

Beyond OZ :

Children's Book Illustrations from the Region
Literacy Crate Curriculum Material

From the Marianna Kistler Beach Museum of Art
Written by Kathrine Walker Schlageck

An abstract graphic design featuring several overlapping squares in shades of light blue and dark blue, set against a background of thin, light gray horizontal and vertical lines that create a grid-like structure. The squares are scattered across the page, with some overlapping each other and others overlapping the grid lines.

Funded by MetLife Foundation Museum Connections Grant

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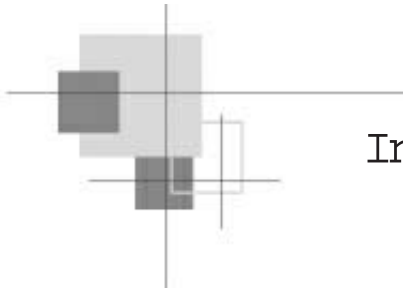
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Introduction

Picture Books, Literacy and Visual Literacy

The *Beyond Oz* exhibition and the funding from a MetLife Foundation Museum Connections Grant have allowed the Beach Museum of Art to develop special programming focusing on picture books, visual literacy, and literacy. The Museum is pleased to be able to share the work of this grant by providing the Literacy Crates resources.

The components of the *Beyond Oz* program:

- A research project on children, picture books and visual literacy, resulting in a published catalogue essay.
- Artists' residencies in 11 area schools and day care centers, including two children book performances, and a public lecture series by children's book illustrators and authors.
- Tours and workshops for children and schools between July 21 and December 15, 2002. Tours were developed at four different levels and focused on visual literacy, reading and writing skills, and art production. The tours were used to test units for the Literacy Crates.
- The development of Literacy Crates that contain books from the exhibition, literacy/visual literacy curriculum, and art activities which will be distributed to 18 schools. Additional crates will be located at the Museum and can be borrowed for up to two weeks by calling (785) 532-7718."

- A new group of museum volunteers exists to assist schools and organizations with the crates. Arrangements for outreach programs can be made by calling the Beach Museum of Art at (785) 532-7718.
- Workshops for teachers, daycare providers, social service organizations, and community literacy volunteers on visual literacy and literacy ties. Public workshops will be held once or twice a year. Schools and organizations can book training sessions by contacting Kathrine Schlageck at the Beach Museum of Art at (785)532-7718

The above components will allow the exhibition and programming to live on after the closing of the exhibition. Additional access to the exhibition can be found on the Museum's website at www.ksu.edu/bma.

Some thoughts on picture books and literacy:

Picture books are, for many people, their best and most extensive exposure to visual art. Surrounding our children with beautiful books leads to a stronger sense of aesthetics. Picture books give a teacher an art gallery in his or her classroom.

For pre-readers, reading picture books requires at least two people, a reader (most often an adult) and the child. This means that to be really successful, the books should appeal to and involve both readers. Some ways of doing this include: attractive illustrations, text that can be read on more than one level, layered images that invite the viewer to look over and over again, and opportunities for discussions between reader and child.

In his article "Book Illustration: Key to Visual and Verbal Literacy," John Warren Stewig says that because 80% of information arrives to us visually, to be truly literate, especially today, we must be able to decode messages in pictures, and to encode our findings into verbal language (visual and verbal literacy). Research has also proven that success in reading is linked to oral fluency and that students need to be able to describe, compare, and value both visual and written communication.

According to *Picture Books for Gifted Programs*, by Nancy Polette, illustrations play a role in developing children's cognitive skills. Children learn about seriation (order), classification, reversibility, and conservation (saving what happened in one picture to the next). Picture books can also help develop visual and oral communication skills, productive thinking (what happens next, how can the problem be solved), and books often teach important lessons and skills (tooth brushing, sharing, etc.) In addition, there is a strong relation between visual literacy/aesthetic criticism and Higher Order Thinking Skills (learning how to interpret art) which is more successful if children are exposed to these ideas at a young age.

Concept books (books that teach with pictures such as ABC and 123 books) are very important. These days children begin to learn about symbols by age 2. The first symbols are colors, then shapes. Young children are quite visually literate! In fact, because the elements of art are emphasized at the lower levels, early elementary students often are more aware of how illustrators make their artwork than older students. Eventually, children learn about more complicated symbols like numbers and letters and then go on to read. By 5th or 6th grade, children want to read chapter books, and the artwork takes a back seat, and it may be more difficult for older children to see what the artist is doing.

According to Perry Nodelman, author of *The Pleasures of Children's Literature*, pictures are a symbol system, like words. While they are not necessarily easier for children to understand and require a knowledge base to interpret, children seem to become sophisticated lookers long before they can handle words. To interpret pictures as a symbol system in a book, children may need to know the elements of art, composition, and artistic style, as well as have some experience with the world. Picture books provide visual clues for non- and beginning readers, and when it comes to description, pictures are often helpful in indicating nuances/differences of the physical world. An added value of picture books is that they are a pleasurable experience for most children.

Research project conclusions:

The following findings are based on research with 34 children, ages 2-12, primarily looking at, but also reading, books from the *Beyond Oz* exhibition. Additional insight comes from the gallery tours through the *Beyond Oz* exhibition.

Children need colorful and intriguing illustrations to draw them to books. As young children, they choose books with topics which seem related to their own lives. Beginning readers like books that are humorous and even downright silly. As children reach age ten to twelve, they begin to reject picture books, opting for "chapter" books and books on serious subjects. But given a "reason," even 6th graders enjoyed being read to and were quite engaged with the illustrations.

Children in preschool are learning aspects of visual literacy at an increasingly young age, and are quite sophisticated viewers, with the ability to identify colors and shapes by age three. Children age 3-6 could quickly identify illustrations made by combining shapes on tours of the exhibition. By age four or five they are beginning to question perceived texture in artwork. A few of the younger children in the study responded to the artist's use of line to pull the eye through the picture.

Most of the older children did not actively talk about elements of art, except for noting that bright colors were attractive. Some, but not all, of the older children were interested in techniques, but only when brought up by the researchers. They were able to use the elements of art in a limited fashion to help them interpret an illustration. During tours, the older children often found the art projects more challenging than younger children, while they had better writing skills. It is interesting to note that the younger children readily volunteered aesthetic information and aesthetic discussion had to be initiated with the older children.

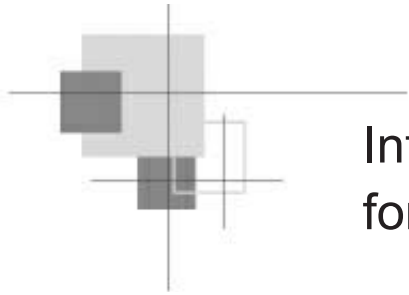
From an early age, children look for hints and details in the illustrations, and even for older children, the details added by the illustrator add interest and excitement to the story. As expected, emergent readers rely heavily on the pictures to help them develop vocabulary. Good concept books are very important, and the use of objects that are not familiar to children can be quite frustrating. Children begin to "read" with the pictures by age three or four, using them to tell the story. This relates closely to aspects of cognitive development, and the chance to "picture read" helps them with conservation, classification, seriation, and reversibility concepts. Elementary school-aged children still refer to the pictures as they are reading for help with vocabulary, and while our older readers were quite literate, it was obvious that funny or challenging illustrations played a key role in engaging them in the story.

Literacy Crates

Crates have been developed on four reading levels: emergent, beginning, intermediate, and advanced. Activities correspond with books by illustrators featured in the *Beyond Oz* exhibition at the Beach Museum of Art, which ran July 21-December 15, 2002. Each trunk includes an exhibition catalogue with color plates.

Since the trunks were developed by an art museum educator, there is an emphasis on visual literacy as well as verbal and reading literacy. All of the trunks include art projects for children, with simple directions for instructors. None of these projects require an art degree!

The trunks have been designed for classroom use by teachers, media/library specialists, social service organizations, day care providers, home schoolers, or anyone interested in working with children. Staff is available to help train individuals or organizations on how to use the trunks, and volunteers are available to do activities in the Manhattan area with groups of children. Please call Kathrine Schlageck (785) 532-7718 for more information.



Interactive Strategies for Reading Aloud from Picture Books

Before getting started :

1. Make sure the child/children are comfortable.
2. Make sure they can see the illustrations.
3. Be familiar enough with the book that you can read it easily and fluidly.

Start with the cover :

1. Tell children the title, author and illustrator - discuss what the author and illustrator do.
2. Ask the children what they think the book is about based on the title and the cover illustration.

Story books

Begin reading the book

1. Use the pictures and the words together - it doesn't really matter which you begin with!

The two aspects of a picture book should be equally important.

2. Use the illustrations to discuss the story:

a. Ask questions about what is happening (the action).

b. Allow children to look for details that bring the story to life, e.g. the funny pickle/green details in *Picky Mrs. Pickle*, what silly things the Krazees are doing.

c. Ask questions that draw on the illustrations to enhance the story - e.g. how does this character feel? What in the picture makes you see/feel that?

d. When possible ask questions about or point out how the elements of art help - e.g. the dark colors tell me it night/sad/stormy, etc.

3. If it seems appropriate, have children guess what happens next.

4. You do not need to have a detailed discussion of every page! Choose pages ahead of time that you think will work well, or discuss pages where children seem particularly interested.

5. If you are working with older students, and they wish to do so, ask for volunteers to help you read.

Final discussion

1. Discuss the story, what happened, how the kids feel, their impressions.

2. Go back to the artwork and discuss (together!) how the pictures help us understand the book. You can also talk about the media (how the pictures were made).

3. Ask about favorite parts of the book and favorite illustrations. Allow students to explain why.

4. Ask children to relate the story to their own lives - e.g. *The Bravest of Us All*: have you ever been in a storm, how do you feel? *The Krazees*: What do you do when you get bored?

5. Allow children to ask you questions!

Concept Books

1. Start with the cover, as above - Ask the children "What do you think we are going to learn about?"
2. On each page let the children use the book to learn with - e.g. identify the letter, objects and sounds; count the items; identify colors, shapes or animals. This will vary depending on how the book is designed.
3. If there is text, determine when it is better to read it - before or after the learning process, or perhaps it will work better to have children fill in the blanks or "help" you read.
4. Finish by reviewing the concepts - e.g. counting, singing the alphabet song, game of "I Spy."



Staying interactive

It is important for children to be involved in the reading process, whether they are listening or reading themselves. This can be achieved by allowing children to talk, guiding their discussion with a leading question, or asking specific questions to help them understand a concept or idea.

It will be helpful to read material ahead of time and have some questions planned. A list of prompts for meaning making is listed below. They are taken from Reading Helpers, a training handbook from the America Reads program.

- What do you think this book is about?
- What might happen next?
- How can you tell that...?
- Why did ... happen?
- Why did ... behave that way?
- What would you have done?
- Did you ever...?
- How did ... make you feel?
- What made ... do (or say)...?
- How would you feel if...?
- What did you like about this book?
- How could we learn more about ...?

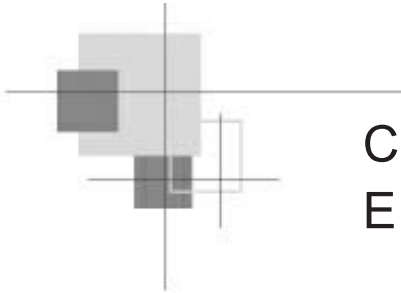
PICTURE WALKING:

Picture walking is useful when working on reading skills. When reading the books in the crates to develop reading skills, you may want to walk through the pictures to help determine the action of the story which will help children with reading. Since the focus of most of the curriculum is on the illustrations and the relation of visual literacy skills, the units do not typically use picture walking. This is closer to the intention of the book, and does not ruin the element of surprise.



Hints for reading out loud

1. Use plenty of expression - don't be afraid to clown it up some with younger children.
2. Pay attention to patterns and rhythms - there should be a flow that carries through the story.
3. Don't read too fast.
4. Stop and discuss vocabulary that might be unfamiliar to children. Books are a great way to build new vocabulary. For example, when reading *Turtle Splash!* by Cathryn Falwell, stop at the word polliwog - most children would call a baby frog a tadpole. Why does Falwell choose polliwog instead (rhymes with log!)?
5. Do stop to allow the children to investigate the illustrations. If there is a strong flow to the book, such as a poem, you may want to read the book through once, and then go back to read and look at the illustrations.



Crate 1

Emergent Readers

Contents:

- Unit I - Building Concepts
- Unit II - Alphabets
- Unit III - Counting
- Unit IV - Music

Books included in crate:

- Alphabet City* by Stephen T. Johnson
- Picture a Letter* by Brad Sneed
- Turtle Splash! Countdown at the Pond* by Cathryn Falwell
- Feast for 10* by Cathryn Falwell
- My Little Book of Opposites* by Bob Staake
- Tractor* by Craig Brown
- On a Wintry Morning* by Dori Chaconas, illustrated by Stephen T. Johnson
- Cumbayah* by Floyd Cooper
- Beyond Oz: Children's Book Illustrations from the Region* by Kathrine Walker Schlageck

Other items in crate:

- Instruments
- Opposite's game
- Shape picture magnets
- Cathryn Falwell art project sheet
- All for Freedom* (music CD)



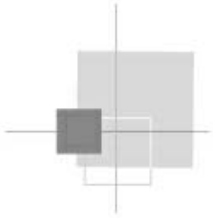
Unit I

Building Concepts

Goals

- Explore the concept of opposites
- Investigate symbol systems such as seasons and weather, colors, and shapes.
- Understand that events happen in a certain order.

Concept development is an important part of developing reading and counting skills. Children learn smaller symbol systems like colors, shapes, and seasons before learning larger symbol systems like the alphabet. Important cognitive skills such as order and conservation are also important to developing reading skills.



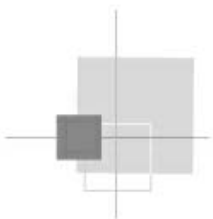
Activity 1 My Little Book of Opposites by Bob Staake

The Bob Staake book, along with the enclosed opposites game make a good practice session on opposites. See if the children can come up with new/their own ideas for opposites (reinforces the concept and the discussion builds vocabulary and language skills).

The Staake book is also a good test of shapes and colors - all the illustrations are created from basic shapes and primary colors. A magnetic picture building kit is included to help work with the idea of building from shapes. After working as a group with the magnet shapes, create your own picture building kit from construction paper, and children can make permanent pictures. Children will be able to make more sophisticated pictures with the construction paper because they can overlap the shapes.

