

# GREEN Drops and MooNsquirters



The UTTERLY imaginative world of Lauren Child

## Teachers' Pack



### National Museum Cardiff

A Manchester Art Gallery touring exhibition

Supported by Arts Council England, Hodder Children's Books, Orchard Books and Puffin

**Manchester  
Art Gallery**

This Teacher's Pack accompanies the first exhibition dedicated to the work of Lauren Child. Lauren is one of the most talented and innovative children's writers and illustrators working today. She is best known for her Clarice Bean and Charlie and Lola books but here you can meet some of her other popular characters including That Pesky Rat, Herb and Hubert Horatio Bartle Bobton-Trent.



Photograph © Polly Borland

Lauren went to art school in Manchester before having a variety of jobs from waitressing to designing exotic lampshades and being an assistant for Damien Hirst. Her picture books have won numerous prizes including the prestigious Kate Greenaway Medal and the Nestlé Gold Book Award and she has sold over 3 million books in 19 countries and in 30 languages. Charlie and Lola has been turned into an 80-part animated series shown on the BBC and also in 34 countries worldwide. Her distinctive style combines drawing, photography and collage and her witty words skip and dance across the page.

The exhibition is based on illustrations, characters and themes from all her books and is fully interactive. It combines original illustrations with fun and engaging hands-on activities for under 7s and their families. Visitors are invited to literally step into the world of Child's books. Playhouses based around her most popular characters encourage families to explore and play.





Hubert Horatio Bartle Bobton-Trent 2004 © Lauren Child

## Selected Bibliography

- Clarice Bean, That's Me** (author/illustrator) Orchard, 1999
- Beware of the Storybook Wolves** (author/illustrator) Hodder Children's Books, 2000
- I Will Not Ever, Never Eat a Tomato** (author/illustrator) Orchard, 2000
- My Uncle is a Hunkle Says Clarice Bean** (author/illustrator) Orchard, 2000
- I Am NOT Sleepy and I WILL NOT Go to Bed** (author/illustrator) Orchard, 2001
- What Planet Are You From, Clarice Bean?** (author/illustrator) Orchard, 2001
- That Pesky Rat** (author/illustrator) Orchard, 2002
- Utterly Me, Clarice Bean** (author/illustrator) Orchard, 2002
- Who's Afraid of the Big Bad Book?** (author/illustrator) Hodder Children's Books, 2002
- I Am TOO Absolutely Small for School** (author/illustrator) Orchard, 2003
- Clarice Bean Spells Trouble** (author/illustrator) Orchard, 2004
- Hubert Horatio Bobton-Trent** (author/illustrator) Hodder Children's Books, 2004
- The Princess and the Pea** (photography by Polly Borland) Puffin, 2005
- Clarice Bean, Don't Look Now** (author/illustrator) Orchard, 2006



That Pesky Rat, 2002 © Lauren Child

## Character: That Pesky Rat

A story for anyone who ever wanted to be somebody's pet. Pesky Rat is a street rat who wants more than anything to have a home and somebody who cares for him.

*"Sometimes when I am tucked into my crisp packet, I look up at all the cosy windows and wonder what it would be like to live with creature comforts. To belong to somebody. To be an actual pet."*

## Activities

Write an advert for either your own pet or one of the animals found in the book – think about what makes them particularly appealing.



Design an ideal home for the pesky rat to live in.

Using materials create a collage of a new jumper for the pesky rat.

What animal am I?

Pupils select one of the animals featured in the book (either individually, in pairs or in groups).

Who am I?

Chooses five objects that represent the animal (what they like doing, what job/interests do they have, who owns them etc).

Pupils write them on a piece of paper.

Put them in a bag. Pull one out and read it out. Can the class work out which animal it is? How many objects do they need before they get the right one?

Children draw each object on one half of a piece of paper.

On the other half, they write a short piece, using a sentence or two for each object, explaining what it shows about the animal.

That Pesky Rat, 2002 © Lauren Child





That Pesky Rat, 2002 © Lauren Child

## Twenty Questions

Pupils take on the role of the animal they created objects for. They take the hot seat (like in a chat show) and the class are invited to ask questions.

The questions have to be closed and the person is only allowed to answer yes or no.

Hints: These can be prepared by the children beforehand in pairs or groups after some initial discussion about what open and closed questions are.

