

# Luke's Way of Looking

by Matt Ottley and Nadia Wheatley

*Luke's Way of Looking is about celebrating the uniqueness of the individual and being courageous enough to look at the world differently. Matt Ottley, as the illustrator, provides a variety of artistic techniques, which the activities explore in detail. Luke's Way of Looking encourages children to experiment with drawing and painting and 'take risks'.*

## 1. Getting ready for the Book

- The children complete the following profile about themselves and then share their responses with someone else. How are each person's responses different?

### Personal Profile

**Name:**

**Country of Birth:**

**Languages spoken:**

Hair colour: \_\_\_\_\_ Eye colour: \_\_\_\_\_

Height: \_\_\_\_\_

### Favourite things

Book:

CD:

Colour:

Food:

Television program:

Movie:

Game:

Song:

Item of clothing:

What makes you happy? Angry? Sad?

What can you do well?

What would you like to do better?

What would you never give up?  
What would you never do again?  
What is the most difficult thing you have ever done?  
What place would you most like to visit?  
Who would you most like to meet?  
If you could rule the world, what would you do?

## Visual Arts

- The teacher shows the children three pictures of famous paintings depicting three different artistic styles. For example, Vincent Van Gogh, Jackson Pollock and Pablo Picasso. Each time the teacher shows an individual painting the children tell, write or draw what they see.
- The teacher writes the name of each painting on the board then lists what the children have seen under each title. Are their responses different and why? Pictures can be found in magazines, catalogues and books, if prints are not available .
- The teacher gives the children specific instructions on how to draw a flower. Everyone must draw their flower the same way.
- Draw a small circle in the middle of the top half of your page. Colour the circle yellow.
- Draw six flower petals, all the same size around the circle. The teacher demonstrates the exact shape he/she wants on the board. Colour the petals red.
- Take a ruler and draw two straight, parallel lines, ten centimetres long and one centimetre wide, from the bottom of the flower petals.
- Draw two leaves on each side of the parallel lines . Colour the leaves and the stem dark green.
- The children show their flowers to each other. Do they all look the similar? If the children were asked to give a lesson about drawing flowers what would they

do? The teacher writes their ideas on the board. Why would they change the original lesson?

## Music

### Listening / Singing

Listen to the song *Flowers are Red* by Harry Chapin (*Let's All Sing*, 1981, ABC, pages 58 - 59). This song tells of a young boy who went to school ready to paint flowers all the colours of the rainbow, but his teacher said that 'Flowers are red, young man and green leaves are green. There's no need to see flowers any other way than the way they always have been seen.'

### Duration

Clap or click the beat while listening to the song.

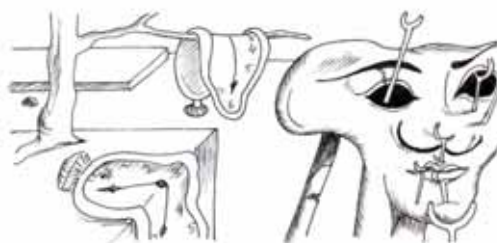
### Structure

Show the same and different sections of the song by using one set of instruments or body percussion for the verse and another set for the chorus.

## Drama

Dramatise the song, with the characters of the two teachers and the little boy being acted out by the children.

- Using hot seating, interview the three characters and ask them why they acted like they did.



LITERACY

## 2. Introducing the Book

- The teacher shows the children the front cover and reads the title. The children predict what the book is going to be about.
- The teacher reads the book straight through without stopping. What is the story about? How did Luke feel at the beginning of the story? How did he feel at the end? Why did Luke change? How did the illustrator show that Luke had changed?
- How does the illustrator show Luke's changing feelings? For example, the first five double page spreads show very little colour. Why are Luke's paintings the only touch of colour in the beginning? Why is the art gallery such a dramatic contrast? How does the way Luke is drawn show change?
- List the things Mr Barraclough did in his art lessons. Was Mr Barraclough a good teacher? If you were Mr Barraclough, what would you have done? Why?
- At the end, why didn't Mr Barraclough know what to say? Will Mr Barraclough change? Does the illustrator change the way he depicts Mr Barraclough?

