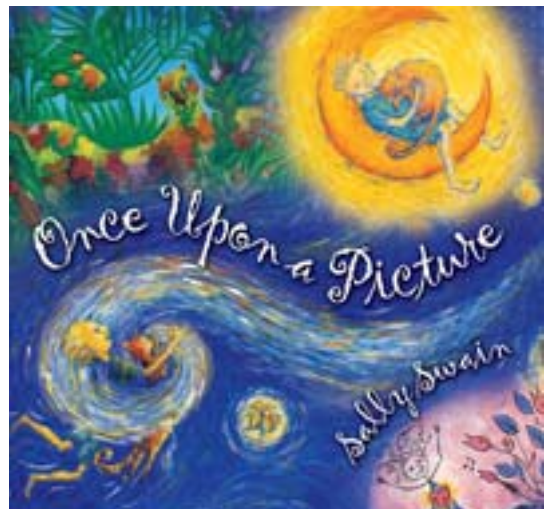


Teachers Notes (Primary)
by Sally Swain
Once Upon a Picture
Sally Swain
ISBN 9781741751062
Recommended for ages 4-10

These notes may be reproduced free of charge for use and study within schools but they may not be reproduced (either in whole or in part) and offered for commercial sale.

Introduction	2
Picture Activities	3
Renoir Story	3
Klee Story	5
Van Gogh Story	8
Rousseau Story	10
Whole Book Activities	13
Next Upon a Picture Activities	14
Resources	15
Meet the Writer	17



INTRODUCTION

CHASE a hoop.

HEAR a twittery machine.

WHOOSH through the sky.

PROWL through the jungle like a tiger.

WATCH four painted stories unfold.

Sally Swain will inspire you to engage with art and imagination, colour and story, as she invites you into the worlds of Renoir, Klee, Van Gogh and Rousseau.

In the notes below, Sally presents a new approach to visual literacy and personal development, breaking down the barriers around art education in the classroom. Children explore visual storytelling through:

Music	Drama	Line, colour and shape
Emotions and mood	Dance	Biology
Fantasy	History	Printing
Puppets	Song	Rhythm and texture
Animation	Identity	Dreams
Painting	Games	Story characters
Creative writing	Wordplay	...and more.

"Imagination is more important than knowledge", Albert Einstein

Dear Teacher

Welcome to the "Once upon a Picture" teachers' guide. I hope to stimulate and inspire your own and your students' engagement with art-making processes and products.

Before launching into suggestions for an array of activities, I would like to let you know a bit about the process of making "Once upon a Picture".

To create "Once upon a Picture", I let myself enter the worlds of four paintings I love. I sat with reproductions of the paintings, gazing into them. I imagined being inside each picture, allowing a story to emerge. How might it feel to climb into this picture? What would I see, hear, feel, touch or smell?

I noticed the mood, the atmosphere of each painting and what stood out. I asked myself questions such as "What might the girl really be thinking? What does she want to do? Why would someone invent a twittering machine? What expression is on the tiger's face? What might happen next?"

The way I learned art history at high school was in terms of information about how an artist approached a particular style or technique and what that artist's influences were - a kind of linear, cause-and-effect explanation for why that artist worked as he or she did. I loved this study, yet I am also interested in possibilities for using art education to enrich and stimulate the viewer/student's imaginative expressive capacities.

One of my passions is to create space for people to value their own experiencing of art and art-making. What excites me in addition to learning about styles and techniques is to tune in to the imaginative realm - the spark - the original emotional impulses that catalyse creative expression.

I am interested in encouraging the Fine Art of Wonder, living our responses to art from the inside, letting ourselves travel far and wide in our imaginations. We could call it the reanimation or re-enchantment of art education.

May you and your students enjoy reconnecting with the heart and soul of artistic expression!

With best wishes
from Sally Swain

PICTURE ACTIVITIES

RENOIR STORY

CREATIVE WRITING

Point of view story

Imagine you are the little girl in the painting "The Umbrellas". What are you thinking or feeling? Look at the story that evolves from this painting. Write a story from your point of view. Then imagine you are each of the other main characters in this story. How do you think and feel about what happens? How do you see things? Write from your point of view.

