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Integrating literature and illustration in seventh and eighth grade language arts curriculum

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California State University

San Bernardino

INTEGRATING LITERATURE AND ILLUSTRATION
IN SEVENTH AND EIGHTH GRADE LANGUAGE ARTS
CURRICULUM

A Project Submitted to
The Faculty of the School of Education
In Partial Fulfillment of the Requirements of the
Degree of

Master of Arts

in

Education: Reading Option

By

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1992

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SUMMARY

Students in seventh and eighth grade are often not reading at grade level which may indicate a lack of development in the area of comprehension. Sequencing of events, predicting, visualizing, and focusing on written details are some of these comprehension areas. Comprehension can be improved by reading quality picture storybooks and examining closely the illustrations.

The project is written on the basis of the transitional theory in teaching reading. The literature-based units focus on Ezra Jack Keats as author and illustrator, three artistic elements of color, shape, and pattern, and the use of collage in illustrating student picture storybooks.

These curriculum units follow the Into, Through, and Beyond format. Into provides thought-provoking exercises based on the theme introduced in the lesson. Students read literature selections, participate in related activities which spark creativity, and these are found in the Through section of each lesson. The Beyond section extends lesson information, allows students further experimentation related given topics, and encourages students to actively continue the learning process.

The purpose of this project is to provide a positive classroom atmosphere, promote personal creativity, and allow viewpoints to be expressed with other students and through these classroom elements, students will create a picture storybook.

TABLE OF CONTENTS

SUMMARY.....	iii
STATEMENT OF THE PROBLEM.....	1
LITERATURE REVIEW.....	8
GOALS AND LIMITATIONS.....	18
EVALUATION.....	19
REFERENCES.....	21
APPENDIXES.....	24
APPENDIX A: EZRA JACK KEATS.....	25
APPENDIX B: COLOR, SHAPE, AND PATTERN.....	57
APPENDIX C: COLLAGE IN THE CLASSROOM.....	75

STATEMENT OF THE PROBLEM

As a junior high language arts teacher using a basal textbook as the basis for curriculum development and lessons, I include illustration as an important part of experiencing and comprehending literature in my classroom. Many of my students do not read at their own grade level. Standardized test results indicate this along with classroom discussions based on general comprehension questions. Sequence of events is another area in which students have difficulty when trying to retell the plot in their own words. Prediction is also missing as teachers introduce the story because many students fear that their ideas may be rejected by the teacher and other students. Visualizing the story is missing when students attempt to illustrate one event of a story and have difficulty writing a paragraph summarizing what they have illustrated. Visualizing is the manner in which we perceive and make sense of the world in which we live (Eisner, 1989). Yet students bring their own set of experiences which may not coincide with the main idea of the story and are unable to visualize effectively. Therefore it is in the student's best interest to broaden these experiences through literature and illustration. To add depth to these experiences, focusing on details as described in the text of the story and visualizing these through the illustrations are necessary. A third grader named Amy tells Rona F. Flippo and Judith A. Smith (1990) that, "details were the small parts that make up the whole picture" (p. 276).

An illustration provides many details from the story along with the sequence of events as the illustrations follow the plot. Each illustration can provide a visual springboard into prediction with more interest and ease. Attention to sequence, details, prediction, and

illustrations will give students greater comprehension tools while reading and can increase test scores. Dimino, Gersten, Carnine, and Blake (1990) completed a study on a comprehension strategy which, “assisted students in identifying the main character, the problem or conflict that is facing the main character, character information, attempts and resolution” (p. 21). This strategy assisted low-performing students in their written retells of questions on short stories (p. 28).

Quality illustrations are helpful to use in the classroom as they are shared, enjoyed, and observed closely. Picture books not only provide this quality of excellence but the direct connection of the illustration to the story can be determined with more ease. A summary is provided by Donna E. Norton (1989) as she writes,

1. The illustrator’s use of visual elements- line, color, shape, texture- and of certain artistic media should complement the text’s development of plot, characterization, and theme.
2. The design of the illustrations- individually and throughout an entire book- should reinforce the text and convey a sense of balance and unity that stimulates the viewer’s aesthetic appreciation.
3. The artistic style chosen by the illustrator should enhance the author’s literary style.
4. The illustrations should help the reader anticipate the unfolding of the story’s action and a story’s climax.
5. The illustrations should portray convincing character delineation and development.
6. The illustrations should be accurate in historical, cultural, and/or geographical detail, consistent with the text. (p. 125)

The goal of this curriculum project is to have seventh and eighth grade students create

individual collages. These will assist students in their further understanding of one artistic medium, collage, and how it relates to the plot of a story. The personal background and artistic style of Ezra Keats will be provided. Selected titles of picture books will also be reviewed. Units on color, shape, and pattern will be included as elements found in collage. All of these will be culminated in this curriculum project as described.

Ezra Jack Keats is the selected illustrator. First of all, Ezra is both the author and illustrator of many of the books on the list which increases the similarities between the written story and the illustrations. Keats also received the Caldecott Medal in 1960 for his exceptional illustrations found in the picture book entitled The Snowy Day published by Viking. Finally, Keats uses the artistic medium of collage which can be taught with its unique qualities and used in student illustration when literature is read in the language arts classes.

Background information on Keats will give students insight into the person and illustrator he represents in his books. Perhaps some students will be able to identify with the personal family and setting of Keats and others will understand more about these characteristics through his illustrations.

A list of selected picture books will be provided to make titles easily available for the teacher and students in the classroom. Students should be encouraged to use the list for their own personal growth in reading and illustrating.

Three units on the design elements of color, shape, and pattern will be discussed in terms of adding detail to the visual interpretation of Ezra Keats in his collages. In turn,

these details will indicate relationships to the plot of the story, assist students in predicting future events, and provide a pleasing visual experience. One such detail Keats uses in his picture book, Louie (1975), is the presence of childrens' crayon drawings found mostly on unpainted building walls. Relating back to the story and the ghetto setting, this detail could indicate the presence of small children and their need to be creative or express their feelings of existence with limited opportunity and materials to do so.

Collage in the classroom will provide hands-on projects for students to use their experiences of color, shape, and design. A selected story will provide the characters, setting, and events leading up to the moment which is to be illustrated. Students will be given an opportunity to illustrate their own interpretation of that single moment, with thoughts on how the plot was developed, the authors' style of writing, and the use of color, shape, and design as the artistic elements of design.

There are many models for teaching reading in the language arts classrooms. One such theoretical view can be described as the Decoding Theory. Jerome C. Harste and Carolyn Burke (1980) have written on this theory that, "language is perceived as a pyramid, the base of which is sound/symbol relationships, the capstone of which is meaning" (p. 113). In other words, the belief that children will derive meaning of the written text by having the ability to pronounce each word through syllabication.

Another view can be described as the Skills Theory and stated by Harste and Burke (1980) as, "language is perceived as a pie from which individual 'skills slices' can be

extracted for instruction” (p. 113). The three skill hierarchies can be described as Letter/ Sound Relationship, High Frequency Vocabulary, and Meaning. Letter/ Sound Relationship is the correct decoding of symbols (letters) into sound and this process is often called phonics. It is believed that the recognition and pronunciation of a word in its correct form will assist in bringing the meaning to the written text. High Frequency Vocabulary are words introduced before the story is read so students will associate the spelling and meaning in the context of the story. Both Letter/Sound and High Frequency skills are viewed as a sequence before meaning of the text can take place. Meaning in this model is the process by which the student will be able to make a general statement by stringing the words together to make sense. A classroom functioning under this model is teacher directed most of the time. The use of a basal textbook is prevalent and the lessons contain all three skills of the Skills Theory. The usual pattern of lessons follow these general guidelines as given in the teacher’s manual: new vocabulary words introduced before the reading of the story, silent or oral reading, comprehension questions, and followed with workbook activities to provide practice in the skills.

In the Whole Language Theory, Harste and Burke (1980) reminds us that, “this orientation assumes not only that the systems of language are shared, but that they are interdependent and interactive aspects of a single process” (p. 114). The components of this theory are Letter/ Sound, Syntax, and Meaning as illustrated in a series of perforated concentric circles. When meaning is present, the other components are also present at the same time. Emphasis in shared learning is present in this model in the form of collaborative groupings. Unique experiences of each student are accepted and valued.

