

# Stepping Inside.... Pictures

A cross-curricular KS2 teaching resource using artworks to inspire and enliven learning



This pack includes:

- A3 printed images
- background notes
- ways into the artworks
- a series of activities to use with your pupils

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To coincide with its re-opening in 2002, Manchester Art Gallery invited the acclaimed children's author and illustrator Tony Ross to respond to art works in the collection. He produced a series of drawings which make a witty comment on the originals. These drawings were the inspiration and impetus for the 2004 book *The Gallery Cat*, which was written by Stella Blackstone and published by Barefoot Books.

Now, five of the original artworks and the accompanying Tony Ross illustrations have been included in this resource pack, along with background information, key questions about the originals and an imaginative range of cross-curricular activities to support teachers and pupils in engaging with art in a lively, interesting way.

Many of the activities included could also be used with a range of other paintings, and it is our hope that they will help teachers and pupils in exploring creativity in the classroom.

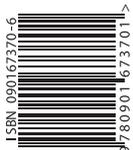
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Find out more about Manchester Art Gallery and Barefoot Books visit us at

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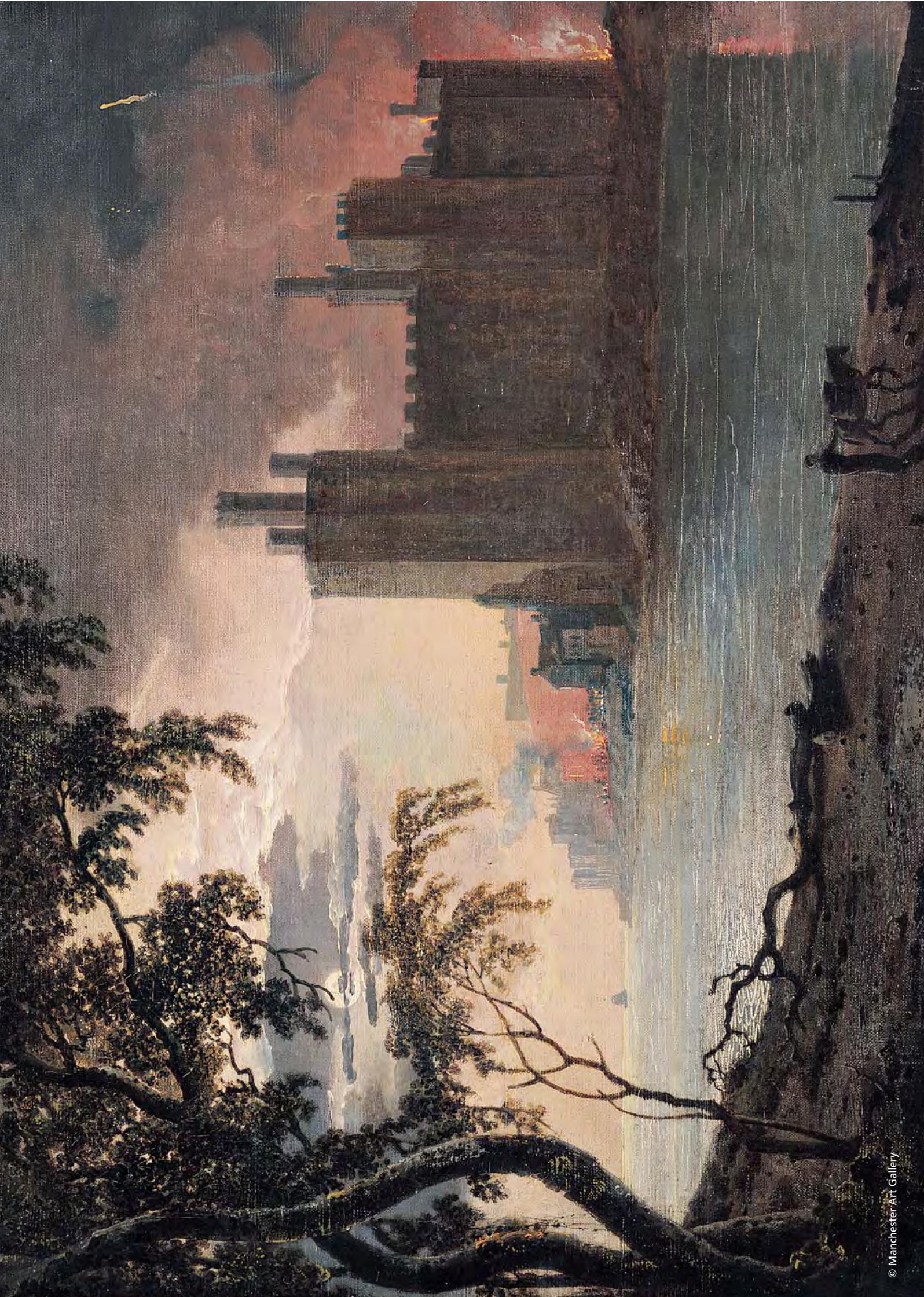