Picture Building Kit

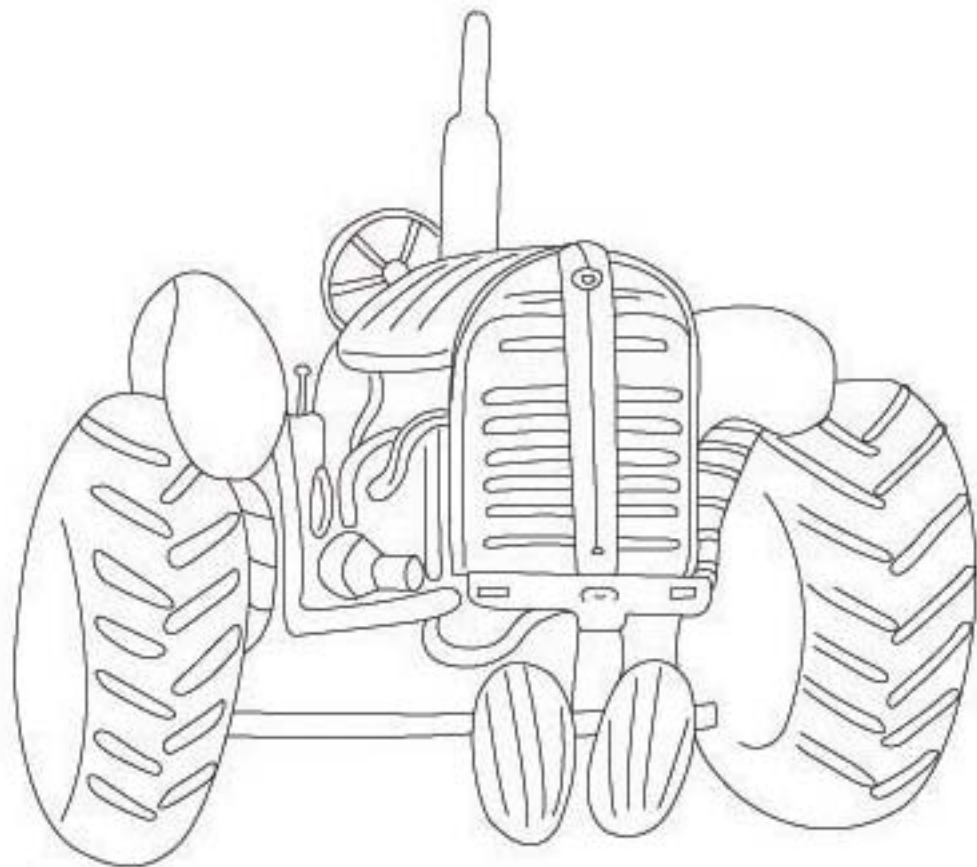
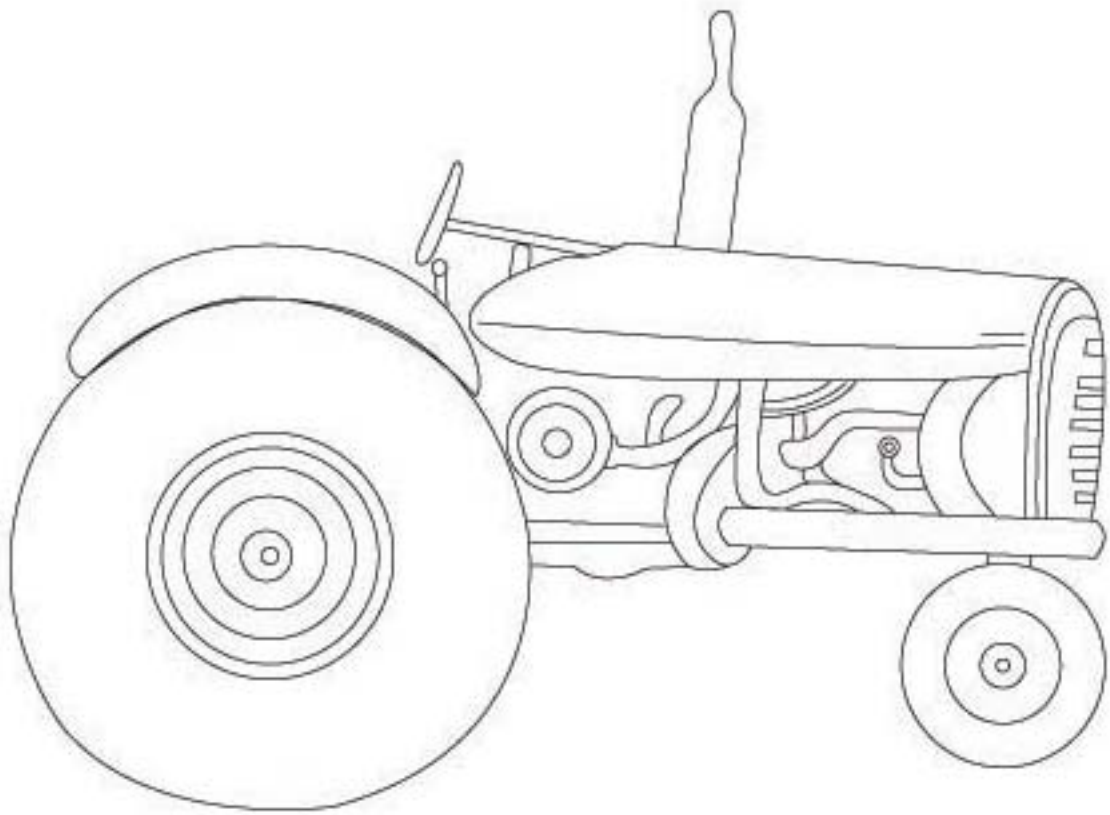
- Pre-cut shapes of different sizes from different colors (avoid white and black) of construction paper. When creating shapes keep in mind the size of your background paper. It's easiest to start with your largest size of each shape and then cut progressively smaller versions.
- Glue Stick
- Background paper (white or black)



Activity 2 Tractor by Craig Brown

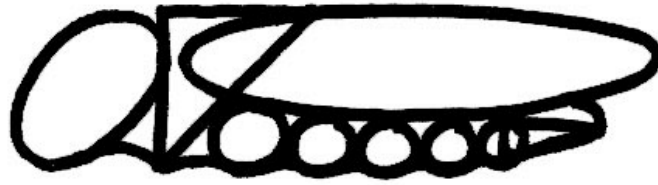
This simple book is an excellent example of order. Each step of the agricultural process must happen in a certain order, set out very clearly in the pages of this book. Each tool is described again at the end of the book. Be sure to have students watch for recurring characters - the dog, the robins, and the farmer's son - as you read it.

Like Bob Staake, Craig Brown builds his objects from shapes. Brown tells students that he uses squares, circles, rectangles, ovals, and triangles. To begin have students outline the shapes that make up the tractor on the accompanying sheet in different color crayon. E.g. blue for squares, red for circles, yellow for triangles, etc. Follow-up art activities could be to use the shape kit (instructions above) to make tractors, or to have children create pictures from drawn shapes. Instructions for creating a dinosaur and a grasshopper out of shapes have been provided by Craig Brown.

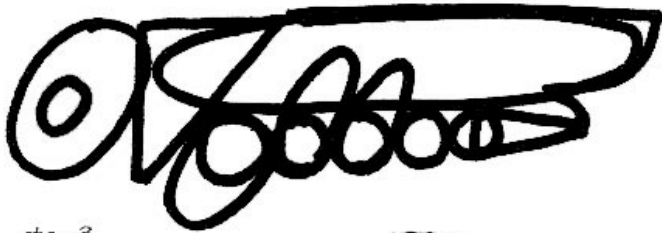




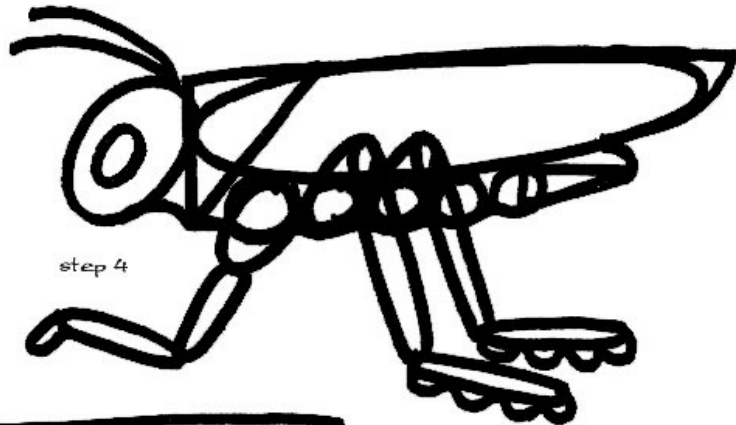
step 1



step 2



step 3



step 4

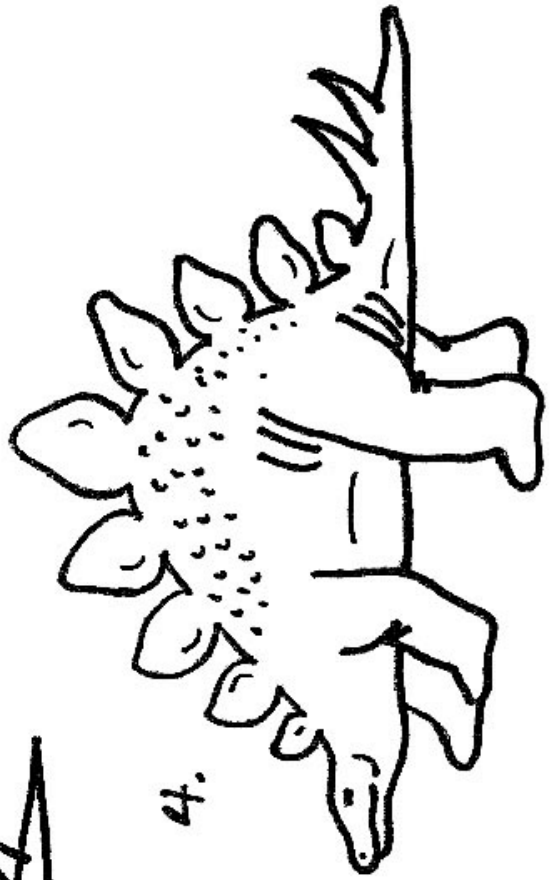
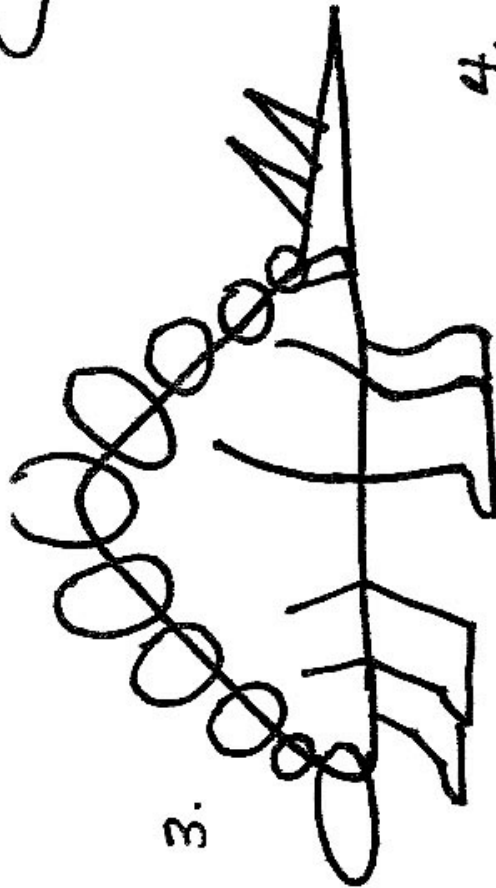
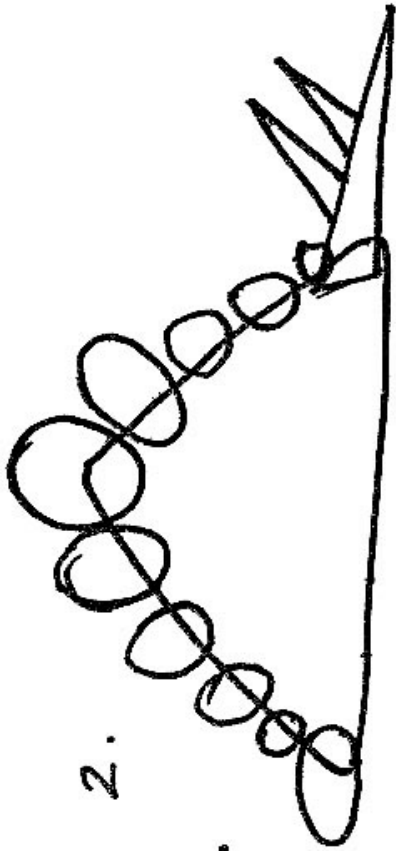
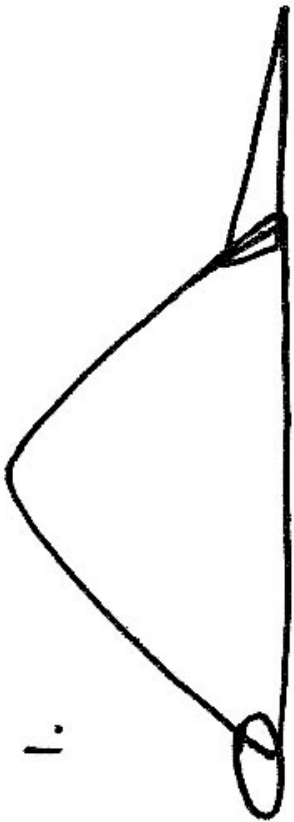


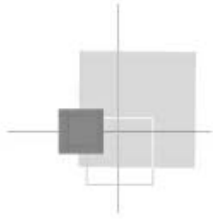
step 5



Drawing with
Farmer Brown

www.GEOCITIES.COM/CRAIGBROWN_2000





Activity 3

On a Wintry Morning by Dori Chaconas,
illustrated by Stephen T. Johnson

After reading *On a Wintry Morning*, discuss the different things that happen only in winter.

This is a chance for students to tell stories about their winter activities. Do the same for spring, summer, and fall. Using the original poem as a template, see if you can change it for each of the other seasons (spring, summer, and fall).

Questions to ask:

How do the plants, scenery, and animals change from season to season? (Animals tracks in winter, babies in spring, flowers bloom, etc.)

What types of activities are common to the season? (In winter make snow angels; go for sleigh rides, etc.)

What type of weather is common to the season? (What falls in the autumn instead of snow?)

What special types of clothes do you wear? (Instead of a winter hat, what would you need for spring - e.g. umbrella?)

Try creating illustrations for your new poem. Since younger children may have difficulty drawing, it may be less frustrating for children to cut pictures out of magazines and catalogues.