Carol Edelsky, Bess Altwerger, and Barbara Flores (1991) have added to the understanding of this theory by stating, "to become skilled language users, the focus of both teacher's and children's activity is whatever purposes the children themselves are trying to accomplish" (p. 38). The teacher becomes a facilitator and the students make active choices in the direction of their own learning.

A position which is not within the Skills or Whole Language theories can be given the name Transitional. Regie Routman (1988) has explained her views on the topic of transitional in this manner,

I prefer to use the term 'process teaching' - which values the process as well as the product- to denote whole language concepts and developmental learning. Whereas I see whole language as the highest end of the continuum of teaching and learning, with skills teaching at the very lowest end, process teaching allows me to struggle comfortably (or uncomfortably) somewhere in the middle. Process teaching implies that I am in the process too. My theories about learning and teaching are continually developing and changing. (p. 26)

As I observe my language arts classroom, I have noticed similarities between the transitional theory and in my methods in teaching literature. I use vocabulary words to expand further meaning in the text of the story however I allow students to explore other meanings according to how they are used in the sentence. I also appreciate the background experiences of my students and encourage them to express these. I do not use workbook handout sheets to emphasize skills however in a writing lesson I would choose the purpose, for example, paragraph structure. In illustrating, most of the time

I would choose the moment they are to visually interpret and a written description would include specific given instructions. The term transitional would be appropriate in describing my approach to teaching language arts. However, I view myself moving toward the whole language theory as I continue my reading and research in this area.

LITERATURE REVIEW

Literature in the junior high language arts classes is often studied with the use of a basal textbook, a list of vocabulary words for each story selection, comprehension questions for classroom discussion, and suggested writing prompts. Comprehension skills, or the understanding students obtain while reading, are objectives each language arts teacher includes in lesson plans. Predicting or making a guess of future events, sequencing of events or how the story unfolds, reading descriptive details as written in the story, and visualizing or how students see the events of the story in their mind's eye are included in these comprehension skills. The study of illustrations can assist in the development of these comprehension skills and add visual enjoyment to the story. This review will discuss three main topics on the study of illustration through literature: comprehension skills through illustration, illustration in the language arts curriculum, and collage in the classroom.

Comprehension Skills Through Illustration

Making sense, of the reading selection, is considered comprehension. Pat D'arcy (1989) offers her theory on the process of comprehension with the assistance of these terms,

The power to retain memories of encounters with the world outside the head, the power to re-collect such memories, the power to arrive at new perceptions by re-constructing or re-creating how these memories appear to us when we consider them afresh, and subsequently the power to re-present our new understandings in a form after reflection, makes further sense for us. (p. 2)

In my classroom, students are anxious to re-collect or share their childhood or present-day experiences and desire personal and positive recognition for them. As they reflect on these experiences, literature provides a vehicle for the written expression of human situations and doorways for new questions. Students are then re-creating as they reflect and ask individual questions about the literature selection. The expression of new understanding, or re-presenting, can be written and published through many forms such as illustration or story forms with many other possibilities ranging as far as an imagination can carry.

Often language arts teachers request students to express their new understanding, or re-presenting of the literature selection, in a written form. Evaluation of this written form is one way to measure comprehension of the individual student. However the words selected can often mislead the teacher and cause frustration and anxiety to the student when he/she receives a negative response. Constance Weaver (1988) suggests six characteristics of words in the written form and concepts for teachers to consider:

1. Most words do not have a single meaning but rather a range of possible meanings.
2. Words take on specific meaning as they transact with one another in sentence, text, social, and situational contexts.
3. Meaning is not in the text, nor will the meaning intended by the writer be perceived exactly the same by the reader.
4. Readers make sense of texts by bringing to bear their schemas, their lifetime of knowledge, experience, and feelings.

5. Meaning emerges as readers transact with a text in a specific situational context.

6. Thus the process of reading is to a considerable degree whole-to-part, top-to-bottom, deep-to-surface, inside-out. (p. 40)

As students re-collect or bring their schemas, experience and lifetime knowledge comprehension of the written story occurs at individual levels of understanding. Predicting, sequencing of events, focusing of written details, and visualizing are skills which can broaden student's schemas and the result is greater comprehension.

Predicting, or re-collecting from past experiences, is stating a guess about future events in a story. In order for students to make a guess, they need to tap into previous personal experiences and have a willingness to take a chance when making the prediction. A more precise definition can be given by Frank Smith (1985) who wrote: "Prediction is asking questions- and comprehension is getting these questions answered" (p. 78). Often teachers feel uncomfortable as students make predictions which seem to lack 'adult sense' and at this point, illustrations can be an assistance. In my experience as a teacher, illustrations can assist students in predicting or asking questions which are important to them. Comprehension of the story then depends on whether students are able to answer their own questions with a sense of satisfaction. This process of predicting in relationship to illustration is stated by Bette Goldstone (1989), "the students are drawn into the picture, creatively thinking about the possibilities, then analyzing the responses according to how well the responses match the graphic components" (p. 594).

Another area of comprehension is sequence of events which relates to the concept of re-collecting. The order of events as they unfold in the plot of the story is considered sequence. A study on the use of story grammar was tested by Joseph Dimino, Russell Gersten, Douglas Carnine, and Geneva Blake (1990). "The results of this study indicate that 'story grammar' instruction significantly improved low-performing students responses to basal, story grammar, and theme questions based on short stories and their written focused retells of them" (p. 28). Based on my experiences and reading, the study of illustrations reinforce sequence of events through a visual for students to observe and re-collect.

The ability to focus and observe details as described in a story , or re-creating, is also important in comprehension skills. Looking at previous experiences in a new perspective and adding more detail is the main focus of re-creating. Illustrations can assist students in the process of focusing on details. Rona Flippo and Judy Anderson Smith (1990) write about their experiences in the classroom. "We also read illustrated stories in which the text described the pictures. Initially we would keep the pictures hidden from Amy and have her use details from the stories to recreate these pictures accurately" (p. 276). Students recall many details from stories when they describe the event orally with an illustration.

Visualizing a story has a vital role for readers and how they understand what is read. In order for students to visualize the story, they would re-present their new understanding in the form of an illustration or picture. Illustrations play an important role in visualizing

as Goldstone (1989) observes, "illustrations act as windows to the world. The reader/viewer can vicariously gain information which previously was inaccessible due to the abstract nature of either the concept or the written descriptions" (p. 593). Even though illustrators have their own interpretation of visual images, in my opinion, these provide a link in visualizing and promoting students to create their own.

Illustration In Curriculum

The purpose of illustration is to give a visual connection to the student and the story. The use of illustrations in the classroom can easily be related to the literature studied and provide an opportunity to appreciate the elements of art. George Szekely (1990) supports the artistic study of illustrations as he states,

They interpret children's experiences, emotions and ideas, challenging them to see beyond the obvious...The art producing this impact can be explored in terms of media or techniques in examining patterns, shading, space ideas and brush strokes that create a mood or impart concepts. (p. 132)

The best examples of illustration containing artistic elements are found mostly in picture storybooks. These books are described by Donna E. Norton (1987) as she writes, "picture storybooks and their accompanying illustrations are filled with imaginative episodes...They provide many hours of enjoyment during story hours and are excellent for stimulating children's imagination" (p. 162).

The artistic elements found in illustrations and picture storybooks make them appealing to read. Donna E. Norton (1987) describes six qualities of illustrations found in picture storybooks and I've selected summary statements to describe each quality,

1. Originality and Imagination- they are able to create imaginative new worlds in which the impossible becomes both real and believable.
2. Plot- whether a plot is based on fantasy or realism, it usually involves a rapid introduction to the action, a fast pace, and a strong, emotionally satisfying climax.
3. Characterization- illustrations supplement characterization in the text by showing the characters' actions and reactions to one another.
4. Setting- picture storybooks enhance the time, the place, the conflict, and the mood of the stories.
5. Humor- humorous literature is particularly effective in attracting children to reading and can cause children to laugh out loud.
6. Style- because a picture storybook contains so few words, its author must select those words very carefully and also must be designed to catch children's attention and stimulate their interest. (p. 162-166)

Illustrations are considered works of art relating to the unfolding plot of the story. Therefore illustrators are artists. Illustrators, or artists, have their particular style to assist the reader in understanding the story. Elizabeth Adams Hurwitz (1961) expressed her thoughts on the style of an artist, "His personal way of stating what he alone has to say about his concept; his materials, tools, and his choices speak for him" (p. 205). The illustrator works closely together with the author as the plot unfolds with carefully chosen words and the illustrations provide the mood through a visual with personal materials and style chosen by the artist.