Manchester Art Gallery



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# Stepping Inside . . .

## ***Caernarvon Castle by Moonlight***

Joseph Wright of Derby, about 1780–5

### **Introduction:**

This painting is based upon the work of another artist, Paul Sandby, and for a long time Sandby was considered to be its painter. Wright was interested in the dramatic possibilities of unusual light effects and painted many moonlit scenes, very different to other 18th century landscapes. The man in the foreground helps give scale, while possibly appearing as a commentator on events. The artist cut through layers of wet paint to achieve a *scraffito* effect in the water.

### **Key questions:**

- What can you see in the foreground/midground/background? How do you know that things are nearer or further away?
- What range of colours are used in the painting?

Imagine stepping into the picture and standing at the water's edge with the figure.

- What can you see?
- What can you smell?
- What sounds are drifting across the water?
- What's happening at the castle? A battle? A bonfire party?
- How does it feel to be outside what's going on?

## Suggested activities:

### *Explore the castle:*

- Starting from the Tony Ross picture, imagine the two children taking the candle into the castle and exploring.
- How would they sneak across the drawbridge?
- How draughty/deserted/dusty are the corridors?
- What rooms do they explore?
- When the candle produces strange shadows on the walls, how do they react?

### *Watching the castle:*

- Use the ideas generated from the second section in the Key Questions to create a three-verse group or individual poem. Each verse can focus on a different sense (sight, sound, smell).
- Encourage the children to avoid rhyme and unnecessary words – each line might only have a small number of descriptive words.
- Alternatively, use the ideas generated for a descriptive paragraph which could be used as a setting for a story.