Other Concept Books by regional folks:

Shape Space by Cathryn Falwell

My Little Color Zoo Book by Bob Staake

Barn Raising by Craig Brown

To the Tub by Peggy Perry Anderson

Clean Your Room Harvey Moon by Pat Cummings

Open Wide: Tooth School Inside by Laurie Keller

Snow Day by Barbara M. Joose, illustrated by Jennifer Plecas



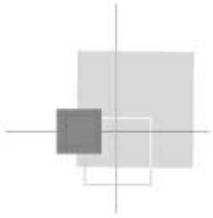
Unit II

Alphabets

Goals

- Help children learn the alphabet through visual means
- Help children learn letter sounds and develop vocabulary
- Help children look at the world around them with keener eyes

Note: Perry Nodelman states in his book *The Pleasures of Children's Literature*, that alphabet and number books teach through a puzzle solving process - e.g. an apple on a page for the letter A is apple, but on the F page might be fruit. Both books included in this unit are good examples of puzzle solving. In *Picture a Letter*, we solve the puzzle by finding as many words that start with a letter sound as we can. In *Alphabet City*, the puzzle is finding the letter symbol itself.



Activity 1

Picture a Letter by Brad Sneed

Brad Sneed's *Picture a Letter* is a terrific concept book which focuses on letters, sounds and vocabulary. The highly layered images will keep children busy for hours. The book can be used as part of the classroom curriculum to learn the alphabet in several ways, but one of the most effective would be along with a letter of the week program for preschoolers. Kindergartners can review the whole alphabet at the beginning of the year.

Sneed has designed this book with phonemes in mind - each page features an upper case alphabet letter, in color, in the shape of something that starts with the letter. Additional black and white drawings of objects starting with the letter sound provide a background for the letter and assist in vocabulary development. Sneed has been careful to avoid blends that will confuse young children.

Additional reinforcement of alphabetical order occurs at the bottom of each page - the preceding letters are shown in order, with the current letter being added.

There is an important pattern to the illustrations. Where possible several words/objects starting with letter are placed together - for example, A - an acrobat in argyle socks or P - a pitcher with a panda on his hat and pencil behind his ear. In addition, the chosen words/objects form a coherent picture - it is not a totally random grouping. While looking at the illustration, help the students notice these relationships (reinforces concepts of order). In addition, students can search for the mouse which shows up in each illustration (the mouse also adds the letters across the bottom of the page.)

Art Project

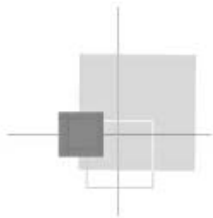
While young children will find it difficult to turn letters into objects that start with the letter, a simpler version of the letter pages can be made in the classroom with collage.

Supplies and instructions:

- Sheets of white paper with a letter of the alphabet stenciled on them. The letters should be large, but still allow for space to add collage - 3" stencils work well. Literacy crates have masters for the alphabet sheets. XYZ can be placed together, since it is difficult to find a wide variety of collage pieces for these words. If you are using this activity as part of a letter of the week project, each child can work on the same letter. Older children who are creating alphabets for younger classes should each choose a different letter - someone may need to volunteer to do two.

- Magazines to cut objects out of. For young children you may want to pre-cut items and allow them to trim. Older children will enjoy the challenge of searching for the objects that start with their letter sound. Younger children may need to have objects pre-sorted and make their choices from a variety of objects starting with the correct letter (alphabetized file folders work well for pre-sorting.)
- Crayons to color in the stenciled letter - hints: color the letters first. Children may want to think about using colors or decorative motifs that match their letter - e.g. pink or purple polka dots for P, blue for B, Zigzags for Z.
- Glue sticks - Have children choose collage objects first. Older children should try to put things together - e.g. a Bear Building with Blocks, a Bird in a Basket eating Berries. After the collage pieces have been laid out, have the children glue them down.
- Pencils - in addition to including the child's name on the back, it may be helpful to have them tell you what is in their artwork and write it down. This will re-emphasize the letter sounds and vocabulary development.

Hang the collages around the room in alphabetical order or laminate them to create a book for the classroom. Some simple methods for putting a book together are located in the appendix. 1st graders will have fun making these for the kindergarten or pre-K classes in their school.



Activity 2

Alphabet City by Stephen T. Johnson

This alphabet book is for slightly older children and is a terrific review for kindergartners and can even be challenging when used with 1st graders. Students have to "search" for the letters found in the world surrounding them. This book works best when the letters are NOT done in order.

One important aspect of this book is its role in focusing children on really looking at the world around them. Children need to develop keen observational skills, and seem to naturally have this as a very young child, but lose the ability as they get older. *Alphabet City* refocuses children on looking.

Stephen Johnson says, "I hope that my paintings will inspire children and adults to look at their surroundings in a fresh and playful way. In doing so they will discover for themselves juxtaposition of scale, harmonies of shadows, rhythms, colorful patterns in surface textures, and joy in the most somber aspects of a city, by transcending the mundane and unearthing its hidden beauty."

Kindergartners can use the idea of *Alphabet City* to create their own alphabet for the classroom, and older students will have fun creating an alphabet for younger students. You will need a camera and keen eyes!

Art Project

Supplies:

- Camera(s) - You decide, but digital cameras make this project a whiz - and you can easily produce multiple copies of your alphabet.
- Good eyes!
- Paper
- Glue

Each photograph should be mounted on paper. You decide whether to hang the art work in order or turn them into a book. A book may need a new title (your school isn't a city!) Some simple methods for putting a book together are located in Appendix D.



Other books to look for by regional folks:

Spooky ABC by Eve Merriam, illustrated by Lane Smith

My Little ABC Book by Bob Staake

Navajo ABC: A Dine Alphabet Book (Aladdin Picture Books) by Luci Tapahonso, illustrated by Eleanor Schick

The Letter Jesters by Cathryn Falwell

Alphabears by Kathleen Hague, illustrated by Michael Hague

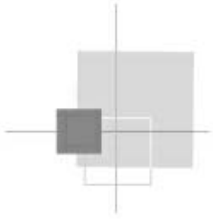
Midnight in the Cemetery: A Spooky Search and Find Alphabet by Robin Brickman, illustrated by Cheryl Harness



Unit III Counting

Goals

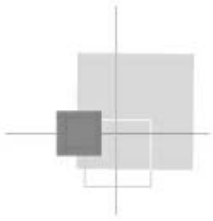
- Practice counting skills, both forwards and backwards for 1-10
- Investigate order of events
- Investigate habitats and food chain



Activity 1

Feast for 10 by Cathryn Falwell

This book features a family putting together a feast for 10. Students will count to ten twice and think about the process (cognitive development of order) of putting together a meal - shopping, cooking, setting the table. The illustrations are created with cloth collage which can be simulated with a felt board. If you want to work with students creating pictures that look like cloth collage, wallpaper books, wrapping paper, and other patterned paper will work well - much easier to cut and glue!



Activity 2

Turtle Splash! Countdown at the Pond by Cathryn Falwell

(Your Trunk includes a *Turtle Splash!* activity sheet developed by Cathryn Falwell)

Turtle Splash teaches counting skills and subtraction of 1. It is also a great opportunity to investigate habitats and food chains at an early age.

Read *Turtle Splash!* and discuss how Cathryn Falwell gets the turtles to "countdown" - each one is scared off by someone else who lives around the pond. At the back of the book Falwell discusses the animals and pond environment. You can adapt the following discussion to include the habitats near where you live or that you are currently studying.

1. Where do we live - For Kansas children: what is it called? What does the prairie look like?
Terrain, plants, etc.
2. What animals live on the prairie - create a list (for young children this will work best with pictures). Where do they live (e.g. burrows, roam the grasses, nests, in the water, etc.)
3. Who are the "timid" animals - who are the "scary" animals? What is the food chain on the prairie

Countdown on the Prairie Art Project - Using the above information, children will create a collage similar to Falwell's, but based on the prairie. Note: you may have alter your supplies to fit the habitat you discussed above.

Supplies:

- Large sheets of tag board - the size you choose will depend on whether the "book" will be hung or bound, but the bigger the sheets the more room the children have. I prefer at least 12"x24" but sheets can be bigger.
- Collage paper - gather different types of paper. You will need sky colors and prairie colors. Tissue paper works beautifully for skies. Look for paper with textures, you can even use cloth
- Photocopies of a wide variety of prairie animals (children may draw their own, but others may prefer to color in animals rather than be frustrated)
- Glue or glue sticks
- Decoupage/mod podge or glue thinned to the consistency of milk and sponge brushes
- Colored pencils and/or crayons
- Different grasses and grass colored paints (washable)

1. Use collage paper and crayons to create a prairie background for your animals. Things to think about include seasons, weather, time of day. It is more successful to put down a sky first (tissue and mod podge or glued paper), and then create the land with other types of paper. The land can overlap the sky to create a cleaner line. Point out the horizon line where sky meets the land. In the Manhattan, Kansas area, known as the Flint Hills, the horizon line is not flat! They want to fill in as much of the background as possible - i.e. cover the paper. They may also add details like trees, ponds, creeks, holes etc.

A nice detail that will play on Falwell's method of leaf printing is to use grasses dipped in paint and pressed onto the prairie.

2. The whole class can do a "book" with descending numbers. For example if you have 18 students in the class, begin with 18 animals and count your way down. The whole class works together and they will need to agree on what animal will be counted down, but each child will get to decide what "scares" one off. (A less successful option is to have the children work on their own, choosing whatever number they want and whatever animal they want.)

For each child:

1. Choose a prairie animal to be scared off. Cut out and color the correct number of that animal. (use colored pencils or crayons).
2. Choose an animal that would scare your prairie animal and color it in.
3. Glue on the animals - make sure to show one of the animals being scared off!
4. Add any final details such as holes.
5. You can do more grass printing at this point so that animals can "hide" in the grasses.

3. Help the children create a verse to go with their picture. Work on the black board, reading back your verse frequently. Write or print the verses out for them on small sheets of paper and glue to the artwork. It is wonderful if you can get your verses to rhyme, but not necessary.

*e.g. Ten little prairie dogs playing in a line,
A coyote chases one pup off
Leaving only nine.
Nine little prairie dogs chatter to each other,
A snake slithers through the grass,
Another joins his brother.
....
Two little prairie dogs, sitting in the sun
A hawk flies overhead
Now there is one
One little prairie dog
Frightened by storm, scurries down into his hole,
Now there are none.*

Other Counting books to look for by regional folks:

My Little 123 Book by Bob Staake

Christmas for 10 by Cathryn Falwell

Nicky 1-2-3 by Cathryn Falwell

Numbears by Kathleen Hague, illustrated by Michael Hague

Ten Little Bears, A Counting Rhyme by Kathleen Hague, illustrated by Michael Hague

The City by Numbers by Stephen T. Johnson

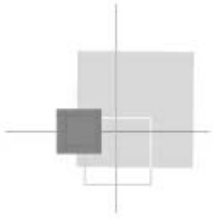


Unit IV Music

Goals

- Help children understand that the words to songs are like books.
- Help children visualize "music."
- Introduce the idea of rhythm, both in music and reading.

Note : A CD with “Cumbayah” is included in the truck



Activity 1

Cumbayah by Floyd Cooper

Floyd Cooper's version of "Cumbayah" includes people of all races. The words and melody may already be familiar to your students, but begin by reading it as a poem. Have the children listen

for the rhythm patterns and pat them out on their knees with their hands. Then try singing and patting. Finally, the rhythm instruments can be used to play along with the song.

All for Freedom features "Cumbayah" and other songs for children.



Other musical books by regional folk

Summertime (from *Porgy and Bess*) illustrated by Mike Wimmer

Mother Goose Songbook by Jane Yolen, illustrated by Rosekranz Hoffman

The Seals on the Bus by Lenny Hort, illustrated by G. Brian Karas

Morning Has Broken by Eleanor Farjeon, illustrated by Tim Ladwig

Meet the Orchestra by Ann Hayes, illustrated by Karmen Thompson

Artists' Biographies:

Craig Brown was born on September 4, 1947 in Fairfield, Iowa, a rural farming community. Brown studied at the Layton School of Art in Milwaukee, Wisconsin. Before he began writing and illustrating children's books, he spent sixteen years working in advertising. *The Talking Bird and the Story Pouch* by Amy Gordon, the first book illustrated by Brown, was published in 1988. Since then, Brown has worked on eleven other books. The books that Brown has written and illustrated honor his rural childhood. Brown uses a stippling technique to create his illustrations; he is unique among children's book illustrators for this approach. After the black and white image is created, Brown colors it with pastels. His stippling technique was influenced by the technique of pointillism developed by Georges Seurat.

My Barn by Craig Brown

Patchwork Farmer by Craig Brown

Cucumber Soup by Vickie Leigh Krudwig

The Ornery Morning by Patricia Demuth

Floyd Cooper was born in Tulsa, Oklahoma. He received a B.F.A. from the University of Oklahoma. Cooper has worked as a Hallmark greeting card designer, a toy designer, and a freelance illustrator. He has written biographies of Langston Hughes, Nelson Mandela, and Louis Armstrong. Two books illustrated by Cooper, *Meet Danitra Brown* by Nikki Grimes and *Brown Honey in Broomwheat Tea* by Joyce C. Thomas, received Coretta Scott King Honor Books for Illustration. His work has also received Oklahoma Book Awards and awards from the Society of Illustrators. Cooper has illustrated over twenty-five books. His illustrations suggest a sense of place and emotion to their viewers.

I Have Heard of a Land by Joyce C. Thomas

(1999 ALA Notable Book, Coretta Scott King Honor Book)

Miz Berlin Walks by Jane Yolen

Faraway Drums by Virginia Kroll

On Marti Gras Day by Fatima Shaik

The Girl Who Loved Caterpillars: A Twelfth-Century Tale from Japan by Jean Merrill (Society of Illustrators Award)

Cathryn Falwell was born in 1952 in Kansas City. She spent her early childhood in Kansas and St. Louis, and still has family in Lawrence and Kansas City. In 1975, Falwell graduated from the University of Connecticut with a B.F.A. in printmaking. Falwell decided in second grade that she wanted to illustrate children's books, and in 1991 the first book that she illustrated, *Where's Nicky*, was published. She has created a number of concept books for children and has won numerous awards for her books. Falwell created simple, direct images out of mixed media collage for her illustrations in *Turtle Splash! Countdown at the Pond*.

We Have a Baby by Cathryn Falwell

Six book Nicky series by Cathryn Falwell

Word Wizard by Cathryn Falwell

Shape Space by Cathryn Falwell

Stephen T. Johnson grew up in Lawrence, Kansas and has recently returned. He received a B.F.A. from the University of Kansas. Johnson also studied at the Conservatoire de Beaux-Arts in Bordeaux, France. Johnson creates colorful, highly textured, photorealistic illustrations in pastel, watercolor, gouache, and charcoal. Two of his books, *Alphabet City* and *City by Numbers*, were Caldecott Honor Books, and *Alphabet City* received a Gold Medal from the Society of Illustrators. Recently, Johnson has been experimenting with creating three-dimensional books for children. His innovative 3-D book, *My Little Red Toolbox*, allows children to manipulate tools, and will be followed by the release of *My Little Blue Robot* in the fall of 2002.