Picture storybooks can also provide multicultural experiences for readers which will broaden their schemas or lifetime knowledge to include people from various ethnic backgrounds. "Certain multicultural books are particularly valuable to teachers in the classroom because they deliberately set out to convey positive, equal recognition to two important facts: people are different, and people are the same" (p. 42) was written by Jean Marzollo (1991). She also suggests multicultural storybooks be used in the classroom for: " history and geography, animals and nature, problem solving, telling stories with art, stories which inspire activities, and race relationships" (p. 42).

Ezra Jack Keats, selected author and illustrator for curriculum lessons developed in this project, uses common childhood experiences and multicultural themes in his picture storybooks. In his book entitled The Trip, Ezra describes the experience of a young boy, named Louis, who moved to a new neighborhood. Louis, the main character, decides to create his own world by making a shadow box and includes his greatest wish of flying as a means of traveling through his fantasy. As he flies through the familiar tallness of the buildings in his old neighborhood, he is cornered by a group of children dressed in strange costumes and discovered quickly that these children are his old friends. Soon Louie takes his old friends on a ride in his airplane but his adventure ends when his mother calls to him. Louie discovers a real world awaits him as children from his new neighborhood invite him to join in the Halloween celebration. Throughout the book, Keats includes children of various ethnic backgrounds- hispanic, black, Chinese, and anglo-saxon. The setting is the tall and crowded buildings of the ghetto neighborhood.

Louie, a young boy, needs to solve the common problems of a new neighborhood and finding new friends.

Collage In The Classroom

The study of illustration in the classroom can lead to hands-on experiences for the students. Joan I. Glazer and Linda Leonard Lamme (1990) recognize the need to include these hands-on experiences and how students will learn when they share their work,

Creating illustrations causes children to be sensitive to the illustrations in other books they read, to notice where and when they match the words and mood, and where and when they go beyond the words to add further dimension to the book. Encouraging children to share their work with others may be rewarding to them and a source of ideas for the observers. (p. 106-107)

Illustrations are created with many forms of medium from charcoal sketches, pastels, oils, water colors, collages,(just to name a few) to many others. The use of one or combinations of these are at the fingertips of the artist and illustrator. One of the easiest ways to illustrate is collage. Specific suggestions on the use of collage in the classroom are written by Lois Lord (1958), "the teacher can point out the importance of choosing materials, shapes, and arrangements that suggest the feeling to each student. The choice of colors and materials to express an emotion is really a personal matter" (p. 32). Collage has such a variety of materials which can be included, students can make their personal preferences easily while creating illustrations.

Discussion of artistic elements in color, shape and pattern will demonstrate to students the many possibilities and assist them in determining personal preferences.

Showing students the relationships of these elements in illustrations will further the understanding of the literature selection. Norton (1989) explains the relationships of color, shape, and pattern in illustrations and literature while I select descriptive statements,

1. Color- Consider how well the color language of the artist conveys or compliments the mood, setting, characterization, and theme the writer develops in words.
2. Shape- Organic shapes are irregular, curving, and common in nature and in handmade objects. Geometric shapes are exact, rigid, often rectangular, and usually have mechanical origins.
3. Texture- Manipulation of visual elements such as line, color, shape, and pattern to create textural imagery that satisfies our curiosity about how something feels.

(p. 114-116)

The words provided by a story, a specific event in the development of the plot, the artistic elements of color, shape and pattern, students with individual experiences, and materials available for experimentation and manipulation equal collage in the classroom.

Conclusion

Comprehension skills of prediction, sequence of events, observation of details in relationship to the story, and visualization can be reinforced and developed through the study of illustration.

Illustration in the language arts curriculum can provide a visual link to the literature and students. Artistic value and appreciation of illustrations can promote further personal exploration and development to create and enjoy illustrations.

Collage is one artistic medium which students can use with a wide range of success, enjoyment, and ease while illustrating.

GOALS AND LIMITATIONS

The goals of this curriculum project consist of the study of illustration within the language arts literature-based curriculum. Students will read and understand the direct connection of the events of the plot to the illustrations provided by the story. Comprehension skills of predicting, sequencing of events, reading and observing details in the story, and visualizing will develop as illustrations are closely examined and students participate actively in their own illustrations. The artistic elements of color, shape, and pattern in relationship to texture will be included as illustrations are appreciated as an art form and students use these elements as they design illustrations. Multicultural topics will be included in this literature study and will assist students in expanding their knowledge base experiences or schemas. A visual enjoyment will promote student's interest in reading as well as an appreciation of illustrations in future studies of literature.

The limitations of this project include four major areas. First, the grade level of the lessons are based on 7th and 8th grades; however, adaptation for grades 5th - 12th is possible with minor adjustments in the lesson plans. Secondly, though many artistic mediums exist, collage is the single medium selected and used in the lessons. Thirdly, Ezra Jack Keats is the single illustrator/author selected as the model for students to observe his illustrations and collage in his picturebooks. Lastly, color, shape, and pattern are the three selected artistic elements studied as illustrations and collage are observed closely.

EVALUATION

Academic achievement is often reflected in a grading system which does not consider individual students with varied learning abilities. Often teachers assign reading, test on the reading material, score according to the answer key, and the results are a grade. Students, in this case, do not understand the basis for the grade nor does it indicate what they truly comprehend about the reading material. The Joint Committee on Standards for Educational Practices has suggested to teachers, when considering grading practices, this thought found in Standard 5, “teachers should be skilled in developing valid pupil grading procedures which use pupil assessments” (p. 32). Pupil assessments should reflect the process of learning rather than the end results. Portfolios can be an effective assessment tool which measures the on going process of learning for each student.

“It resonates with our desire to capture and capitalize on the best each students has to offer; it encourages us to use many different ways to evaluate learning; it has integrity and validity that no other type of assessment offers” (Valencia, 1990, p. 338). Portfolios are based on authentic assessment which gives them integrity and validity. Authentic assessments include assignments, reading material, and real life situations which give a meaningful purpose to the learning process. These assessments are in chronological order of the learning process as well as an “... active, collaborative reflection by both teacher and student” (Valencia, 1990, p. 338).

Portfolios are utilized in all three units of this curriculum- based project. Writing Portfolio, Artist’s Idea Book, and Collage Portfolio, are all constructed by students and

contain student work related to the unit lessons. However this is only one method of assessment found in this project.

Another method of assessment is small group discussion of discovery questions and participation in constructing charts. These activities are assessed through self and group evaluations completed by students.

The last method in student assessment is whole class instruction such as constructing the book cover in the last unit and presentations of group conclusions such as a chart comparing collage illustrations of Keats and Lionni.

Teacher assessment is validated through the video tapes of the class participation in final assembling of student picture storybooks. Video tapes of special celebrations for Ezra Keats, reading to a friend, and becoming an author and illustrator become invaluable assessments and memories for students and the teacher.

Acceptance and appreciation of student responses, commitment and enthusiasm for the study of illustration with literature, and a genuine enjoyment of watching student discovery and style develop are the components found in this learning environment.

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APPENDIXES

APPENDIX A

Ezra Jack
Keats

UNIT I: EZRA JACK KEATS, AUTHOR/ILLUSTRATOR

Introduction

An author and illustrator of children's picture storybooks who captures a child-like curiosity in his colorful illustrations through collage is, with respect, Ezra Jack Keats. Worn and sometimes tattered covers on his books are the proof of reading hours children have spent with him and his imaginative story lines together with captivating illustrations.

