo kisses on a card from Miri 'like thick blue embroidery'

p. 34: 'the night sky was indigo'

pp. 40-41: Tom's first sight of Frankie: 'Halfway down the aisle a boy had stopped. He stood very still, his face lifted towards a high window where a pane of opaque glass had been opened and a strip of bright blue sky was shining...I knew him at once...He swung his arm gaily towards the window, inviting us all to look up and share that blue sky and the glittering, dancing leaves.'

P. 47: Frankie's eyes: 'They were that same mysterious colour as the **dark blue** patches I'd seen floating on the sea that long-ago day at the sea-baths in Myall. **Indigo**. To gaze into Frankie's eyes gave me that same feeling of richness I'd had back then.'

p. 49: "Can we go that way?' [Frankie] was pointing to a narrow lane across the road. At the end of it was a **blue** glimpse of ocean behind a row of Norfolk pines. 'I've never seen the sea before."

pp. 51-52: '...he was standing perfectly still, absorbed, entranced, his eyes fixed on the **blue** line of the horizon... "What's all that matters?' I pulled off my own boots and let the little waves run over my feet. They were warm.

'This very minute. This!' He waved towards the sea again.

'The lovely, lovely world. Oh, let's go!' And off he went, racing along the tideline, and I ran after him and we yelled and shouted to the sea and the sky as if there really was only this very minute to be happy in.'

p. 52: 'A long crocodile of girls emerged from the gateway of St Brigid's. They wore **blue** tunics and blazers, black stockings and panamas with a **blue** stripe around the brim.'

p. 72: When Frankie points joyously to the saint's flag flapping above them: 'I remember that morning so clearly: the **blue** sky, the little white clouds, the utter clarity of the air, in which the leaves of the bushes seemed to tremble with light...'

p. 79: 'I couldn't tell them about the deep **indigo** colour of his eyes and how it made me feel rich, or about the buttery gold of his hair, the satiny texture which made me want to touch it—these details were secrets, precious and somehow dangerous.'

p. 99: 'My mother had a dress...my favourite of all her dresses, **pale blue forget-me-nots on a dark blue background**. I thought it made her look beautiful...'

p. 112: Frankie's 'clear blue heaven.'

p. 139: 'Mrs Jarrell was crying. She held Hay close, his face pressed up against her **blue** woolly cardigan.'

p. 192: 'the way his eyes had seemed to become darker, that brilliant **indigo** swallowed by a blackness that was fierce and bright.'

p. 200: 'And once, just once, I thought I'd found him. I'd been celebrating the wedding of a former student in the church at Myall, that same small seaside town where I'd seen those beautiful mysterious patches of **indigo** floating on the sea, and caught my first glimpse of St Finbar's up there on the hill.'

p. 203: 'when I hear her voice I get that same feeling of richness I had from those deep **blue** patches floating on the sea. **Indigo**.'

p. 213: 'He left me what knowledge I have of loving someone, a handful of memories and blessed images, little things that will never leave me: he had a way of turning his head to look at you, turning it slowly, nonchalantly, as if you were the last thing on his mind, and then all at once fixing you with those laughing, **inky-blue** eyes. **Indigo**. He left me that **indigo** richness, and his sense of the loveliness of the world; a hawk hovering, a sea like quilted silk, a flag snapping in the breeze—'

p. 214: The final sentence of the novel: 'Or perhaps it's Frankie up there, Frankie in his cloudless **blue** heaven, laughing, playing a little trick on me, his long brown fingers ruffling my sparse grey hair.'

NB: this is a list of every occurrence of 'blue' and 'indigo' in the novel.

...the beautiful words of the liturgy (p. 47)

Lord have mercy.
 Christ have mercy.
 Lord have mercy.
 Christ hear us.
 Christ graciously hear us.

God, the Father of heaven,
have mercy on us.