Hoops by Robert Burleigh (1998 ALA Notable Book)

The Samurai's Daughter: A Japanese Legend by Robert D. San Souci

The Tie Man's Miracle: A Chanukah Tale by Steven Schnur

Brad Sneed attended the University of Kansas and received his B.F.A. there in 1989. He grew up in Newton, Kansas and his illustrations have been greatly influenced by his life there. Sneed uses Kansas landscapes and experiences in his books and has been heavily influenced by America's regionalist painters - John Steuart Curry, Thomas Hart Benton, and Grant Wood. Sneed's illustrations also appear in magazines. His newest book, *Picture a Letter*, uses Benton-esque figures in the shapes of letters.

The Strange and Wonderful Tale of Robert McDoodle: The Boy Who Wanted to be a Dog
by Steven Bauer

I Heard Said the Bird by Polly Berends

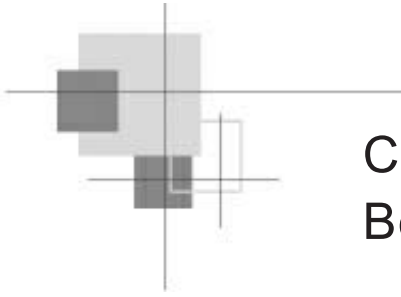
Higgins Bend Song and Dance by Jacqueline Briggs Martin

The Pumpkin Runner by Marsha Diane Arnold (Smithsonian Notable Books for Children)

Bob Staake was born in California. He attended the University of Southern California where he concentrated in history, political science, and journalism. Staake currently lives in St. Louis, Missouri with his family. He has written and illustrated over twenty-six books and his work has been nominated for a number of awards. Staake has also worked as an editorial cartoonist, has done freelance commercial illustration, and worked on the animated television program "Ren and Stimpy." Staake's illustrations are computer generated and are characterized by their bright colors and geometric shapes.

The Mighty Little Lion Hunter by Bob Staake

Pop, Boing, and Swish by Bob Staake



Crate 2 Beginning Readers

Contents:

Unit I - Word Play

Unit II - Characterization

Books included in crate:

The Krazees by Sam Swope, illustrated by Eric Brace

Hooray for Diffendoofer Day by Dr. Seuss with illustrations by Lane Smith

The Class Artist by G. Brian Karas

David's Drawings by Cathryn Falwell

The Chalk Box Kid by Clyde Robert Bulla, illustrated by Thomas B. Allen

The Paint Brush Kid by Clyde Robert Bulla, illustrated by Thomas B. Allen

Truman's Aunt Farm by G. Brian Karas

Picky Mrs. Pickle by Christine Schneider

Beyond Oz Catalogue

Other items in crate :

Scrabble (many of the word activities can be turned into board games for small groups of children)



Unit I

World Play

Goals

- Learn about rhyming and alliteration
- Think about Onomatopoeia
- Explore the use of made-up/nonsense words and comprehension from context

Vocabulary

Review the following with students before reading the books

Rhyme - words that end with the same sound - cat and hat

Alliteration - words that begin with the same sound - slippery snake

Onomatopoeia - words that sound like sounds - e.g. Bang, boom, pop!

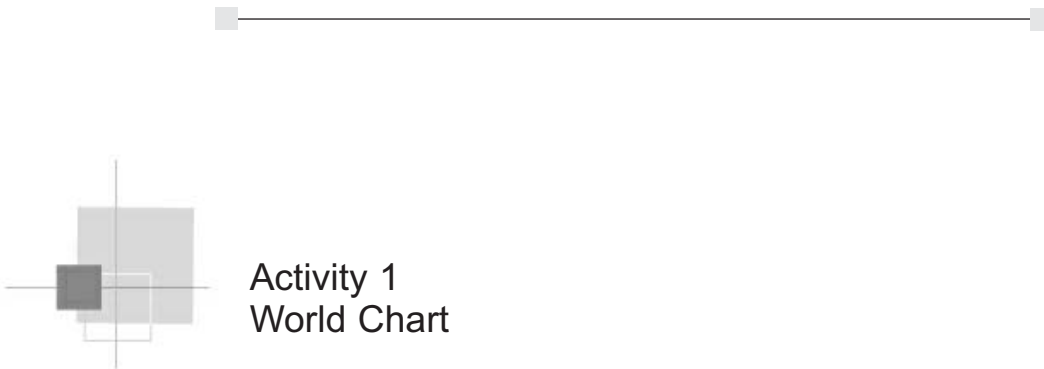
Nonsense - words that are made up

Context - ability to define a word based on its placement in a sentence

The Krazees and *Hooray for Diffendofer Day* are wonderful books for word play. There are examples of rhyming, alliteration, Onomatopoeia, and nonsense words in each book. These provide opportunities for students to practice phonics and reading comprehension. Teachers will know best whether to read the books aloud to students or use them as readers or both. In all cases, the books should be read for enjoyment first, before beginning the activities.

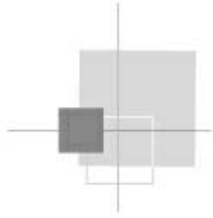
In order for students to enjoy the books and illustrations fully, do the activities after an initial reading of the book.

Several activities related to word play follow:



Draw this chart on the board or on a flip chart. Have students record words as *The Krazees* or *Hooray for Diffendofer Day* is read. Note that rhymes and alliteration will have more than one word per box.

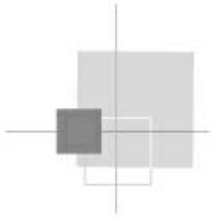
Rhymes	Alliteration	Onomatopoeia	Nonsense Word



Activity 2 Onomatopoeia

After reading *The Krazees*, create your own list of Onomatopoeia words:

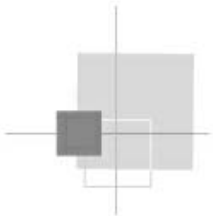
What other ways can you create sounds? Look around your classroom for items to make some of the sounds you have listed above.



Activity 3 Nonsense Words

List the nonsense words you hear/read in *The Krazyeas* on one side, and the possible meanings on the other.
(Dr. Seuss also uses nonsense words, but they are more likely to be proper nouns.)

Nonsense Word	Meaning



Activity 4 Alliteration

Start with a beginning word - e.g. Krazyeas

List as many words starting with the K or hard C sound as you can think of. Circle the ones that might apply to Krazyeas.

E. G.

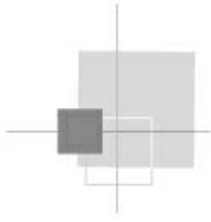
Kicking

Kooky

Crying

Crashing ...

Now try it with "Flobbertown"...



Activity 5 Worksheet Creating Rhymes - Real and Nonsensical

Chose a rhyming syllable _____

Add the following consonant sounds

- B _____
- C _____
- D _____
- F _____
- G _____
- H _____
- J _____
- K _____
- L _____
- M _____
- N _____
- P _____
- QU _____
- R _____
- S _____
- T _____
- V _____
- W _____
- X _____
- Y _____
- Z _____

Add the following blends

- BL _____
- BR _____
- CH _____
- CL _____
- CR _____
- DR _____
- KL _____
- KR _____
- PL _____
- PR _____
- SCR _____
- SH _____
- SL _____
- SN _____
- ST _____
- SW _____
- TH _____
- TR _____
- SCH _____
- SCL _____
- SPL _____
- SPR _____
- STR _____
- GR _____
- GL _____

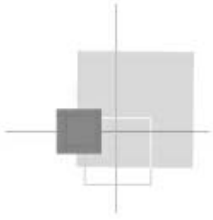


Unit II

Characterization

Goals

- Students will learn artistic tricks for making characters seem funny
- Students will learn how to visually and verbally compare characters



Activity 1 What Makes Characters Look Funny ?

Using the books in this crate (or any other funny books you have) read the books and look carefully at the illustrations to see what makes them funny. *Picky Mrs. Pickle* is a good starting point. Some of the things the children might notice are the use of color, the bright green eye shadow, the use of caricature (shape of head, triple chins), etc

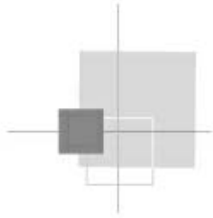
Look at the teachers in *Hooray for Diffendoofer Day*. How does Lane Smith help the viewer identify each one? (emphasizes the body part involved, gives them silly props, etc.)

Artists use a variety of devices, including caricature (emphasizing unusual features), mixed-up parts, big heads/little bodies, funny topics and props, animals in human clothes, or even unusual art techniques.

Spend some time focusing on the work of Lane Smith (note there are two more Lane Smith books in the intermediate level crates) - look carefully at how he creates his mixed media paintings (paint and collage).

Collage Art - This will use a method similar to Lane Smith

1. Discuss ways to change characters and props in a story to make it funny - For example Cinderella tries on a baseball glove instead of a glass slipper. The "three little wolves and the big bad pig." Whacky giants made out of all sorts of parts. Animals instead of humans (but with human clothes). Characters doing silly things. Mixing body parts from different cut outs - e.g. Cinderella with enormous feet. It is easiest for them to start with a character that they know and try to make it funny.
2. Students will create a mixed media illustration of a story book character. Begin by having each child choose a character. Then provide magazines and catalogues for students to cut from. Remind them that sometimes a character needs props to create a whole illustration. Allow students to use markers, crayons, colored pencils, etc. They can always draw something that they can't find to cut out.
3. Have the children give their illustration a caption and share their illustrations with each other.



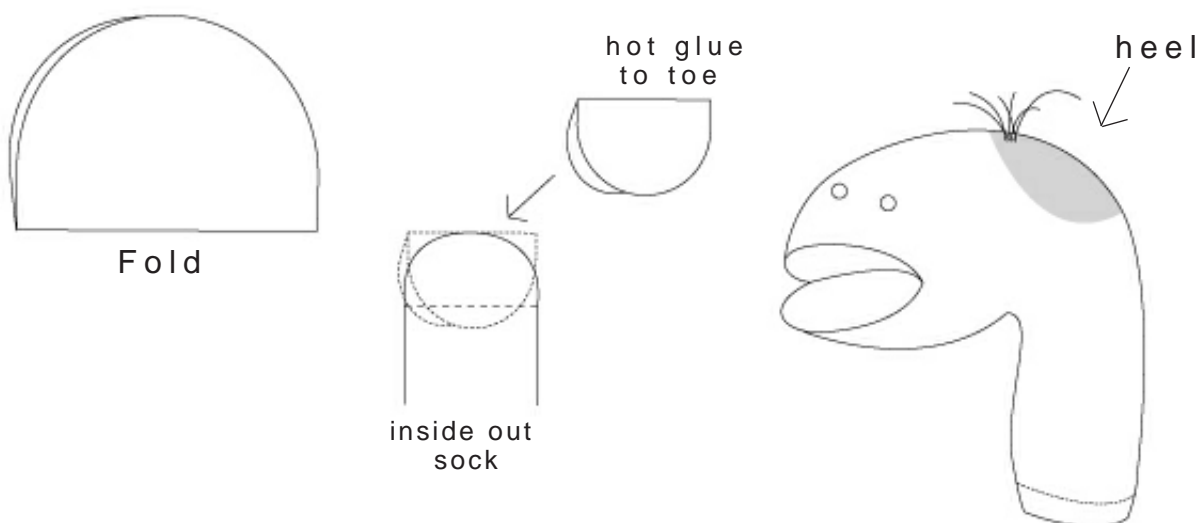
Activity 2 Sock Puppets

Student can continue to work with creating visual characters with sock puppets. Ideas include making more "Krazees," creating the characters from *Hooray for Diffendoofer Day*, or making puppets that reflect their new characters from the activity above. Puppets are three-dimensional and allow students to think in a different way.

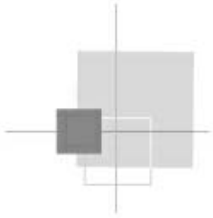
Supplies

- Clean sock (you may want to purchase inexpensive sports socks in different colors)
- Stiff paper such as manila folder paper or light tag board
- Felt in assorted colors
- Good scissors (children's Fiskers work well)
- Glue guns (use low temp. or have adults assist in the gluing)
- Other assorted things - patterned cloth, yarn in various colors, google eyes, pipe cleaners, feathers, fabric paint, etc.

The key to making good sock puppets is the addition of tag board inside the mouth to make the mouth stay in place. Turn the sock inside out, glue the cardboard piece (see pattern+diagram below) over the toe of the sock, and hold for a few minutes. Turn the sock right side out, keeping the mouth pushed in, and put your hand in to work the mouth. Point out the heel of the sock to the kids - it should go over the top knuckles of the hand. This is where hair should be placed. The rest of the face goes below. Eyes will be more effective if they have black centers/pupils.



Thanks to puppeteer Paul Mesner, who shared his sock puppet techniques with Manhattan children.



Activity 3 Comparing Character - Artists and Aunts

Make charts to compare the characters in two sets of books. Begin by reading the books to the students without showing them the illustrations. Write down the characteristics of the different characters found in the text.

Artists
Class Artist

David

Aunts
Mrs. Pickle

Truman's Aunt(s)

Finish by comparing illustrations of each - How do the illustrations differ? (use some of the things discussed in Activity 1).

Artists' Biographies:

Thomas B. Allen was born on January 23, 1928 in Nashville, Tennessee. He showed an interest in art from an early age and began taking art lessons at age nine. Allen attended Vanderbilt University for two years before transferring to the Art Institute of Chicago where he studied painting. After receiving his B.F.A., Allen moved to New York City to pursue a career as an artist. In addition to illustrating children's books, Allen worked as a freelance illustrator, with his artwork appearing in various magazines and on album covers. He also served in the Marines and taught illustration and design at several art schools. Allen was a University of Kansas Hallmark Distinguished Professor and is presently a department head at the Ringling School of Art in Sarasota, Florida. Allen draws inspiration from his life experiences to create his illustrations. He does not use models or photographs for the people in his illustrations, preferring to work from memory.

The illustrations are executed in charcoal, colored pencil, and pastel, which gives them a soft, atmospheric quality.