It is through his personal background which Keats took a stand on his choices of setting, characterization, and topic for his books. Ezra grew up in Brooklyn, New York with his family and two sisters from Poland during the Great Depression. He used the backdrop of the tenement houses and bleak alleys for the setting of many plots. Keats chose, as his main character and hero, a young black boy with his added personal research to make Peter a genuine example for the reader to respect. Even though the setting of many stories may have a bleakness, the topics portray a hope which is commonly shown through children and Keats does this effectively. The career of Ezra began by collaborating with authors and illustrating their stories, however in the early sixties Keats took the plunge and began writing and illustrating his own. It is these stories which have remained favorites.

Among the favorites, The Snowy Day, Peter is portrayed at a young age as he delights in discovering snow. This was Keats' first book as author and illustrator and he was also awarded the Caldecott Medal in 1963. Whistle for Willie, Peter's Chair, A Letter to Amy, and Goggles, gave Peter a true identity as he grew in age, size, and experience in solving the problems of wanting the skill of whistling, adjusting to a new baby

sister, writing an invitation to a girl, and finding a treasure with someone wanting to take it away. Louie, a new character, developed through Louie, The Trip, and Louie's Search with the themes of shyness, adjustment to a new neighborhood, and the search to find a father image. Another character, Archie, is found in the stories Hi, Cat! and Pet Show as he liked to be the entertainer for the neighborhood kids while a cat takes a liking to him, and his participation in a pet contest with his pet germ, Al.

Concepts

This unit, based on Ezra Jack Keats, is based on the following concepts:

1. To show writing can be a rewarding task when themes from students' personal lives relate to the literature read in the class.
2. To encourage students to find information on their own personal ethnic backgrounds, develop an understanding for others, and appreciate the unique qualities of ethnic groups.
3. To demonstrate the process of changing a story into a Readers Theatre script which will in turn dramatize and bring to life the story.
4. To allow students to make active choices in the preparation of Ezra Jack Keats Day such as choosing the committee on reading works by Ezra, or the committee on 'personal touches' related to Keat's personal life, or perhaps the committee on Dedication to Keats speech and others developed by the students.

Objectives

The objectives for this literature-based unit are:

1. Students will have an understanding of the two literary terms biography, and autobiography and use these in their writing.
2. Students will write from their personal experiences using clustering as the prewriting exercise and a one-page rough draft for extended writing assignments. Students will also maintain a writing portfolio.
3. Students will be familiar with the biographical information of Ezra Keats and his picture storybooks and have a general understanding of how to turn this information into a Readers Theatre script.
4. Students will recognize Ezra Jack Keats as a respected author and illustrator and view him as one example to follow.

Throughout the Unit

Student participation in this unit can be viewed in the following three categories:

1. Individual assignments- writing portfolio, writing assignments, surveys, writing responses for discussion, and evaluation sheets.
2. Small group participation- literature response discussions, sharing of writing assignments, a new twist to the read-around concept (exchanging and reading aloud picture storybooks with accompanying discussion questions), composing a Readers Theatre script, dramatization of the script, group evaluation of Readers Theatre presentations, and committee assignments in preparation for the Ezra Keats Day. A seating chart according to groups, selected by the teacher, would assist in the classroom dynamics.
3. Whole class participation- teacher reading of background material on Keats, sharing of survey information, sharing of literature response questions, observing the presentations of Reader's Theatre scripts, viewing the video taping of the scripts, and discussing the evaluation of the unit as a whole.

The Book List, Book Annotations, Biography and Autobiography Surveys, Student and Unit Evaluation Sheets, and Resources are provided for teacher use according to personal discretion.

LESSON I- BIOGRAPHY & AUTOBIOGRAPHY

Into

1. Complete surveys on biography and autobiography.
2. Students select a partner to share surveys and answer the following question: Which survey seemed more difficult to complete? Give two or more reasons for your answer.
3. Each pair write the answer on an overhead sheet and present to the class.

Through

1. Introduce Ezra Jack Keats as author and illustrator by reading aloud to the class: Authors and Illustrators of Children's Books- Writings on Their Lives and Works by Miriam Hoffman and Eva Samuels, pages 230-232.
2. Present one picture storybook to each small group with the 'new twist' to read-arounds: appointed student will read the book to the group (will rotate with each new round and book), each student will write a response to the discussion question, the students will share their responses with the group, and the books plus questions will be rotated to the next group until all groups have read all the picture storybooks. Sample discussion topics related to eight picture storybooks (can be reproduced and placed in the first page of the corresponding book):

The Snowy Day- Remember a childhood event (a short period of time) when you discovered something new for the first time. * Write a one sentence summary of this event and four feeling words to describe how you felt at the time. (*Repeat this sentence for each book)

Maggie and the Pirate- Remember a childhood event when you lost or someone took something of great value from you.

Clementina's Cactus- Remember a childhood event when you had a pleasant surprise.

Whistle for Willie- Remember a childhood event when you wanted to do a skill badly and you did not give up until it was accomplished.

Goggles- Remember a childhood event when a special object was important to you and you would do anything to keep it in your possession.

Louie- Remember a childhood event when you discovered a new way to communicate or tell someone something.

Apt 3- Remember a childhood event when you were really frightened of someone.

Kitten for a Day- Remember a childhood event when you joined a different group because you wanted to fit in.

Beyond

1. Groups share responses to discussion topics with class. * These are possible topics for the next writing assignment in the Writing Portfolio.
2. Writing Portfolio- Topic: a memorable childhood event or experience. Prewriting: cluster. Rough draft: one page.

LESSON II- FAMILY BACKGROUND

Intro

1. Tell students of personal family background- use photos, family heirlooms, special occasion remembrances, and family anecdotes to share with the class.
2. Students will copy, from chalkboard or overhead projector, the following chart:

MyFamily

Father

Full name:
Birthdate:
Birth place:
Physical appearance:
Brothers/Sisters:
Family home:
Occupation:
Family tradition:
Fond memory:

Mother

Full name:
Birthdate:
Birth place:
Physical appearance:
Brothers/Sisters:
Family home:
Occupation:
Family tradition:
Fond memory:

Father'sFamily

Grandfather

Full name:
Birthdate:
Birth place:
Physical appearance:
Brothers/Sisters:
Family home:
Occupation:

Grandmother

Full name:
Birthdate:
Birth place:
Physical appearance:
Brothers/Sisters:
Family home:
Occupation:

Family tradition:

Family tradition:

Fond memory:

Fond memory:

Mother's Family

(Continue the same format as given in Father's Family.)

Students are to take home and write information on chart.

3. Demonstrate how to write information on chart by using personal family.

Through

1. Continue reading on Keats from: Authors and Illustrators of Children's Books, pages 233-236.
2. Present eight more picture storybooks by Keats- with the 'new twist' to read-arounds (as described in Lesson I-Through) however each book will have the same discussion topics. Titles of picture storybooks: Peter's Chair; The Trip; Pet Show!; Hi, Cat!; Louie's Search; Jennie's Hat; Regards to the Man in the Moon; and John Henry, An American Legend.

Discussion Topics:

- A. Identify the main character and problem this character needs to resolve. How do you think the parents of this character would have influenced the final decision in solving the problem?
- B. If you were the parent, what other possible solutions would you suggest?

Beyond

1. Panel presentations on discussion topic questions: one group for each picture storybook, one student poses the questions while volunteer students in group

respond, and open the floor to further questions and comments by the class.

2. Writing Portfolio- Topic: Remember an event when you made a decision you regret (or feel sorry for) today. Perhaps if you would have asked for your parents advice, your final decision would have been different. Include these insights your parents would have suggested. Prewriting: cluster. Rough draft: one page.

LESSON III- READERS THEATRE

Into

1. Quick write (brief)- describe the similarities and differences in the following forms which stories can be written: short story, novel, poem, and play.
2. Chart each of these forms separately by quoting each contribution by students.
3. Taking a closer look at play form, ask students to further discuss its unique qualities in a language arts class with the study of literature (more students can participate in the reading of plays, a student reads and becomes involved in the personality of one character, the story becomes a real-life situation as students participate to name a few).