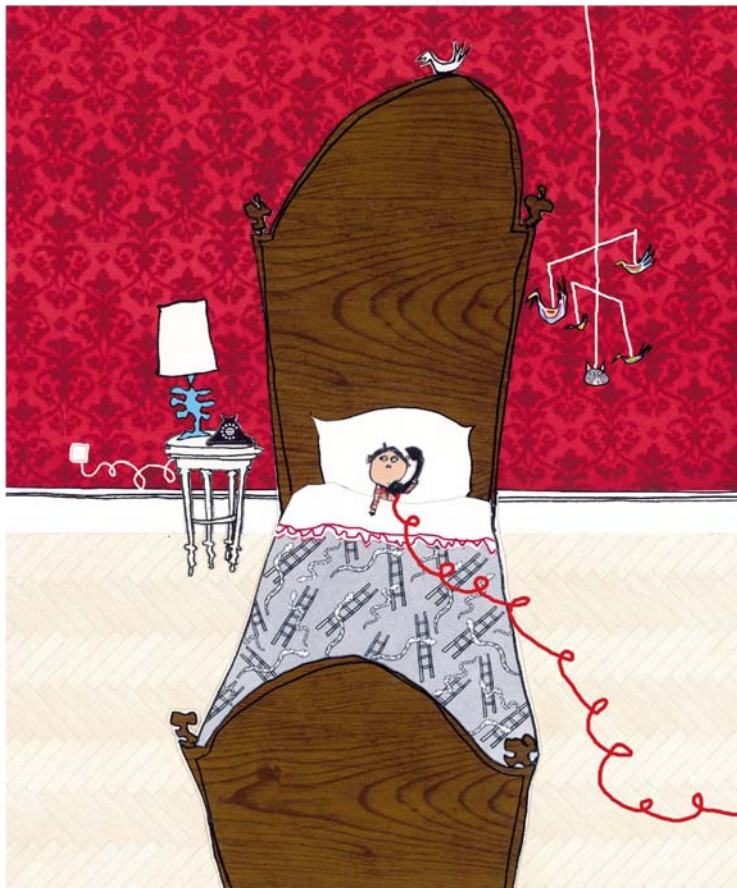
Pupils have to guess which animal they are in as few questions as possible.

## Character: Hubert Horatio Bartle Bobton-Trent

Hubert Horatio Bartle Bobton-Trent's parents were extravagant socialisers. UNFORTUNATELY, one of the drawbacks of extravagant socialising is that IT TENDS TO BE VERY EXPENSIVE. They hadn't noticed that the bills were piling up because they didn't know what a bill was. As far as they were concerned, a brown-paper envelope was VERY USEFUL FOR WRITING SCRABBLE SCORES ON. It was left to their ONE AND ONLY CHILD-GENIUS SON, Hubert Horatio Bartle Bobton-Trent, to sort out – for he was the only one in the family aware that MONEY DID NOT, AFTER ALL, GROW ON TREES.