CREATIVE WRITING

Jump out

Notice that the little girl in "The Umbrellas" is looking out of the picture, straight at us, whereas the other people seem to be busy in their own world.

Imagine one of your favourite TV or movie characters one day looks out of the screen right at you. This character decides he or she is tired of being in the world of that TV show or movie and wants to come and spend time with you in your world. Write a story about what happens when the character jumps or runs out of their world and into yours.

CREATIVE WRITING

Yes/no

In this story, the girl wants to play. "No" is said to her a number of times before someone says "Yes".

What is it like when you want something and someone says "No"? How do you feel? What are some of the different ways you might respond?

What is a situation where you might want to do something and someone doesn't want you to? Write a story about this.

CREATIVE WRITING

News report

Write a news report based on this story, or one that you make up. The headline of the report is "Girl Runs Away to Play"

CREATIVE WRITING

Want/don't want

On two separate pages, write a list of things you like and things you don't like. Don't think about it very much - just write whatever comes to you in the moment. Repeat this for "I want/don't want".

CREATIVE WRITING

Beyond the ending

Imagine this story continues beyond what you see in this book. What might the playing girls say and do next? What else happens? Write a different ending for this story.

DANCE/DRAMA

Umbrella dance

Look at the painting "The Umbrellas". Is it empty? Crowded? What feelings do you get when you look at it? What shapes do you see? What colours do you see? Do you feel a sense of rhythm when you look at the umbrellas? Let yourself imagine a dance performed by umbrellas. Become an umbrella. See if you can invent an umbrella dance in a group of approximately six people.

DRAMA

Renoir play

Try enacting the story in this book. Give each character more to say, or even have several people playing the same character and echoing the words "play", "no" and "yes" as a chorus. What sound effects or music would you use in this drama? Groups of people might be creating the sound effects with their voices.

DRAMA

Mirroring

In pairs, take turns copying the actions of the other person. What is this like? Notice if you prefer to be the leader or the follower. Notice whether it's easier when the leader does slow actions. Try adding one or two words or sounds.

DRAMA

Follow the leader

The main little girl in this story falls over and lands at the feet of another little girl. The second girl eventually agrees to play and seems to follow the first one in her actions. Play "follow the leader", exploring different ways of walking, running, jumping or skipping around the room e.g. play with dimensions such as fast/slow, light/heavy, bold/timid, loud/soft, lively/tired, happy/sad.

DRAMA

Yes/no

In pairs, facing each other and pushing against each others' palms, one person says "Yes" and the other says "No". Explore different ways of doing this exercise e.g. quiet/loud, definite/unsure.

DRAMA/SOSE

Conversation through time and place

In pairs, one person is to play the main little girl in this story and the other to play him or herself here and now. What would you talk about? You might tell her what your life is like. You might describe some of the things that have been invented since she was alive e.g. mobile phones and computers. You might talk about what you do after school and find out if it's anything like what she does.

SOSE

Games

Have you ever seen anyone bowling a hoop? This was a game that was played in other times and places. There are other famous paintings with hoops in them, for example "Children's Games" by Brueghel and "The Mystery and Meaning of a Street" by de Chirico.....Can you think of any games similar to that now? What's your favourite game to play either alone or with friends?

SOSE

Now and then

"The Umbrellas" is a scene of a crowded, bustling street in Paris in the late 1800s. What do you notice about the fashions? What are the similarities and differences between clothing then and now? Do think there were cars then? How might people have travelled? What sounds, sights and smells might there have been in this street?

ENGLISH

Wordplay

The French word for "umbrella" means "against rain". See if you can think of some other everyday objects and make up names for them e.g. " a window" could be "a through glass" and "a bed" might be a "between back and floor"

ART

Perspectives on the world

The two little girls in this story jump, do handstands, fall over and jump up again. They are upside down when they do the handstands. Do you ever look at the world upside down?

1) Start painting or drawing a picture, perhaps of something that you see or something that you like from your imagination. After about ten minutes of painting, turn the picture upside down and keep painting for a while. Try turning it on its side and painting some more. Put it back the right way up and notice how it's changed.