Through

1. Continue reading on Keats from: Authors and Illustrators of Children's Books, pages 237-240.
2. Present student copies of the three sections from teacher readings on Ezra Jack Keats (Authors and Illustrators of Children's Books, pages 230-232, 233-236, and 237-240, with permission from the publisher- R.R. Bowker Company) and teacher selection of picture storybooks (which have been read in class) to small groups.
3. Present concepts as written in the book Readers Theatre: Story Dramatization in the Classroom in chapters Compiling and Adapting Material (pages 27-40) and Classroom Procedures and Production Aides (pages 43-60). The main concepts, found in these pages, are: a.) conversion to dialogue, b.) the use of an introduction, transitions, and ending in the script, c.) using an example of writing and converting to a script,

d.) determining where the students stand on stage, e.) students actions while performing their script, f.) and the preparations for a full length program.

4. Sample Readers Theatre script- Adapted from Pet Show! written and illustrated by Ezra Jack Keats.

PetShow!

Narrator: All of the neighborhood kids were looking at the huge sign which said: Pet Show! Prizes. Prizes. Saturday 11:00. Their excitement was growing as they pointed to the sign and they talked about their pets. Let's listen for a few moments and find out who is going to be there Saturday.

Matt: I'm going to bring my ants!

Roberto: I'm gonna bring my mouse! What are you gonna bring, Archie- the cat?

Archie: Uh-huh.

Narrator: Today is the day for the pet show but Archie has a puzzled look on his face.

Archie: Where's the cat? Anyone see the cat? Willie and I will look in the cat's favorite hangouts.

Narrator: Peter and Susie searched up and down the street but they all had the same results.

Archie: No cat.

Willie: Ruff-ruff which meant- no cat.

Peter: No cat.

Susie: No cat.

Narrator: Archie's mother heard the children talking and she came to the window.

Archie: Where can that cat be?

Mother: You know how independent he is, Archie. You never know when to expect him.

Archie: But I expect him now! It's time for the pet show!

Mother: Maybe he's inside somewhere.

Narrator: So Archie ran quickly into the building but a few minutes passed. Archie stuck his head out of the window with sad brown eyes and his elbow bent while his hand held his head.

Archie: I can't find him. I looked all over the place. You'd better start without me.

Peter: Gee, we're sorry, Archie.

Susie: So long.

And the story continues...

(taken from the first five pages of the story)

5. In small groups, students will: compose a Readers Theatre script with biographical information on Keats or a picture storybook, assign character parts and positions on stage, and practice presentations.

Beyond

1. Video tape presentations and include the title- "This is Your Life, Ezra Jack Keats!"
2. Dedication to Keats- written by a committee of students. In letter form, include these topics: a positive comment on his personal background, give favorite titles of his books and why they were liked, and what was learned in this unit of study in class.

The committee will select a student(s) to present on Keats day.

3. Picture Storybook Committee- students to read the remaining titles on Ezra Jack Keats Day. The titles are: Night, Over the Meadow, Skates, Psst! Doggie, Dreams, and My Dog is Lost!.
4. Personal Touches Committee- students include personal items mentioned in the biographical information such as tubes of paint and brushes, perhaps a table-top with sketches, or a father's wallet with newspaper articles about Ezra.
5. Other committees, and their assignments, suggested by the class to enhance Keats day.
6. Evaluation sheets, completed by small groups, on group presentations for video taping.

LESSON IV- EZRA JACK KEATS DAY

Into

1. Complete reading on Keats from: Authors and Illustrators of Children's Books, pages 240-241.

Through

1. Program presented: (video tape)
 - a. Dedication to Keats- a letter from the students.
 - b. Reading of picture storybooks by students- Night, Skates, and Psst! Doggie.
 - c. Video tape of presentations- three on the life of Ezra Jack Keats and picture storybooks in Readers Theatre script.
 - d. More readings of picture storybooks by students- Over the Meadow, Dreams, and My Dog is Lost!.
 - e. Concluding words from the teacher.
 - f. Students write reactions and comments on chalkboard or paper stapled to the walls of the classroom.
 - g. Refreshments.

Beyond

1. Self evaluation sheet- student.
2. Unit evaluation sheet- student and teacher.

BIOGRAPHY

1. Name of relative or friend: _____

2. Relationship to you: _____

3. Address: _____

4. Describe this person:

a. hair color: _____

b. eye color: _____

c. skin tones: _____

d. facial features: _____

e. height and weight:: _____

f. favorite outfit of clothing: _____

g. most attractive physical feature: _____

5. How did you meet this person? _____

6. How long have you known this person? _____

7. Why do you get along well with this person? _____

8. Recall one of your favorite moments with this person. Describe this moment so we can actually visualize it. _____

AUTOBIOGRAPHY

1. Your full name: _____

2. Where you were born: _____

3. Where you live now: _____

4. Describe yourself:

a. hair color: _____

b. eye color: _____

c. skin tones: _____

d. facial features: _____

e. height and weight:: _____

f. describe your favorite outfit of clothing: _____

g. describe your most favorite physical feature: _____

h. describe your type of personality: _____

5. If you were a color, what would it be and tell why? _____

6. If you were an animal, what would you be and tell why? _____

7. If you had one wish, in the whole world, what would it be? Why is this wish
important to you? _____

BOOK LIST

Author and Illustrator -Ezra Jack Keats

My Dog is Lost! With Pat Cherr (New York: Crowell, 1960);

The Snowy Day (New York: Viking, 1962);

Whistle for Willie (New York: Viking, 1964);

John Henry, An American Legend (New York: Pantheon, 1965);

Jennie's Hat (New York: Harper & Row, 1966);

God is in the Mountain (New York: Holt, 1966);

Peter's Chair (New York: Harper & Row, 1967);

A Letter to Amy (New York: Harper & Row, 1968);

Night (New York: Antheneum, 1969);

Goggles! (New York: Macmillan, 1969);

Hi, Cat! (New York: Macmillan, 1970);

Apt. 3 (New York: Macmillam, 1971);

Over the Meadow, adapted and illustrated by Keats, (New York: Four Winds, 1971);

Pet Show! (New York: Macmillan, 1972);

Skates! (New York: Watts, 1973);

Psst! Doggie (New York: Watts, 1973);

Dreams (New York: Macmillan, 1974);

Kitten for a Day (New York: Macmillan, 1974);

Louie (New York: Greenwillow, 1975);

The Trip (New York: Greenwillow, 1978);
Maggie and the Pirate (New York: Four Winds, 1979);
Louie's Search (New York: Four Winds, 1980);
Regards to the Man in the Moon (New York: Viking, 1981);
Clementina's Cactus (New York: Viking, 1982).

Awards and Honors

Caldecott Medal, 1963, for *The Snowy Day*
Caldecott Medal, (runner-up) 1970, *Goggles*
Boston Globe-Horn Book Award for Illustration, 1970, for *Hi, Cat!*
Brooklyn Art Books for Children citation, 1973, for *The Snowy Day*

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- Cormmire, A. (Ed.). (1978). Something about the author: Facts and pictures about contemporary authors and illustrators of books for young people. Detroit, MI: Gale Research Company.
- Seiter, R. (1987). Ezra Jack Keats. In G.E. Estes (Ed.), Dictionary of Literary Biography (pp. 116-125). Detroit, MI: Gale Research Company.

BOOK ANNOTATIONS

Author and Illustrator- Ezra Jack Keats

1. My Dog is Lost (1960) New York- Crowell

Juanito has just lost his only friend who can understand Spanish- his dog Pepito. This was the worst of many problems: this was his eighth birthday, he just arrived in New York from his home in Puerto Rico, and he is now in a new neighborhood without friends. As Juanito walks through the city of New York, he makes new friends in Chinatown, Little Italy, Park Avenue, and Harlem. The children are just about to give up the search and a friendly policeman hands back the lost dog, Pepito to his owner.

2. The Snowy Day (1962) New York- Viking

A small boy named Peter delights in the playful games of newly fallen snow. Peter wants to keep a souvenir of this special moment and tucks a snowball in his pocket. To his disappointment, the snowball does not exist the following morning but instead he finds that fresh new snow has covered the ground and he returns to his games.

3. Whistle for Willie (1964) New York- Viking

Peter desperately wants to accomplish his biggest wish- how to whistle. He attempts this skill as he enjoys his sidewalk games. As Peter hides ,in a cardboard box, from his dog Willie the first squeak of his whistle brings his pet to his hiding place. Peter shows everyone his new skill with pride.

