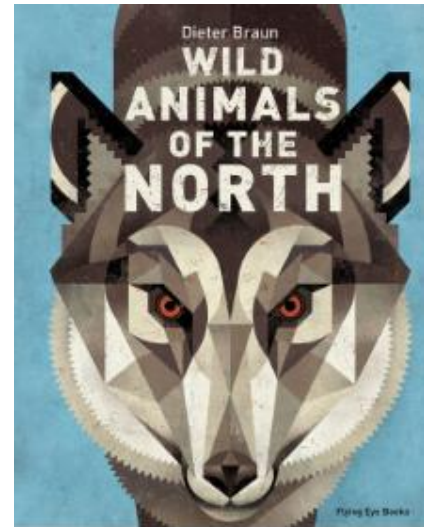


2017 Kate Greenaway Medal shortlist

Visual Literacy notes

Title: **Wild Animals of the North**
Illustrator: **Dieter Braun** Translator: Jen Calleja
Publisher: **Flying Eye**



First look

Make sure that each shadower has a chance to look through *Wild Animals of the North* before working on the book with the group.

This is a non-fiction text but it is not really a reference book. Dieter Braun is an artist and this is a book of his work; a personal selection of beautifully crafted pictures of animals. Some of the creatures have captions but not in the customary style of written information but as lyrical descriptions. Look, for example, at the first sentence about the European fox:

“When a fox sneaks gracefully towards its favourite prey and makes a so-called ‘mouse jump’, it brings to mind a cat rather than a canid – a canine predator – which is what it is classed as.”

Look through the book together at all the images, decorations and other graphic details. Ask the shadowers to point out to each other anything that strikes them as interesting about the artwork.

Chat in pairs or as a group about whether they enjoyed *Wild Animals of the North*. What did they like or dislike and why? Talk about any all the visual aspects of the book i.e. end papers, font choices, title page and layout. How do these ‘extras’ to the story contribute to the overall impact of the book?

All about looking



Picasso



Bracque

Braun’s artistic style has elements of cubism about it and his images are reminiscent of 19th & early 20th century book illustration.

Cubism is defined in the Concise Oxford English Dictionary as ‘an early 20th century style of painting in which perspective with a single viewpoint was abandoned and use was made of simple geometric shapes and interlocking planes’. It was invented around 1907 by artists such as Pablo Picasso and

Georges Braque. The pictures to the left are examples of cubist paintings.

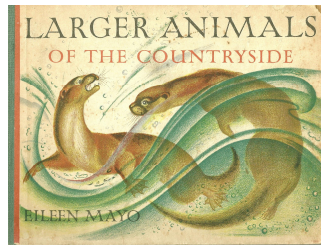
Look at how Braun uses geometric shapes and flat planes of colour when drawing the animals.



The CILIP Carnegie
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Children's Book

Early 19th & 20th century book illustration

The earlier illustrators were usually trying to be as accurate as possible with their drawings – almost scientific in their precision. At that time photography was evolving so now-a-days we might expect to see photographs in any book about animals. However, as previously mentioned before, *Wild Animals of the North* is an ‘art gallery’ of a book.



20th Century

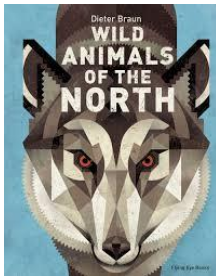


Dieter Braun



19th Century

Look closely at the way the depiction of animals has altered from the specimen polar bear, standing on the ice, to the otters cavorting in their element (water) through to the polar bear staring out at the reader in a perfect depiction of movement. The otters, work of Eileen Mayo, are stylised in a way which was artistically fashionable in the 1930s. Look how Braun’s artwork, in the polar bear and other images interprets each creature’s nature. Braun captures the essence of the body and limbs of the swimming bear so cleverly that it is possible to believe it is actually moving – and moving with such ease and confidence that it stares nonchalantly out at any viewer. The dignity of each animal is contained in the indifferent but penetrating looks they give which demand the attention of any viewer.



Visit www.posterlounge.co.uk/artists/dieter-braun/meet-the-artist.html to learn more about Dieter Braun’s work in *Wild Animals of the North*.

The best thing to do with this book is to pore over every picture. Ask children and older students to choose their favourite animal image. They could try to do their own drawing of an animal using Dieter Braun’s style.