On Granddaddy's Farm by Thomas Allen

Blackberries in the Dark by Mavis Jukes

Time to Go by Beverly and David Fiday

The Days Before Now by Margaret Wise Brown

In Coal Country by Judith Hendershot (ALA Notable Book 1987)

The Paint Brush Kid and The Chalk Box Kid by Clyde Robert Bulla

Eric Brace grew up in Colorado, and received a B.F.A. from the Kansas City Art Institute. He has been illustrating children's books for six years and also does work for Hallmark's Fresh Ink cards division. Brace's illustrations are characterized by their humorous, three-dimensional quality.

In his newest book, *Geeze Louise*, Brace has begun using computer design programs to "collage" scanned images of real objects into his paintings.

The Day My Dogs Became Guys by Merrill Markoe

A Monster in the House by Elisa Kelven

It's Disgusting-And We Ate It! True Food Facts from Around the World-

And Throughout History! by James Solheim

Monster Road by David Lubar

Cathryn Falwell was born in 1952 in Kansas City. She spent her early childhood in Kansas and St. Louis, and still has family in Lawrence and Kansas City. In 1975, Falwell graduated from the University of Connecticut with a B.F.A. in printmaking. Falwell decided in second grade that she wanted to illustrate children's books, and in 1991 the first book that she illustrated, *Where's Nicky*, was published. She has created a number of concept books for children and has won numerous awards for her books. Falwell created simple, direct images out of mixed media collage for her illustrations in *Turtle Splash! Countdown at the Pond*.

We Have a Baby by Cathryn Falwell

Six book Nicky series by Cathryn Falwell

Word Wizard by Cathryn Falwell

G. Brian Karas was born in Milford, Connecticut. He attended the Paier School of Art. After graduation, Karas spent three years as a Hallmark greeting card artist and as a freelance commercial artist. In 1983, Karas's first children's book was published. Since then he has illustrated over fifty books. About his decision to be a children's book artist, Karas said, "In a way there was never a question in my mind of what I wanted to do in the field of art. There was never a defining moment when I said, I want to be a children's book artist. I just was." (Penguin Putnam Catalogue Biography of G. Brian Karas). Karas works in gouache, acrylic, pencil, and collage, and his illustrations are characterized by a humorous, cartoon style.

Throw Your Tooth on the Roof: Tooth Traditions from Around the World by Selby Beeler

Nobody's Mother is in Second Grade by Robin Pulver

Good Knight by Lynda Rymill

Penelope Jane by Roseanne Cash

The Seals on the Bus by Lenny Hort

Home on the Bayou by G. Brian Karas (Boston Globe-Horn Book Honor, 1997)

Christine Schneider graduated from the University of Kansas, where she studied with children's book illustrator Thomas B. Allen. Schneider currently works full time as a children's book author and illustrator. *Picky Mrs. Pickle*, the first book both written and illustrated by Schneider was published in 1999, and was chosen by Topeka school children for Laura Bush to read during her recent visit.

Horace P. Tuttle: Magician Extraordinaire by Christine Schneider

Jeremy's Muffler by Laura Nielson

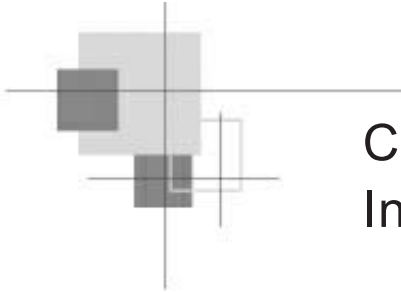
Lane Smith was born on August 25, 1959 in Tulsa, Oklahoma. He received a B.F.A. in illustration and his work has appeared in newspapers, magazines, and on album covers. Smith has collaborated with Jon Scieszka on a number of children's books. Their book, *The Stinky Cheese Man and Other Fairly Stupid Tales*, was a Caldecott Honor Book winner. Smith has also illustrated books by Roald Dahl and Dr. Seuss. His unique work is funny and energetic, attracting children and adults of all ages.

The True Story of the Three Little Pigs by Jon Scieszka

The Time Warp Trio series by Jon Scieszka

The Big Pets by Lane Smith

Math Curse by Jon Scieszka (1997 ALA Notable Book)



Crate 3 Intermediate Readers

Contents:

Unit I - Parts of a Story

Unit II - Retelling the Classic

Books included in crate:

From Pictures to Words by Janet Stephens

The Stinky Cheese Man and Other Fairly Stupid Fairy Tales by Lane Smith and Jon Scieszka

Little Red Riding Hood: A New Fangled Prairie Tale by Lisa Campbell Ernst

Original version of *Little Red Riding Hood*

The True Story of the Three Little Pigs by A. Wolf by Lane Smith and Jon Scieszka

Coyote in Love with a Star by Marty Kriepke de Montano, illustrated by Tom Coffin

Coyote in Love retold and illustrated by Mindy Dwyer

Beyond Oz Catalogue

Other items in crate :

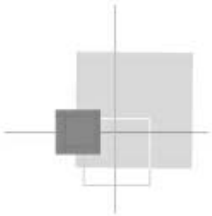
Little Red Riding Hood Finger Puppets



Unit I

Parts of a Story

- Students will review parts of a story.
- Students will learn more about the book making process.



Activity 1

Janet Stevens is an illustrator - she does not usually write the books that she illustrates. But she thought it would be fun to think about the writing process. Students will be able to review the parts of a story as well as learn about the book making process.

1. Skim through the illustrations in the book - or focus on the illustration in the Beyond Oz catalogue. Ask the students what they notice about the illustration (most students will notice that the artist is in black and white and the animals are in color) Ask the students what this means (she is reality, her imagination is in color) Stevens says she borrowed this trick from the movie *The Wizard of Oz*.
2. Read the book and identify the different parts of a story - characters, setting, plot, and props (costumes, special items like the tent and the pizza). Point out to the students how the illustrator must pay careful attention to the details. He or she can add things to bring the story to life, but must remain true to the book.
3. Outline the different steps of making a book - text, thumbnails, leaving space for the words in the picture and other aspects of layout, the dummy, sending it to the publisher, decisions on what media to use for the artwork, etc.



Unit II

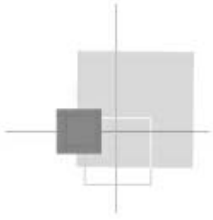
Retelling the Classic

- Students will think more carefully about the parts of a story.
- Students will think about the role of illustrations in a story.
- Students will rewrite and illustrate a classic tale.

Many authors have begun retelling classic tales - some have been updated to be more "politically correct", others changed to relate better to the lives of contemporary children. Many of these retellings are quite humorous.

Early fairy tales were often quite scary and violent. For example, the stories collected by Jacob and Wilhelm Grimm in the early 1800s served up life as generations of central Europeans knew it-capricious and often cruel. Once they saw how the tales bewitched young readers, the Grimms, and editors aplenty after them, started "fixing" things. Tales gradually got a little softer and sweeter, and the focus was placed on the moral lesson. Research has even shown that many of these fairy tales - e. g. *Hansel and Gretel* - can cause moderate to severe anxiety in 4-7 year olds (*Fairy Tales and Anxiety in Young Children*, Carl P. McKnight, Pepperdine University and Gary G. Ford and Angela M. Bridwell, Austin State University, Annual Meeting of the American Psychological Society, San Francisco, CA, June 30, 1996)

Retelling classic tales is a great story starter, and will emphasize the material discussed during the reading of *From Pictures to Words*. Make sure to point out to students that certain aspects of the plot, the lesson or moral of the story, and perhaps some of the props must stay the same in order for the reader to recognize the original tale.



Activity 1

Lane Smith has worked with writer Jon Scieszka to retell a number of standard fairy tales in a hilarious fashion (*The Stinky Cheese Man and Other Fairly Stupid Fairy Tales*). Smith's illustrations make these retellings especially funny.

"The Frog Prince"

Do not look at the illustration first!!!! Ask the children to tell you about the original fairy tale, "The Frog Prince". (A prince is turned into a frog by a wicked witch's spell. The only way to be freed is to be kissed by a princess. The frog meets a princess, who over time gets to like him. She eventually kisses the frog, he turns back into a prince and they live happily ever after.) Read them Jon Scieszka's version. Ask them what visual things come to mind? What descriptive words are in the text? Have them note specifically where the change occurs (last paragraph). Ask the students to rate how funny the new story is.

Next discuss the tools that an artist would use:

Line: Can be drawn or implied (e.g. between two colors). Lines help to define space and shapes, can be expressive, and can form patterns and textures.

Shape/Form: A shape is the two-dimensional (height and width) representation on a flat surface, form is three-dimensional (height, width and depth) as in sculpture. A shape or form takes up *positive space* and is surrounded by negative space. Form can also apply to the total design of an art work.

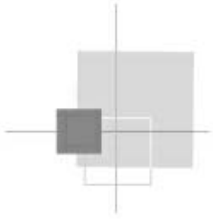
Color: 1. *Hue* - the name of a color. *Primary colors* - red, yellow, blue. *Secondary colors* - orange, green, violet (purple). Colors are arranged according to the spectrum and are often displayed as a *color wheel* (developed in the 19th century) in the following order: red, orange, yellow, green, blue, indigo/violet. *Complementary colors* are located across from each other on the wheel. When mixed they create grey. When used next to each other they create a resonance. *Analogous colors* are located next to each other on the wheel. 2. *Value* - how light or dark a color is. A *tint* is achieved by adding white, a shade by adding black. 3. *Intensity* is how bright a color appears and is altered by adding grey or complementary color until grey is reached. *Monochrome* - tones of a single color. *Simultaneous contrast* - the effect achieved by placing one color next to another, especially its complement.

Texture: The surface quality of an object as we see it or feel it. Visual texture is simulated, although the media may have a texture of its own. Tactile texture is three dimensional, and can be felt. Dull or matte textures absorb light, while shiny surfaces reflect light. Smooth surfaces reflect light evenly, while rough surfaces reflect light unevenly.

Look carefully at Lane Smith's illustration.

1. How does Smith use the elements of art listed above to make the reader/viewer understand exactly how gross this kiss is?
 - The slimy splotches on the frog's skin - how do you think the artist made the texture?
 - The sickening green background (made by adding red, the complimentary/opposite color).
 - The tongue - what does a frog's tongue really look like (brown, smaller, thin)? Why does the artist make it red and look human (to make it stick out from the green, the human tongue makes it seem grosser)?
 - The bugs on the tongue - by using lots of cut out pictures they look more real and there are a ton of them.
2. What are some of the special techniques that Smith uses? (collage)

Feel free to read other stories from *The Stinky Cheese Man* and examine the changes and how the illustrations make them funnier.



Activity 2

Lisa Campbell Ernst talks about her method of retelling a story in detail with *Little Red Riding Hood*.

"An art teacher in Pittsburgh, Pennsylvania once asked me to talk to her students about retelling a fairy tale, because she had given them that very assignment. I agreed to, and then realized I knew absolutely nothing about retelling fairy tales, because it was something I had never done.

Determined not to let her down, I gave myself the same assignment. I chose the story *Little Red Riding Hood*. I decided the most important idea I wanted to share with the students was how crucially important it is to put yourself into your writing. Since I grew up in Oklahoma, not in a forest, I placed Little Red on the prairie. I decided she would actually ride - a bicycle like mine when I was growing up. Her "hood" would be that of a red zippered sweatshirt like the ones I had worn. Most importantly, the grandmother became a character that represented the strength of the family and the ethics of hard work that were so much a part of my childhood in Bartlesville, Oklahoma."

Read an original version of *Little Red Riding Hood* and Lisa Campbell Ernst's version of *Little Red Riding Hood*. Review with the students how the tale has been changed, thinking about characters, setting, plot, and props. The worksheet will help you, but note that the original/older versions may vary slightly.

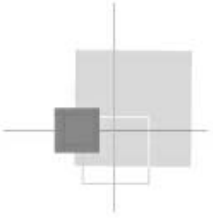
Finger Puppets have been included in the crate. As an additional activity students can create different versions of *Little Red Riding Hood* and do performances for younger students. Felt and fabric scraps can be used to "change" the costumes or students can create paper finger puppets or sock puppets.

Teacher's Key:

Original Title Little Red Riding Hood

	Original Version	Updated Version
Setting	The woods to Grandmas House	The Prairie with wheat fields
Characters	<ol style="list-style-type: none">1. Little Red Riding Hood in a cape Very feminine2. Wolf that wants to eat people Scary3. Sick Grandma4. Woodsman	<p>Little Red with a sweatshirt Tomboy</p> <p>Wolf that wants to eat muffins Not so scary</p> <p>Grandma who drives a tractor</p>
Plot	<p>Little Red goes to visit sick grandma Meets wolf in while walking in woods Wolf finds sick grandma Wolf eats grandma Red finds wolf in grandma's clothes and asks key ?s Wolf eat Little Red Woodsman kills wolf Moral of the story - don't talk to strangers</p>	<p>Little Red goes to see well grandma Meets wolf in while walking in fields Wolf finds grandma on tractor Grama grabs wolf Wolf ask grandma questions</p> <p>Red saves wolf from a beating Wolf works for Grandma Stays the same!</p>
"props"	<p>Red cape and hood Basket Woods Granny in bed</p>	<p>Red Sweatshirt with hood Bike with basket wheat fields granny on tractor in fields</p>

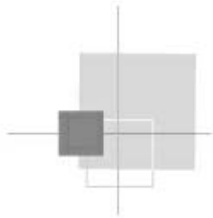
New Title: Little Red Riding Hood: A New Fangled Prairie Tale



Activity 3

Read *The True Story of the Three Little Pigs by A. Wolf* by Jon Scieszka and Lane Smith. Discuss how Scieszka and Smith have changed the traditional story. Have students note the things that have not changed and remind them that there are aspects of the story that can't change or the story won't be recognizable any more.

Look for places in the illustrations where Lane Smith has used collage. (Letters and newspaper clippings, magazine picture of a microphone)



Activity 4

1. Choose a classic children's story to reinterpret. The easy way - have the whole class use the same story. Using the Retelling a Classic worksheet as a guide, identify the setting character, plot and props together on the board. Transfer the information to a worksheet and give a copy to each child. Then have each child do his/her own retelling. They will need to change setting, characters, plots, and props. The hard way - have each child choose his/her own story and fill out both sides of the blank sheet themselves.
2. Have them create the cover illustration for the new story. They should try to pick out the most dramatic aspects they are changing. They may use colored pencils, markers, etc. They can also use some collage supplies (catalogues will work beautifully) but don't tell them until after they have started to create their new story. Once they get the collage supplies, it may give them more ideas or help them if they are having a hard time. If they make changes after seeing the collage materials, they will need to go back and change the information on their sheet.
3. Have them briefly share their new stories with their classmates.
4. Optional - write the whole new story. This can be done before or after creating the cover illustration.

Retelling a Classic Worksheet

To help develop your new version of a standard tale, fill out the following form.