4. John Henry- An American Legend (1965) New York- Pantheon

A folktale about John Henry from infancy to his adult adventures. When John Henry

grew to his full size, he left home to work in the fields, on a riverboat, and lastly on the railroad tracks. He moved westward with the tracks until a mountain range posed a problem for the crews. The steam engine was invented and a challenge was given to John Henry- the first to break through the mountain. Human power of John's hammers or machine power of the steam engine. John was victorious but with results of his own death.

5. Jennie's Hat (1966) New York- Harper & Row

Jennie grew with excitement and anticipation as she waited for a special gift- a hat. However to her disappointment, the hat was wide-brimmed, white in color, and with a green ribbon attached. Jennie had wished for a glamorous hat with her imaginations' wildest dreams. She wore the hat one day and birds began to add colorful flowers and other items. Jennie loved her new hat and she decided to save it in a hat box.

6. God is in the Mountain (1966) New York- Harper

Excerpts taken from various cultural and religious beliefs on topics of God's, man's, and earth's existence and their relationships. Religions: Hinduism, Judaism, Taoism, American Indian, Islam, Sikhism, Aztec, Christian, Shintoism, Confucianism, African, Egyptian, Greek, and Buddhism.

7. Peter's Chair (1967) New York- Harper & Row

Peter has a new addition to his family- a baby sister. He finds his father painting his own cradle and high chair the color pink for Susie. Peter's attempt to run away from home turns into a discovery when Peter finds out he doesn't fit in old his chair. Instead, Peter helps his father paint that same chair pink.

8. A Letter to Amy (1968) New York- Harper & Row

Peter is having a birthday party and he wants to invite Amy by a written invitation. While Peter walks through rainy weather to get to the mailbox, he bumps into Amy but he still able to put the invitation in the box before she see it. The party begins but his special friend Amy has not yet arrived. Just when the birthday cake is brought out by Peter's mother, Amy is enters the dining room with her parrot and she watches Peter blow out his candles. Peter makes his own special wish.

9. Goggles (1969) New York- Macmillan

Peter shows his friend Archie his newly found treasure- a pair of goggles without lenses. Three older boys see Peter's treasure and decide to take it away. As Peter finds himself on the ground with the goggles out of reach, Willie, his dog, snatches them up and runs. The chase is on but the older boys are out-smarted by a dog and two small boys.

10. Hi, Cat! (1970) New York- Macmillan

Archie pretends to be an old man for his neighborhood friends but Willie and the cat decide to steal his spotlight of entertainment. Willie licks Archie's ice cream beard, the cat rips through Archie's paperbag mask, and Willie chases after the cat. Archie explains to his mother the day's events and he agrees that the cat must like him.

11. Apt 3 (1971) New York- Macmillan

Sam, an older boy, decides to find where the harmonica sounds are coming from in his apartment building. He is joined by his younger brother, Ben, and together they complete their search to a blind-man's apartment. Fright takes over their curiosity, but only for a few moments to discover they have found a new friend.

12. Pet Show! (1972) New York- Macmillan

Saturday is the pet show and Archie is desperately looking for the cat that morning. The judges began, without Archie, and gave an award to each pet owner. Just when the judges walked away, Archie showed a jar containing his pet germ named Al. To Archie's surprise, the cat walks over with a lady and both receive awards. The lady wants to give Archie the ribbon but he tells her to keep it.

13. Kitten for a Day (1974) New York- Macmillan

A puppy joins four kittens in cat fun because he is not sure if he is a kitten. They lick milk, clean their paws, jump from chair to chair, and chase a mouse. Mother dog appears and tells puppy to come home- puppy tells the kittens to play puppy next time.

14. Louie (1975) New York- Greenwillow Books

Louie is a quiet boy and is invited to a puppet show given by Susie and Roberto, two children from his neighborhood. A puppet named Gussie talks to Louie and he returns the conversation with great interest. Louie goes home with a sad good-bye and begins to imagine an ice-cream adventure with his new found friend Gussie. To Louie's surprise, Susie leaves Gussie with a written note saying "hello" and in his care.

15. The Trip (1978) New York- Greenwillow Books

Since Louie has moved in a new neighborhood and without friends, he decides to create his own world through a peep shoebox. In one adventure, he flies to his old neighborhood and he finds his friends dressed in halloween costumes. Louie takes his friends on a ride in his airplane but soon his adventure ends when his mother brings him back to reality by reminding Louie she wants to help him with his costume. He hears

the neighborhood children outside his door asking for halloween treats- Louie decides to join these children in the fun.

16. Maggie and the Pirate (1979) New York- Four Winds

Maggie has a pet cricket named Niki who lives in a handmade cage. Two of her friends show interest in the cage and while Maggie runs a grocery errand for her mother, her pet and cage disappear. While searching at night for the pirate who took her pet, she is successful in her quest but the results break Maggie's heart- Niki is dead. As she and her two friends say good-bye to her pet, the pirate brings Maggie her cage with a new cricket.

17. Louie's Search (1980) New York- Four Winds

Louie's greatest wish is to find a new father. In his search, he finds a music box in the street and the owner accuses him of stealing the box. The owner, a man named Barney, follows Louie home in his truck to talk with his mother. Soon Barney, the man with the truck, becomes good friends with his mother and he takes Louie on trips. Barney and Louie's mother decide to get married and Louie rides his new dad's truck with delight.

18. Regards to the Man in the Moon (1981) New York- Viking

Barney convinces Louie to take an imagination trip through outer space by building a rocketship out of collectibles from his truck. As Louie and Susie set out for their voyage the next morning, they discover the wonders of other planets. Suddenly Louie realizes Ziggy and Ruthie, neighborhood friends, are tied by a rope to his ship. After a safe return, the children tell of their great adventures and soon the others are anxious to take their own.

19. Clementina's Cactus (1982) New York- Viking

(a picture storybook without words)

Clementina and her father discover a cactus in the desert as she examines it closely.
A rain storm begins and Clementina thinks about the cactus as she stays inside her home.
Finally a rainbow fills the sky and Clementina runs towards the cactus to find a surprise-
beautiful yellow blossoms.

SELF EVALUATION

Directions: Give a rating, for each of the ten statements, on the basis of four points. Four (4) points for outstanding quality, three (3) for better than average, two (2) for average, one (1) for inferior, and zero (0) for unsatisfactory or non-participation.

(Circle one number)

- | | |
|--|-----------|
| 1. I rate my enthusiasm for all projects in this unit. | 4 3 2 1 0 |
| 2. I looked for other material I could use in this unit. | 4 3 2 1 0 |
| 3. I volunteered willingly for a part in the Readers Theatre script. | 4 3 2 1 0 |
| 4. I completed the part of the
Readers Theatre script I was responsible to write. | 4 3 2 1 0 |
| 5. I was willing to practice with my group the Readers Theatre script. | 4 3 2 1 0 |
| 6. I understood the literature used in this unit. | 4 3 2 1 0 |
| 7. I enjoyed the literature used in this unit. | 4 3 2 1 0 |
| 8. I completed all of the
written assignments for the Writing Portfolio. | 4 3 2 1 0 |
| 9. I was willing to listen to other students ideas. | 4 3 2 1 0 |
| 10. I referred to my Writing Portfolio
to give me ideas for other assignments. | 4 3 2 1 0 |

Directions: Write a short answer for each statement.

1. I liked these ideas in the instruction: _____

2. I was confused by these ideas and needed more explanation: _____

GROUP EVALUATION- READERS THEATRE

Directions: Give a rating, for each of the ten statements, on the basis of four points.

Four (4) points for outstanding quality, three (3) for better than average, two (2) for average, one (1) for inferior, and zero (0) for unsatisfactory or non-participation.

(Circle one number)

- | | |
|--|-----------|
| 1. All students in the group
displayed enthusiasm while presenting the script. | 4 3 2 1 0 |
| 2. Each student seemed eager to read his/her part in the script. | 4 3 2 1 0 |
| 3. Rate the group's interest in listening to the reading of the script. | 4 3 2 1 0 |
| 4. The reading of the script was easily heard. | 4 3 2 1 0 |
| 5. The reading of the script was easily understood. | 4 3 2 1 0 |
| 6. The students in the group added gestures and expressions
on their faces as they read the script. | 4 3 2 1 0 |
| 7. The script was a creative interpretation
of the literature they were presenting. | 4 3 2 1 0 |
| 8. The main events of the story were easy
to follow as the group presented the script. | 4 3 2 1 0 |
| 9. The presentation was smooth which showed the group practiced. | 4 3 2 1 0 |
| 10. Ideas or concepts were learned from their presentation. | 4 3 2 1 0 |

Directions: Write a short answer for each statement.