### 3. Getting into the Book

*In the beginning of the book Matt Ottley uses line in a variety of different ways to produce an emotional response in the reader. The illustrators line quality is mainly thin and straight, with some cross hatching, where the lines cross and intersect. This can produce texture and shading. For example, the first double page spread where Mr Barraclough is taking a photograph. Thin, parallel lines can give a feeling of movement and direction. See the page beginning " One Friday , Mr Barraclough told the class to paint what they saw through the window". ... Matt Ottley has repetitively used thin, vertical lines to produce a dull, monotonous setting. Thin, vertical lines can also create discord and unease. See Mr Barraclough's suit on the first page.*

- How do Luke's paintings contrast sharply with his surroundings in both colour , shape and line? What do his paintings show about the way he sees the world? Why does he feel at home in the art gallery?
- Look at the paintings and sculptures in the art gallery . How would you describe them? What do you see? For example, the painting entitled 'Clarra Bough' (the illustrator's humour is evident here), the 'bird' standing on the 'egg', the piano sculpture, the bird and the hands and the large abstract painting. Are any paintings 'realistically' presented?
- The children suggest titles for the various paintings and sculptures.

## 4. Coming Back to the Book

# Visual Arts

### Experimenting with line

#### Materials

A variety of:

- Black, felt tipped pens - such as fineliner, 'ordinary' felt tips for children;
- Black nylon tips, ball points, ink pens;
- Different grades of lead pencil - such as H, HB, B and 4B;
- White paper folded into six squares and numbered.



#### Procedure

- The children can experiment with a variety of black pens and pencils. *Luke's Way of Looking* is used as the example for each technique.

Draw in square number :

1. **Vertical lines** - Luke looking out of the window, page 5-6;
  2. **Horizontal lines** - on Luke's shirt, page 3, the steps of the art gallery;
  3. **Crossing and intersecting lines (cross hatching)** - shadows, Mr Barraclough's suit, page 7;
  4. **Horizontal, wavy lines** - the roof of the school;
  5. **Short, curved lines** - Mr Barraclough's hand, the top of the balcony wall, page 1.
  6. ???
- The children go outside and draw a simple building, tree or playground scene. The more adventurous could try a person.
  - Using the line techniques which have already been practiced, and **Luke's Way of Looking** as a guide, the children 'fill in' their pictures using black pens and pencils to create line, pattern, texture, tone and shading.

# Dance

Use the squares as cue cards. As each one is held up, have children move in response to the lines represented.

- Create a dance sequence by using the movements associated with each cue card. Order these and decide how many repeats should be made for each movement.
- Practice the dance sequence to music with a strong beat.

## 5. Going Beyond the Book

### Art movement - Surrealism

*The surreal means beyond or above reality. The Surrealists aimed to link the world of dreams and real life to create what they regarded as an absolute reality. To do this, they used unusual techniques. Some Surrealist works are strange and frightening, others, like Luke's **Way of Looking**, are more bizarre, bringing unlikely objects together. For example, a bird forming part of the school roof.*

### Famous Surrealist paintings

- Salvador Dali, *The Persistence of Memory*, 1931.
- Max Ernst, *Forest and Dove*, 1927.
- Joan Miro, *Painting*, 1927.
- Marc Chagall, *The Poet Reclining*, 1915.
- The children draw something familiar, such as their house, a car, a boat or a garden. After looking at the double page spread on pages 23-24 of *Way of Looking*, the children turn their ordinary pictures into something extraordinary. They then colour them using a medium of their choice, such as, paint, coloured pencil, felt tipped pen or crayon. Display the children's artwork and invite other classes to view the 'surrealistic way of looking from class ... '.
- Visit an art gallery

### Other picture books with 'surreal' illustrations

- *Bamboozled* (1994) written and illustrated by David Legge
- *Free Fall* (1988), *Tuesday* (1991) and *June 29 1999* (1992) written and illustrated by David Weisner
- *The Rabbits* (1998) written by John Marsden and illustrated by Shaun Tan

Explore other artistic styles such as Impressionism, Cubism, Expressionism, Abstract Expressionism and Pop art.

**Drama :** Interview Mr B, Luke, famous artists re their painting styles (hot seating)

**Music:** Listen to Surreal music : create responses in art and movement.

