

CICADA

SHAUN TAN

TEACHERS RESOURCES



CICADA

BY SHAUN TAN

Teachers Resources by Robyn Sheahan-Bright

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INTRODUCTION

Cicada tell story.

Story good. Story simple.

Story even human can understand.

Tok Tok Tok!

Back Cover Text

Cicada has worked for the company for seventeen years – always finishes work perfectly; does unpaid overtime; is never offered promotion; has no access to office bathroom; sleeps in office wallspace; humans don't like cicada; told to retire; climbs to top of building and ...

This stunning open-ended text is a philosophical exploration of the culture of work but also of society. It traverses themes such as belonging, alienation, corporate bureaucracy and work, difference and prejudice, submission to control/freedom, transformation/metamorphosis, resurrection and regeneration.

Shaun Tan's publisher describes the book as: 'A dream of escape, a commentary on corporate slavery, a multi-layered allegory—Shaun has taken the humble cicada and created a mythic fairytale of magic, menace and wonder.' Justin Ratcliffe, co-managing Director, Hachette B&P 15 November 2017

Shaun Tan is partly concerned here with Kafka's nightmare of bureaucracy which, like many other concepts swirls together in a tantalising soup of ideas. For Tan's images and words always defy categorisation. He relishes a sense of minimal control in his work – despite its intricate detail – and ambiguity is a tool which allows him the freedom to ask open-ended questions of relevance to every reader.



BEFORE AND AFTER READING THE PICTURE BOOK

- What other books by Shaun Tan have you read and what impression do you have of his style and interests as a writer and illustrator?
- What does the cover of *Cicada* suggest to you before/after reading the book?
- Write a review of *Cicada* after you have read it.

THEMES

KEY QUOTE: Neil Gaiman: 'I love your stuff because you're never told what the emotion is. You get to feel it on your own and you get to discover the emotions along the way.'

Shaun Tan: 'With luck, it's different for different people.' (Gaiman, 2011)

DISCUSSION POINT: Shaun Tan's works are always suggestive of complex themes and ideas about which he avoids making conclusive statements. He is interested in the human condition and in the social constructs within which human beings operate. He explores the border between the real and the fanciful.

Several themes are covered in this book which might be related to the Australian Curriculum:

- **BELONGING VERSUS EXISTENTIAL ALIENATION, ANGST & DISPLACEMENT**

DISCUSSION POINT: *Cicada* may seem to be the loneliest worker in the world, but there are many workers and people in other situations who are just like him. The melancholy images and the words in the book suggest immense isolation and loneliness, and also cicada's unspoken desire to fit in or belong.

QUESTION: Does cicada finally belong?

DISCUSSION POINT: Children will identify with this feeling of aloneness despite the situation (workplace) and character (cicada) being different to themselves. Shaun Tan's work often deals with the theme of something being lost, or searching for meaning, and has related that to his own childhood memories.

QUESTION: What 'meaning' does cicada discover?

- **CORPORATE BUREAUCRACY AND WORK**

DISCUSSION POINT: The regimented office cubicles depicted mirror the regimented high rise buildings in cities (which are depicted on the front endpapers). They are also suggestive of a 'maze' in which a person may be lost and isolated. The walls are just high enough to obscure your fellow co-worker or neighbour from your eyes.

QUESTION: What feelings do these cubicles arouse in the reader?

DISCUSSION POINT: Cicada works extremely hard yet receives no recognition and his working and living conditions are appalling. His dismissal is equally so. The image in which he is cleaning his desk prior to leaving his job, with his employer standing with crossed arms behind him, is physically chilling. This sort of exploitation is common even in wealthy companies. Tan invites questions rather than passing judgment.

QUESTION: Why would cicada endure such a workplace? Why would his employers treat him so badly? Are his working conditions typical of contemporary workplaces?

DISCUSSION POINT: The barcode which appears on cicada's nametag is also symbolic of the dehumanisation of people in such anonymous workplaces.

QUESTION: What damage does taking a person's name from them do to them emotionally? In what places are names erased from people?