2) Paint a picture of an upside down world - an outdoors scene. Paint the sky at the base of the page and the grass or sand or trees or water at the top of the picture. What does it look and feel like to paint an upside down picture?

ART

Animated book

On a small square of paper draw a simple, quick picture of a person. Trace this picture onto another square of paper the same size, only this time put the arms or legs into a slightly different position. Repeat this process approximately ten times, so that you have ten pictures of the same person with arms and legs changing slightly each time. Staple the pages together and flick through this animated book, watching the figure moving.

ART

Impressionist painting

Look at "Path Winding Through the Long Grass". Renoir painted this and many other paintings using dabs or small blobs of colour - a bit like large paintbrush spots. He painted many of these dabs until they were joined together. Paint a field, garden or park using dabs or splodges of colour all joined together. Experiment with painting blue and yellow dabs together or over each other. You might play with different shades of green (can be made by mixing blue and yellow together).

KLEE STORY

ART

Paul Klee said that drawing is like "taking a line for a walk".

Walking crayon

Imagine the page is a place you can walk. Place a pen, crayon or felt pen on one corner of the page and see where it leads you. The only rule is to not take the drawing implement off the page the whole time you are drawing. What sort of path does the crayon walk on? Is it winding or straight? Rough or smooth? Notice if the crayon feels like walking fast or slow, heavily or lightly. Imagine the crayon hears, sees and smells as it goes for its walk. Who or what does it walk past? Let the picture evolve however it wants to.

Stringy conversation

Place a big piece of paper on the floor. In pairs, each dip string into a different coloured paint. Take turns to drag, swirl, dance the string around the paper. Pay attention to what the other person's string painting "says" and then let your string "say" something in response.

Line, colour and shape

Look at "The Twittering Machine". There appears to be a wash of watery mauve/blue/pink paint combined with line drawing in black.

Paint a watery wash of one or more colours. Wait for it to dry, then trace around the outside of your hand or a leaf or other simple shape. Reposition the shape on the paper and once again trace the outline. Repeat this a number of times, experimenting with overlaying shapes and lines.

Eyes closed drawing

Close your eyes and draw an apple. Do it completely with your eyes closed. Draw the outside shape of the apple, the seeds inside the apple, the apple core, a little stalk and a leaf or two. Open your eyes and see what's there. Use this as a basic composition/design. Add colours, shapes and patterns to create your very own unique essence of apple picture.

ART

Glass painting

Paul Klee used various playful techniques for painting, drawing and printmaking. To create "The Twittering Machine" and "Tightrope Walker", he painted thick black paint on glass, overlaid a piece of paper on this and drew on the back of the page. When he peeled the page from the glass, there was the black line drawing, complete with smudges and other interesting textures. You could experiment with equivalent approaches e.g. painting on clear acetate rather than glass.

Monoprint

An approach similar to this is to paint a picture directly onto the glass with thick paint and swiftly, before the paint dries, press paper against this, using a roller for extra pressure.

ART

Cartoon

Paul Klee's style of line drawing looks a bit cartoon-like.

Divide a page into six to eight panels. Draw a cartoon strip in words and pictures about something you've done in the last few weeks.

ART

Rhythmic texture pictures

Paul Klee used different kinds of textures in his art. There are different kinds of textures created in the pictures for this story. Look for the leaf-shaped prints made from styrofoam, cardboard edges or woven cloth dipped into paint. There are also areas of the page where paint has been scratched into with the ends of paintbrushes.

With music playing in the background, you can experiment with creating texture paintings and prints in time to the music.

See if the picture develops into something recognisable e.g. tall buildings in the city.

ART

Integration

Look at the different elements in the circles in picture x. You may notice that some of them are elements of the tree, the birds and leaves and some are elements of the cutting machine that chopped the tree.

Look at the Twittering Machine on the last page of the Klee story. You might notice that it is made up of bits of the tree, birds and leaves and bits of the cutting machine.

Can you think of any other examples in life or in stories where the good bits and the bad bits combine to make something new?

Draw or paint something you like from - perhaps something from nature.

Draw or paint something you don't like - perhaps something that destroys the first things.

Cut up both pictures into small fragments and reassemble them on another piece of paper or card to make a picture (which might be a machine) that incorporates elements of both.

