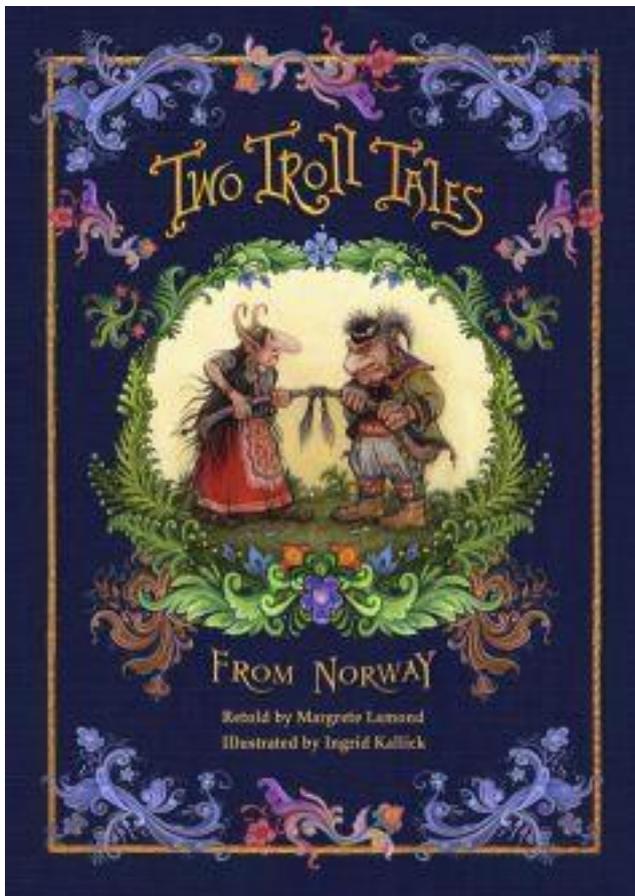




Teachers' Notes for Two Troll Tales from Norway

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Two Troll Tales from Norway

Retold by Margrete Lamond, illustrated by Ingrid Kallick

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Retold in lively and authentic style by Norwegian-Australian author Margrete Lamond, and sumptuously illustrated by Norwegian-American illustrator Ingrid Kallick, these stories of magic and mischief from Norway will enthral young readers.

About the author:

Margrete Lamond is a consummate storyteller with a deep understanding of fairy tales and folk tales. Her books include *Tatterhood and Other Feisty Folktales*, illustrated by Peter Sheehan, *The Nutcracker*, illustrated by Ritva Voutila; *Frankenstein*, illustrated by Drahos Zac; and the *Once Upon A Timeless Tale* series, a collection of retold folk and fairy tales, illustrated by a variety of leading Australian and international artists.

About the illustrator:

Award-winning illustrator Ingrid Kallick's work has been featured in magazines and books, including in the *Once Upon A Christmas* anthology (Christmas Press 2014). Her work was selected for the Society of Illustrators Los Angeles shows in 2013 and 2015, with a bronze medal in 2015. Her magazine covers won the SCBWI Magazine Merit Award in 2012 and 2015, while her selection for the SCBWI stand at the Bologna Book Fair in 2014 received an honourable mention. *Two Troll Tales from Norway* is her first picture book.

The origin of trolls:

You might have heard of trolls from stories like *The Three Billy Goats Gruff* and *The Hobbit*, but there's lots of different sorts, and their origin is very ancient. Trolls started out as supernatural beings in ancient Norse mythology. They lived in rocks, mountains, and caves, in family groups, were scary to look at, and were not helpful and sometimes dangerous to people. Later, in the folklore of Scandinavia, trolls became much more diverse in the way they lived, and the way they looked. Sometimes they were depicted as hideously ugly, sometimes as similar to human beings, and very often they were shapeshifters. They all had magic powers, and people had to be careful when they dealt with them. Trolls are very tricky!

Tales about trolls and other magical beings from Norwegian folklore were first collected in the 19th century by Peter Christen Asbjørnsen and Jørgen Engebretsen Moe. Like the Grimm brothers in Germany, or Charles Perrault in France, they were keen to collect and preserve the traditional stories of their people. The first volume of their collection, *Norske Folkeeventyr*, or *Norwegian Folktales*, was published in 1841, with more published later. They were a success, and were soon translated into other languages, including English. The original stories are still in print.

Something from the author, Margrete Lamond:

I don't know why I love retelling traditional tales, but something about it makes me feel hugely satisfied. Perhaps it is an ancient thing in my bones, hearkening back to those long-ago days when we told one another stories by the fireside, or while walking or working. Whatever it is, I relish the feeling of retelling, and most especially the challenge of retelling sometimes well-known tales in a fresh and emotionally engaging way. When I set out to retell a story, therefore, I always imagine I'm speaking directly to a group of listeners, and that I'm telling them a story they might know perfectly well, but that they haven't heard told with this particular emotional flavour.