DISCUSSION POINT: A faceless man from 'Human Resources' appears in two frames in the book; his job is to deal with cicada's employment and dismissal.

QUESTION: Is this an accurate portrayal of the manner in which human resources departments often treat people? What evidence do you base your answer on?

- **DIFFERENCE AND PREJUDICE**

DISCUSSION POINT: Cicada is looked down upon by co-workers because 'he is not human'. They ignore him and he is forced to use a bathroom twelve blocks away.

QUESTION: Prejudice towards those who are supposedly different (by virtue of race, religion, colour, disability etc) still exists in many workplaces despite programs to ensure it doesn't. Why are people so ready to reject those who are different?

DISCUSSION POINT: In one grim scene cicada is being physically molested. Such office bullying is also reminiscent of the bullying allowed in some schools and universities called 'hazing'.

QUESTION: Why is physical violence such a common expression of prejudice or insecurity?

- **SUBMISSION TO CONTROL VERSUS RESISTANCE TO CONTROL/FREEDOM**

DISCUSSION POINT: This book contrasts two ways of looking at the world – submission to control or freedom. The latter may involve either passive or aggressive resistance to control.

QUESTION: Cicada is a virtual prisoner in his workplace, but by the end of the book cicada is free. How does he achieve that?

QUESTION: Might freedom also be likened to escape?

- **MATURING & PROCESSING EXPERIENCE**

DISCUSSION POINT: Cicada has watched and processed his observations of the people around him for seventeen years.

QUESTION: What has he finally decided or discovered about his colleagues and about himself?

- **TRANSFORMATION /METAMORPHOSIS**

DISCUSSION POINT: Franz Kafka's classic novella *The Metamorphosis* (1915) had a travelling salesman turn into a giant insect. Here the drab green cicada sheds his shell and becomes a bright red flying insect.

QUESTION: What does physical transformation/metamorphosis suggest metaphorically?

- **RESURRECTION AND REGENERATION**

DISCUSSION POINT: The final images in the book might be likened not just to transformation but also to the hope of resurrection or regeneration.

QUESTION: What is cicada's likely future? Is it a new life?

CURRICULUM TOPICS

Teachers might relate this text to the following curriculum areas:

STUDY OF HISTORY, SOCIETY AND ENVIRONMENT

Any of the themes above might relate to the HSE curriculum areas such as:

- Workplaces
- Societal Control
- Relationships
- Environment and Urban Density

ENGLISH LANGUAGE AND LITERACY

KEY QUOTE: 'I use text as grout in between the tiles of the pictures. I always overwrite, really awful, long bits of script and then I trim it down to the bare bones and then add a little bit to colour it in. At the end of all of my stories I test for wordless comprehension. So I remove the text and see if it works by itself. And if it does I feel that that's a successful story. I don't know if that's an important principle but it's helped me structure things. (Shaun Tan, quoted, Gaiman 2011)

The text of this book might be studied in relation to:

- **NARRATIVE PERSON & TENSE**

DISCUSSION POINT: This text is written in third person, present tense which makes the telling of the story very arresting.

QUESTION: Why isn't the text written in first person, given that it is cicada's story?

QUESTION: If it had been told in past tense how would that have altered the telling?

- SYMBOLISM

DISCUSSION POINT: 'Cicadas have been featured in literature since the time of Homer's *Iliad*, and as motifs in art from the Chinese Shang dynasty. They have been used in myths and folklore to represent carefree living and immortality... Cicadas are a frequent subject of haiku, where, depending on type, they can indicate spring, summer or autumn' *Wikipedia*
In Ancient China, members of wealthy families would insert a jade carving of the cicada inside the mouth of their deceased loved one before burying him or her. They believed that this would ensure that the deceased would have a joyful life after death, and give them immortality.

QUESTION: Why do you think Shaun Tan used a cicada as the character in this book?

QUESTION: Is the theme of mortality significant in this book?

