

THROUGH THE MAGIC MIRROR

The World of Anthony Browne

Amgueddfa Genedlaethol Caerdydd
2 Mehefin - 23 Medi, 2012

National Museum Cardiff
2 June - 23 September, 2012

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Through the Magic Mirror: the World of Anthony Browne

National Museum Cardiff
2 June – 23 September 2012

Resource for teachers and group leaders

A visit to this exhibition is an opportunity for pupils and families to see and experience the work of Anthony Browne, the Children's Laureate 2009 – 2011.

The picture books of Anthony Browne work on many different levels and so are suitable for all primary age phases. They can offer the balance of entertaining whilst also providing a stimulus for older children to think and discuss important issues. Anthony Browne's picture books are used regularly within Philosophy for Children (P4C) sessions as many, if not all, of his books raise issues that can be discussed and explored. As well as exploring themes, plots and characters, older children can look at and talk about how these have been established by the author.

It is essential to **book a time slot beforehand for group visits** – telephone the Learning Department on 029 2057 3240

We suggest that you spend between 45minutes – 1 hour in the exhibition.

One class, maximum 30 children will be booked into the exhibition at any one time.

All visits to the exhibition will be teacher-led. Visits will not be facilitated by museum staff. We suggest that you visit the exhibition yourself before your visit and use some of the activity suggestions in this pack. There will sometimes be volunteers working in the space that will read stories to small groups and will help the children to play the shape game.

Through the Magic Mirror: the World of Anthony Browne is designed for children by Seven Stories, the national centre for children's books in Newcastle. In the exhibition you will see **original artwork** and **themed sections**, focusing on different themes, issue, characters and books.

1. Introduction

Artwork from *King Kong*, *Willy the Wizard* and *Willy the Wimp*.

This section is about Anthony Browne's early life and an opportunity to meet some of the early characters that he created.

2. The Living Room

Artwork from *My Mum, My Dad and My Brother*.

The family and his childhood are explored here. Anthony Browne uses these memories to address themes like being competitive and bullying.

3. The Kitchen

Artwork from *Gorilla, Piggybook and Silly Billy*.

This area looks at relationships and challenges within families. Colours, patterns, symbols and the use of perspective are explored in terms of communicating feelings.

4. The Yard

Artwork from *Changes*

'*I have learnt over the years that children are natural surrealists*' – A Browne.

Surreal transformations are used to show what the little boy, Joseph is worried about in *Changes*. Children can ride on a bike that has a balloon instead of a wheel and imagine that they are in the book.

5. Park

Artwork from *Voices in the Park and Walk in the Park*.

Four characters tell the story of the same walk in the park from different perspectives. How adults sometimes stereotype people based on looks, clothes, accents and age can be explored through the pictures and the story here.

6. Zoo

Artwork from *Zoo and Little Beauty*

This section examines the relationship between human and animals and looks at the role of the zoo.

7. Forest

Artwork from *Into the Forest and The Tunnel*

These books and pictures show the role that traditional fairy tales has had within the work of Anthony Browne.

8. Gallery

Anthony Browne has been playing **The Shape Game** all of his life, and it appears in all of his picture books. This is your opportunity to play. He has also changed many well known paintings. See if you can tell which famous artworks he has changed here.

You may also like to visit other galleries in the museum that links with some of the books / characters:

- Look at primates in the Natural History Galleries

- Visit Gallery 12 to look at examples of Surrealist artworks.
- Choose one of the paintings in the art galleries and change elements within it, in the same way that Anthony Browne transforms famous paintings.
- Play the Shape Game either in the gallery or in another space in the museum. Use the museum drawing book – which has a version of the shape game.

Planning for your visit

- Read some of his books
- Explore one book in more detail.
- Work through some of the activities and discussions in this pack to explore individual books and themes.
- Find out about Anthony Browne
- Look at some useful websites

<http://www.childrenslaureate.org.uk/previous-laureates/anthony-browne/>

<http://www.walker.co.uk/contributors/Anthony-Browne-1481.aspx>

<http://www.talktalk.co.uk/video/16159/news/Sixth-Children%27s-Laureate/#16159>

Things to consider when looking at Anthony Browne's Illustrations

In his book, *Playing the Shape Game*, that he wrote with his son, Anthony Browne tells us that a crucial lesson he learnt about picture books early on in his career was to 'leave a gap between the words and the pictures' so there can be, 'something in the illustrations that the text does not reveal' and vice versa. He says, 'the gaps are left to be filled in by the reader's imagination' (Browne, 2011, p.62). All Anthony Browne's picture books encourage children to look more closely and critically at illustrations. This can be done as a whole class activity where children can offer their own personal interpretation of an illustration while at the same time, share their ideas in a collaborative setting.