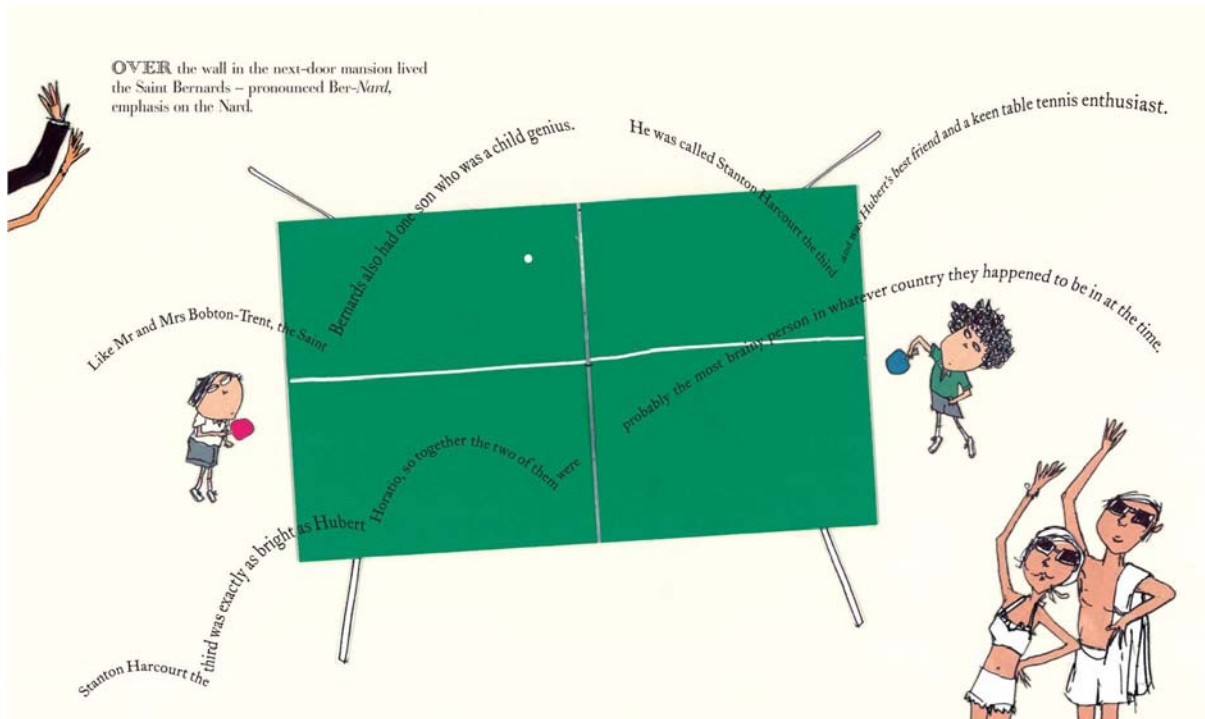
### Activities

Design a board game based on snakes and ladders that tells the story of Hubert and his parents. This can be done individually or as a whole class activity with each square being A4 and becoming a classroom display.



Make up some double-barrelled surnames for other people the Bobton-Trents may know. Parameters can be introduced to help pupils, such as choose a place name and a type of job – Pilkington Plumbers.

Design an invitation for a party held by the Bobton-Trents. Think about the type of party, the language used and the look of the invitation.



Hubert Horatio Bartle Bobton-Trent 2004 © Lauren Child

## Hot seating / Rolling interview

Lauren Child tells the story from Hubert's point of view. Can the children think about the story from the point of view of the parents?

Pupils take on the role of either Mr or Mrs Bobton-Trent

Hot seat - a volunteer takes the seat (like in a chat show) and the 'audience' are invited to ask questions (these should be prepared by the children beforehand in pairs or groups after some initial discussion of the key events of the story. Encourage the use of open questions which will give the interviewee a chance to expand on the answers).

Hint: It's often good for the teacher/other adult to take on the role first to demonstrate.

Choose a child to take over and answer two questions. Give the interviewee permission to pass on any difficult question.

Continue with different children as the Bobton-Trents.

This could be recorded on audio, video or in written form, with the possibility of adapting it to 'chat show' or script format.

**W**HILE THE  
GIRL WAS TAKING  
HER BATH, the queen  
had the servants make  
up the bed — in a most  
unusual fashion.

She chose the most  
fabulous bedchamber  
with the most beautiful  
four-poster bed. Then  
right in the middle  
of the bed she  
placed a tiny, tiny  
pea-green pea  
from the royal garden  
then on top of the pea  
she piled  
one, two, three, four,  
five, six, seven, eight,  
nine, ten, eleven, twelve  
feather mattresses.

And on top of  
the twelve mattresses  
she placed  
the finest linen sheets  
and the plumpest  
Siberian goose-down  
pillows.



The Princess and the Pea 2005 © Lauren Child

## Character: The Princess and the Pea

In an original reworking of the classic fairy story, Lauren Child explores the tale of rather more down-to-earth princess than the original.

*“REAL PRINCESSES do not grow on trees. You just have to wait for one to come to you. And if one does, just to be sure, make her a bed of twelve feather mattresses, and underneath those twelve feather mattresses place a small pea-green garden pea. Then wait for the moon to set and the sun to rise. And if she wakes up all black and blue, you’ll know that you have indeed discovered a real princess.”*

**T**HE PRINCE explained to the king and the queen how simply none of them was mesmerising or fascinating.

And none of them, not one of them, had a certain...*something* about them.