- LITERARY DEVICES & LANGUAGE

DISCUSSION POINT: The language used here is spare and cryptic. It might be interpreted as being suggestive of the cryptic office language encouraged by writing memos, emails and short posts on social media. But it might also be suggestive of the dehumanising of cicada in this emotionless and heartless workplace. The repeated phrase 'Tok Tok Tok' is also suggestive of the clock being continuously watched in corporate offices.

QUESTION: What did the style of language suggest to you?

- GENRE

DISCUSSION POINT: This story has been described as an allegory which is a story, poem, or picture that can be interpreted to reveal a hidden meaning, typically a moral or political one.

QUESTION: In what way is *Cicada* an allegory?

- HUMOUR

DISCUSSION POINT: Despite the grim subject matter there is always a sense of irony and whimsy in Shaun Tan's words and images.

QUESTION: What sort of humour is prevalent in the text?

- WRITING TASKS

ACTIVITY: This poem appears on the imprint page of this book:

閑かさや

岩にしみ入る

蟬の声

calm and serene

the sound of a cicada

penetrates the rock

Matsuo Bashō (1644–94)

trans. Yuzuru Miura

Invite students to write a haiku poem in response to this picture book. Haiku is a Japanese form of poem which consists of 3 lines; the first and last lines have 5 syllables and the middle line has 7 syllables. (The lines rarely rhyme.) [See **Activity Sheet 1.**]

ACTIVITY: Write an acrostic poem using the letters in CICADA. [See **Activity Sheet 1.**]

ACTIVITY: Invite students to write a tetractys poem in response to this picture book. A tetractys is a five-line poem with 1, 2, 3, 4, 10 syllables in each line.

ACTIVITY: Re-write the story as an expository piece of writing such as a newspaper article about cicada's situation.

VISUAL LITERACY

The visual text of a book combines with the written text to tell the story using the various parts of the book's design and illustrations, as explored below:

- PARTS OF THE BOOK

DISCUSSION POINT: The **cover** of a book is an important part of its message. This depicts cicada standing centre staring at the reader, holding a piece of office paper with pieces of other office documents scattered on the floor around him. The contrast between his neat attire and unemotional demeanour with the loss of control of these memos, hints at the twin concepts to be contrasted in the book.

DISCUSSION POINT: The **endpapers** offer another contrast. The front endpapers depict shapes synonymous with the high rise banality of inner city corporate office buildings. They are grey and indistinguishable from each other. The back endpapers depict a lush colourful landscape alive with plants and wildlife. This represents a metaphorical return to nature.

DISCUSSION POINT: The **title page** is followed by a wordless double page spread showing the cicada's upper torso with his nametag attached. His insect arms poking from the suit jacket are arresting. The size of the image is also imposing.

QUESTION: What does this image suggest to you?

DISCUSSION POINT: The format of the book is portrait, rather than landscape or square. Why?

QUESTION: How does the **layout of the storyboard** and the **format and design** of the pages influence your reading of it?

DISCUSSION POINT: The **resolution of a narrative** always involves a turning point. In this text the turning point hinges on cicada's transformation and flight from the roof of his office building.

- OPEN ENDINGS AND AMBIGUITY

DISCUSSION POINT: The image of cicada teetering on the edge of the office building's roof is frighteningly real. It is suggestive of possible suicide, but is transformed into an uplifting moment of escape; but it might also suggest a dream of a hopeful ending. It is one of a series of five wordless images, followed by a white page with a few final words.

QUESTION: Ask your students to respond to this series of wordless images. How did they interpret each one of them?

- PERSPECTIVE

DISCUSSION POINT: The humans in the images are depicted as figures without faces either facing away from the viewer or seen only as parts of their torsos. This cements the theme of dehumanising alienation in corporate offices.

- CHARACTER

DISCUSSION POINT: Creating characters generally entails studying facial expressions and body language. Only cicada's face is seen in this visual text. Describe cicada's character from the clues in words and images.

QUESTION: Choose a frame. What does the body language indicate about the human depicted?