### *Shadow puppets:*

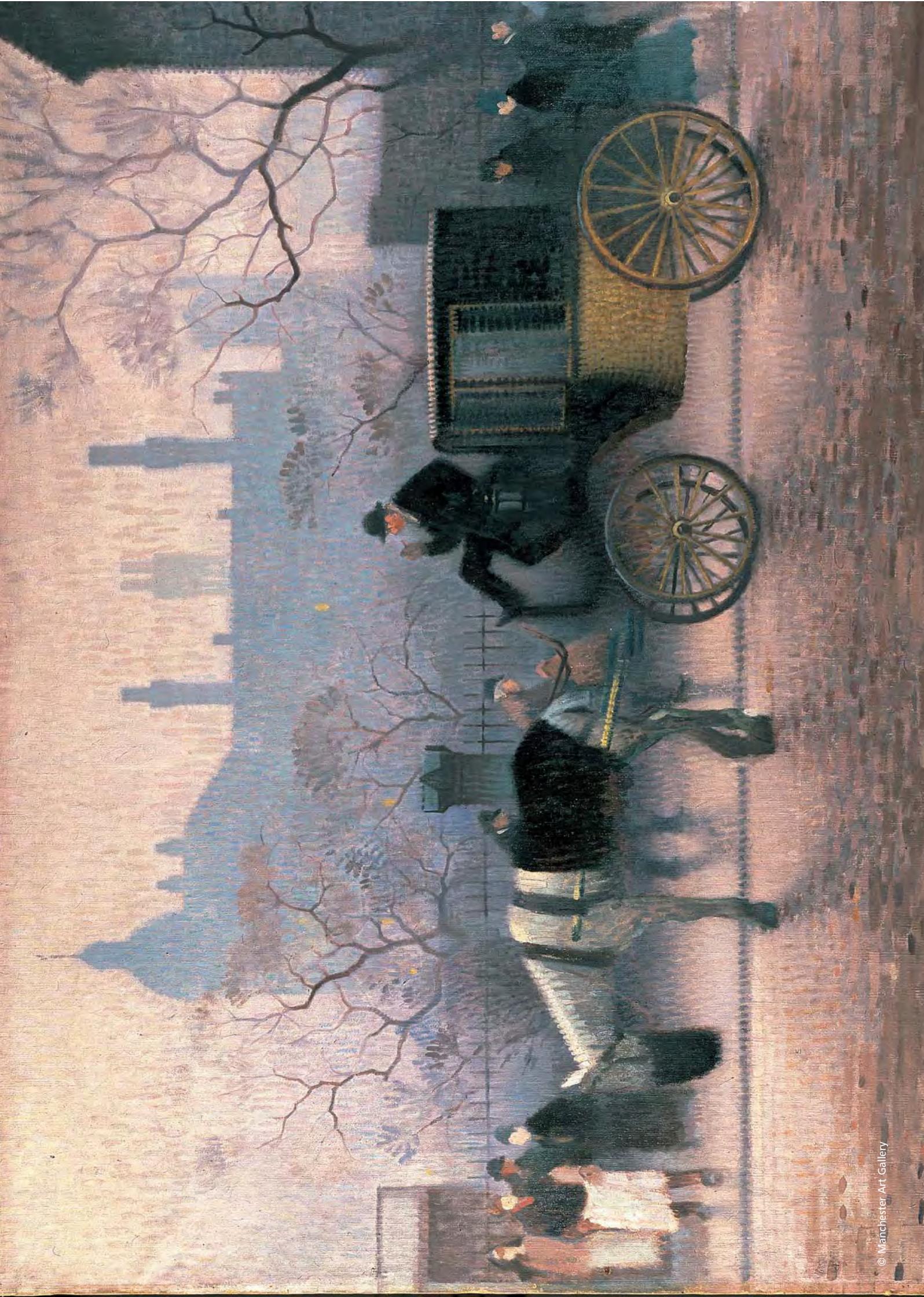
- Use the Tony Ross picture as a starting point for creating simple shadow puppets.
- Give the children black card for the main body. They can cut out areas for features or clothes and replace with coloured tissue paper.
- The children can use split pins to fasten joints, controlled by sticks, to encourage character movement.
- Backlight a white sheet with an overhead projector for the show.
- These can be used to develop story ideas for the *Explore the castle* activity.

### *Scraffito:*

Remind the children about scale in the foreground/midground/background of pictures.

- The children create horizontal bands of colour across the page\* using pastels (use red for at least part of the central section).
- They then cover the page entirely with black crayon.
- The children should place a piece of paper over the top.
- On the new piece of paper, they draw (pressing heavily or using a ballpoint pen) the shapes of the castle and other landscape features.
- When the children remove the top paper, they will have two copies of the picture.

\*Do not use good-quality, heavily-textured paper, as the crayon is harder to remove.





# *Stepping Inside . . .*

## ***Old Cab at All Saints***

Adolphe Valette, 1910

### **Introduction:**

Adolphe Valette was a French artist who lived in and painted Manchester in the early 20th century. He is famous for his indistinct, Impressionist pictures of the city, and for being one of LS Lowry's teachers. The All Saints gardens still exist, although the church was destroyed during the Second World War.

### **Key questions:**

- Who is about to travel? Where to? Why?
- What is the weather like? What clues are there? What time of year is it?
- What is the cab driver thinking about as he sits there waiting?
- What are the groups of people on each side of the painting talking about?
- What would you see if you painted this scene today?

## Suggested activities:

### *Scribble art:*

- The children scribble or shade with a pencil on a piece of paper.
- They use a rubber to erase the shapes you wish to create to make a street scene similar to the one in the painting.
- They can sketch in extra details on the people, animals and objects in pencil or other media.
- What happened next?