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Children’s Book

Wild Animals of the North by Dieter Braun: A Sequence of activities for Key Stage 2

Session 1:

Give the children the images, including the animal's names, from the index of the book but do not reveal the book's title. Ask the children to initially respond to the images, and pose questions or thoughts about the images. Ask the children to annotate copies of the picture with post-it notes and then develop the discussion starting with the children's ideas. Following this, ask the children how they could categorise these animals, *what groups might they be able to place them in?* Keep this open ended and allow the children to work in groups to sort the animals any way they want, reasoning on why they have placed them into these categories. After the children have worked in groups, have a whole class discussion and ask the children to share the ways in which they have organised the animals and to compare and contrast the ways in which they have categorised them.

Following this, read aloud the title of the book and the book's introduction. Reflect on the ways in which the children have organised the animals and ask the children to reflect on whether any of the children grouped them into endangered or 'at risk' species. *Were the children shocked to discover a third of the animals' pictured are endangered?* Calculate how many of the animals this would be and remove them from the illustration, for example by cutting them out. If possible, conduct some cross-curricular research into which specific animals they are. Consider the impact of this visual representation of extinction and ask the children to reflect on the themes the introduction to the book addresses such as climate change, urbanisation and the destruction of the wild. Show the children the map of the different regions that the book explores and return to the animals. Ask the children to consider what they already know or think they know about the wild animals, what they want to find out and how they think they can find this out. The children could record this in a simple table and can return to it as they explore the book further.

Session 2:

Have a series of images from the book enlarged onto A3 for the children to respond to. The pictures in which the wild animal looks directly out to the reader may work well. Such as the Kodiak bear, the wolf, the racoon, the long-tailed weasel, the puffin, the red fox, the barn owl, the Iberian lynx, the snow leopard, the panda, and the mouflon. To begin with, consider the author's choice to have some of the wild animals looking at the reader. Ask the children to reflect on what impact this has on them, making links to the work they completed in the previous session.

Ask the children to look closely at the images considering the choice of colours, shapes, lines, patterns, how much space the animal takes up on the page, the positioning of the animal's body and so on. Draw out through discussion considerations around the way in which Dieter Braun has chosen to illustrate the wild animals. Consider the use of the layered geometrical shapes set against different backgrounds and their poster like appearance. Some children may make links to Cubism and you may want to explore this art movement further to support the children's understanding. Compare this style to more naturalistic depictions of wild animals and wildlife photography. Allow the children to then explore the rest of the book and illustrations, noting their responses and discussing their considerations.

Session 3:

In this session the children can create their own images of wild animals in the style of Dieter Braun. You might want the children to choose their favourite animal or to choose an animal from a particular region, continent or country. Return to the ideas explored in the previous session and ask

the children how they might go about drawing an animal in this style. Allow children to find a photograph of the animal they have chosen and ask the children to consider how they might break the image of the animal down into geometrical shapes. They might find it supportive to place tracing paper over the top of the photograph so that they can see the simple lines and shapes they can use.

Once the children have done this they can extend and develop the illustration considering colour, shading and pattern. After the children have had time to develop their illustrations, display them so that they can conduct a gallery walk, this is where the children can respond to each other's works commenting on their composition and effect and discussing the different techniques used.

Session 4:

Read aloud a selection of the captions that accompany the illustrations of the wild animals in the book and ask the children to listen to the language used and to note down any language that stands out or to note memorable words and phrases. Following this ask them to discuss what they noticed in their groups. Ask the children why these words or phrases in particular stood out to them, *what made them so vivid or memorable? What do they notice about the way in which the captions have been written?*

Give the children copies of the different captions and ask the children to re-read them and then to reflect on the way in the captions are written which support a reader's understanding and make impact. For example, considering the figurative language used to describe the animals such as *'masters of the sky', 'white giant', 'finger acrobats', 'king of the forest' and 'the carpenter of the bird kingdom'*; the scientific language such as *eyries, carrion, grampus, metamorphosis, canid*; or the description of the ways in which the animals are named by indigenous communities or the animals' common name such as *'ghost of the mountain' or 'little rain man'*. Elicit from the children which words or phrases help them to imagine the different animals described. You may also want to explore the Latin names given to the wild animals and also the way in which the Latin names have origins in other languages, such as 'moose' deriving from the Greek word 'alce' meaning power and strength. They may have experience of this already if they have seen Wes Anderson's film version of *Fantastic Mr Fox*, where Mr Fox refers to the other creatures by their Latin names. This can provide a starting point to explore the morphology and etymology of certain words.