Norwegian folk tales are particularly satisfying as sources for retelling, because in their original forms (as collected and published by Asbjørnsen and Moe) they retain some of the raw folk voice of the old storytellers from whom they were collected. These tales are far less polished or sophisticated than



the more popular tales of Grimm and Perrault, and have a lovely grittiness that is perfect raw material for any storyteller.

It also helps to believe in trolls.

Something from the illustrator, Ingrid Kallick



My mother's parents were both born in Norway and immigrated to the United States in the early 20th century. That generation of immigrants was known to be especially romantic about the Old Country, in part because Norway became a truly independent nation, amicably separating from Sweden, in 1905.

Many Norwegians had immigrated to the American Midwest in the mid-late 19th century, so there were already many Norse cultural organizations, farming cooperatives, Norwegian language newspapers and communities established when my grandparents arrived.

My grandparents met in Chicago and moved to a small town outside of the city after my mother was born. They renovated a tiny farmhouse and planted an orchard. The house was filled with stories, household goods, art, music, foods and traditions from Norway. My mother taught herself rosemaling, the traditional folk art of Norway, and I learned it from watching her. Neither of us was formally trained. My mother also painted rosemaling all over my grandparent's house and a mural of Viking life in the basement.

As a child, I spent most of my summers at my grandparents' house. It felt like visiting Norway to me. For special occasions we dressed in Norwegian *bunad* (traditional dress) that my grandmother had made. She also made Sami (arctic circle nomadic peoples) outfits for us. At the time Sami culture was thought of as part of Norwegian culture, but today they are respected as a unique, independent people with their own history. Here is a photo of me in a Sami outfit (left) and my brother and sister in Norwegian sweaters.



Because of the family connections, I was very excited to work on *Two Troll Tales From Norway*. It was my second major project on Norse themes. One of the first professional jobs as a children's illustrator was a series about Viking times in Iceland in *Cricket* magazine in 2010. I used photos of my grandmother as reference for one of the characters in the story.



When I was preparing to work on *Two Troll Tales*, I started by looking at as many of the troll artists as I could find. I wanted our trolls to be unique in some ways, although if they were too unique, they wouldn't look like trolls! Some of the original troll pictures from the late 19th and early 20th centuries set the standard for trolls in art. My favorite artists include these:

John Bauer: https://en.wikipedia.org/wiki/John_Bauer

Theodor Kittelsen: https://en.wikipedia.org/wiki/Theodor_Kittelsen

Arthur Rackham: https://en.wikipedia.org/wiki/Arthur_Rackham

The mid-century artists that influenced me were the D'Aulaires:

https://en.wikipedia.org/wiki/Ingri_and_Edgar_Parin_d%27Aulaire

There are dozens of contemporary artists who are known for trolls. I tried to keep mine unique, but there are so many great troll artists working today:

Brian and Wendy Froud: <https://www.amazon.com/Trolls-Brian-Froud/dp/1419704389>

Jan Brett: https://en.wikipedia.org/wiki/Jan_Brett

Tony DiTerlizzi: https://en.wikipedia.org/wiki/Tony_DiTerlizzi

And so many others....

Anyway, trolls are a really interesting part of the folklore because they are called the "Hidden Folk". Like *nisse* (<http://www.pantheon.org/articles/n/nisse.html>) and other spirits, they are hard to find, or disguise themselves to humans. It's not hard to imagine that people can identify with the hidden bad habits, thoughts and attitudes that trolls display. After all, internet trolls hide and cause trouble with their rude, mean behavior.

While some people really have trollish personalities, it's good to remember that although "Trolls are Trolls and there's nothing anyone can do about it," the trolls have their own regard for each other. For that reason, the trolls I painted for "*Two Troll Tales*" are just a little aware of what they are, and maybe they have feelings too – not always the worst possible feelings. They just don't get along with humans very well.

As for the nitty-gritty of my process, I spend a lot of time reading, thinking, and looking at photos and other art before I start sketching.

I use pencil to make small drawings called thumbnails, about the size of a postage stamp. I choose the ones I like, scan them into a computer and re-draw them larger, with more details. Then I print out the final drawing at the size I would like to paint. Sometime I will print on watercolor paper and paint directly over the print. For "Two Troll Tales", I transferred the sketch to watercolor paper with pencil and colored it with soft body acrylic paint, which can be made transparent like watercolor or opaque like tempera or gouache.

When I'm finished, I scan the painting into the computer. Then I can adjust the size, color and position of things to make it fit better with the text and page size.



CLASSROOM ACTIVITIES

Research the origin of trolls in Norse myth and Norwegian folklore. Did they change over the centuries?

Find out more about Norway. Why do you think trolls are a big part of Norwegian folklore?

Tricks are a big part of troll behaviour, and the two tales in this book show that clearly. How could you avoid falling for a troll's tricks?

You are a reporter writing about troll society. Tell your readers about how they live, what they eat, what they like to do. Then write a report from the point of view of trolls, telling them about humans.

Have a look at the work of some of the artists Ingrid Kallick mentions in these notes. What did they make trolls look like?

Draw your own trolls.

Make up your own troll story, and illustrate it if you like.