1. We enjoyed the extra touches this group included in the presentation: _____

2. We would like to see these ideas added for improvement:: _____

UNIT EVALUATION

Directions: Give a rating, for each of the eight statements, on the basis of four points. Four (4) points for very interesting with many new ideas, three (3) for somewhat interesting with a few new ideas, two (2) average interest, one (1) lacks interest, zero (0) not a topic of interest.

(Circle one number) Please write suggestions in space provided.

1. Overall rating of LESSON I:

BIOGRAPHY & AUTOBIOGRAPHY. 4 3 2 1 0

Suggestions:

2. Discussion topics, based on the picture storybooks by Keats, related to
my personal experiences and gave me ideas in writing. 4 3 2 1 0

3. Overall rating of Lesson II:

BACKGROUND. 4 3 2 1 0

Suggestions:

4. Appreciation for the Family Background chart. 4 3 2 1 0

5. Overall rating of LESSON III:

READERS THEATRE. 4 3 2 1 0

6. Readers Theatre script written by small group. 4 3 2 1 0

7. Overall rating of LESSON IV:

EZRA JACK KEATS DAY. 4 3 2 1 0

8. Appreciation of reading, writing, and video taping about Keats. 4 3 2 1 0

Directions: Write a short answer for each statement.

1. The lesson I liked most and why: _____

2. The lesson I liked or understood least and why: _____

RESOURCES

Biography on Ezra Jack Keats:

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Author.

Block, A. & Riley, C. (Eds.).(1976). Keats, Ezra Jack. Children's literature review: Exerpts from reviews, criticisms, and commentary on books for children and young people (pp. 113-118). Detroit, MI: Gale Research Company.

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- Keats, E. J. (1962). The snowy day. New York, NY: Viking.
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APPENDIX B

Color, Shape,
and
Pattern

UNIT II: COLOR, SHAPE, AND PATTERN (TEXTURE) IN COLLAGE

Introduction

Ezra Jack Keats decided to use the artistic medium of collage, with the addition of acrylic paints, to illustrate his picture storybooks. The three artistic elements of color, shape, and pattern (texture) were related to the mood, setting, and characterization in literature. Keats used the three artistic elements effectively as he portrayed mood, setting, and characterization for each of his picture storybooks.

Color played an important role to Ezra Keats as he planned the color schemes in his collages based on the story plots. One of the color schemes found in Keat's collages were the misty tints in the storybook Maggie and the Pirate as the mood of fantasy was portrayed by the riverbank fog surrounded the home of Maggie. Another color scheme in The Snowy Day with the bright pure, white snow flakes against the wintry, blue sky shared the setting of delight as Peter explored the wonders of snow. The dark shades of browns were clearly shown in John Henry- An American Legend as the characterization of John Henry was of strength and courage.

Shape was also an element to be considered as Keats' created his collages. The organic or irregular shape of Peter in his winter garb shown through The Snowy Day indicated a mood of constraint as Peter attempted to move with the many layers of clothing. Apt 3 is an example of geometric shapes as Ezra added the tall, rectangular shapes of crowded tenement houses and as Sam searched through the staircases of his own apartment house which produced a rigid, structured setting. The playfulness character

of the puppy is demonstrated in the storybook Kitten for a Day as the curved shapes provided the cat-like actions the puppy enjoyed with the kittens.

The last element considered in this unit, pattern (texture), was also included as an effective means to show mood, setting and characterization in Keat's plots. In God is in the Mountain, Keats layered flower petals of delicate tissue paper to show the mood, fragility, in nature's own creation. The setting of Louie's peep shoebox, the familiar buildings of his old neighborhood, found in The Trip have an added texture of glossy pictures: children (and Keats) looking out of windows in an apartment building. The flowers, Valentin card, and lace on Jennie's plain white hat, Jennie's Hat, gave an elegant appearance and character to Jennie.

Concepts

This unit, on the elements of color, shape and pattern (texture) is based on the following concepts:

1. Colors (tints, shades, and brights) in illustration relate to the mood, setting, and characterization of the story.
2. Geometric and organic (free forms) shapes are found in illustration and relate to the mood, setting, and characterization of the story.
3. Pattern (texture) are categorized in natural and man-made objects and also relate to the mood, setting, and characterization of the story.

Objectives

The objectives of this literature-based unit are:

1. Students will identify the primary and secondary colors and participate in personal experiments with tints, shades, and bright colors.
2. Students will make personal associations with color in their daily lives.
3. Students will identify geometric and organic shapes in illustrations and use these in their own illustrations.
4. Students will be familiar with the identification of natural and man-made textures through the use of pattern.

Throughout the Unit

Student participation in this unit can be viewed in the following three categories:

1. Individual assignments- writing short descriptions and reactions, artist's idea book, constructing color charts, personal experimentation with color, drawing pencil sketches, writing assignments, constructing lists and categorizing, displaying of assignments, collecting objects of pattern (texture), and evaluation sheets.
2. Small group participation- discussion of responses, finding samples in given literature, making comparison statements, share pages in artist's idea book, constructing charts, and "constructive criticism". A seating chart according to groups, selected by the teacher, would assist in the classroom dynamics.
3. Whole class participation- sharing of lists, constructing of the artist's idea book, use of materials (tempra paints, crayons, objects of pattern, glue and others), sharing of samples found in picture storybooks, bulletin board displays, viewing video taping, and discussing the evaluation of the unit as a whole.

The Reference page, Pattern (Texture) List, Resources, and Student and Unit Evaluation sheets are provided for teacher use according to personal discretion.

LESSON I- COLOR

Into

1. List as many colors as you can think of (look around the room). Next to each color, write two or more words which describe your feelings or associations. Select the top five (or more) favorite colors, draw a * in front of the color, and write a further explanation as to why it is a favorite. Discuss, as a whole class, (collect papers and read two to three responses from each paper without giving the student's name) or in small group (list those colors selected by two or more students and include explanations).
2. Construct an Artist's Idea Book, as a whole class, for each student (First Name Idea Book- title): punch two holes 2 1/2 inches from each corner on the left side of the white paper, use construction or wall paper at least one inch larger on all sides of paper with corresponding punch holes for a cover, yarn or ribbon to tie the book together so additional paper may be added, and attach a large envelop for collecting object in LESSON III- PATTERN (TEXTURE). This book will contain activities form this unit for future reference.

Through

1. Students make a color chart of primary (red, yellow, and blue) and secondary (orange, green, and purple) colors. Refer to: Design-A Search for Essentials by Elizabeth Hurwitz, pages 106-123. Allow students to experiment by mixing water-color or tempra paints by making splotches on white paper and write underneath each color one or more feeling or association words. Include in artist's idea book. (Mood)

2. Students experiment with the following categories of color: tints (add white), shades (add black), and brights (primary and secondary colors). Use water-color or tempera paints. Describe your thoughts as you look at these colors and write: Which one (out of the three) do you prefer and why? Discuss in small groups. (Mood)
3. Draw a pencil sketch of a familiar place (objects only) you enjoy- your home, a friend's house, your room, this classroom, and others. "If you were to describe this place with one, at the most two colors, what would they be?" Color the sketch, with crayons or water-colors, using only the color/s (two or less) and describe your thoughts in words. Share with the whole class. Collect and display on the bulletin board. (Setting)
4. Cut carefully, from magazines, pictures of people and animals. Cut off either the head or torso section of each and glue the remaining picture cut-out on paper in the artist's idea book. Draw the missing section of the person or animal, add color, and write a description. Share characters and descriptions in small groups. (Characterization)

Beyond

1. In small groups using Keat's picture storybooks (refer to: UNIT I- BOOK LIST) list colors he uses most frequently in the three categories: Mood (feeling), setting (surroundings, place), and characterization (people and /or animals). Make a chart for each book, discussion as a whole class, and display on the bulletin board.
2. Use one event (main or important) in "Memorable childhood experience" (UNIT I- LESSON I: Beyond) and illustrate with emphasis on color, keeping in mind mood, setting, and characterization. *Many types of materials available for students use- magazines, crayons, water-color and tempera paints, construction paper, scissors, and others.