ART

Floating birds

The birds that live in the tree play an important part in this story, tweeting and twittering and bringing joy to the girl.

You could create joyful birds. Cut two pieces of acetate into the same bird shape. Paint thick dabs of paint mixed with PVA glue onto one acetate bird. Press this against the other bird shape, lining up the two as closely as possible. Watch the paint spread and splodge into surprising patterns. Punch a hole and hang the bird from a thread.

CREATIVE WRITING

Whimsical story

Paul Klee's pictures and even their titles are often quirky, whimsical and child-like in their approach. For example, one picture is called 'A Genius Serves a Small Breakfast (An Angel Brings What is Desired)'.

Think of something in nature e.g. a cloud, starfish, tree or mountain.

Imagine something you would like the natural object to do or something that might happen to it that is very unusual. For example, you might eat a meal of clouds, a starfish might fly, a mountain could go for a walk, a tree could go to school. Write a story about this.

CREATIVE WRITING

Dialogue

Why do you think the girl in this story is happy at the beginning? What happens? Why does she become upset? The man doesn't see her at first, so he doesn't know that she is upset. When he sees that she is upset, how do you think he feels? What might he be saying? What does he do next? How does the story end?

Write dialogue for this story.

DRAMA

Machines

The man in this story invents the Twittering Machine to help the girl feel happy again. The Twittering Machine is an unusual creation, which not many of us would see in our daily life.

Play this drama game in a group. One person starts by doing a sound and movement. One by one, people enter the stage with their own sound and movement. This might be in relation to a previous person's sound and movement. The person that begins the machine also stops it. When they stop, everyone else does. There can be provocations for unusual machines e.g. this group will be a bubble-making machine, or a cow-patting machine. This can be built upon by adding an unlikely emotion e.g. a grumpy lolly-colouring machine; a delighted schoolbag-packing machine.

MUSIC/DRAMA

Soundtrack

Sounds are very important in this story. Without the tweeting and twittering of the birds, the girl breaks apart. The tweeting and twittering of the Twittering Machine help her heal and be happy again.

Create a soundtrack for the story in the book. In a class group, some of you could make bird sounds, some machine sounds, some could be human voices speaking or singing.

MUSIC

Heartsong

There are squiggles inside the girl's heart early in this story. At the end of the story there is music in her heart. The squiggles have changed into a treble clef. What is the function of the treble clef in music?

Investigate other pictures or picture books that might show something to do with music. Also, look into songs that might say something about paintings or pictures.

SOSE

Trees

The girl in the story loves the tree.

Are there trees where you live? [Are they](#) around or near your house? What sort of trees are they? Do you have a favourite tree? What do you like about the tree? Do you ever climb trees? Have you ever hugged a tree?

Are there people who have recently planted trees in your area? Research children's picture books that include stories about or pictures of trees. How many can you find? Research tree conservation in your region.

VAN GOGH STORY

PERSONAL DEVELOPMENT/CREATIVE WRITING/ART

Sadness

In the beginning of this story, the boy and cat are very sad or melancholy.

Have you ever felt sad? What do you do when you feel sad? Is there anything you do that can cheer you up? Anyone you spend time with or talk to? Imagine there's a special place you can go when you're sad that makes you feel happy again. What is this place like? Where is it? What do you see/hear/touch there? What are the colours like? Are there people in this place?

Write a story about this special place.

Draw/paint a picture of this place.

ART

Rose-coloured glasses

In the van Gogh story in this book, we begin and end with the boy and his cat in the same room, however the colours, brushstrokes, postures and moods are very different at the beginning and

the end of the story. Depending on our moods, we might look at the same thing in very different ways.

Make glasses by cutting the frames from cardboard and the lenses from coloured cellophane. One person might make blue glasses, another green, another orange etc. Look at the same things through different coloured lenses. How does this affect you? How do the moods and colours change?

Paint a picture of the same object (e.g. car, vase, flowers) as seen through different coloured glasses.

PERSONAL DEVELOPMENT/ART

Mood art 1

What do you notice about the colours at the beginning of the story? At the end of the story? What about a feeling of space or crowdedness? Are there times when you feel squashed or crowded? Times when you feel you have more space around you? What is that like?