### *Impressionist street scene:*

- Using chalks or pastels on black paper, the children start with horizontal shading in a light colour to represent the street.
- They can use a finger to smudge other colours in to produce a similar effect to the street in the original artwork.
- Direct them to build up houses and other buildings in a similar but vertical way – avoiding drawing outlines of buildings, creating their shape instead with the shading.
- This could create an old-fashioned or modern street scene.

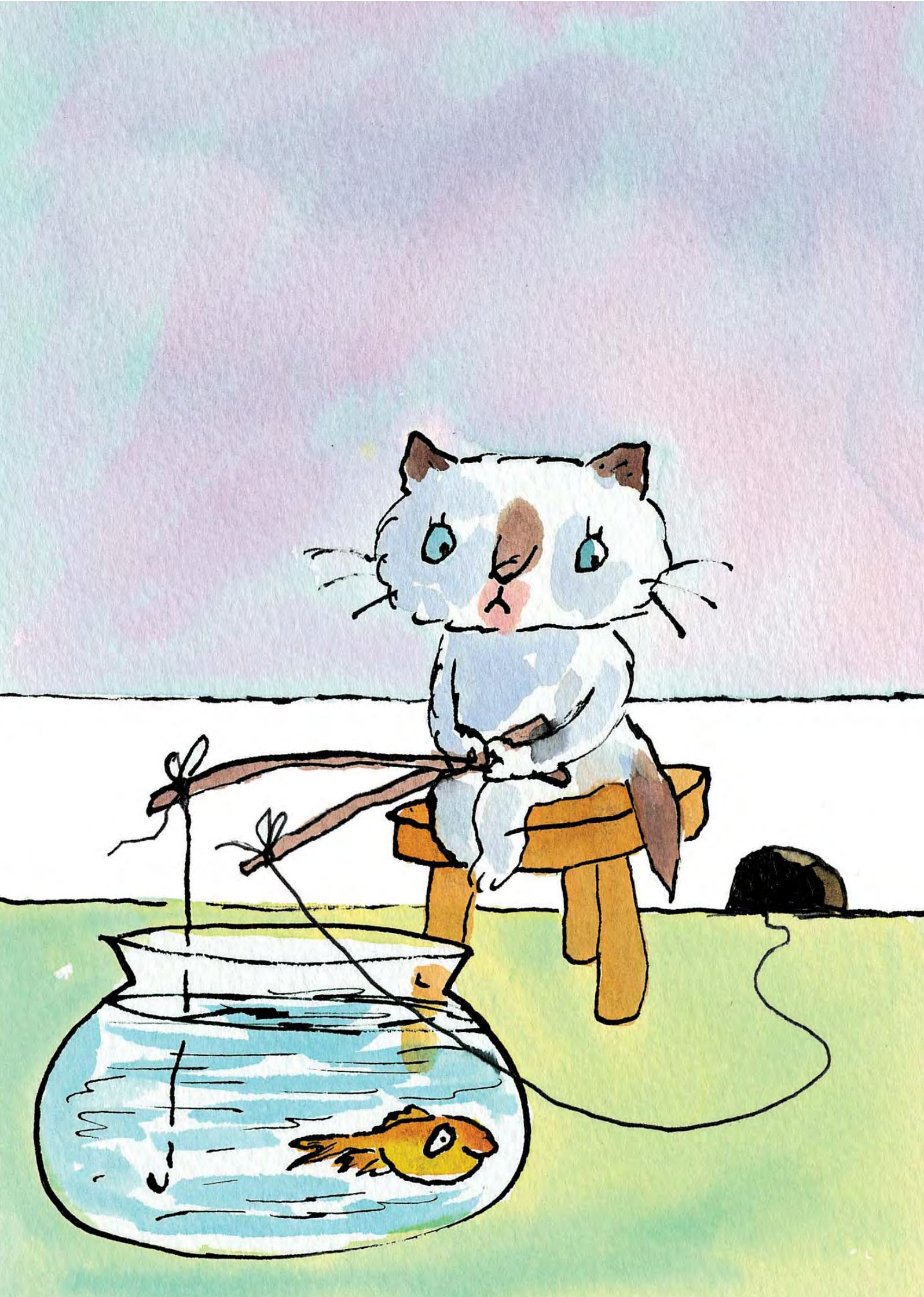
### *What happened next?:*

- The children split a piece of paper in half or draw two boxes.
- In the first box, they sketch a quick version of either the Tony Ross picture or the Valette. They add speech or thought bubbles.
- In the second box, they draw what happened next, adding any necessary text.