This will:

- Develop children's confidence and vocabulary to respond to what they see – to observe and describe.
- Enable them to make sense of and interpret visual information.
- Show how picture books convey meaning independently as well as with text.
- Enable children to recognize and analyse different styles and techniques.

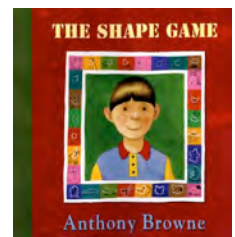
- Allow children to recognize and appreciate visual metaphor, irony, puns and jokes.
- Encourage children to search for and use all clues given by the illustrator to create meaning.
- Prompt questions about any pictures that are particularly puzzling or interesting.

When looking at individual pictures, consider:

- The page layout
- The use of colour, e.g. colour is very important when developing characters in *Voices in the Park*, as the colours suggest the mood and personality of each of the four characters.
- How many colours have been used, e.g. In *Zoo*, the humans are painted colourfully, almost cartoon-like, whereas the animals are drawn and painted very realistically and life-like.
- The appearance of the characters, e.g. the family in *Into the Forest*, are painted colourfully, whereas the forest and characters he meets there are pencil drawn. Think about why has Anthony Browne chosen to do this?
- How the framing affects how you view the picture, e.g. the gorilla in *Zoo*, is framed behind, what appears to be, a window. How does this affect our response to this animal?
- How the illustrator controls the ways in which we respond to and empathise with the characters.

The Shape Game

The Shape Game is a favourite childhood game of Anthony Browne, played by him and his brother when they were children. The rules are very simple: one person draws quickly a random, abstract shape. The second person looks at it and then transforms it into something recognizable. It can be anything at all, an object, person, animal etc. The simplicity of the game is what makes it popular with children and it encourages them to be creative and use their imaginations.



Anthony Browne has played the Shape Game in every single book he has made. Think about this when you are looking at his books, where he has done it and how it enhances or adds to the story. A great example is his book aptly named, *The Shape Game*. In nearly all the illustrations Anthony Browne has played the game, both in the reinterpretations of the original paintings and the details in the background. The story of the family in the book even includes the Shape Game being played on the way home with mum and her two sons.

General questions that can be applied to all artworks

Choose one artwork to look at in detail. Talk about it and ask questions e.g.

What did you notice first in this picture?

What is happening here?

What might be about to happen?

Does this picture remind you of anything?

Can you see unusual shapes or objects?

How are the characters feeling? (How do you know? What makes you think that?)

If you were in this picture what could you see?

If you were in this picture what could smell?

If you were in this picture what might you hear?

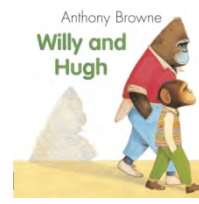
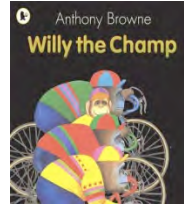
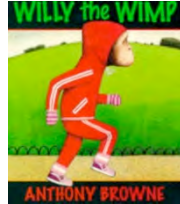
If you were in this picture how would you be feeling?

What do you like / dislike?

Activity and Discussion Ideas for specific books

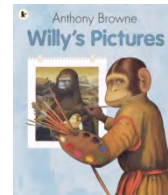
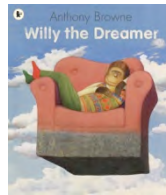
The *Willy* series of books

- Willy the Wimp
- Willy the Champ
- Willy and Hugh
- Willy the Wizard



These books are all good for discussions around feelings as the situations Willy finds himself in are often similar to many situations children find themselves in too. Willy is a chimpanzee, living in a world of gorillas that are stronger, bigger, more powerful and more important than he is. Many of the situations Willy is in are those where he feels inferior to those around him, which often children are familiar with. Willy is probably one of Anthony Browne's most popular characters.