- MEDIUM AND STYLE

ACTIVITY: Every aspect of the drawing and painting relates to the thematic whole. The medium employed is oil and acrylic on paper in a naturalistic style.

QUESTION: What else did you observe in Tan's style of art?

DISCUSSION POINT: The colours are drab grey with only the green of the cicada visible, until the final transformative images of red cicadas flying away.

- SETTING

DISCUSSION POINT: Geometric shapes of squares and rectangles (buildings, office cubicles, stairs) give a thematic unity to the images. Invite students to compare these to geometrical images created by other artists such as M.C. Escher, and discuss.

- INFLUENCES ON SHAUN TAN'S WORK

DISCUSSION POINT: Tan delights in creating creatures with distinct characteristics. His books portray a gallery of outlandish creatures who are often an amalgam of the real and the fanciful. Although cicada is an insect his eerie depiction has similarities to the sci-fi conventions which are often the subject of Tan's images. Tan spent his early working life illustrating sci-fi magazines, the film *ET* (1982) was an influence, as was George Orwell's

novel *Animal Farm* (1945) so that dystopian imagery is prevalent too.

QUESTION: What visual or literary references have you unearthed in this text?

- **CRITICAL LITERACY**

Tan's work encourages reflection and develops critical literacy.

ACTIVITY: Invite students to engage with any page in this book and then to describe what it 'says' to them; how it makes them feel.

ACTIVITY: Interrogate each image and find any 'hidden' or less obvious details in them. For example, 'read' the image of cicada trying to reach the lift button in order to visit a bathroom twelve blocks away.

- **ILLUSTRATION TASKS**

ACTIVITY: Invite students to draw, paint, or collage another scene to further illustrate the ideas suggested in this story. [See also **Activity Sheet 2.**]

ACTIVITY: Choose an image in the book, and re-draw it as a cartoon. Create a caption to go with your cartoon.

ACTIVITY: Design a new cover for the book.

- **CREATIVE ARTS**

There are many creative activities suggested by this text:

1. Create a **mural** of the city as it is depicted on the front endpapers of this book.

2. Create a **model** of cicada from materials such as fimo clay, foil, fabric or a combination. [Note: See the models created for the illustrations in Tan's *The Singing Bones.*]

3. **ACTIVITY:** Create a graphic novel version of a scene in this book. [See **Bibliography and Activity Sheet 3.**]

4. **Create a poster** to advertise this book.

5. **Create a Book Trailer** to promote this book. [See **Bibliography**.]

6. Create a similar kind of story set in a school environment; substitute a student with an animal, and play it out to see what happens. The theme could be anything, not just subjugation, eg. The butterfly who attracts too much attention, the bull who can't control his temper, the songbird who gets by on mimicry alone, until called to account. There are endless possibilities, and using animal substitutes actually makes the creative process so much easier. Shaun Tan says that: '*The Lost Thing* is very much a precursor to *Cicada* in this respect, and there are strong parallels. I tend to deal with issues of solitude, but the central issue of 'difference' could appeal to students with more social dilemmas in their lives. In short, I'd encourage creative activities to move beyond my own stylistic imagery, and understand the fundamentals of this kind of storytelling.'

- **LEARNING TECHNOLOGIES**

ACTIVITY: Research the topics above online.

ACTIVITY: Research the work of the author/illustrator online. [See **Bibliography**.]

FURTHER EXTENSION ACTIVITIES

1. Discuss themes above such as 'existentialism' or 'freedom' and then read other picture books which deal with these topics and compare to *Cicada*. [See **Bibliography**.] Create a classroom display of books on these themes.

2. Make a list of questions you have about this book and its meaning. Share them with your class and discuss possible answers.

3. What music might accompany this text if you were to dramatise it?

4. Conduct a debate about any of the social issues raised in this book.

5. Write a blurb summarising and promoting this book.

FURTHER TOPICS FOR DISCUSSION AND RESEARCH

- Research the work of Shaun Tan. Compare *Cicada* to his other books.
- Investigate any other topic not covered in these notes which you consider is suggested by this text.