No, if he couldn't marry for love, then he would rather live alone for all eternity gazing at all the stars in the night sky.

— NOT ONLY WAS HE ROMANTIC BUT ALSO A LITTLE DRAMATIC —

The king and the queen said, 'the thing is, our dear son, what you are really looking for is a **real princess** and a **real princess** is a rare thing indeed.'

'They do not grow on trees,' said the king.

'No, no, they do not,' said the queen.

'You see,' said the king, 'a real princess is not only mesmerisingly beautiful and fascinatingly interesting

but most important of all —'

'She has manners,' said the queen.

'No one should ever travel without them,' said the king.

'No, never, never go anywhere without your manners,' agreed the queen, taking her elbows off the table.

'The only problem with **real princesses**,' sighed the king, 'is that they are terribly hard to get hold of and they almost never read their post.'

'No indeed,' said the queen, '**real princesses** are very hard to come by, no one has ever found one by looking, you just have to wait for one to come to you.'



**B**UT the prince

— WHO RARELY LISTENED TO HIS MOTHER'S ADVICE —

did the traditional fairytale find yourself a bride thing of riding far and wide looking throughout the kingdom for a **real princess**.

He even rode far and wide to other people's kingdoms.

But in Stephania all the girls he met were fascinatingly beautiful but horribly vain.

The Princess and the Pea 2005 © Lauren Child

## Activities

Write a fairytale using the consequences format. Breakdown the key elements in a fairytale e.g. location, beginning, hero, heroine, adversity, happy ever after etc. Pupils write the first line then fold over and pass round and round until finished and read out their new and bizarre fairytales.

Design 2D puppets to illustrate your fairytale using wooden spoons and collage materials such as patterned and coloured papers, fabrics, wallpaper and newspaper.

Experiment with printing techniques. Pupils can select found objects to create repeat patterns or draw into polystyrene blocks with a pencil and roll over with ink or paint to create a relief print. The print could be applied to rolls of paper to create wallpaper or you could use fabric paints to transfer the designs onto a pillowcase or t shirt.

## Make a story box

These boxes are made to allow children to role play stories and introduce their own narrative. A story box could be developed based on *The Princess and the Pea* or another fairy tale. The boxes should be made by adults to provide durability.



The Princess and the Pea 2005 © Lauren Child

### What you need

Shoebboxes can be used; however boxes with press-studs are the most sustainable. These are inexpensive and very effective. One side off the box must fold down to allow pupils to play with the objects in the box.

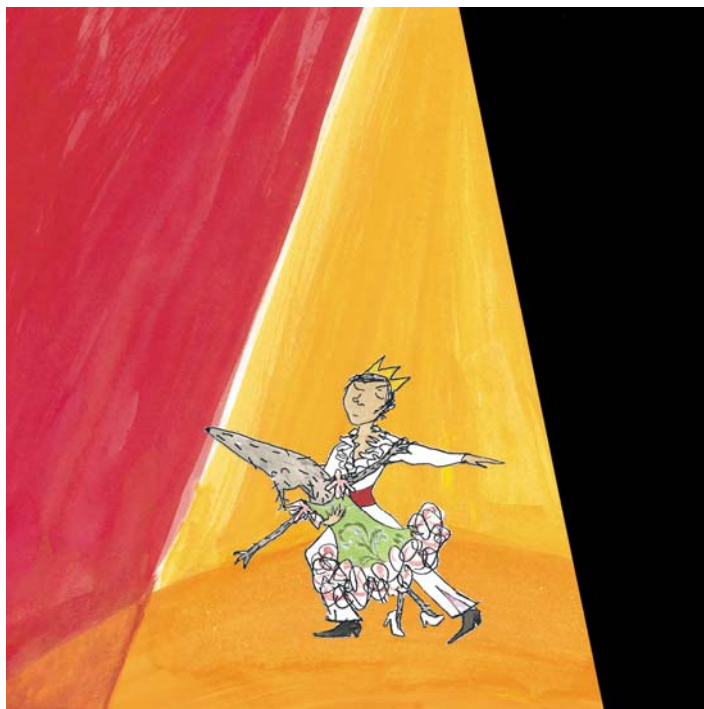
Materials to create the inside of the box, for example, lino, mosaic tiles, wallpaper, water-based paints, transfers to create doorways and windows. Models of animals/flora/people/buildings that represent the scene and characters in the fairy tale.