### *Script:*

- Focus on the group of people on the left.
- Ask four children to form the frozen scene of these people.
- In pairs, the remaining children decide what each of the four 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.
- The whole group suggests how this could be improved on.
- Run through the scene with improved dialogue.
- The children use this opening dialogue and post-it suggestions to help write a short script extract.





# *Stepping Inside . . .*

## ***Ship Inn, Mousehole***

Christopher Wood, 1930

### **Introduction:**

Mousehole is a small Cornish village which used to rely mainly on fishing for its livelihood, although today tourism is its main industry. Wood had a great deal of affection for the simplicity of life as depicted here, while his own life became ever more complicated. His straightforward technique relies partly on his interest in the 'primitive' style of his friends Picasso and Cocteau.

### **Key questions:**

- What do you call a picture of a location?
- What kind of place is this?
- What clues do the sky and what the men are doing give you about the time of day?
- What job do you think these men do?
- What do you think happens in the building on the left?
- What title would you give this painting?

## Suggested activities:

### *Outlines:*

- The children take a piece of string and create a face or body outline with it.
- Help the class create one life-sized version in the playground.
- They can also create individual outlines in string on sticky-backed plastic. Pour sand over for texture.
- Wire can be used instead to make the outlines. These can be fastened and hung like a child's mobile.

### *Silhouettes:*

- The children tear shapes out of black paper to create people and animals with a rough edge as in the painting.
- These can be pieced together to create a street scene.

### *Different points of view:*

- Look with the children at the Tony Ross picture and discuss what each of the three characters involved (the cat, goldfish and mouse) might be thinking.
- How can their characteristics be captured (e.g. the goldfish's three-second memory, the cat wondering which creature will make the 'purrrfect' meal)?
- The children write a paragraph about each creature's thoughts.
- From the main painting, use the dog and a fisherman for a similar activity.

### *Invisible Man:*

- The man with the outline face by the Ship Inn looks almost invisible. Perhaps he is listening to the other two people's conversation while they don't know he's there.
- What would he hear?
- What would he go on to do next?
- Ask children to write 'The Invisible Man's Diary'.



PAOLO BONDI DEL. 1765  
J.M. 1765

PIRELLA GÖTTSCHE LOWE



# *Stepping Inside . . .*

## *Sir Gregory Page-Turner*

Pompeo Batoni, 1768

### Introduction:

Batoni was an Italian painter who painted a range of religious, mythological and historical subjects, but increasingly from the 1740s, created portraits of rich men undertaking their own Grand Tours of Europe. The choice of the red suit demonstrates that the subject was recognised as a bit of a dandy, enjoying extravagant living and fine clothes. His interests are reflected through his pose and the objects included in the painting (including the view of the Colosseum and a map of Rome in his left hand).

### Key questions:

- What do you call a picture of a person?
- What objects surround the man?
- What aspects of his personality/likes do they represent?
- Why is he wearing red?
- What does his face and the way he is standing tell you about him?
- Is he rich or poor? How can you tell?

## Suggested activities:

### *Rolling interview:*

- Thought tracking: one child adopts the pose of Sir Gregory. Pairs of children decide what he might be thinking. The children take it in turns to come forward, touch 'Sir Gregory' on the shoulder and say what he is thinking (as if they were him – e.g. 'My collar is very scratchy.')
- Place a chair in front of the group, ask the children to imagine what questions they will ask Sir Gregory.
- Encourage their use of open questions which will give the interviewee a chance to expand on answers.
- Take a seat and answer two questions from the children as if you were Sir Gregory.
- 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 Sir Gregory.
- This could be recorded on audio, video or in written form, with the possibility of adapting it to 'chat show' or script format.