CONCLUSION

Cicada is a deeply moving allegory of a life indentured to the corporate world until freedom is achieved. It is also a work about belonging and acceptance of others. It's about how one can be imprisoned by expectations. It's about maturing and finding one's place in the world. It's a metaphor for self-affirmation, escape and hope.

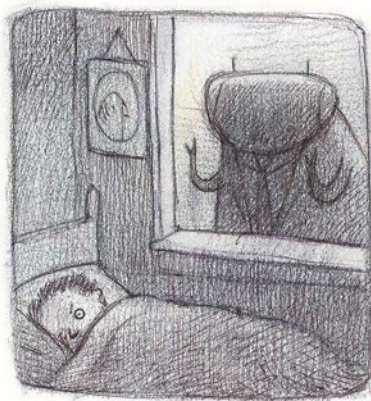
AUTHOR/ ILLUSTRATOR'S INSPIRATION

Notes on CICADA, Shaun Tan, March 2018

'The earliest idea for *Cicada* came during a visit to Berlin around 2005 (although it could have been any time in any city) and looking at an imposing grey office building with hundreds of identical grey windows. In one of these windows, someone had put a bright red flowering plant. I remember joking to a friend that maybe a big insect, a bee or something, worked in that cubicle. It was a thought I recalled subsequently whenever I saw something organically out-of-place in the otherwise sterile environment of corporate office spaces: a particularly lonesome pot plant, an employer's cat or dog, a lost sparrow. Interesting observations, but not really any idea there for a story. A good story always needs a second, third or even fourth unrelated element to gain traction in the imagination.

One such element came from hearing cicadas outside my bedroom window, and sometimes finding their empty casings – the cast-off skin of the nymph – still clinging to a high wooden fence (there are large lime-

green cicadas in Melbourne that I'd rarely seen in Perth, where I previously lived). Elsewhere I'd seen a documentary about the life cycle of some cicadas, in which they spend up to 17 years underground before emerging all at once, overwhelming their predators, then mating and dying in a brief glorious period. It seemed like a kind of heightened awareness of life, compressed into a very short final act. This life cycle is very alien to us humans, but it's interesting that we still find it fascinating, as if there is some metaphor here about mortality, investment and endurance.



wake to the sound of
a solitary cicada.



(above: comic panel from *A day in the life*, 2011, and a personal sculpture 'Cicada officium' 2012. My interest in a suited cicada has surfacing on and off over the past decade.)

A third, more subconscious influence might be traced to anecdotes from friends, as well as news stories, about the disillusionment of workers within large corporations and other businesses. I think my father might be included here, having worked for an architectural firm in which long years of work and loyalty went largely unacknowledged. A friend with a long career in one of the bigger tech firms retired feeling quite bitter at the wasted decades of devoted service in a company that in the end did not value him highly. I was also influenced by dreadful reports of a tech factory in China that installed 'suicide nets' around their buildings to prevent workers from jumping to their deaths. Corporations sometimes sustain the illusion of having primarily human interests – the welfare of workers and customers – when those interests are frequently secondary to far more abstract financial ones. The 2003 Canadian documentary *The Corporation* presents the interesting and compelling view of corporate entities as pathological in this regard, a problem of how they are legally defined and politically empowered. I've always been interested in the ways that social, political and economic structures, originally created to promote human interests, can actually end up being very dehumanising. We are easily enslaved by the very systems that are meant to work for us, and morally influenced by their logic. I suspect these systems encourage us towards further ethical