### What you do

Decorate the interior of the box to represent the key scene from the selected fairy tale in using some of the materials listed above.

### What the pupils do

Pupils work in small groups to role-play the fairy tale, introducing their own dialogue etc. An adult or a pupil can act as scribe to record the key events/ideas. This can be used to allow pupils to write their own stories with a beginning, middle and end. Pupils can use torches to create dramatic lighting effects inside their sets. Digital cameras can be used to take photos of each key piece of action to illustrate each pupil's story.



Beware of the Storybook Wolves, 2000 © Lauren

**Character: Herb** (star of *Beware the Story Book Wolves* and *Who's afraid of the Big Bad Book?*)

Herb is a boy who fell into a book. Now if you were going to fall into a book, a book of fairy tales would probably not be your first choice because in every story there is always a wicked this, an evil that or a hungry somebody. It could only happen to Herb, the boy who was almost gobbled up by storybook wolves. Thank goodness for fairy godmothers.

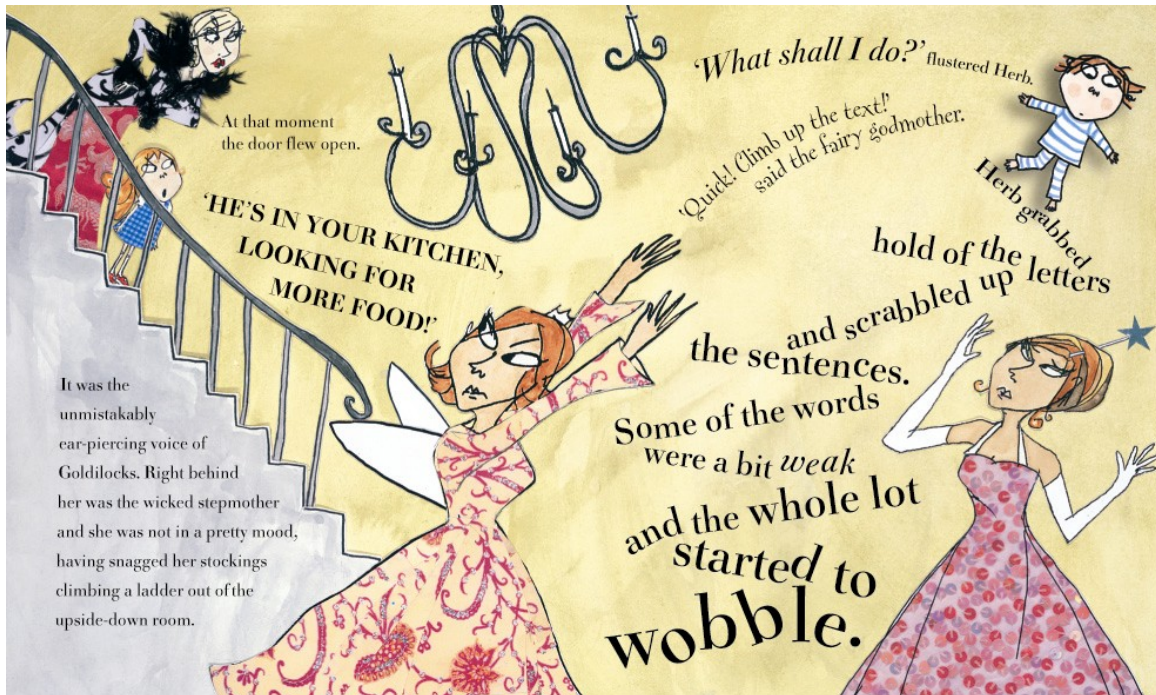
#### Activities

Pupils decide which book they would like to 'fall into' and give their reasons why.

Pupils have to select a character from a book that they would like to come to life. Why did they choose them and what would they do with them?

The Little Wolf from *Beware the Story Book Wolves* can also be found at the ball scene in *Who's afraid of the Big Bad Book* in Cinderella's gown.

What other fairy tales could he go to? Pupils play a game of consequences in groups to create the next stage in his story.



Who's Afraid of the Big Bad Book? 2002 © Lauren Child

## Stepping Inside

Use the Ball Scene page from *Who's afraid of the Big Bad Book?* Imagine stepping into the picture and standing at the edge of the party. What can you see? What can you smell? What sounds can you hear? How does it feel to be at the party?