Session 5:

In the book, some of the wild animals that are illustrated do not have accompanying captions. In this session allow the children to choose an animal or animals, that they would like to write the accompanying caption for. Give the children time to research and find out about this wild animal and then give them time to write their own caption.

Ask the children to consider what they learnt from analysing Dieter Braun's captions and encourage the children to use the same techniques in their own writing. Once the children have completed their captions ask them to share them with one another, commenting on what language choices were most effective. Following this, you could take the completed captions and place them alongside copies of the illustrations to create a new book, complete with all the wild animals featured in the original book. The children might also want to write their own captions for the illustrations they created.

This sequence of activities was designed by CLPE for the Greenaway shortlist. To access more free resources from CLPE, visit: www.clpe.org.uk/freeresources

Teaching ideas for the Kate Greenaway Award Shortlist 2017 from CLPE



In depth teaching sequences for over 175 other high quality texts can be found at:

www.clpe.org.uk/powerofreading

Further resources to support children's understanding of picturebooks for all ages and research on the importance of using picturebooks across the primary years can be found at:

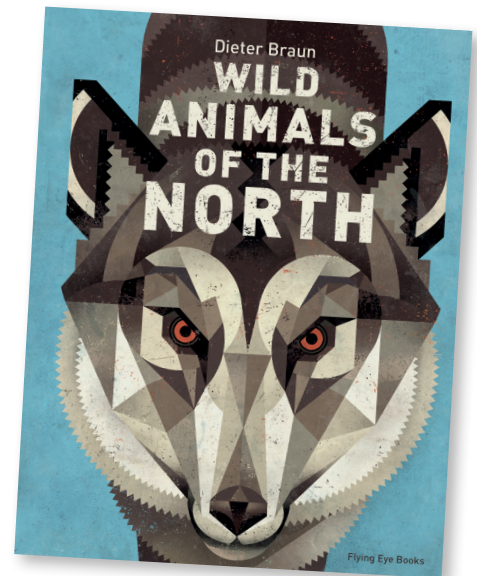
<https://www.clpe.org.uk/powerofpictures>

WILD ANIMALS OF THE NORTH

by Dieter Braun
Flying Eye Books

Shortlisted for the 2017 Kate Greenaway Medal
and the Amnesty CILIP Honour

'The beautiful, expressive illustrations capture motion and personality in a way that's remarkable – the animals live and breathe on the page. A memorable learning experience' – Judging panel



UNIVERSAL DECLARATION OF HUMAN RIGHTS

Article 26: We all have the right to an education.

ABOUT THIS BOOK

This is a gorgeously illustrated study of animals living in the Northern hemisphere including some in danger of extinction and at risk from pollution and climate change.

Colourful 3D drawings take you on a tour of discovery – from the polar bears of the Arctic to Europe's barn owls and the Asian giant pandas. The large-scale drawings show the animals in their natural habitats and accompanying facts and statistics make it a visual and fun geography and wildlife lesson.

We have the right to learn and benefit from the work of scientists, artists and writers. These rights are enshrined in the Universal Declaration of Human Rights, and are especially important if we are to understand the consequences of human actions for animals and the environment. This book encourages children to find out more, and is a reminder that we can't take nature for granted and that we need to know how to protect the natural world.

HUMAN RIGHTS THEMES IN THIS STORY

Environmental rights; right to education; right to benefit from and contribute to science.

QUESTIONS TO EXPLORE HUMAN RIGHTS

- Why is it important to protect animals from extinction?
- Why are the pictures good?
- Nearly a third of the animals in this book are endangered. How does that make you feel?
- Who do you think should be responsible for preventing environmental damage?

ACTIVITY

Pick any animal not in the book. Draw your own picture and write about why it should be protected.

RESEARCH

Find out about organisations that protect the environment.



Asian Black Bear // *Ursus thibetanus*



Black Swan // *Cygnus atris*

White Swan // *Cygnus olor*

We are all born free and equal

The atrocities of World War II sparked a determination to protect the rights of all human beings, everywhere. On 10 December 1948, the General Assembly of the United Nations adopted the Universal Declaration of Human Rights. The preamble says it must be shared, learned by children and be a part of all our lives.

For a simplified version of the Universal Declaration of Human Rights go to www.amnesty.org.uk/udhr

For more free educational resources from Amnesty International go to www.amnesty.org.uk/education



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