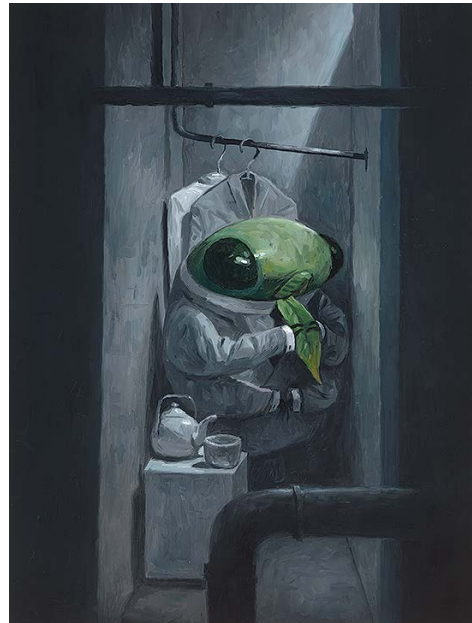
compromises by confusing our judgment of value. From faking budget forecasts to workplace bullying, institutional structures often facilitate a slippery scale of moral apathy and transgression, things we are all capable of.

Works of art and literature are also necessary influences for any story, no matter how small. Kafka's *The Metamorphosis* (1915) of course, although I only noticed the parallels with Gregor Samsa, the salesman who wakes up one day as a giant bug, quite late in developing my own story, but it's always been one of my favourite surrealist tales. George Orwell's *Animal Farm* (1945) continues to be an influence, as well as *1984* (1949); Terry Gilliam's film *Brazil* (1985), not unlike a comedic version of *1984* also continues to inspire *Cicada* as it did my picture book and short film *The Lost Thing*. There are several Gary Larson cartoons about big bugs that have always amused me, and one in particular about a high-flying executive insect who is now homeless because a co-worker one day pointed out 'Hey, he's just a big cockroach!' I would also have to cite both the British and US versions of the mockumentary sitcom *The Office* (2001-2013) as influences; Mike Judge comedy *Office Space* (1999), and Jacques Tati's visual critique of 1960s living and work spaces in *Playtime* (1967), a period when these kind of human aquariums must have been relatively new. Interestingly, I've never in my life worked in an office cubicle of for a large company, and perhaps this is one reason I find these environments fascinating, both visually and narratively. They are like the science fiction sets of a movie made a long time ago: a movie that might be either utopian or dystopian – it's hard to tell! I find them both attractive and unsettling, and that's the kind of ambivalent feeling that typically inspires me to write and draw stories.

The visual development of *Cicada* is also influenced by my experience with theatre and film production, of how you can tell a story with minimal props and sets. For *Cicada*, I began by sketching out thumbnails of different possible incidents involving an insect working uncomfortably alongside humans. Instead of developing these as more detailed drawings, as I usually do, I made a sculpture of the central cicada character with moveable limbs – basically an action figure – and built simple miniature office spaces out of paper and board. I could then arrange and light these elements on a table-top, photograph them, and use the resulting images as 'sketches' for both structuring the story and as reference for final paintings. In some cases, the finished illustrations are nearly identical to the photographs, and shows how useful this process can be in exploring scene variations, not unlike film-making. I'd liken it to stop motion animation, only without the animation.

I thought about having the entire book as photographed puppets and sets, but there is something about the transition to oil-painting, particularly

with loose strokes, that gives each scene an otherworldly quality, and the scale of the world seems larger in the imagination. It also makes it easier to blend together those scenes that are very difficult to fabricate physically – the forest, long stairwells and so on. The human figures are based on photos of myself posing in a suit, both bossing and bullying the cicada, which could be then be grafted into paintings by matching the lighting effects.



Left: a cicada sculpture photographed within a cardboard set, then digitally edited, forming the basis for the final painted illustration (right) where more detail has been added.

What is the resulting story about? Well as usual that is a question for the reader. My own interpretation has changed during the long period I've been thinking about *Cicada*, and then creating final illustrations and text, which tend to exert their own pressures and ideas. That is, I listen to what the story seems to be telling me to do, work on getting it right, and then speculate more deeply about meaning later (like now). I also try to keep it very simple. I used to think this story was mostly about workplace bullying, and this was the emphasis in early notes, research and extensive storyboards. But the part I mostly think about now is the fact that the cicada is amused by humans the whole time, but we only know that his signature refrain 'Tok! Tok! Tok!' is the sound of laughter at the very end. Maybe the story is less about corporate slavery than the power of personal attitude or direction. That is, the same situation – especially one in which you are trapped – can be depressing or amusing depending upon how you look at it, react to it, or think beyond it. It could be that all throughout its office life, the cicada is so enthralled by the idea of returning to the forest that any time among humans is merely amusing and inconsequential, even

fascinating. The cicada has a very different perspective on time, purpose and liberty, and this is one possible interpretation of the Basho haiku I decided to include at the end of the book.

