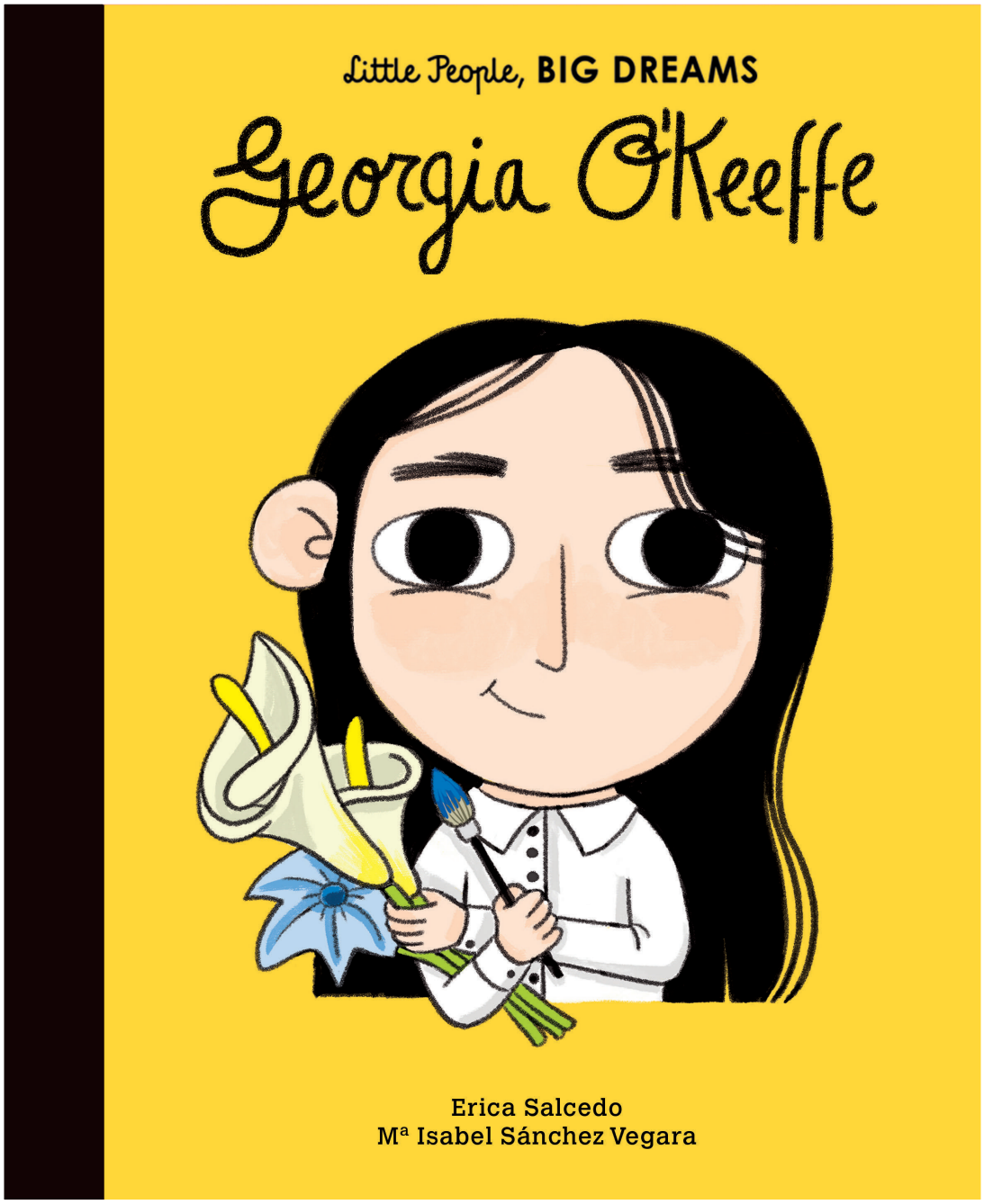

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Lots of the activities and discussion topics in these teacher's notes are deliberately left open to encourage pupils to develop independent thinking around the book. This will help pupils build confidence in their ability to problem solve as individuals and also as part of a group.

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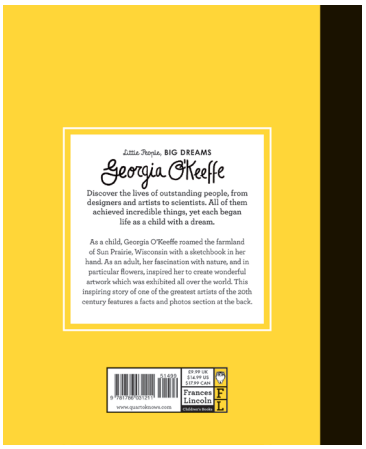
The Front Cover

What big dreams do you think Georgia O'Keeffe had as a child?



The Blurb

Find Wisconsin in an atlas.

What does the name of the farmland suggest to you?

The Endpapers

Why do you think the illustrator decided on this design for the end papers?

Create your own end paper design for Georgia O'KeefFe's book when you have finished reading it and looking at her art work.

Discuss what you can see in the picture. What are all the buildings used for?