Choose colours and shapes to represent sad, frustrated or squashed-in feelings and paint a picture.

Choose colours and shapes to represent happy, free and spacious feelings and paint a picture.

See if you can guess which feelings are represented in classmates' pictures. Notice similarities and differences in how we paint what we feel.

Mood art 2

Listen to music. Paint along, listening for different moods. Choose colours, lines and shapes to go with the varying sounds and moods.

ART

Dreamview

In the story, the boy and cat watch the sky change. Do you think that they really whoosh through the sky? Could it be a dream? Is it all happening in the boy's imagination? (There is no right or wrong answer)

Draw a window frame. Draw or paint a picture of what you see out of a window in your house or school. Then draw or paint what you would really like to see out the window. Are the pictures similar? Notice differences of style, colour, content, line.

ART

Starprintwrap

The night sky is very important in this story. Do you ever look at the sky at night? Do you imagine what it might be like to visit a star or the moon?

Paint deep blue night sky on fairly thin paper.

Make potato prints of star and moon shapes for sky gift wrap.

ART/CREATIVE WRITING

Planet Bed

In the story, we see objects from the boy's room floating in the sky. They look like stars or planets.

What might life be like on Planet Table or Planet Bed?

Paint objects and furniture from your house in the sky as stars or planets.

Write about visiting one of these planets.

ART

Light source

Van Gogh loved the vivid light and sunshine in the south of France, compared to the qualities of light in Holland, where he was born. In many of his paintings, he explored the effects of light. He used a lot of bright yellow paint.

Choose a simple object such as an orange or a cup to paint. Imagine there is bright light shining from the right hand side. You could paint a strip or patch of bright yellow along the right hand side of your object, where it faces the light. You might also paint a strip or patch of a dark colour - a little bit of black mixed in with another colour - along the left hand side of the object. What effect do you think painting the light has? Do you like your picture?

CREATIVE WRITING

Whooshing

The boy and cat are hugged by the wind and whooshed through the sky. Do you ever imagine flying? Do you dream that you can fly?

Imagine you are flying over your house, your town, over the sea. How do you feel? What do you see/hear/smell in the sky or down below? Let yourself gently land somewhere new. You might meet a person or animal who has something special to tell you. Eventually you fly home surrounded by golden yellow light.

Write your story.

CREATIVE WRITING

Pet friend

In this story, the cat keeps the boy company all along.

Do you have a pet? Write a letter to your pet or a pet you have had previously or an imaginary pet. You might include references to things you like about this pet.

MUSIC

Starry night

Think of any songs from any era with the words 'moon', 'star' or 'sky' in them. You might research songs from different times by asking adults as well as children to make suggestions. You might even record different people singing snippets from various songs they remember. What sorts of messages are in the songs? What sorts of moods or feelings are expressed?

ROUSSEAU STORY

ART/SOSE

Fantasy plant

Rousseau was a customs officer who worked at the gates of Paris. He never visited a jungle in another country. He painted strange, exotic, fantasy jungle scenes from his imagination. He invented plants and animals. Two of his sources of inspiration were looking at children's picture books and visiting botanical gardens.

See if you can invent different types of flowers, fruit, trees or other plants. For example, you might look at a geranium, a lily and a protea and see if you can come up with a combination of these to make a fantasy plant. You might particularly experiment with combinations of Australian native and exotic plants.

Paint these creations and give them fantasy names.

ART/DRAMA

Mask

Tigers stalk and kill their prey. They have been known to attack humans. A tiger doesn't usually attack a victim who looks it in the eye.

In Southeast Asia, people occasionally wear a mask on the back of the head that looks like a face, to deter a tiger's attack.

Make a tiger mask. Cut out the face shape from card, paint and decorate it, punch holes in the sides, attach string or elastic to tie it on.

You can also make a person mask in the same way.

Drama games can be invented where some students are tigers stalking their prey and others are wearing a mask which stops the tiger in its tracks.

ART

Stripe the difference

Every tiger has a different pattern of black stripes on its face.