*Calm and serene
The sound of the cicada
Penetrates the rock*

Of course, we never know how the cicada is really feeling. We assume this underappreciated employee must be miserable, but we may be mistaken. The other side to this thought is to wonder about the office environment of the story, or any institution populated by uncaring, aggressive and basically unhappy humans, and think about the ultimate purpose of it. Who is really enduring these absurd conditions? Not the cicada: it always has something greater to look forward to.'

ABOUT THE AUTHOR/ ILLUSTRATOR

Shaun Tan grew up in the northern suburbs of Perth, Western Australia. In school he became known as the 'good drawer' which partly compensated for always being the shortest kid in every class. He graduated from the University of WA in 1995 with joint honours in Fine Arts and English Literature, and currently works full time as a freelance artist and author in Melbourne.

Shaun began drawing and painting images for science fiction and horror stories in small-press magazines as a teenager, and has since become best known for illustrated books that deal with social, political and historical subjects through surreal, dream-like imagery. Books such as *The Rabbits* (1998), *The Red Tree* (2001), *Tales from Outer Suburbia* (2008) and the acclaimed wordless novel *The Arrival* (2007) have been widely translated and enjoyed by readers of all ages. Shaun has also worked as a theatre designer, and worked as a concept artist for the films *Horton Hears a Who* and Pixar's *WALL-E*, and directed the Academy Award winning short film *The Lost Thing* with Passion Pictures Australia. *The Rabbits* was made into an opera with Opera Australia in 2015 and several books have been dramatised as plays. His latest works include *The Bird King* and other *Sketches* (2010), *The Singing Bones* (2015) and *Rules of Summer* (2016). This year he will also publish *Tales from the Inner City* (A&U). In 2011 he received the prestigious Astrid Lindgren Memorial Award, honouring his contribution

to international children's literature and was presented with the Dromkeen Medal for Services to Children's Literature in Australia. His other awards are numerous: a selection includes CBCA Picture Book of the Year 1999 for *The Rabbits*; Honour Book, CBCA Picture Book of the Year 2000 for *Memorial*, 2001 for *The Lost Thing* and 2002 for *The Red Tree*; CBCA Picture Book of the Year 2007 for *The Arrival* and both the NSW and Western Australia Premier's Book Awards 2006 and 2007 respectively; CBCA Picture Book of the Year 2014 and shortlisted for the CILIP Kate Greenaway Medal for 2015 for *Rules of Summer*.

Visit his website: <[http:// www.shauntan.net](http://www.shauntan.net)>



ACTIVITY SHEET 1. POETRY ACTIVITIES



HAIKU POEM

ACROSTIC POEM

C
I
C
A
D
A

TETRACTYS POEM

ACTIVITY SHEET 2.