How do you have to behave if you want to observe the world around you?

What things do you like looking at closely?

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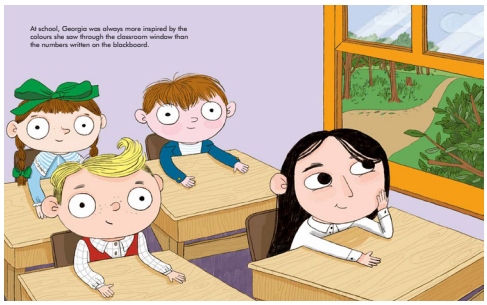

How can you tell from the illustration that Georgia is not concentrating on the lesson?

What sort of colours appeal to you and why do you think this is?

How do you think Georgia set about improving, to become the 'most impressive' artist in the class'?

Do you think it is a good idea to focus on what you want to be from an early age?

What do you notice about the illustration? Why do you think the artist decided to do this?

Find Chicago and New York in an atlas. Where are they in relation to Wisconsin?

Do you agree that people in cities have less time to notice beauty in the little things around them?

Draw up a list of little things which you consider to be beautiful. Create a poem from your list, thinking about detail, rhythm and alliteration.

E.g. Perfect Pencils
Lined up precisely in neat channels,
Coloured crayons,
Sharpened shades,
Ranging from black to grey to brown,
Through purples, pinks and blues,
Greens, yellows and reds.
A range of hues,
Finishing with white,
Waiting to be used,
To give life to lines.

Create your own drawing in greys, black and white, with a colourful focal point. Look at the illustration and note where on the page the illustrator has chosen to place the colour focus. Why do you think this is?

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How do you think the tiny flower has become the 'most enormous painting'?

Look at some of Georgia O'Keefe's paintings of flowers:

- quartokno.ws/2EOHTHT
- quartokno.ws/2EM1Cbc
- quartokno.ws/2F0HDXE

This is what Georgia O'Keeffe wrote:

'A flower is relatively small. Everyone has many associations with a flower - the idea of flowers. You put out your hand to touch the flower – lean forward to smell it – maybe touch it with your lips almost without thinking – or give it to someone to please them. Still – in a way – nobody sees a flower – really – it is so small – we haven't time – and to see takes time, like to have a friend takes time... So I said to myself – I'll paint what I see – what the flower is to me but I'll paint it big and they will be surprised into taking time to look at it – I will make even busy New-Yorkers take time to see what I see of flowers...'

Using a flower or leaf, try this approach, using a large piece of paper. Decide whether you want to use paint, pastels or crayons.

Create your own class gallery of flower paintings.

Make posters to advertise your exhibition. You could make invitations for people, asking them to the opening of your exhibition.

Why do you think the public couldn't work out what they were looking at?

Using thought bubbles, suggest what might be going through the minds of the different people in the illustration.

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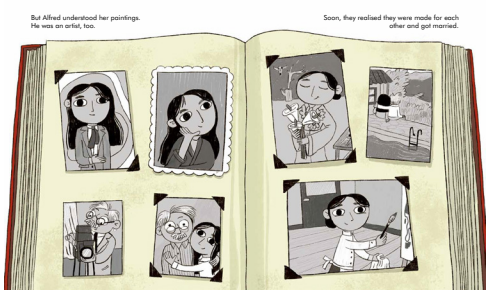


Do you think of photographers as artists? What makes some photos particularly interesting?

Georgia O'Keeffe used photographs and photographic techniques when creating her paintings, such as magnifying and cropping.

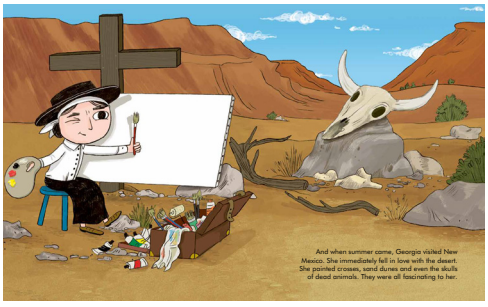
Using a camera or electronic device, take some photos which you think are artistic, e.g. close ups of parts of flowers and leaves. Try magnifying and cropping. You could then use an app to alter the colour and definition of the images.

Add the work you are most pleased with to the class exhibition.

Find images of Georgia O'Keeffe's New York paintings and discuss what you see.
quartokno.ws/2Tx8BhF

Look carefully at, and photograph, buildings near your school.

Look at the basic shapes they are made up of and represent this in a drawing or painting.



Why is Georgia O'Keeffe closing one eye and holding up a paintbrush in the illustration?

Look at images of Georgia O'Keeffe's paintings of New Mexico and discuss what you see. How are they different from the New York paintings?

Why do you think she chose to paint the skulls of dead animals?

What sort of colours do you associate with deserts?

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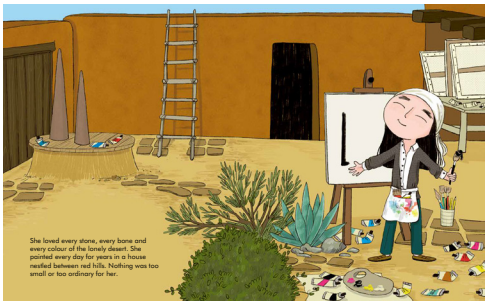

Using words from the text and looking at Georgia O'Keeffe's desert landscapes, create a poem.