- Willy the Dreamer
- Willy's Pictures



Many of Anthony Browne's illustrations contain recurring references to famous paintings, famous stories and fairy tales, the natural world and famous people. Some of the books featured in this pack outline where this happens in each book but look through as many of Anthony Browne books as you can to see where else he does this.

Willy the Dreamer and *Willy's Pictures* bring all these themes together.

Willy the Dreamer is a series of pictures of Willy dreaming. Each picture shows Willy dreaming either as a famous person, e.g. Elvis Presley, or in a well-known painting, e.g. Rousseau's *The Dream*, while also at times alluding to famous stories, e.g. *Alice in Wonderland*, and also using recurring images that Anthony Browne uses in many of his books, e.g. gorillas and bananas.

Willy's Pictures is a perfect starting point for discussing art and comparing and contrasting Anthony Browne's versions to the original. Anthony Browne shows throughout these illustrations that he is doing what thousands of other painters have done throughout history - playing *The Shape Game* with existing paintings.

Hansel and Gretel

Look carefully through the illustrations. Anthony Browne has included details in them that have **hidden meanings**.

Find the picture of the stepmother preparing to wake the children and look at her shadow on the wall. The gap in the curtains makes it look as if she is wearing a pointed hat, making us think of her as a wicked witch. The same picture has several other triangular motifs. Can you see them?



Two main visual themes used throughout this story are birds and bars, representing freedom and captivity. Can you find them? Some starters are –

- The clothing worn at times by the characters have stripes.
- The rods on the chairs.
- The trees behind the house at the beginning of the book.
- The aeroplane on the television
- A bird-shaped stain on the ceiling.
- Birds at various stages in the forest.

Reflection is also used as a technique in the illustrations, which suggests we are looking from the reader's perspective. This is a clever technique that allows the reader to feel as if they are in the room with the characters while at the same time excluded as we are looking in.

Transformation is another recurring theme in the book-

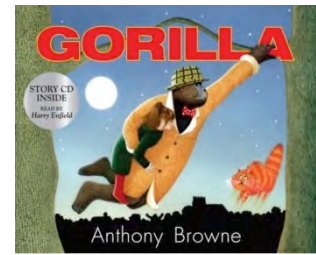
- The stepmother and the witch
- The house at the beginning and the end. A spot-the-difference puzzle can show how the house changed from the one at the beginning to the one at the end. How do these differences reflect what has happened in the story?
- The chimney on more than one occasion, firstly a cat and secondly a dove, when Hansel and Gretel are taken into the forest.

Transformation is a theme/technique Anthony Browne uses in quite a few of his books. Can you think of other books and how it has been used and why?

Gorilla

Spot-the-difference puzzles

A recurring theme in Anthony Browne's books is pictures that are 'spot-the-difference puzzles'. This is where the illustrator paints two pictures the same but with some subtle and sometimes not so subtle differences. Sometimes the two pictures are side by side but sometimes they are set apart in different parts of the story.



This allows the reader to compare characters, to compare changing feelings of different characters, to consider the different moods of the same character or show how the story atmosphere has changed.

We see it in *Gorilla* in the meal scenes between Hannah and her father and Hannah and the gorilla. Compositionally they both show the back of Hannah's head but -

- The perspectives are different in that Hannah seems much further away from her father than the gorilla.
- The colours in the gorilla meal are much more vibrant and warm than the one with her father, suggesting joy, whereas the blue with her father suggests sadness and coldness.
- We can see the food on the table with the gorilla and though we know it is mealtime with her father we can't see any food.

Spot-the-difference again when there is a back view of Hannah walking hand-in-hand with the gorilla and her father at the end. This time it links the gorilla with Hannah's father as they are both wearing the same clothes. They are more similar than different this time to emphasized the change in the relationship between Hannah and her father at the end of the book.

Can you find spot-the-difference being used in other Anthony Browne books?

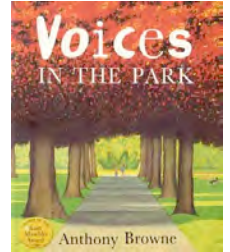
Transitional Illustrations

Transitional illustrations have a very simple role in picture books in that they link one part of the story to another. Anthony Browne makes these more visually interesting by linking in some of the main themes running through the book. In the case of *Gorilla*, it is gorillas! When you see Hannah walking upstairs to bed we see the painting of the Mona Lisa turning into a gorilla on the wall and the knob on the end of the banister has turned into a gorilla.