DRAW THIS IMAGE

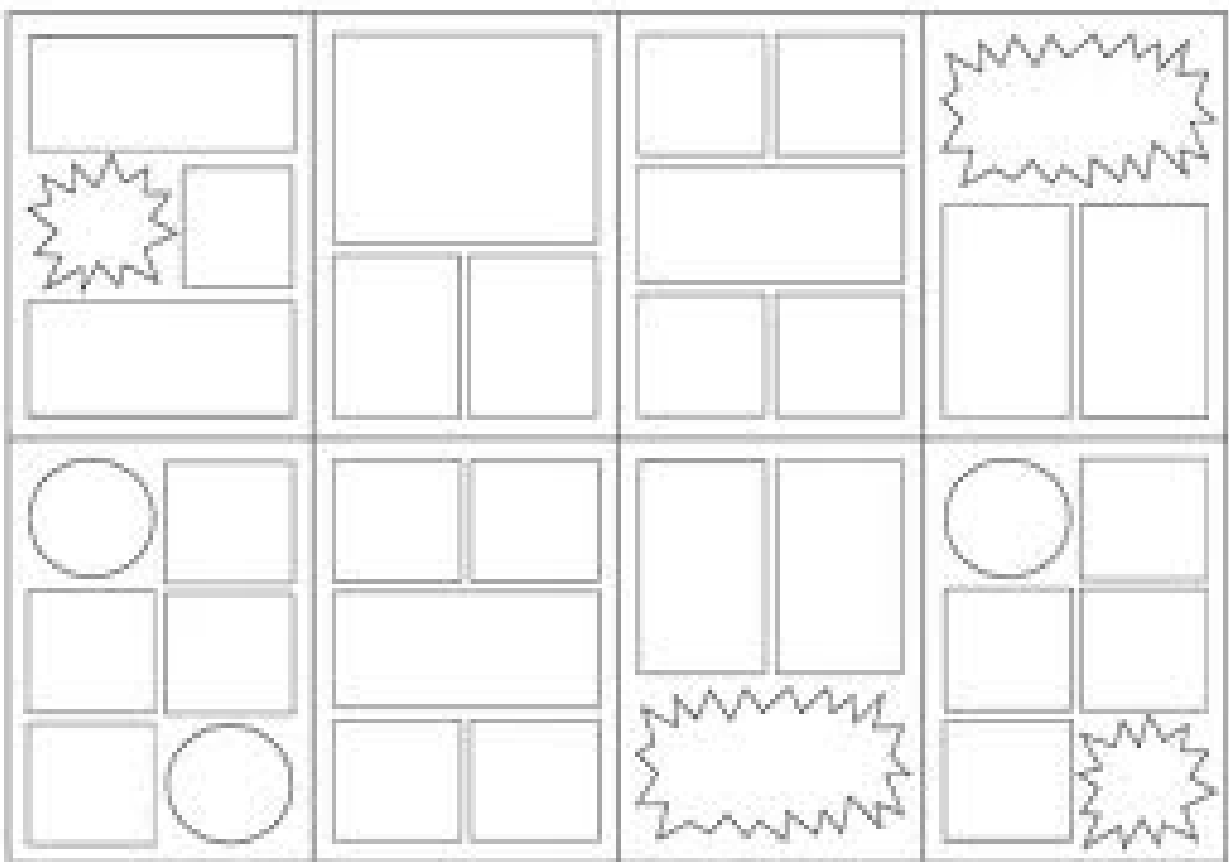
See preliminary sketch for cicada, drawn by Shaun Tan, below. Students are invited to draw their own original 'animal-worker' on the right. In doing so, invite them to pay attention to the three-quarter angle of the pose, which is the ideal way of drawing a concept character or portrait, because you get a fuller sense of what the subject looks like in the round. The suit is also a tricky thing to draw, but easy to copy, with only head, hands and feet requiring most improvisation.



ACTIVITY SHEET 3.

DESIGN A GRAPHIC NOVEL PAGE

Create a graphic novel/comic interpretation of one of the scenes in this book. Use any of the layouts below as the storyboard for your comic. Enlarge to A3 on a photocopier to give you more space.



Layouts taken from Comic Book Guide

<http://comicbookguide.wordpress.com/tag/drawings/page/2/>

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ABOUT THE AUTHOR OF THE NOTES

Dr Robyn Sheahan-Bright operates justified text writing and publishing consultancy services, and is widely published on children's literature, publishing history and Australian fiction. In 2011 she was the recipient of the CBCA (Qld Branch) Dame Annabelle Rankin Award for Distinguished Services to Children's Literature in Queensland, in 2012 the CBCA Nan Chauncy Award for Distinguished Services to Children's Literature in Australia, and in 2014, the QWC's Johnno Award.