Original Title _____

	Original Version	Updated Version
Setting		
Characters	<ol style="list-style-type: none">1.2.3.4.	
plot		
“props”		

New Title _____

Other interesting versions of classics:

Lon Po Po: A Red Riding Hood Story from China, by Ed Young

The Frog Princess by Elizabeth Isele, illus. by Michael Hague

The Three Pigs by David Weisner

And the Dish Ran Away with the Spoon by Susan Stevens Crummel, illustrated by Janet Stevens

The House that Jack Built by Simms Taback

The Three Little Wolves and the Big Bad Pig by Eugene Trivizas, Helen Oxenbury (Illustrator)

The Three Little Cajun Pigs by Berthe Amoss

Three Little Hawaiian Pigs and the Magic Shark by Donivee M. Laird, Carol Jossem (Illustrator)

Alaska's Three Pigs by Arlene Laverde, Mindy Dwyer (Illustrator)

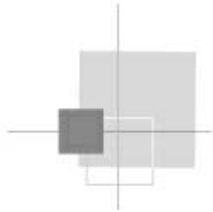
Ziggy Piggy: And the Three Little Pigs by Frank Asch (Illustrator)

Principal's New Clothes (Blue Ribbon Book) by Stephanie Calmenson, Denise Brunkus (Illustrator)

Cinderella Skeleton by Robert D. San Souci, David Catrow (Illustrator)

Cindy Ellen: A Wild Western Cinderella by Susan Lowell, Jane K. Manning (Illustrator)

The Cowboy and the Black-eyed Pea by Warren Ludwig



Activity 5 Native American Tale

This unit will compare two versions of a Native American Creation story. All cultures seem to have creation stories, which explain the creation of the natural world and the people, animals, and plants that live there. These stories explain natural phenomena that modern man has used science to justify. But early culture did not have these means, and they used their spiritual worlds - gods and goddesses, animal and nature powers, etc.- to explain. Native American stories usually involve animals in the creation.

Marty Kreipe de Montaña says that her story is an adaptation of a traditional tale that is told in various ways. One version is from the Klamath of southern Oregon, who use it to explain the creation of Crater Lake. De Montaña's version is partly autobiographical and has been modernized to explain the creation of The Reservoir, a major body of water in New York's Central Park. Mindy Dwyer's version is based on a story told by Coquille Indian story teller Susan Walgamott, and tells the story of Crater Lake

After reading the two stories and comparing and contrasting them, challenge your class to write and illustrate the creation story of Tuttle Creek Reservoir (a major body of water near Manhattan, KS) or some other major body of water near the school. Think carefully about the parts of the story that must remain the same so that the tale is recognizable and what has to change to "customize" the story for your body of water. Students do not have to make their tale Native American.

The Real Stories...

Crater Lake is located in southern Oregon on the crest of the Cascade Range, 100 miles east of the Pacific Ocean. It lies inside a caldera, or volcanic basin, created when the 12,000 foot high Mount Mazama collapsed 7,700 years ago after a large eruption. The lake is approximately 5 miles wide, and is surrounded by steep rock walls that rise up to 2,000 feet above the lake's surface. Following the collapse of Mount Mazama, lava poured into the caldera at several places even as the lake began to rise. These flows created underwater features as well as Wizard Island, a cinder cone that rises 764 feet above the lake and is surrounded by black volcanic lava blocks.

The Reservoir (named the Jacqueline Kennedy Onassis Reservoir in 1994), a 106-acre water body, which holds over a billion gallons of water, is the largest feature in the Park that is not under the actual jurisdiction of the Parks Department. The Reservoir was completed in 1862 while the Park was under construction. Although it no longer distributes fresh water to Manhattan residents, its overflow is critical for providing fresh water to the Pool, Loch, and Harlem Meer, the series of connecting water bodies in the northern part of the Park.

Note: Manhattan author Jerri Garretson has been writing tall tales for Kansas children which also "explain" many natural phenomena. These include *Johnny Kaw - the Pioneer Spirit of Kansas*, *Kansas Katie*, and *Twister Twyla*.

Artists' Biographies:

Lisa Campbell Ernst was born on March 13, 1957 in Bartlesville, Oklahoma. She earned her B.F.A. from the University of Oklahoma in 1978. Ernst currently lives in Kansas City, Missouri with her family. She is the author and illustrator of over thirty children's books. Ernst's stories and illustrations are frequently about the animals around her. Her book *Little Red Ridding Hood: A Newfangled Prairie Tale* was nominated for the Show Me Readers Award. Ernst works in pastel, ink, and pencil. Her illustrations are characterized by bright colors, heavily outlined forms, lots of line work that creates texture, and varying perspectives.

Bubba and Trixie by Lisa Campbell Ernst

Stella Louella's Runaway Book by Lisa Campbell Ernst

When Bluebell Sang by Lisa Campbell Ernst (Booklist Editor's Choice)

Duke the Dairy Delight Dog by Lisa Campbell Ernst

Ginger Jumps by Lisa Campbell Ernst

Tom Coffin was born in Lawrence, Kansas and attended the Institute of American Indian Arts in Santa Fe and received a B.F.A. in painting and sculpture from the Kansas City Art Institute. He worked at the Shidoni Fine Art Bronze Foundry in Santa Fe. He currently lives in Phoenix, Arizona, where he works as a sculptor, painter, and architectural restorer. He grew up on the Prairie Band Potawatomi Reservation and *Coyote in Love With a Star*, by Marty Kriepe De Montano, is drawn from a traditional story of that tribe. It is the only children's book that Coffin has illustrated, but he enjoyed the process and hopes to do more. Coffin's illustrations consist of bold, brightly colored drawings with varying perspectives.

Lane Smith was born on August 25, 1959 in Tulsa, Oklahoma. He received a B.F.A. in illustration and his work has appeared in newspapers, magazines, and on album covers. Smith has collaborated with Jon Scieszka on a number of children's books. Their book, *The Stinky Cheese Man and Other Fairly Stupid Tales*, was a Caldecott Honor Book winner. Smith has also illustrated books by Roald Dahl and Dr. Seuss. His unique work is funny and energetic, attracting children and adults of all ages.

The Time Warp Trio series by Jon Scieszka

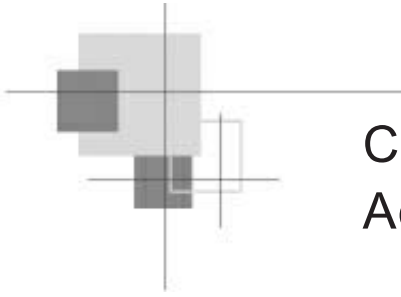
The Big Pets by Lane Smith

Math Curse by Jon Scieszka (1997 ALA Notable Book)

Janet Stevens was born in Dallas, Texas in 1953. She received her B.F.A. in 1975 from the University of Colorado at Boulder. During college, Stevens spent summers designing fabric. Stevens received her first book contract in 1978. Her work has been the subject of an exhibition at the National Center for Children's Illustrated Literature. She works in a variety of media, including acrylic, watercolor, pencil, collage, and digital imagery. Her book, *Tops and Bottoms*, was a Caldecott Honor Book in 1996. *From Pictures to Words* goes through the steps of creating a book from the conception of the initial idea to creating the finished product as ideas are suggested to Stevens by three of her characters. Stevens renders herself and the rest of the reality in black and white, while the fictional characters and Stevens' imagination are in vibrant color.

To Market, To Market by Anne Miranda (1998 ALA Notable Book)

And the Dish Ran Away With the Spoon by Susan Stevens Crummel



Crate 4 Advanced Reader

Contents:

Unit I - The Visual Message

Unit II - Bringing History Alive

Unit III - Biographies and Portraiture

Books included in crate:

Storm in the Night by Mary Stolz, illustrated by Pat Cummings

The Bravest of Us All by Marsha Diane Arnold, illustrated by Brad Sneed

Mark Twain and the Ghosts of the Mississippi by Cheryl Harness

Coming Home from the life of Langston Hughes by Floyd Cooper

Will Rogers by Frank Keating, illustrated Mike Wimmer

Remember the Ladies by Cheryl Harness

Picture This: How Pictures Work by Molly Bang

Beyond Oz Catalogue

Other items in crate :

Mark Twain's America (music CD)

The Voice of Langston Hughes (voice/poetry CD)



Unit I

The Visual Message

- Students will better understand how authors use descriptive words to create a visual image.
- Students will better understand how illustrators/artists use the elements of art to create a visual message.

Storm in the Night by Mary Stolz, illustrated by Pat Cummings and *The Bravest of Us All* by Marsha Diane Arnold, illustrated by Brad Sneed are both books about storms. After reading the two books, student can compare the details: how are the storms alike, how are they different.

Tools are an important part of creating. Artists use physical tools such as pencils, paints and brushes, pastels, paper and canvas, just as writers use pencils, pens, computers and paper. But both writers and illustrators have other important tools that they use. Writers use setting, characters and plot to create a story. They may also create props such as costumes or important items that support the story and there may be other things that occur such as humor, mood, or moral lessons. Janet Stevens book *From Pictures to Words* does a good job of outlining the parts of a story. In addition, authors can use descriptive language to create a visual picture in your mind.

The illustrators job is to bring the story to visual life. He or she can't change what the author has written, but the illustrator can read between the lines and add details that make the words of the story come to life visually. Illustrators also have tools, such as the elements of art (line, shape, color, and texture) and composition (how the elements of art are put together including proportion, perspective, focal points, repetition and rhythm, balance, etc.) A worksheet defining the Language of Art has been enclosed and your art teacher can help you talk to your students about the tools artists use. The book *Picture This: How Pictures Work*, by Molly Bang is an excellent resource.

Summary of Molly Bang's Visual Principles

1. Smooth, flat, horizontal shapes and lines give a sense a stability and calm.
2. Vertical shapes and lines are more exciting and active. Vertical shapes fight earth's gravity. They imply energy and reaching to the sky.
3. Diagonal shapes or lines are dynamic - they seem to imply motion or tension.
4. The upper half of the picture is a place of freedom, happiness or triumph - it is also the spiritual place in the picture. The bottom half is heavier, sadder or more constrained. Objects on the bottom are grounded. Items place in the top half have more pictorial weight. The center of the page is often the most effective focal point or center of attention. The edges and corners are the edges of the picture world.
5. White or light backgrounds feel safer than dark backgrounds - like night and day time.
6. Pointed shapes are scarier than rounded or curved shapes.
7. Larger objects feel stronger
8. Color can impact mood - darker or less pure colors seem dark and sad. Vibrant colors seem happy or excited. Colors can be warm or cool.
9. We notice contrasts between dark and light.

The Language of Art

I. Elements of Design

Line: Can be drawn or implied (e.g. between two colors). Lines help to define space and shapes, can be expressive, and can form patterns and textures.

Drawing or drafting (the use of lines) is often one of the first things that an artist would learn.

Shape/Form: A shape is the two-dimensional (height and width) representation on a flat surface, form is three-dimensional (height, width and depth) as in sculpture. A shape or form takes up positive space and is surrounded by *negative space*. Form can also apply to the total design of an art work.

Color: 1. *Hue* - the name of a color. *Primary colors* - red, yellow, blue. *Secondary colors* - orange, green, violet (purple). Colors are arranged according to the *spectrum* and are often displayed as a *color wheel* (developed in the 19th century) in the following order: red, orange, yellow, green, blue, indigo/violet. *Complementary colors* are located across from each other on the wheel. When mixed they create grey. When used next to each other they create a resonance. *Analogous colors* are located next to each other on the wheel. 2. *Value* - how light or dark a color is. A *tint* is achieved by adding white, a shade by adding black. 3. *Intensity* is how bright a color appears and is altered by adding grey or complementary color until grey is reached. *Monochrome* - tones of a single color. *Simultaneous contrast* - the effect achieved by placing one color next to another, especially its complement.

Color is extremely expressive, and often is associated with certain ideas or emotions. Color symbolism may be very important in a work of art!

Texture: The surface quality of an object as we see it or feel it. Visual texture is simulated, although the media may have a texture of its own. Tactile texture is three dimensional, and can be felt. Dull or matte textures absorb light, while shiny surfaces reflect light. Smooth surfaces reflect light evenly, while rough surfaces reflect light unevenly.

Since we can't touch art in the museum, we have to discover texture by sight and relating the work to things we can touch with similar textures. We have to imagine how it would feel.

I. Composition

A painter chooses the above elements to express what he/she wants to communicate to the viewer. An understanding of them helps us organize visual composition and provides criteria for appreciation and evaluation (aesthetics).

Repetition: Repetition of elements can be used to create *rhythm and movement*.

Rhythm - movement or action characterized by a regularly recurring element. Following rhythm in an artwork can help you visually move through a work of art.

Variety/Contrast: of elements (e.g. color) and between positive and negative space can be used to achieve *emphasis and focus* (what your eye notices first).

Contrast in color intensity or value is one way to create emphasis. Chiaroscuro - the contrast between light and dark, is a common method of focusing the viewer. We might also notice the break in a rhythm pattern, or a unique shape. Movement in a work might also lead us to the object the artist wants us to focus on.

Balance: The arrangement of the elements within a work to create equilibrium. Can be *symmetrical* (same on both sides) *asymmetrical* (seems balanced) or *radial* (focus on the center with work radiating around).

ASSYMETRICAL BALANCE

1. A large object can be balanced with a smaller object if the smaller object is more complex - perhaps it has a heavier texture or more pieces. We call this balance by interest, because the more complex object attracts our attention.
2. Balance by weight - a heavier object can be balanced by a lighter object located at a greater distance from the center - like a seesaw
3. In general warm colors are heavier than cool colors, those of stronger intensity heavier than those of weaker intensity.
4. Perspective can also play a role - if we know an object is further back in the picture frame, but weighs the same as an object in front, it appears balanced.

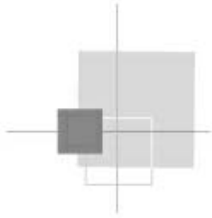
Proportion: The size of one part of a work in relation to other parts; can be used to denote space/perspective. When we have something "in proportion" it means that we have achieved a balanced relationship of the parts to the whole. Classical proportion is determined by using the Golden Mean.

Artists manipulate proportions to achieve desired effects. For example, the use of caricature or enlarging of the natural environment to imply grandeur. The German Expressionist painters elongated their figures to express emotion. Closer to home, Thomas Hart Benton used exagge-rated proportions similar to those of El Greco. Rather than following the proportions of Leonardo Da Vinci's "Universal Man" of height being equal to the length of 8 heads, he has height equal to the length of 12 heads.

Perspective or the Illusion of Space: An artist can achieve the illusion of three-dimensionality on a two-dimensional surface by using one or more of the techniques listed below.