Draw four tiger faces with slight changes to the stripe patterns in each one. Show them to a classmate and see how quickly the other person can spot (or stripe) the difference.

ART

Scroll story

The Rousseau story in this book follows the horizontal movement of the tiger running from left to right. The story gradually unfolds and unfurls as the tiger moves through the landscape with changing weather.

Draw a story on a long horizontal strip of paper. Start with grass and sky and see what happens. Attach each end to a cardboard roll. Roll the story up so almost all of it is on one roll, then gradually watch the story unfurl.

ART/DRAMA

Puppets

Once again, experimenting with horizontal movement from left to right, paint a long strip of grass on cardboard. Prop it up say on a table and place a cloth over the table, so that you can hide behind it and move puppets above and below the grass. Make simple animal/creature puppets on spoons, pipe cleaners or ice-cream sticks. Explore different ways of moving the puppets through the grass - running, jumping, leaping. Make sounds to accompany the movement. See what happens when two puppets move from opposite ends of the "stage" towards each other and meet.

ART

Hidden creatures

The jungle can be full of hidden creatures lurking amongst the leaves.

Paint a jungle picture with lots of trees, grasses and flowers. Carefully cut out four or five three-sided flaps that can be lifted. On other pieces of paper, paint four or five animals - beautiful, exotic insects, birds and mammals, the same size as the flaps. Paste the animals behind the jungle flaps, so that they can be mysteriously revealed or hidden.

ART

Splotchy Blotchy

In the Rousseau story in this book, the tiger's stripes are washed off in the rain. The colours of the jungle plants run and drip. The tiger rolls around in the grass and becomes covered with splotches and blotches of colour from the plants.

Put down plenty of protective plastic. Wet paper with a brush dipped in lots of water. Slowly drip or brush paint colours one by one onto the wet paper. Experiment with keeping the colours apart and letting them blend together. What do you notice? What do you like? Experiment with wet

runny paint and keep turning the paper around and tilting it to control the drips and drops and make patterns.

ART

Transformation

In the story, the tiger changes in appearance from one kind of animal into another. Draw a sequence of say six small pictures across a page, showing one animal gradually changing into another. For example, you might show a human changing into a tiger, an ant into an elephant or even an animal changing into an object, such as a dog changing into a car!

ART

Camouflage

Animals are often well-camouflaged in their natural environment, so they won't be visible to either predators or prey. Imagine you have to be camouflaged somewhere you go regularly, such as a street, school or park. What would you wear? Or what colours and shapes would you have to have painted on you? Draw or paint a picture of you and your friends camouflaged somewhere familiar.

CREATIVE WRITING

Identity 1

Who am I?

The tiger in the story loses its stripes. How do you think it feels when it sees its stripes have gone? It ends up wearing the colours of the jungle in a splotchy blotchy formation. Imagine that someone who wears a uniform in their job (such as fireman or postal officer) has lost their uniform and goes to work in someone else's very different uniform. They go to work dressed as a ballerina or ski instructor, for example.....What happens? How do other people respond? What do they do or say? Does the person still do their job? Is he or she still a postal officer or bus driver while wearing somebody else's uniform?

SOSE

Identity 2

Debate

"What makes a tiger a tiger anyway?" Think about this question. If a tiger loses its stripes, is it still a tiger? Think about your distinguishing characteristics - both physical and personality e.g. a birthmark, friendliness, courage.....What combination of characteristics makes you special/different from everyone else? What makes you the person you are? Debate: that a tiger is still a tiger even if it loses its stripes.

ART/CREATIVE WRITING/BIOLOGY

Identity 3

Even Wilder Animals

Draw an outline of a tiger. Repeat it several times. Inside each outline, draw/paint a different pattern (not stripes) e.g. green spots with blue dashes or purple triangles with yellow squiggles. Look at scientific ways of identifying animals e.g. in a bird book. Make up a scientific and a common name for each kind of animal you have drawn. Invent information about what sort of habitat the animal lives in, what it eats, how its voice sounds and other characteristics.

LANGUAGE/MUSIC

Burning bright

Research and make a list of songs, poems and stories about jungles, tigers or other wild animals. For example, William Blake's poem "Tiger, tiger burning bright....." and rock band Jethro Tull's song "Bungle in the Jungle". What sorts of messages and moods are conveyed?