Voices in the Park

Understanding character from text and pictures

This is a very useful activity to show how illustrations are as important as the text and can develop children's visual literacy. Picture books can be not only enjoyable but demanding as the pictures can reveal information in addition to the text.



Look at each character - Charles' mum, Charles, Smudge's dad and Smudge.

Using the simple chart below as a guide (this activity can be a discussion activity as well as a written one) discuss/write down what you know about the character and how you found out.

Character facts/personality traits:	How do you know (text)?	How do you know (pictures)?
Charles 'mum		
Charles		
Smudge's dad		
Smudge		

Points of View

Each narration in this book is a different point of view.

Make a list of all the events that happen in each of the four narratives and write at the side of each of these events how each character felt.

Do the same with any events that only happen in one or two narratives and repeat the process.

To include the pupils' point of view, pupils can become the fifth voice and run their story alongside the four voices. They could be an observer watching all this

happen. How would they have seen it? How would they react to the different characters? These can also be used as role play/drama activities.

Consider the **font** used for each of the four voices in '*Voices in the Park*'.

- How it is suitable for each character?
- How does it reflect the voice of the narrator?
- Why is the Charles' font so thin and faint and Smudge's thicker, clearer but messy?

Select a font for your fifth character. Consider how the illustrations will develop your character's personality, e.g. Smudge's sunny disposition is made clear by the bright summer colours used in her voice.

Four voices

Role play the four separate voices. Think about what kind of person they are, what they are thinking and how they are feeling to build up an understanding of each of the four characters.

On 4 large pieces of paper draw the outline of a person. Write inside the shape all the aspects of the character that describes their appearance. Outside the shape, draw thought bubbles describing the feelings of each character.

Consider -

- The way in which the illustrations are different for each narrative.
- How the colours reflect the moods and feelings of the characters.
- Compare the sky in each narrative. Same park, same time, but different colours. Why?
- Why do the children follow the dogs' example of interaction over their parents?

Into the Forest

What fairy tales does Anthony Browne include in this story?

Look at the pencil drawings of the forest. What images can you see that remind you of fairy tales/traditional tales?



- **Picture 1** of the forest - thorns in trees alludes to Sleeping Beauty.
- **Picture 2** of the forest - Jack and the Beanstalk and trees which look like animals such as a deer with antlers, a pig and a monkey.
- **Picture 3** - Alice in Wonderland, a cottage and the three bears.
- **Picture 4** of the forest - Hansel and Gretel, toadstools, white doves, someone imprisoned and trees with eyes.
- **Picture 5** of the forest – Wolf, Red Riding Hood, spinning wheel, Rapunzel in the tower, knight on white horse, pumpkin, slipper, key, crows and a cat.

The one-legged toy soldier on the boy's bedroom floor in the opening illustration when he is woken by a terrible sound alludes to Hans Christian Anderson's story, *The Steadfast Tin Soldier*.

Why do you think Anthony Browne has included these things in the pictures?
How do they link to the storyline?

Often the fairytale or traditional tale used within the illustration can be seen as a parallel story which suggests a link between the story and the characters within the story of the book. Is this always the case and if not what other reasons are there for including them in the illustration?

Discuss how the boy was feeling.

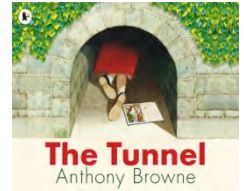
- When he was woken by a terrible sound
- When his dad wasn't there the next morning
- As he walked through the forest
- When he saw his dad again

Drama / Role Play

- The boy has had a most unusual and exciting day.
- Newsround want to report it on their evening show.
- Report the story of the boy's journey through the forest to see his grandma, who he met and what was said and what happened.
- In groups, take on a role each, e.g. the reporter, the boy, everyone he meets, grandma, dad, mum.
- Agree on presentation, questions and responses
- Act out your news report.

The Tunnel

This is another book that is full of references to fairy tales. Rose's bedroom is full of images from Grimm's tales.