### *Silly surnames:*

- Ask the children to work with a partner to choose a selection of double-barrelled surnames which describe something somebody might do (e.g. Dame Judith Dog-Walker, Sir Peter Floor-Sweeper).
- Let them choose objects that might represent that person.
- They should then write a letter home from that person. What did they do? Who did they meet? Where did they go? How did they feel about it all?
- The children can also illustrate the character and include the chosen objects.

## *Who am I?*

- Each child chooses five objects which represent who they are or what they like doing. They write them on a piece of paper.
- Put them in a bag. Pull one out and read it out. Can the class work out who it is?
- The children draw quick sketches of 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 them.

## *Paired portraits:*

Each child chooses one object to represent them (as in the Tony Ross picture, where the boy has chosen a football).

- They take it in turns to adopt a pose (thinking also about facial expressions) and be sketched by a partner. Swap over.
- Portraits can be developed in paint or pastel.
- Alternatively, choose one child to pose with an object and everyone else to sketch them while sitting in a circle around them. Compare impressions.

Draw the children's attention to their viewpoint (are they looking at the subject's profile or front view?)





# *Stepping Inside . . .*

## *The Funeral of a Viking*

Sir Frank Dicksee, 1893

### Introduction:

Dicksee was well-known for his society portraits and his historical pictures. In this painting, the dead Viking's body is being sent on its way to Valhalla (The Hall of the Dead) while his fellow warriors salute him as he makes this journey. The key elements of fire and water are strongly combined in the picture, particularly in the strong use of reflection.

### Key questions:

- What are the warriors doing? Why?
- What time of day is it? How can you tell?
- How does the older man on the left of the picture feel? Is he jealous of the warrior's funeral? Is he worried it might be him next?
- The man who has died was a hero. What modern day heroes can you think of?

## Suggested activities:

### *Soundscape:*

- Ask the children to imagine that the picture is a TV set with the volume turned down.
- Find the volume control and turn it slowly up, leaving the children in silence to listen to the painting.
- Turn the volume partway down and ask them to discuss in pairs, and then with the whole group, what sounds they heard (e.g. flames crackling, warriors chanting).
- Challenge the vocabulary to make sure it is truly descriptive of the sounds.
- Help the children identify what sorts of words/phrases the warriors might be chanting or singing.
- Turn the volume up again to give a second chance to key into the sounds.
- Divide the class into groups for different 'sounds areas' of the picture (e.g. sea, flames, warriors) and build up a 'soundscape' with the different sections, possibly introducing percussion. Swap and repeat.
- The children can record the results in a list poem.

### *Viking ships:*

- Draw the children's attention to the Tony Ross picture. What material is the boy's boat made from?
- Challenge the class: out of a selection of recycled materials, who can make the Viking boat which carries the most treasure?
- Which designs and materials were the most successful?

### *Viking warriors:*

- Ask the children to use the picture to identify features of the Vikings under the following headings: armour, ships. It may be worth comparing these features with those shown in more historically accurate pictures.
- Explain that the Vikings were fierce warriors who often raided richer locations in England, such as monasteries, for their food and gold. Discuss how the warrior might have died. Recreate a *tableau* of the fight he was involved in.
- Use strips of material or card to make a Viking belt. Identify suitable materials to add jewellery to the belt on the basis of appearance, sound produced etc.
- The Vikings believed that after they died, they would be taken to Valhalla where they would feast, drink and tell stories of their great exploits. Ask the children to work in pairs to try and out-do each other in telling of their great exploits. Add each pair into groups of six or eight, sitting around tables (for extra fun, give them drinks of juice and/or snacks to eat) while they tell each other their stories.

### *Reflections:*

- Direct the children's attention to how the flames are reflected in the water.
- Ask them to take a piece of paper and fold it in half horizontally.
- After painting flames and a boat on the upper half, they should quickly fold over and re-open to produce reflections.
- When dry, the children can add additional details for sky, sea and warriors.