## Script

Focus on the group of people on the right of the page. Ask some children to form the frozen scene. In pairs, ask the remaining children to decide what the people might be saying and write it on a post-it. Draw a quick outline of the people on the board and stick the post-its in the appropriate outline. Each child chooses something suggested to say as part of a 'run through' of their conversation. Whole group suggests how this could be improved. Run through the scene with improved dialogue. Children use this opening dialogue and post-it suggestions to help write a short script extract.

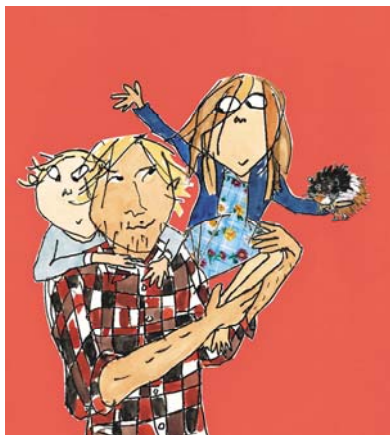


Clarice Bean, That's Me 1999 © Lauren Child

**Character: Clarice Bean** (star of picture books and a series of novels)

Clarice Bean is an intelligent girl with a deadpan sense of humour who comments on the world around her, revealing along the way how sometimes adults don't always know what's best!

*"I know lots of people, most of them are in my family. A lot of them live in our house, and some of them just visit. There's usually a lot of noise and we are always at sixes and sevens but that's the way we like it."*



My Uncle is a Hunkle 2000 © Lauren Child

### Activities

Who is faster a worm or a snail? Set up an experiment (only joking – or am I?)

Who is most annoying? – Minal Cricket or Robert Granger? Clarice finds both these boys annoying - can pupils find examples of why they annoy her and write them down?

Clarice also admires lots of people like her Uncle Ted and Cousin Noah. Can you think of someone you admire?

List the different qualities you admire about them.

## Character development through questions

We get to know a lot about Clarice through her stories but there are lots of characters in her books that we only meet briefly. This activity allows pupils the opportunity to develop characters for them.

### Initial thinking time

In silence, look at the first page in one of the Clarice Bean Picture books - either her Classroom friends in *What Planet are you from Clarice Bean* or her family gathered together in *Clarice Bean That's Me*. Select a character, other than Clarice that interests you.

### Paired talking

Tell your partner which character you have selected and why.

### Whole class sharing

Share your thoughts with the whole class. Did pupils who selected the same characters have the same reasons for selecting them?



Clarice Bean, That's Me 1999 © Lauren Child



What Planet are you from Clarice Bean? 2001 © Lauren Child

### Personality characteristics

Divide the class into groups based on same character choice. Discuss what they look like, how they dress, how they pose etc. Deduce their behaviour, emotions and role in the scene. Share thoughts with the whole class.

### Compare and contrast

Note differences between your character and others in the scene and how they interact with each other. Through this process try to start defining their personality. Share thoughts with whole class

### Asking questions

What can you say you know about the character? What do you think you know about the character?

What would you like to find out about the character? (What questions would you like to ask?)

### Character Frame

Individually complete a character frame

My name is, I wear, I live, I feel, I like, I don't like, My best friend is, I say things like, My greatest desire is, I am here because...

## Characters: Charlie and Lola

Lola is four, nearly five. She likes swimming with whales in the bath and she LOVES pink milk. She loves bouncing, scribbling and colouring. And don't forget Soren Lorensen, her imaginary friend. No one can see him except Lola. She doesn't like mushrooms, numbers bigger than ten or itchy jumpers. Charlie is seven years old. He likes playing football, making racing cars and rockets. He also likes Lola, his younger sister. Lola makes him laugh a lot; she's illogically logical and very, very funny. Together they can go anywhere and be anything.

## Activities

If you had an imaginary friend what would they be like? Ask pupils to devise a name and personality for their ideal imaginary friend. This can be done by drawing the imaginary friend and labelling them with all key pieces of information.

Create outlines of an imaginary friend.

Pupils can make life size ones with string in the playground or use thin wire to create individual ones that can be fastened and hung like a mobile. Ask pupils to devise new names for different foodstuffs as in *I will not ever NEVER eat a tomato*.