- Red Riding Hood's cape hanging on the side of the wardrobe.
- A bedside light which looks like the gingerbread cottage in Hansel and Gretel.
- A picture of Red Riding Hood and the wolf on the wall above the bed.
- Jack coming in with a wolf mask to scare Rose.

Note also Jack's shadow is tunnel shaped, alluding to the tunnel they go through. Also, when Rose goes into the forest there are once again many references to well-known stories.

- A fire that Hansel and Gretel sat around in the woods.
- Red Riding Hood's basket at the root of the tree with something cake shaped falling out.
- The woodcutter's axe by the tree stump
- The beanstalk that grew from Jack's beans.

Another forest picture shows:

- A wolf drawn into a tree.
- An armless Daddy Bear from Goldilocks.
- The gingerbread house in the distance.
- The gap in the curtains of the house painted in a black triangle suggesting the hat of the witch.

Spot-the-difference has been used again here as a technique. It can be used here to describe both the characters of Rose and Jack as the first pictures of them are two separate pictures of them side by side.

- The backgrounds of each are very different, a harsh brick wall for Jack and flowery wallpaper for Rose.
- Jack is wearing a bright, contrasting coloured jumper with straight lines whereas Rose is wearing softer colours with no hard lines.

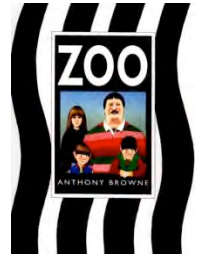
Yet both pictures are the same - standing in front of a patterned background, both wearing jumpers which follow a similar pattern, which joins them both together as brother and sister.

List everything that is the same and list everything that is different about both characters. Make sure you include physical details, family facts and personality details.

Zoo

Questions to ask when looking at the animals in the zoo.

- How would you describe Anthony Browne's drawing of them?
- Why has he chosen realism and detail for the animals in comparison to the style used for the family?
- What features of the animals are you drawn to?
- How do you feel as you see them?
- What do you think they are thinking?



Characters Feelings

Focus on how the main characters feel about each other through the written text, dialogue and illustration, e.g. look at how dad talks to the man in the ticket booth. On the first page, with a partner, write thought bubbles next to each character using post-it notes. Think about the narrator ('me' in photo) and what he thinks about himself and the members of his family.

Visual themes used in the illustrations in this picture book are bars, fences and walls representing captivity. Ask the children to look at the illustrations in the book to list where these are used and why they may have been used. Alongside these images there is also a suggestion of boredom and futility, in the animals' expressions and the interaction of the family. The paintings of the animals are also surrounded by a thick black border which symbolises imprisonment.

Throughout the human behaviour is compared with the animals and the humans are given animal attributes, e.g. the ticket booth illustration.

Issues and themes explored in this book are family life, family roles and how we interact on holidays and outings, traditional stereotypes of mothers and fathers, zoos and animals in captivity. Encourage the children to identify these key themes.

Art Ideas – which can be developed back at school

Some of these ideas have been adapted from *The Picture Book Project, an Action for Children and Seven Stories project*.

Create a collaborative artwork

Make Shapes. You could start with a splodge or a scribble. This is taking the shape game a little further.

Press things into polystyrene to create shapes and print onto paper or fabric. If printing on fabric sew all of your pieces together to create a large banner.

Play a surrealist drawing game

The surrealists played a drawing game called *Exquisite Corpse*. Many children will probably already know this game. Each child draws a head, folds the paper over and passes the paper to another child. No one looks at what has already been drawn. Each child then draws a body, folds the paper over and passes the paper on. Again, no one looks at what has been previously drawn. This time everyone draws some legs.

This activity can be extended. Think of a name for your character, can you place it in a story and can you create a habitat for your character.

Bring a Story to life

Little Beauty is a book about friendship, between a gorilla and a small cat.

Use props when telling the story – a small toy cat and a gorilla, and let children play with them.

Make a collaborative collage / print of a gorilla from the children's handprints.

Dream Clouds

Read *Willy the Dreamer*. Talk about your dreams. Make dream clouds, the children can write and draw and hang them up.

Special People

Read *My Mum, My Dad and My Brother*.

Make puppets of mum or dad or someone special. You could use wooden spoons or sticks of wood with a piece of sponge for the head.