1. Baseline Perspective - The relationship of the object to the baseline of the work determines whether they are in the foreground or background - objects above the baseline are in the distance, below the baseline are in the foreground.
2. Overlapping Objects - Objects in front of other objects will appear to be in the foreground.
3. Proportion - Objects closer to the viewer will appear large than objects far away from the viewer. In this situation, a house in the background may be much smaller than the person in the foreground.
4. Linear Perspective - Often called train track perspective or scientific perspective, this is based on the fact that two parallel lines will converge on the horizon (in the background). This point on the horizon is called the vanishing point. Look for diagonal or the appearance of diagonal lines in the work.
5. Contrast of Color - Cool colors will recede and appear to be further back in the picture space.
6. Aerial Perspective or Atmospheric Perspective - Objects in the distance will be blurrier than objects in the foreground. In addition objects in the front will be a darker color than those in the background.
7. Foreshortening - This applies the rules of perspective to a single object in the work. The parts of the object which are further away from the viewer will be smaller, making the object appear to go back in the picture plain.

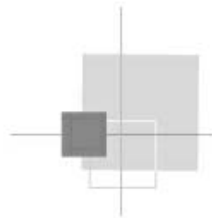
UNITY - THE RELATIONSHIP OF ALL THE ELEMENTS TO
ACHIEVE WHOLENESS, COHERENCE AND CONSISTENCY.



Activity 1 Details and Reading Between the Lines

Read the following passage from *The Bravest of Us All* written by Marsha Diane Arnold. Have the students close their eyes and listen and then draw what they see.

"I stood up, held tight to Velma Jean's hand, and looked that tornado in the face. The wind sounded like Old Engine 85 comin' down the railroad tracks. The funnel grew darker and wider, nearly touchin' the ground. It was headin' straight toward us, howlin' like a coyote. I was howlin', too."



Activity 2

Use the two storm illustrations, one from *Storm in the Night* and one from *The Bravest of Us All* (You can also use the images from the catalogue).

1. Make a visual inventory of each illustration - List colors, objects, types of lines, types of shapes, motion, etc.
2. Summarize the emotional feeling of each in a couple of words.
3. Go back to the stories and find words and phrases used to define the two different storms.
4. Compare the two lists. How are they the same? How are they different?
5. Think about a storm you have experienced. Describe it using the most descriptive words you can think of (colors, sounds, smells, feelings, movement). Then create a picture of the storm, using the words you have written. A successful illustration will match your words, but help you see the storm even better.

The Storm, written by Marc Harshman and illustrated by Wichita artist Mark Mohr in 1995 is an additional resource that could be added to the unit.

Comparing the Storms
Worksheet

Storm in the Night

The Bravest of Us All

Colors

Types of Lines

Types of Shapes

Motion

Objects

Feeling of the
Illustration

Descriptive words
and phrases from
the book



Unit II

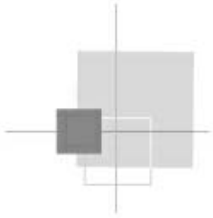
Bringing History Alive

- Students will learn about visual resources/primary documents.
- Students will think about visual accuracy in books.
- Students will consider the importance of illustrations in non-fiction books.

Cheryl Harness has written many books that help to bring history to life for children because of their informative illustrations. When Harness comes to schools she talks to children about doing research in the library and on the internet (she tells children that books are more accurate resources). In fact accuracy is incredibly important because many of Harness' books are published by The National Geographic Society.

Harness says, "The Eula Belle never ruffled and drummed along any river. I made her up from a handful of old engravings and photos, populated her with the kind of folks who would know a boat like that, then named her after grandma who since 1974 is as lost to the world as Cleopatra and Sam, Clemens and the Gardens of Babylon. That's what words and pictures mean to me. They're our only way to link the living and vanished past."

Note : A CD with music from the period has been included in the crate.



Activity 1

Discuss the illustration/diagram of the Eula Belle with the students. Have them find pictures of river boats. Even though the Eula Belle did not exist, is this an accurate illustration of a paddle steamer?

Another interesting aspect of Harness' work is the introduction at the beginning of each book. Since these books are short, she recognizes that she can't cover everything about a topic in a single book. In addition, she is careful to acknowledge differing points of views and interpretation.

Cheryl Harness book list (note that some of these are biographies that could be used with the next unit):

Three Young Pilgrims

**Young John Quincy*

The Amazing Impossible Erie Canal

**Young Abe Lincoln*

They're Off! The Story of the Pony Express

**Abe Lincoln Goes to Washington*

**Ghosts in the White House*

**Young Teddy Roosevelt*

**Ghosts of the 20th Century*

**George Washington*

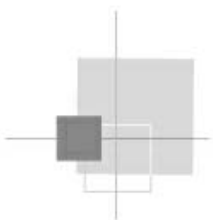
Ghosts of the Civil War

Due out in 2003----

**The Rabble Rousers*

**The Revolutionary John Adams*

*Denotes biographies



Activity 2

Mark Twain and the Queens of the Mississippi by Cheryl Harness

Give the children the following work sheet of questions to answer while reading the book.

To create a master worksheet white out the italics on the teacher's copy.

Mark Twain and the Queens of the Mississippi Worksheet (Teacher's Master)

You may answer the questions with words and /or drawings

1. Name several types of visual historical resources that are included in this book.

(Map, diagram of paddleboat, poster/advertisement)

2. Name the different types of boats found in this book

(raft, canoe, sailboat, houseboat, skiffs, keelboats, pirogues, flatboats, broadhorns, steamboat/paddleboat, "ironclad" gunboats)

3. Describe or draw the standard clothing for each

Men

Women

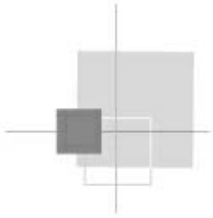
Little boys

Little girls

4. Name and describe some of the parts of a paddleboat. *(use the diagram of the Eula Belle)*

5. How long is the Mississippi River? *(2,348 miles)*

6. Make a list of resources that Cheryl Harness could have used when she was working on this book.



Activity 3

Project

Have students pick historic events that you are studying. Using books, internet, photographs, paintings etc., have students create an illustration for the event. If students are uncomfortable drawing certain objects or figures, they can use very thin paper and outline figures or items and transfer them to their drawing with carbon paper. The focus should be on historical detail and using visual documentary resources, not artistic ability. Another option is to create a mural of an event and assign different parts of the event to different students.

Or

Choose an object from the past, and do research on it, both visual and documentary. Create a technical illustration similar to the diagram of the Eula Belle featured in *Mark Twain and the Queens of the Mississippi*.



Other illustrators featured in *Beyond Oz* have illustrated historical books. You might be interested in :

Bound for Americas: The Forced Migration of Africans to the New World by James Haskins and Kathleen Benson, illustrated by Floyd Cooper

When Africa was Home by Karen Lynn Williams, illustrated by Floyd Cooper

One April Morning: Children Remember the Oklahoma City Bombing illustrated by Floyd Cooper

Orphan Journey Home, by Liza Ketchum illustrated by C. B. Mordan



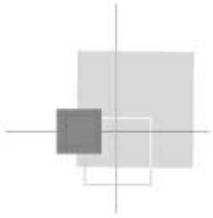
Unit III Biographies

- Students will think about historical accuracy in creating a biography.
- Students will investigate the use of words and pictures in portraying an historical figure.
- Student will learn about the proportions of the face, and use this information in drawing a portrait.

The people that make history are always fascinating. Mike Wimmer has illustrated a number of biographies. Floyd Cooper, who is best known as an illustrator, began to write biographies. Cheryl Harness has done numerous biographies.

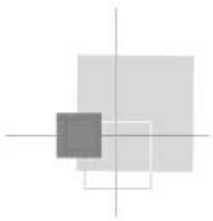
Discuss the role of a biographer with your students. What tools does a biographer use? How important is accuracy? Is a biographer objective or subjective in their point of view?

Note : A CD of Langston Hughes' poetry is included in the crate



Activity 1

Read the biographies of Will Rogers and Langston Hughes. Using the character sheet following, make a list of the characteristics of each person. Notice, that there is a space on the sheet to list visual characteristics, which means that students will need to look carefully at the illustrations.



Activity 2

Portrait Biographies

Choose portraits of famous and not so famous people - have the students fill in the biography forms BEFORE telling them who the portrait is of.

Character Sheets (Activity 1)

Choose a character _____.

Describe the physical appearance of the character (tall, blond, blue eyed)

From text

From illustrations

List the personal characteristics of the character (e.g. brave, timid, thoughtful)

From text

From illustrations

List the physical characteristic of the character (strong, weak, etc.)

From text

From illustrations

Portrait Biography

(Activity 2)

Pretend you are the person in the portrait and using the clues the artist provided, answer the following questions to write your "autobiography." Be prepared to back up your statements with visual information in the portraits (e.g. clothing styles, documents or objects used in the background, expression on face, etc.)

My name is _____.

I am _____ years old.

I live in _____.

The date is _____.

My job is _____.

In my spare time I like to _____.

My favorite thing is _____.

I have a lot/some/very little money. (circle one) How can we tell? _____

_____.

People use the following words to describe me: _____

_____.

I am thinking about _____

_____.

I like the way the artist painted/drew my _____.

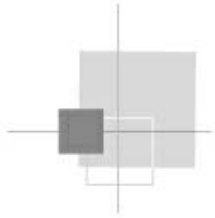
I don't like the way the artist painted/drew my _____.

The other people in the picture are (only if there are other people/animals etc.) _____

_____.

Other things I can say about myself based on the picture

_____.



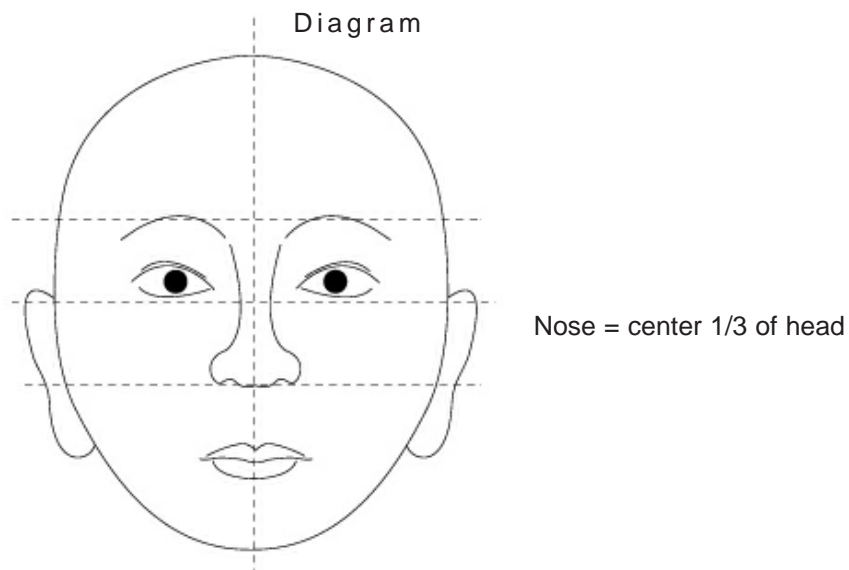
Activity 3

Project

This art project also integrates math (proportions).

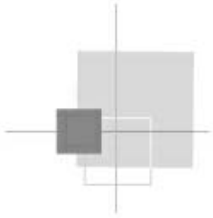
Most children are familiar with Leonardo Da Vinci's "Universal Man" which shows the ideal proportions for the human figure. The face also has ideal proportions, although very few of us are perfect!

Most children have a difficult time in placing the features of the face in the correct place, unless the proper proportions have been pointed out to them. The diagram below will help you instruct students on placing the features on the face. Student may want to use tape measures on their own face or a partner's to check the proportions.



Mike Wimmer and Cheryl Harness both demonstrated their skill in portraiture to students when they visited Manhattan and Riley. Wimmer, especially pointed out that although we tend to see things as line drawings - symbols of what they are - if we look carefully and draw what we really see, we get a more accurate representation. For example, much of what we tend to draw as lines is really shadows or changes in color or texture. Harness demonstrated how famous figures often identifying characteristics - e.g. Abraham Lincoln's thin face and beard.

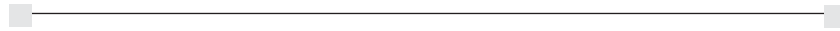
Have students work in pairs and draw portraits of each other. Have students be aware of what makes their partner unique - shapes of eyebrows, hairline, glasses, freckles, etc. When we think of characters in history - e. g. Abraham Lincoln - they have features which make them unique, too.



Activity 4

Remember the Ladies by Cheryl Harness

Cheryl Harness' book has biographies of 100 great American Women. Each woman has a short write up and a portrait. Using this format, create a biography book for a time period or part of the world that you are studying. Assign each student a person. Have them do both documentary and visual research and create a biographical "sketch."



Other works to look at by the featured illustrators:

Cheryl Harness' biographies

(see book list in unit on *Mark Twain and the Queens of the Mississippi*)

Satchmo's Blues by Alan Schroeder, illustrated by Floyd Cooper

Happy Birthday Dr. King by Kathryn Jones, illustrated by Floyd Cooper

Martin Luther King Jr. and His Birthday by Jacqueline Woodson, illustrated by Floyd Cooper

Mandela, written and illustrated by Floyd Cooper

Shake Rag: From the Life of Elvis Presley, written by Amy LittleSugar, illustrated by Floyd Cooper

Home Run: The Story of Babe Ruth, by Robert Burleigh, illustrated by Mike Wimmer

Flight: The Journey of Charles Lindberg by Robert Burleigh, illustrated by Mike Wimmer

Bully for You, Teddy Roosevelt by Jean Fritz, illustrated by Mike Wimmer

Moses by Margaret Hodges, illustrated by Mike Wimmer

Talking with Adventurers compiled and edited by Pat Cummings and Linda Cummings PhD.

Biographies:

Floyd Cooper was born in Tulsa, Oklahoma. He received a B.F.A. from the University of Oklahoma. Cooper has worked as a Hallmark greeting card designer, a toy designer, and a freelance illustrator. He has written biographies of Langston Hughes, Nelson Mandela, and Louis Armstrong. Two books illustrated by Cooper, *Meet Danitra Brown* by Nikki Grimes and *Brown Honey in Broomwheat Tea* by Joyce C. Thomas, received Coretta Scott King Honor Books for Illustration. His work has also received Oklahoma Book Awards and awards from the Society of Illustrators. Cooper has illustrated over twenty-five books. His illustrations suggest a sense of place and emotion to their viewers. *I Have Heard of a Land* by Joyce C. Thomas (1999 ALA Notable Book, Coretta Scott King Honor Book) *Miz Berlin Walks* by Jane Yolen *Faraway Drums* by Virginia Kroll *On Marti Gras Day* by Fatima Shaik *The Girl Who Loved Caterpillars: A Twelfth-Century Tale from Japan* by Jean Merrill (Society of Illustrators Award)

Pat Cummings was born on November 5, 1950 in Chicago, Illinois. Cummings' family moved frequently because her father was in the army. They spent time in Germany, Japan, Kansas, and several other states. Cummings has been drawing since she was a little girl. In fifth grade, she discovered that art could be profitable. Cummings sold her drawings of ballerinas to classmates for nickels or candy. She continued this interest in art during her studies at the Pratt Institute. After graduation, Cummings worked as a graphic artist. Cummings is also the editor of the award winning series of books for children, *Talking With Artists*. Cummings uses her friends and family as models for her illustrations to make her drawings more personal. She says that her imagery is, "...a composite of everything I've seen or experienced; my memories are visual ones." In "Grandfather's Story Begins" from *The Storm in the Night*, Cummings' impressionistic style and cool palette create a sense of the storm and of darkness.