God the Son, Redeemer of the world,
 God the Holy Spirit,
 Holy Trinity, one God,

Holy Mary,
pray for us.
 Holy Mother of God,
 Holy Virgin of virgins,
 Mother of Christ,
 Mother of the Church,
 Mother of divine grace,
 Mother most pure,
 Mother most chaste,
 Mother inviolate,
 Mother undefiled,
 Mother most amiable,
 Mother admirable,
 Mother of good counsel,
 Mother of our Creator,
 Mother of our Saviour,
 Mother of mercy,
 Virgin most prudent,
 Virgin most venerable,
 Virgin most renowned,
 Virgin most powerful,
 Virgin most merciful,
 Virgin most faithful,
 Mirror of justice,
 Seat of wisdom,
 Cause of our joy,
 Spiritual vessel,
 Vessel of honour,
 Singular vessel of devotion,
 Mystical rose,
 Tower of David,

Tower of ivory,
 House of gold,
 Ark of the covenant,
 Gate of heaven,
 Morning star,
 Health of the sick,
 Refuge of sinners,
 Comfort of the afflicted,
 Help of Christians,
 Queen of Angels,
 Queen of Patriarchs,
 Queen of Prophets,
 Queen of Apostles,
 Queen of Martyrs,
 Queen of Confessors,
 Queen of Virgins,
 Queen of all Saints,
 Queen conceived without original sin,
 Queen assumed into heaven,
 Queen of the most holy Rosary,
 Queen of families,
 Queen of peace.

Lamb of God, who takest away the sins of the world,
spare us, O Lord.

Lamb of God, who takest away the sins of the world,
graciously hear us, O Lord.

Lamb of God, who takest away the sins of the world,
have mercy on us.

Pray for us, O holy Mother of God.
That we may be made worthy of the promises of Christ.

Let us pray.
 Grant, we beseech thee,
 O Lord God,
 that we, your servants,
 may enjoy perpetual health of mind and body;
 and by the intercession of the Blessed Mary, ever Virgin,
 may be delivered from present sorrow,
 and obtain eternal joy.
 Through Christ our Lord.

Amen

[This is known as the Loreto Liturgy. Difficult to define, *liturgy* is the words and ceremonies of worship, conducted by the community of worshippers. All present participate in the action of the liturgy by responding, singing, listening and joining in the gestures. The official Liturgy of the church sets out special prayers for different days, ceremonies etc.]

You must choose between 'True' and 'False' for each statement. You must justify your choice with evidence you find in the novel.

	Statement	True/False?	Evidence from the novel (inc. page numbers)
1	St Finbar's was located in an old castle.		
2	Only Catholics can really understand this novel.		
3	The main subject of this novel is love.		
4	Tom was 15 years old when he entered St Finbar's Seminary.		
5	Miri is in love with Tom.		
6	Tom wasted his life.		
7	Tom should have told the authorities what he knew about Etta.		
8	Tom's parents took him on a tour of St Finbar's a few weeks before he was due to start there as a student. That night, when they got home, his parents had a big fight about his decision.		
9	Etta was strongly attracted to Frankie.		
10	Tom's parents disobeyed the Catholic Church's teachings.		
11	Frankie's mother mistreated him.		
12	Etta is pure evil.		
13	<i>My Lovely Frankie</i> is an angry denunciation of the Roman Catholic Church.		

Frankie and William Blake

William Blake once wrote that everything that lives is holy and I think Frankie was a lot like him. p. 154

“That stony law I stamp to dust: and scatter religion abroad
To the four winds as a torn book, & none shall gather the leaves;
But they shall rot on desert sands, & consume in bottomless deeps,
To make the deserts blossom, & the deeps shrink to their fountains,
And to renew the fiery joy, and burst the stony roof,
That pale religious lechery, seeking Virginity,
May find it in a harlot, and in coarse-clad honesty
The undefil'd, tho' ravish'd in her cradle night and morn:
For every thing that lives is holy, life delights in life;
Because the soul of sweet delight can never be defil'd.
Fires inwrap the earthly globe, yet man is not consumed;
Amidst the lustful fires he walks: his feet become like brass,
His knees and thighs like silver, & his breast and head like gold.”

- William Blake from *America: A Prophecy*

Read these lines and discuss how they relate to *My Lovely Frankie*.
What are the common ideas? How might this poetry have inspired Judith Clarke as she wrote? This should prepare you for a class discussion.
