



I **Storytelling through pictures;** **Session / workshop outline:**

A Day at School: Session aims:

- The day typically would be three or four, maybe five sessions usually of class period length. This achieves the best exposure to the most students.
- To have a hands-on experience of creating a meaningful illustration, in particular how to **start** the creative work.
- A hoped for outcome is to link the enjoyment of drawing to the enjoyment of reading.

Session outline:

- The presentation material will vary according to age group, K-12.
- The first few minutes will romp through a handful of A1 size images. Highlighting something from each, the intention is to get the students to look closely into the images, and to wonder why certain choices are made.
- The presentation moves to rapidly model how an illustration is conceived, planned, revised in very rough outline form. Following that, the outline will be darkened - giving it more detail, emphasis and neatness.
- Making sure within each session there will be time for the class to do a guided pencil drawing. This drawing will be loosely based on a short, fun, text.
Like *Darren McCallum's* and *Craig's* story 'The Wobbly Bike'. Or a more historical and satirical text like 'Doctor Frankenstein's Other Monster' by *Nigel Gray*. Or Paul Jennings's 'The Unforgettable What's His Name?'. Or Jessica Carroll's 'Billy the Punk'. For the prep's maybe 'Cat' by Mike Dumbleton, or 'Gus Dog Goes to Work' by Rachel Flynn. Whatever it is will be age appropriate and use humour and inventiveness.

Session outcome:

- Every student should finish the workshop having learnt something new, and with a drawn picture full of character and action.
- In a longer workshop there may be time for a drawing to be coloured.
- This takes some practical preparation so suits smaller numbers.

Session numbers & duration:

- Numbers up to 90 are comfortable. After that, there is a bit too much distance.
- The day typically would be three or four sessions, usually of class period length, say 45 to 65 minutes. This model achieves the best exposure to the most students. (Often a shorter prep class might be added).

Materials and technology:

- For Craig, all that is needed from the school is a traditional whiteboard. He will supply all materials he uses directly - large A1 paper, charcoal etc. His drawings will be blutacked to the whiteboard.
- Basically the students need only a greylead pencil and eraser, a sheet of photocopy paper and backing board.

Enquiries about availability and costs etc:

Feel free to contact me direct to enquire or discuss any of this, including the more complex Extension Workshop.



2 Preparing a picturebook; Extension workshop:

2 to 3 hours drawing & colouring time at a minimum.

Workshop intention:

The aim is students enjoy contributing to illustrating a group picturebook.

The emphasis is about creating illustrations for a storyline sequence – it's NOT about writing the story. But a story is needed.

Workshop outline, to begin:

- The workshop commences with a reading of the story.
- Following, the students do a couple of quick warm-up drawings related to the text.
- Then, to explain that the text and illustrations are spread over, say, 16 or 24 pages, a pre-prepared storyboard is presented. This has words & picture ideas in place, but these storyboard drawings are effectively idea 'thought bubbles'.

The illustration task:

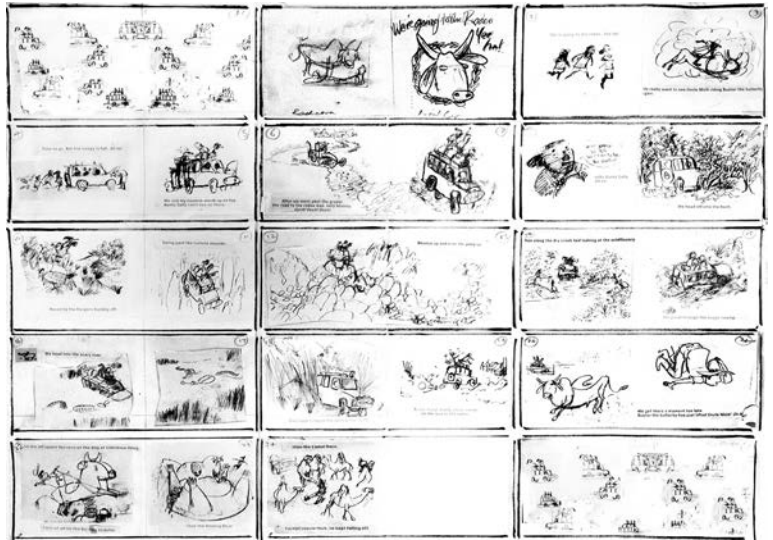
- Each student is assigned a page to illustrate.
- The task is to create a rough pencil drawing, then outline it. The roughs are imprecise so the students need to think about the shapes, the action. Each student is encouraged to interpret the storyboard in their own artistic way.