My Mamma Needs Me by Mildred Pitts Walter (Coretta Scott King Award)
Just Us Women by Jeannette Caines (a Reading Rainbow Book)
Go Fish by Mary Stolz (ALA Notable Book 1991)
Petey Moroni's Camp Runamok Diary by Pat Cummings
Clean Your Room Harvey Moon! by Pat Cummings

Cheryl Harness was born on July 6, 1951 in California. Harness received her degree in art education from Central Missouri State University in 1973. Before she began writing and illustrating children's books, Harness worked as a teacher, a waitress, an art supply seller, and at Hallmark. Harness's books deal with historical themes and she is an avid researcher. In addition to writing her own books, she illustrates books written by others. Harness has been a guest on the C-SPAN program Bookspan. *In Mark Twain and the Queens of the Mississippi*, Harness's colorful, impressionistic drawings and use of perspective give a sense of grandness to her topic and make history fun for children.

Ghosts of the White House by Cheryl Harness

Young Abe Lincoln: the Frontier Days, 1809-1837 by Cheryl Harness

Ghosts of the 20th Century by Cheryl Harness

Brad Sneed attended the University of Kansas and received his B.F.A. there in 1989. He grew up in Newton, Kansas and his illustrations have been greatly influenced by his life there. Sneed uses Kansas landscapes and experiences in his books and has been heavily influenced by America's regionalist painters - John Steuart Curry, Thomas Hart Benton, and Grant Wood. Sneed's illustrations also appear in magazines. His newest book, *Picture a Letter*, uses Benton-esque figures in the shapes of letters.

The Strange and Wonderful Tale of Robert McDoodle: The Boy Who Wanted to be a Dog by Steven Bauer

I Heard Said the Bird by Polly Berends

Higgins Bend Song and Dance by Jacqueline Briggs Martin

The Pumpkin Runner by Marsha Diane Arnold (Smithsonian Notable Books for Children)

Mike Wimmer was born in Muskogee, Oklahoma in 1961. He received his B.A. in 1984 from the University of Oklahoma and spent two-and-a-half years studying at the SketchPad Studio. In addition to working as a children's book illustrator, Wimmer worked as a commercial artist. Wimmer has done over two hundred book cover illustrations and a number of interior book illustrations as well. As an artist, he has been inspired by classic illustrator Howard Pyle and N.C. Wyeth. Wimmer has received numerous awards for his illustrations. His work is included in the Mazza Collection and in the National Center for Children's Illustrated Literature in Abilene, Texas.

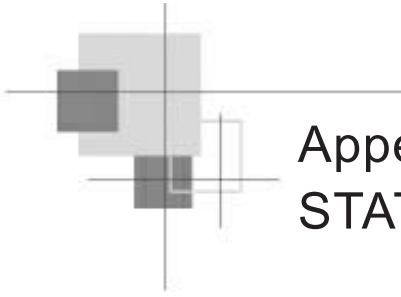
All the Places to Love by Patricia MacLachlan

Home Run: The Story of Babe Ruth by Robert Burleigh

Flight: The Journey of Charles Lindbergh by Robert Burleigh

Staying Nine by Pam Conrad

Will Rogers by Frank Keating (due August 2002)



Appendix A

STATE OF KANSAS STANDARDS TIES

Reading and Writing:

2/3 grade

Standard 1 - Learners demonstrate skill in reading a variety of materials for a variety of purposes

Benchmark 1 - Comprehends whole pieces of narration

- Understands basic message
- Retells accurate sequence

Benchmark 2 - Decodes accurately and understand new words

- Uses context clues

Benchmark 3 - Reads fluently

- Understands how print is organized and read
- Recognizes title page

Benchmark 4 - Uses what he/she already knows about the topic and the type of text to understand what is read

- Applies predictable patterns (rhyme, beginning, middle and end of story, topic, details)

Benchmark 5 - Draws conclusion supported by text

- Retells the basic plot

Standard 3 - Learners demonstrate knowledge of literature from a variety of cultures, genres, and time periods

Benchmark 2 - Identifies characteristics of a wide variety of literary genres in various formats

- Identifies fiction, humor, fairy tale

5th grade

Standard 1 - Learners demonstrate skill in reading a variety of materials for a variety of purposes

Benchmark 1 - Comprehends whole pieces of narration - Indicators 1,2,3,5,7,11

Benchmark 2 - Decodes accurately and understand new words

- Uses context clues

Benchmark 4 - Uses what he/she already knows about the topic and the type of text to understand what it read

- Uses pattern such as cause and effect, comparison and contrast
- Uses elements of story

Benchmark 5 - Draws conclusion supported by text

- Identifies common topics in different texts
- Draws conclusions from text

Standard 2 - Learners write effectively for a variety of audiences, purposes and contexts

This will depend on how well and extensively the teacher uses the suggested writing projects included, but most benchmarks and indicators can be covered.

Standard 3 - Learners demonstrate knowledge of literature from a variety of cultures, genres, and time periods

Benchmark 2 - Identifies characteristics of a wide variety of literary genres in various formats

- Biography, history, folklore/fairy tale, fiction, non-fiction

Standard 4 - Learners demonstrate skills needed to read and respond to literature

Benchmark 1 - Uses Literary concepts to interpret literature

- Identify elements of fiction - plot, setting, characters



Listening, Viewing and Speaking

Viewing

Benchmark 2 - Identifies cues in visual messages

Benchmark 3 - Understands the visual message

Benchmark 5 - Analyzes/evaluates visual messages



Music

1. Singing with others
2. Performing on instruments
8. Relationship between music and visual art
9. Understanding music in relation to history and culture



Social Studies

Civics and Government & U.S. History - Several of Cheryl Harness' books relate to early American history and the founders of our country. The process involved in looking at the books will relate to Benchmark 3 of U.S. History - Student engages in historical thinking skills.

Geography - Mississippi region of U.S.



Visual Arts

Various aspects of Discipline Based Arts Education, particularly aesthetics and visual literacy, and art production.



Appendix B RESOURCE LIST

Many resources on literacy were used in the development of this curriculum. Where possible, the materials respond to current trends in literacy education and to programs that are used by organizations such as Head Start and American Reads:

-----*Emerging Literacy: Linking Social Competence to Learning*, Training Guide for the Head Start Learning Community, Head Start Publications Management Center, 1999. Additional material from the CIR-CLE (Center for Improving the Readiness of Children for Learning and Education) program at the University of Texas, Houston, and used by the Manhattan, KS Head Start Program.

-----*The Picturebook: Source and Resource for Art Education*, Reston, VA: The National Art Education Association, 1994.

-----*Reading Tips for Parents*, Partnership for Family Involvement, U.S. Department of Education, 2001.

-----*Teaching Our Youngest: A Guide for Preschool Teachers and Child-Care and Family Providers*, Early Childhood-Headstart Taskforce, U.S. Department of Education, and U.S. Department of Health and Human Services, 2002.

Armbruster, Bonnie, Fran Lehr and Jean Osborn, *Putting Reading First: The Research Building Blocks for Teaching Children to Read*, Center for the Improvement of Early Reading Achievement/National Institute for Literacy, 2001.

Collins, Raymond C., *Reading Helpers: A Handbook for Training Tutors*, from American Reads, a joint project of the Corporation for National Service, the U.S. Department of Education and the U.S. Department of Health and Human Services, 1999.

Cummings, Pat, *Talking With Artists*, New York: Simon and Schuster, 1992.

Cummings, Pat, *Talking With Artists*, Volume Two, New York: Simon and Schuster, 1995.

Cummings, Pat, *Talking With Artists*, Volume Three, New York: Clarion Books, 1999

Eubanks, Paula, "Understanding Picture Books as an Art Medium," *Art Education*, November 1999, p 38-44.

Frohardt, Darcie Clark, *Teaching Art with Books Kids Love*, Golden, CO: Fulcrum Resources, 1999.

Heil, Lillian H. "Teaching Visual Literacy," Northern Rocky Mountain Educational Research Association Meeting, 1991.

McCann, Donna and Olga Richard, *The Child's First Books: A Critical Study of Pictures and Texts*, New York: H. W. Wilson Company, 1973.

Nodelman, Perry, *The Pleasures of Children's Literature*, edition 2, White Plains, NY: Longmans, 1996.

Novelli, Joan, *Using Caldecotts Across the Curriculum*, New York: Scholastic, 1998.

Polette, Nancy *Picture Books for Gifted Programs*, New York: Scarecrow Press, 1981.

Richardson, Maurice V. and Margaret B. Miller *Using Picture Books Kindergarten through High School*, University of South Dakota, 1997.

Stewig, John Warren "Book Illustration: Key to Visual and Verbal Literacy," International Reading Association, 20th Conference Proceedings, 1975.

Sunday, Barbara, "Book Links: Picture Books in the Curriculum," *BCATA Journal for Art Teachers*, Volume 33, number 2, Summer 1993, p. 12-18.

Trelease, Jim, *The Read-Aloud Handbook*, New York: Penguin Books, 1982.



Appendix C

READING AN ILLUSTRATION

The ways illustrators use the elements of art (line, shape, color and texture) and composition, help children and adults understand the story better.

Choose an illustration from one of the books in the trunk. What drew you to it?

What colors do you see? How do the colors help you understand the mood of the picture?

What types of lines do you see? What direction(s) do they go? How do they help you understand the mood of the picture?

What types of geometric shapes do you see? Do certain shapes create a certain feeling (e.g. pointy might be scary, round might be comforting, square might be solid)?

What do you see first (focal point) and why? What do you see next? Do these focal points help you move through (read) the picture in a certain order?

Has the artist use any other "tricks" to help you understand the illustration? E.g. repetition, contrast, perspective (this could be looking from above or below, how far the work goes back in the picture, etc.), unusual proportions, etc. What types of hints do they give you?

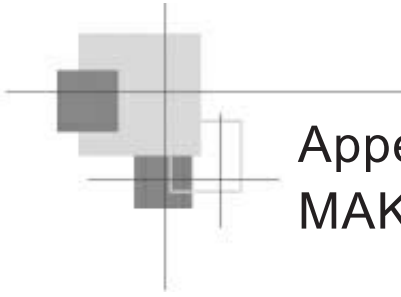
Other things to think about:

How would you rate this work on a realism scale with 1 being photographic and 10 being totally unrealistic?
Why?

Is the illustration meant to be serious, scary, silly, happy, funny etc? How does that affect the artist's choices of style? (e.g. The artists might choose a cartoon style for a funny book.)

What could you do to completely change the mood or the intent of the illustration? Think about colors, shapes, lines, etc.

Do you think the artist did a good job helping you to understand the story better? Why or why not?



Appendix D

MAKING PICTURE BOOKS

One of the most effective ways to combine literacy and visual literacy skills is for children to create their own picture books. There are numerous ways to make books, ranging from basic bound books with drawn illustration to complicated folded books with pop out pictures, to more complicated ways to bind books. The instructions below are to make a very simple bound book.

If you wish to have a decorative cover try marbelizing paper (see supply ideas for marblethix) or use decorative paper, fabric, etc.

Supplies

Unruled paper (size is up to you)

Thin cardboard or heavy paper - 2" wider and longer than your unruled paper

Material to decorate the cover - one cut 1" larger than the cardboard and one cut 1/8" smaller

Thread

1. Glue cover paper on, mitering the corners (see diagram 1)
2. Line the cover with paper or fabric to within 1/8" on the edge (see diagram 2)

Diagram 1

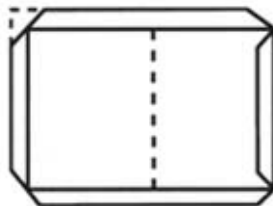
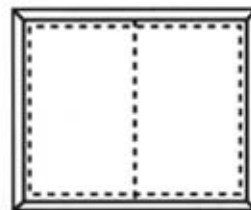
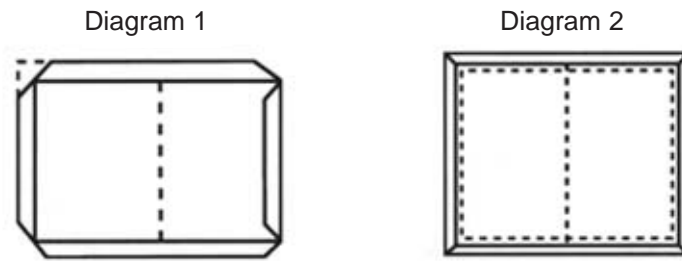


Diagram 2



3. Fold pages and the cover in half, open them and holding them flat punch a hole along the fold line in the center. Punch two more holes above and two more holes below the center hole, evenly spaced.
4. Sew the book together, starting at the center, leaving several inches of thread to be tied later. Carry thread through center hole out of the cover, in again through the next hole, and out the next. Sew in and out up to the top hole, down to the bottom and back to the center. When the thread returns to the center, loop it over the sewed portion and tie with a firm double knot. Keep the thread taut but do not pull tightly because it will cut the paper. (see diagram 3)

5. Fold the book and put under weight to dry.



When illustrating a book, have students think about the graphic design. It is useful to spend some time looking at picture books first.

Think about how the illustrations are laid out - Are they all on one side of the book? How much of the page do they take up? Are the illustrations a full spread (taking up two pages)?

Where are the words - How has the artist left space for them?

Are they part of the drawing or separate?

Janet Steven's book *From Picture to Words* is a good starting point.

The following books by Paul Johnson will provide lots more ideas for creating pop up books, origami books, unique bindings, etc.

A Book of One's Own: Developing literacy through making books, second edition, by Paul Johnson, Portsmouth, NH: Heinemann, 1998.

Pictures & Words Together: Children Illustrating and Writing their Own Books, by Paul Johnson, Portsmouth, NH: Heinemann, 1997

Literacy Through the Book Arts, by Paul Johnson, Portsmouth, NH: Heinemann, 1993.