'I like my mum because...'

'My dad is great because...'

Animal masks

Make masks of animals showing different emotions such as cross, scared, happy and sad.

Investigate drawing techniques

Draw with your wrong hand, draw with your pencil attached to a long stick, draw without looking at what you're drawing, time your drawing – 5 sec, 30 sec ...,

Anthony Browne Picture Books and Philosophy for Children (P4C)

Anthony Browne books are much used when engaging children in philosophical discussion. Many, if not all of his books, deal with issues that prompt rich philosophical questions and discussions, between children of all ages. Below are a few thinking / warm up games to use as a starting point for philosophical discussion with children of all ages.

They are bite-size games to spark children's thinking -

- Before or after reading Anthony Browne picture books.
- As a warm-up within a philosophical enquiry that has a picture by Anthony Browne as a stimulus.
- As standalone thinking games.

As to the questions, formulated after reading any of Anthony Browne books that lead to philosophical discussion, children can pose these themselves in response to the stories. In answering these questions they formulate, as Anthony Browne himself has said, '*children are perfectly capable of answering them with their own imaginations*' (Browne & Browne, 2011, p.230). Anthony Browne's picture books allow children to respond with an interested, creative and intelligent mind.

Thinking Games to complement Through the Magic Mirror: the World of Anthony Browne

Woolly Thinking...In the Park

A short game that also works as a warm up activity prior to enquiry stimulated by Voices in the Park

After viewing the exhibit, sit in a circle space somewhere in the museum or outside (ideally in the park).

Resources – a ball of wool.

Instructions

Participants sit in a circle. Whilst holding onto a ball of wool, the first person shares a clue that describes something they see (or visualise from memory) in a park. (e.g. I see the quick movement of...). Anyone who can also see this raises their hand and, keeping hold on to the end of the wool, the speaker chooses one of the people with their hand up to pass the ball of wool to. This person shares their answer (e.g. I see the quick movement of...a sparrow). They then describe

something else they see (e.g. I see the smooth surface of...). Stop when everyone has taken a turn. The wool across the circle will show visually the connections between the participants.

The point of the activity is to subtly get them thinking about the different ways in which we perceive something that is common to us all. This then leads in nicely to a philosophical enquiry, using *Voices in the Park* as a stimulus.

Pathways

A short game that also works as a warm up activity prior to enquiry stimulated by *Little Beauty*. After viewing the exhibit or reading the book, stand in a space somewhere in the museum or outside.

Instructions

Assign four corners of the space you're working in as meaning –

I agree

I disagree

I'm not sure

I want to change my mind

Read the statement: 'You should never lie for your friends', pause for thought (10 seconds) and then invite pupils to move to the 'corner' that best suits their opinion.

Ask for reasons for their choice, either as individuals, or in groups.

Then invite them to change their mind if they wish. Again, ask for reasons for their choice. End the exercise by summarising all the pertinent points raised, and raise awareness of the respect they have given for differing opinions.

Repeat with other statements that reflect issues within Anthony Browne's 'Beauty', e.g.

We choose who we love.

It is always wrong to hurt other people.

Animals have dreams.

Beautiful people are good and kind.

We are the same person when we are adults as we are when we are children.

Anger is sometimes positive.

Our dreams are real.

We should always be kind to animals.

Change

This can be used as a warm up linked to *Changes*.

The group sit in a circle. A volunteer sits in the middle and turns around slowly providing the opportunity for everyone to look at them carefully. The volunteer then steps out of view and makes one subtle change about their appearance, e.g. turn up one sleeve. The volunteer, then returns to the circle and once again turns around slowly. The group have up to three chances to spot the change.

I couldn't agree/disagree more

This can be used as a warm up linked to *Gorilla*.

Moving around the circle, formed by the class, children respond to the statement, 'dreams are real' by saying 'I couldn't agree more because...'

Halfway around the circle the statement changes to, 'I couldn't disagree more because...'

The remaining children each has a turn to respond with that statement.

If I could change places with...

This links with all Willy books.

Sitting in a circle, each person describes who they would wish to swap places with for a day and say why. e.g. if I could swap places with someone for a day I would be because ...

This game can be adapted and pictures used as ideas or prompts in the middle of the circle, so can focus on a particular group, e.g. super heroes.