BIOLOGY/BOSE

Tiger life

The number of tigers left in the world is very small. The tiger is an endangered species. Spend some time looking at books and the Internet to research this situation. You might investigate characteristics of tigers, how tigers live, where they live, how they eat and hunt, which human activities have led to reduced numbers of tigers and what can and is being done about it. There are several resources listed at the end of this teachers' guide.

WHOLE BOOK ACTIVITIES

ART

Cartoon yourself

Choose a photo of yourself. Where are you? What are you doing in the picture? Then draw an imaginary scene of what happens next e.g. you might draw yourself in a jungle or on another planet. You might draw yourself changing into someone else. Draw a sequence of 6-8 pictures. Write what you would be saying in each picture and see where you end up.

ART

Dabstickstroke

Paint the same picture or scene in the four different artists' styles shown in the book. The Renoir scene will probably have lots of greens and blues and be painted with dabs and blotches of colour close together. You might paint the Klee scene with a pastel coloured wash of watery paint, then wait for this to dry and draw a picture in black pen. To emulate van Gogh's style, you can use thick non-watery paint with medium-sized lines or brushstrokes close together in bold colours, including bright yellow. To paint a Rousseau scene, you could use lots of greens, with splashes of red or orange and paint with smooth, clear edges.

CREATIVE WRITING

Picture story

Gather postcards or magazine pictures.

Choose one picture and invent a story about it. You might ask questions such as "What happens next?" to start yourself off.

ART/CREATIVE WRITING

Beyond the frame

Choose a postcard or a picture in a magazine. Cut it out and paste it onto a larger piece of paper, with room to write, draw and paint. Let your imagination extend beyond the edges of the picture. In your mind's eye, what do you see outside this picture? What is happening now and what happens next?

Draw or paint what extends beyond the frame.

Write a story about it.

ART/CREATIVE WRITING/DRAMA

Unexpected encounters

Look at the four original paintings by Renoir, Klee, van Gogh and Rousseau that sparked the stories in the book. Find ways to combine elements from all four in the one picture or story. For example, what happens when the Renoir girl meets the Rousseau tiger? Or when the van Gogh cat meets the Klee bird?

DRAMA

Character meetings

Gather postcards or magazine pictures.

Choose one person/animal/creature in a picture. Imagine you are this character. What is your name? What is your voice like? What is your mood? What do you like/dislike? How do you spend your time?

Take turns interviewing characters in pairs.

See what happens when two of these characters meet e.g. at a bus stop or on the way to school.

NEXT UPON A PICTURE ACTIVITIES

Pierre-Auguste Renoir

Path Winding through the Long Grass

1875

Imagine yourself into the field in this picture, surrounded by flowers, grasses and trees. What season is it? What is the weather like? What mood does the painting inspire in you? What might you hear, touch and smell if you were inside this picture?

Notice the people venturing along the path. There are some people closer and some further in the distance. Where have they just come from? Where are they going? Are they working or playing? What are they up to? Is it a weekday or a weekend? What is over the hill that we can't see? What is ahead of the people that we can't yet see?

What happens next?

Paul Klee

The Goldfish

1925

Imagine this fishy scene is taking place deep in the sea at midnight. All the fish have had a gathering of some kind - perhaps a family dinner or a big party; perhaps a sporting event or a school lesson. What was happening? Who did what? Now all the small red and purple fish have swum off, leaving the large gold fish alone. Why? What happened? What was said? How does the gold fish feel? What does it do or say? What are the smaller fish thinking, feeling, doing or saying?

What happens next?

Vincent van Gogh

Van Gogh's Chair and Pipe

1888

Imagine you are the chair in this picture. What are you like? Reflect on your appearance and your personality. What do you see and hear around you? Imagine that every day is pretty much the same in your life. The same person comes and sits in you at the same time each day. What does this person do or say when they sit in you? What is he or she like? What do you think of him or her?

One day something unusual and unexpected happens. What is it?

What happens next?

Henri Rousseau
The Sleeping Gypsy
1897

Imagine this place fully. Is it a rocky outcrop, with the sea and mountains in the distance? A dry desert? Is it hot? Windy or still? What sounds do you hear?