For example, you could add your own words to:

The lonely desert...

And you could use these three lines as a refrain:

She loved every stone,
Every bone,
Every colour.

What do you understand by the words: 'Georgia flew all around the world to different museums.'?

Why do you think the illustrator shows Georgia flying in the picture, but not in a plane?

What do you think the title, 'Mother of American Modernism' tell us about Georgia O'Keeffe?

Look again at a range of Georgia O'Keeffe's paintings and make a selection of class favourites.

Choose one secretly and write a careful detailed description. See who can guess first which painting you have selected.

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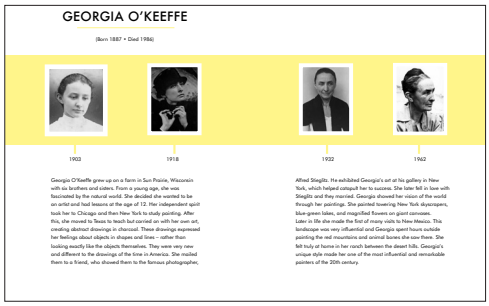
Are there any surprises in this illustration?
Why do you think the illustrator decided to do this?

Discuss whether you think you can see how 'the ordinary becomes extraordinary.'



What does the phrase 'catapult her to success' mean?

Which of Georgia O Keeffe's paintings do you most admire, and why?

Create your own timeline of Georgia's life, adding in her birth and death dates and any important international events such as World Wars. You could do some independent research to add extra details.

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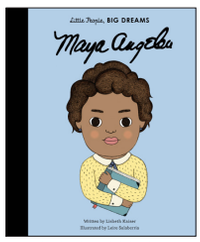

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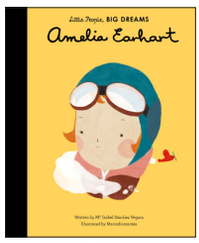

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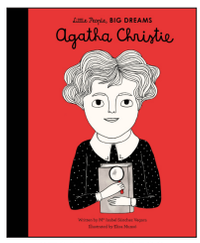

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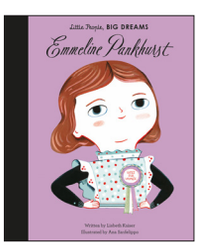

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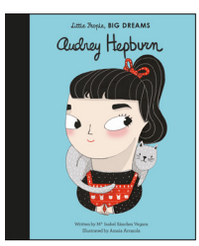

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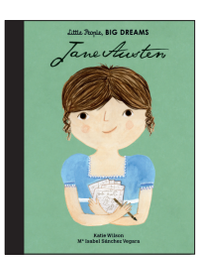

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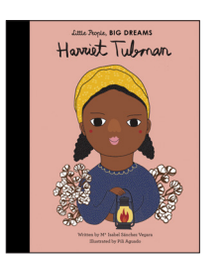

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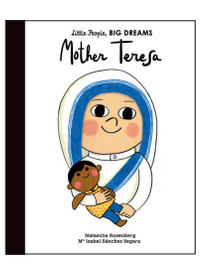

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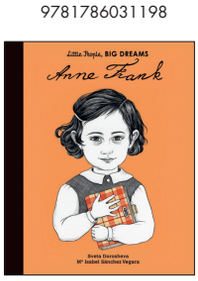

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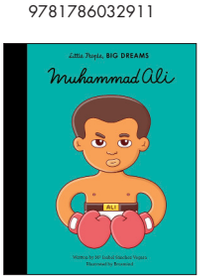

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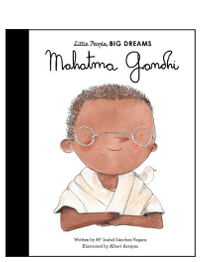

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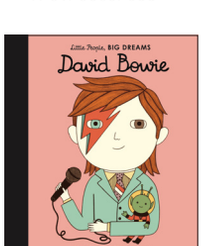

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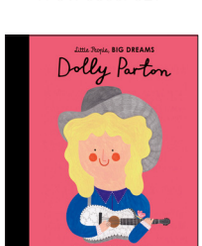

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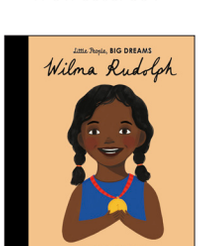

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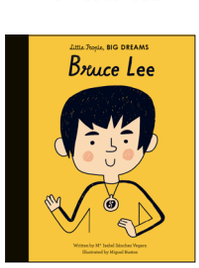

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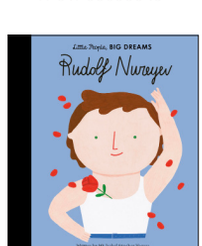

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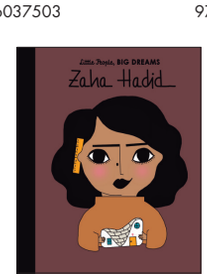

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