Make a Picture

This can be done during or after a visit to the exhibition or as a warm to a P4C enquiry.

Resources - A large sheet of paper and coloured felt pens.

Sitting in a circle with a large sheet of paper in the middle, each person comes up to the sheet of paper and makes a mark on it – anything, line, squiggle, dot, shape etc – until everyone has added their mark. They are then, in groups of 3-4 asked to give it a title. Each group tells the whole class their title and why they have chosen it. This can be developed into a discussion about whether it is art or not and/or what is art?

Real or not real

A short game that also works as a warm up activity prior to an enquiry stimulated by Through the Magic Mirror.

In a circle ask the children to list something which is real and something which is not real (often the same things can go into both lists, e.g. ghosts, dreams. Once everyone has had a turn (children can work individually/in pairs or small groups) the list offered can then be organised into three categories: what is not real; what is real; what can be both. Often a rich discussion can be generated while organising these.

Creative Writing Starting points

The first part of this section is intended for teachers to use while in the exhibition as a starting point for creative writing. Ideas collected either individually, in pairs or as a whole class can then be taken back to school to develop into a piece of writing. Some ideas are suggested here as to how to develop these initial ideas.

Images

Each one of Anthony Browne's Illustrations can be used as a stimulus to creative writing. Images taken out of context can arouse curiosity and lead us to imagine -

- what is taking place
- imagining what the characters in the picture are thinking or feeling
- who they are
- where the setting is
- what has led up to this event
- what will happen next

This can enable children to create their own version of the story.

First words

Write down everything that comes into your head, every word, phrase, dialogue, image, feeling, memory, smell or taste, name of character, description of person or place, without thinking about spelling, punctuation or grammar. Just get all the words on the page. See it as a brainstorming session on your own. Images can be drawn as well as described.

Questions for teachers:

While in the museum exhibition ask some of the following questions:

- What is your first thought/feeling reaction?
- Has it changed as you have spent time looking at it?
- What did you notice later on that you missed at first glance?
- Does the image/setting remind you of anything?
- Can you describe what you see in front of you?
- Can you describe how it makes you feel?
- What changes would you make to the image/setting? Why?
- Who do you think these characters are?
- What is happening in the image?
- Where is it taking place?
- What are the events leading up to this image?
- What do you think will happen next?

These can be applied to any image or setting within the exhibition. Children can respond by writing them down as suggested above or the teachers can collect all the children's responses on a large piece of paper. Either way these first responses can then be saved and taken back to class to develop into a piece of writing.

Developing initial ideas

- Build up a biography or character profile of one of the characters you have seen.
- Choose an object from one of the illustrations you saw. Describe it in detail autobiographically, in the first person, without saying who you are.
- Imagine you are in one of the illustrations. Describe what it is like to be there. Use all the senses to describe the setting you are in.
- Imagine there is someone missing in the picture. Who is it? Why are they not there? What has happened to them? Write their story.
- Choose two illustrations from Anthony Browne's books. What will the story be when you put them both together?
- Write a new story for one of the characters from one Anthony Browne's books. Choose a different setting, different time – the future or past.
- Write a sequel or prequel to one of the books.
- Give one of the stories a different ending.
- Write one of the stories in a different genre, e.g. thriller, mystery.
- Borrow a title from one of Anthony Browne's books and write a poem with that title.
- Borrow an opening line or closing line from one of Anthony Browne's books and write a poem with that title.
- Keep a diary of one of the main characters
- Retell the story in the form of a mini-saga – a story told in exactly 50 words.

Resources

More information about Anthony Browne's work as a writer and illustrator can be found in

Browne, A. (2011) *The Shape Game: A Life in Picture Books with the Children's Laureate*. London: Random House.

DVD

Through a Gorilla's Eyes: The World of Anthony Browne.
Children's Authors TV

The notes for teachers are provided free of charge on web and have numerous ideas for using the books in schools.

<http://www.brownsbfs.co.uk/navi/linkedpages/catv/Teacher%20Notes%20for%20Anthony%20Browne%20DVD.pdf>

DVD costs £12.50 plus P&P - details on web.

<http://www.childrensauthors.tv/product8803.html?id=7>

This resource pack has been put together by the Museum with help from Jo Bowers and Mark Charman.

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