I Will Not Ever NEVER Eat a Tomato 2000 © Lauren Child

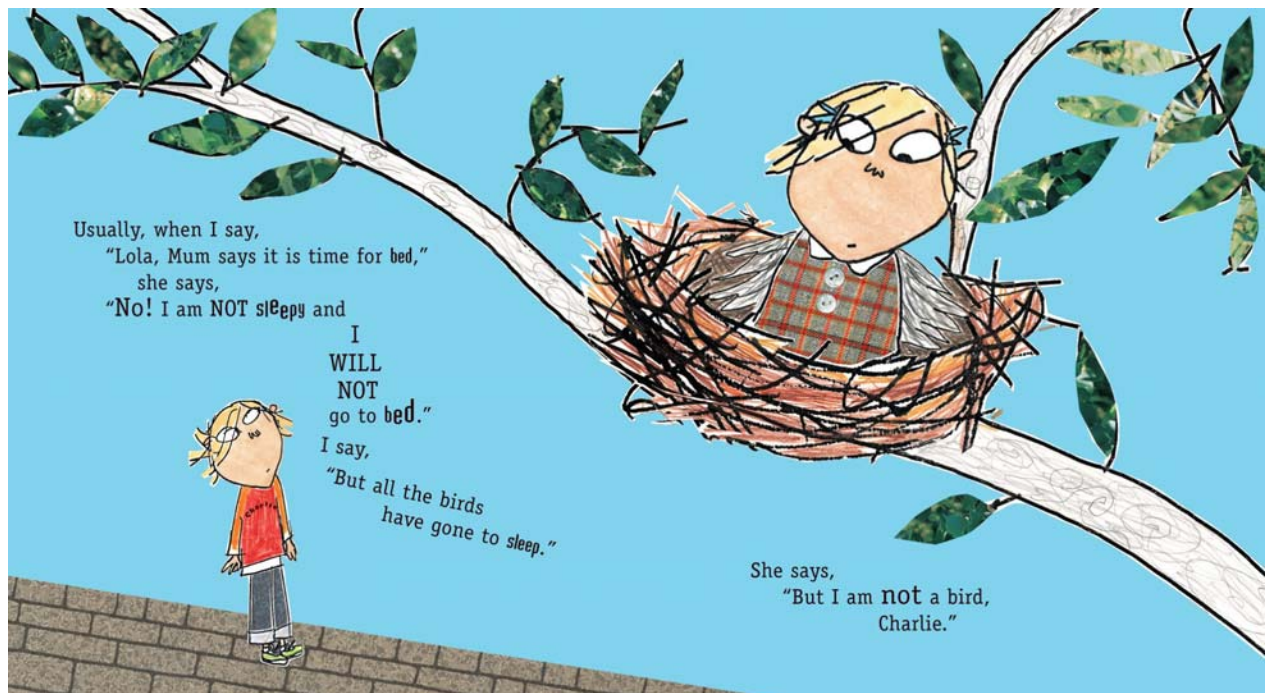


Create own household scene using Lauren Child's illustration style. This can be based upon pupils' real homes or an imaginary situation.

## Understanding Lauren's illustration style

"When I am illustrating, I use any old pencil. I just can't use pen and ink. Pencil is much less inhibiting and I can rub it out if it goes wrong. I scan the pencil drawing into the computer, clean up the line and print it in black on cartridge paper so I can continue to work on it with paints, collage or whatever. Then I cut out the figures and scan them into the computer again. The most important thing for me is the fabric I use in the books. I photocopy the patterns and reproduce them for my characters' clothes. In Charlie and Lola, the pyjamas Lola wears are made from the fabric of an old nightdress that my mother made for me when I was a baby. I use the computer all the time, but more as a tool than for actually producing the artwork. By that I mean that I might scan in a picture and use the computer to move it about – to plan my illustrations. Everything is artwork in the end so the computer ends up being almost like a photocopier to me."  
Lauren Child

Pupils need to think of a setting and two characters for their scene, Allow them to use as many techniques as possible that Lauren Child uses to create their image. This can be extended by asking pupils to introduce text to their image and placing it in interesting ways across the page.



I am NOT sleepy and I will NOT go to bed, 2001 © Lauren Child