* To get straight into

drawing at the workshop I suggest using a short text on the theme of a school trip; 'We're Going To the Rodeo. Yee Ha!'

The advantage of adapting this text is it comes with classroom resources – a storyboard, roughs, a dummy book and more.



Extending the resource:

- After the students have been drawing for a while, I like to introduce a second set of pencil roughs. These are more detailed in terms of characterisation, choice of viewpoint, continuity and background. I've found these roughs are used in different ways by students. Some disregard them - that's fine. Some are inspired by them. Some see further possibilities of extending their drawings by exaggeration, body language, or simply adding unusual or surprising details.

Using colour:

- At a certain point it will be time to start colouring the image. At its simplest in coloured pencil, oil pastel, ink or acrylic wash...
- A brief demonstration, and some examples will be used.
- (This brief demo could be on a webcam to smartboard). Please note different colour techniques need a bit of pre-preparation.

Nearly done:

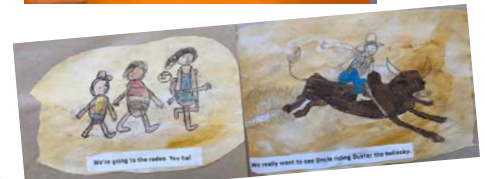
- The outcome is a series of pictures to be pasted into a dummy book.
- The text needs to be prepared, printed, pasted in place.
- The end result cannot be completely guaranteed! However, an editable digital record of the project will be provided.

* Please contact me direct to discuss any of this, or for a draft of 'We're Going To the Rodeo. Yee Ha!'

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Why use a storyboard and roughs already done?

- As an art student I learnt to draw and paint by doing lots of it. The most useful learning pathway for me was mimicry. That is; looking closely at the work of favourite exceptional illustrators, and thinking deeply about *their* ways of thinking and working. Then, using their work as an example, I tried to solve picture problems by imagining how they would do it. (Not to be confused with copying).
- A lot of us have a tendency to think in pictures, or, to learn in pictures. Put another way, things can be easier to understand if they can be 'pictured'.
- Making pictures can be personal and expressive - like words.
- Reading is hugely important. The words and pictures in a book are all part of reading. For an artist, your picture ideas will probably be sharper if you are a reader.
- It is in this spirit that this project is offered. Rather than use time writing a text, I'd like the students to be able to immerse themselves in the story – imagine the scenario, understand how each picture is linked, and have fun bringing it to life.



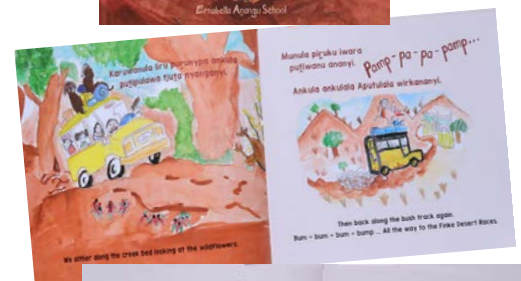
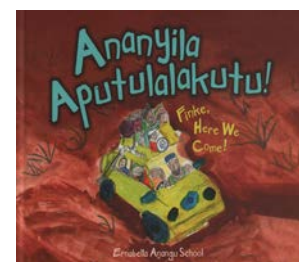
The workshop in this form was first used at Woolianna School in NT. Some short picturebook workshops were proposed. The focus to be on making pictures. Not a lot of time would be available.

A generic story, *'We're Going To the Rodeo. Yee Ha!'* was written beforehand, and lightly edited at the school before the workshops.

A storyboard and roughs were also prepared before the workshop. They proved useful in showing the relationship between words and pictures, especially the linking of events that make up a storyline. As well it helped make clear that making illustrations was also about making choices.

Subsequently, a similar project was done at Ernabella Anangu School in SA. Before the workshop the same story was edited into a different context and locality and became *'Ananyila Aputulalakutu! Finke, Here We Come!'* Featuring the Finke Desert Race.

'I Reckon I Won Too!' was a third similar-but-different version done at 'Fishy Stories' Writers' Festival, Fish Creek Vic.



Ananyila Aputulalakutu! Finke Here We Come!
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