Look at the woman - the gypsy.

What sort of life does she have?

The gypsy has placed her vase on the ground and gone to sleep after a long day of travelling and playing music. What songs does she sing and play? What's in the vase?

Look at the lion. Where did it come from? What is it doing there, so near the gypsy? Is it friendly, angry, scary, scared or simply curious?

What happens next?

RESOURCES

Children's Art Books

Tell Me About Artists: Vincent van Gogh

John Malam

Evans Brothers Ltd, UK, 1996

(also in series: Monet)

Vincent van Gogh

created by Frederic Sorbier, Anne de Bouchony and Jean-Philippe Chabot

Illustrated by Jean-Philippe Chabot

Moonlight Publishing/First Discovery, UK, 1996

What Makes a van Gogh a van Gogh?

Richard Muhlberger

The Metropolitan Museum of Art, USA, 1993

Ashton Scholastic, Australia, 1993

(also in series: Monet, Brueghel, Degas, Raphael, Rembrandt)

Getting to Know the World's Great Artists: Pierre-Auguste Renoir

Mike Venezia

Children's Press, USA, 1996

(series includes: Dali, Klee, Picasso, Toulouse-Lautrec, van Gogh)

Look! Zoom in on Art!

Gillian Wolfe

Frances Lincoln, UK, 2002

Looking at Art

Anthea Peppin, Helen Williams

Merlion Publishing, UK, 1992

(also in series: Making Music, On Stage, World of Crafts)

Who and When? Impressionism and Post-Impressionism - Artists, Writers and Composers

edited by Sarah Halliwell

Raintree Steck-Vaughan Publishers, USA, 1998

(also in series: The Renaissance, The 17th Century, The 18th Century)

Art Revolutions - Impressionism

Linda Bolton
Belitha Press, UK, 2000
(also in series: Pop Art, Cubism, Surrealism)

How Artists Use Line and Tone

Paul Flux
Heinemann, UK 2001
(also in series: Colour, Pattern and Texture, Perspective, Shape)

Children's Art and Craft Activity Books

Art and Craft Skills: Painting

Donna McQueen
Franklin Watts, UK, 1998
(also in series: Printing)

Fun with Painting

Marion Elliot
Salamander Books, UK, 1995

Kidzbiz: Rainy Day Crafts

Gillian Souter
Off the Shelf Publishing, Australia, 2000

Adults' Art Books - a small selection of resources, particularly useful for picture reference

Vincent van Gogh

Trewin Copplestone
Grange Books, UK, 1998

Henri Rousseau

Dora Vallier
Crown Publishers, USA, 1979

Paul Klee

Susanna Partsch
Benedikt Taschen, Switzerland, 1990

Renoir

William Gaunt
Phaidon Press, UK, 1982

Tiger Books and Websites

Tigers

Barbara Taylor Cork
Doubleday, Australasia, 1989

Wild Cats and other Dangerous Predators

written by Clare Oliver, illustrated by Ross Watton

Parragon, UK, 2001

Endangered! Working to save animals at risk

Rick Wilkinson

Allen & Unwin, Australia, 2002

www.worldwildlife.org

www.tigerlink.org

www.5tigers.org - some great teachers' resources and activities for children

www.kidsfortigers.org

MEET THE WRITER

SALLY SWAIN

Sally Swain has been a practising artist for many years. She has an honours arts degree, majoring in psychology, is a trained high school art teacher and is an accredited life coach. Since 1993, she has been running 'art and soul' courses; she has also been doing individual creativity coaching since 1998. She has co-created and performed in seven seasons of storytelling at the Gallery of NSW.

Her three previously published books are the bestselling *Great Housewives of Art* (1988/89), *Great Housewives of Art Revisited*, both published by Grafton UK, Viking Penguin US and Doubleday Canada; and *Oh My Goddess* published by Penguin USA and Bantam Australia. The *Great Housewives* books gave rise to calendars, diaries, T-shirts, cards, exhibitions, commissions and limited edition reproductions. She believes passionately in encouraging the Fine Arts of Focussed Daydreaming and Wonder