LESSON II- SHAPE

Into

1. Draw as many geometric (exact, rigid) shapes as you can think of and name them.

Refer to: any PLane Geometry class textbook. Students will need a ruler and the lines will connect to make these shapes. Now draw organic (curved and irregular) or free forms and give your own names to them. Students will not need a ruler and often the lines do not connect. Refer to: Through the Eyes of a Child by Donna Norton, pages 115-116. Include in artist's idea book.

2. In small groups, discuss both categories of shapes. Give each group one picture storybook by Keats (suggested titles: God is in the Mountain, Pet Show!, The Trip, The Snowy Day, Louie, and Regards to the Man in the Moon). Find samples of geometric and organic shapes in the storybooks and share with the whole class.

Through

1. Observe, in small groups, the soft delicate shapes (organic or free form) in Cinderella written by Charles Perrault and illustrated by Marcia Brown. Compare to the dark, thick, geometric shapes in Arrow to the Sun written and illustrated by Gerald Mc Dermott. Draw a butterfly, tree with leaves, or an animal or your choice, using organic shapes and add tints of water-color paints. Take the same butterfly, tree with leaves, or animal and use geometric shapes and add thick, black lines with bright tempera or crayon colors. Describe, in words, your feelings for both drawings. Include in artist's idea book. (Mood)

2. Select one of these backgrounds: (objects only)
 - a. kitchen- sink, stove, refrigerator, dishwasher, cupboards, counter, and others.
 - b. livingroom- fireplace, couch, chair, book shelves, desk, and others.
 - d. sky- clouds, stars, sun, moon, planets, and others.
 - e. another planet- clouds, moons, soil, plant life, and others.

Draw the selected background with geometric shapes, dark thick lines, and add bright colors. Describe your thoughts on background with words.

Draw the same background with organic (free form) shapes, delicate thin lines, and tints of water-color paints. Describe your thoughts on background with words. Include in artist's ides book. Share, in small groups drawings and thoughts. (Setting)

3. In small groups, notice the shape (organic or free form) of Peter (main character) in his winter coat from the storybook The Snowy Day by Keats. From a magazine, select a person or animal, cut carefully, and glue to the center of a white sheet of paper. On the left of the person or animal, draw the geometric version with thick dark lines and bright colors. To the right, draw the organic version with delicate thin lines and tints of colors. Share the drawings and thoughts. Collect and display on bulletin board.

(Characterization)

Beyond

1. From Writer's Portfolio (UNIT I- BIOGRAPHY & AUTOBIOGRAPHY: LESSON I- Through) select a discussion topic. Write a one-page rough draft on the topic and use clustering for prewriting. Select a main event and complete the drawing of the setting (background- where it took place) using geometric or organic shapes

on a sheet of white paper. Draw and cut from paper, or cut from a magazine, the characters in the event. Glue characters (small amount of glue- to prevent wrinkling) to the setting. Complete the illustration with mood colors. Describe, in words, the event from the story.

2. Share, in small groups, the completed illustration and description from the above (#1) assignment. Be open to “constructive criticism”.

LESSON III- PATTERN (TEXTURE)

Into

1. Make a list of objects with texture and describe, with one or more words, the type (fluffy, pebbly, smooth, shiny, jagged, and others) of texture. Share your list, in small groups, make a chart, and add new objects.
2. Using this chart, write N for natural objects (Man, plants, animals, and minerals) and M for man-made objects (woven, molded, carved- tools needed to make). Each group share their chart with the whole class.
3. The teacher brings a wide variety of objects from the PATTERN (TEXTURE) LIST from natural and man-made categories. Compare these objects from the student charts (assignments #1 & #2- above) *These objects can be used in Through #1- below.
4. Students are to start their own collection of objects, with texture, and place in the large envelope on the back cover of the artist's idea book. These will be used in the following assignments throughout this lesson.

Through

1. In small groups, have a variety of objects with texture to complete "color rubbings": take one sheet of white paper (preferably thin), select one color crayon, place paper over object, and gently rub crayon over paper (texture of object should come through). *Rounded objects will be more difficult to trace with paper. Suggested objects: (from Pattern- Texture List) coins, coarse sand paper, leaves, tree bark, keys, zipper, golf ball, roof shingle, shells, canning jar design, silverware pattern, ice cream

cone and others. Describe, in one or more words, the feeling of texture for each color rubbing. Collect sheets and display on bulletin board. (Mood)

2. Bring samples of leaves, branches, bark, rocks, dirt, and piece of asphalt to class. Draw a row of trees along a country road (indicating perspective). Include close-up textures (as if looking through a magnifying glass on one spot) on one or more trees and road. The reader should want to touch the texture to feel if it is real. Refer to: The Art of Color and Design by Maitland Graves, Chapter IX-Texture, pages 221-230, with a close look at page 227. Other settings: brick on the outside of a house, textured walls in a room, fluffy clouds in the sky, and textured lawns with flowers and bushes. Describe, in words, the textures of the setting and share drawings and descriptions in small groups. Include in artist's idea book. (Setting)

3. Out of a magazine, cut out one head (large size) and one complete person. Glue both on one sheet of white paper. With the head only, add texture to facial features (curly, straight, long, short, pulled back, ponytails for hair; moustache, full beard, side burns, eyebrows for other hair additions and others). With full body of the person, add textures from head to toe (fabric of shirt, dress, pants and others). Available materials: yarns, scrap fabrics, sandpaper, wood shavings, fake fur scraps, laces, flowers, grass, leaves, cotton, tissue and construction paper, crayons, water-color and tempera paints, and many others. Describe, in words, both pictures the textures and the personality of the characters. Include in artist's idea book. (Characterization)

Beyond

1. From Writer's Portfolio (UNIT I- BIOGRAPHY & AUTOBIOGRAPHY: LESSON I- Through) select a discussion topic. Cluster for prewriting and one-page rough draft if not completed (option- students can select a topic in which the prewriting and rough draft have already been completed). Select one main event and complete the drawing of the setting (background- where it took place) and add texture by one or all three of the these methods: drawn with pencil and add color, or use of "color rubbings", or maybe the use of the actual object glued to the surface. On a separate sheet of paper, draw or cut from magazines the characters from this event and add texture by one or all three methods as described in setting- above. Describe, in words, the textures found in the setting, characterization, and mood. Share in small groups or whole class discussion. Collect and display on bulletin board.

PATTERN (TEXTURE) LIST

NATURAL

Man- hair (curly, straight, fine thick, bald), wrinkles, moles, freckles, hands, feet, and elbows.

Plants- flowers, stems, petals, seeds, tree: bark, branches, pine cones, leaves, roots, blossoms, fruit and vegetable cross-sections: orange, pineapple, tomato, apple, walnuts, and cabbage.

Minerals- cross-section of rocks, smooth pebbles, and shells.

Animals- turtle shell, fish scales, zebra stripes, giraffe patches, tiger stripes, elephant trunk and feet, and animal features such as noses, paws, and eyes.

MAN-MADE

Woven- eyelet, felt, leather, burlap, tapestry, upholstery, terry cloth, fake fur, lace, knitting, crocheting, and baskets.

Molded- coins, glass lamp shades, bristles of a brush, teeth of a comb, silverware pattern, canning jar design.

Foods- cereals, pasta: macaroni, noodles, shells, lazagna, rotelle, crackers: Triscuit wheat wafers, soda crackers, and Ritz round crackers.

Misc.- zipper, keys, knife edge, sequinned applique, yarn, sand paper, pleats and gathers in fabric, golf ball, ice cream cone, roof shingles, tiles, and ceiling plaster.

SELF EVALUATION

Directions: Give a rating, for each of the ten statements, on the basis of four points. Four (4) points for outstanding quality, three (3) for better than average, two (2) for average, one (1) for inferior, and zero (0) for unsatisfactory or non- participation.

(Circle one number)

- | | |
|---|-----------|
| 1. I rate my enthusiasm for all projects in this unit. | 4 3 2 1 0 |
| 2. I looked for other material I could use in this unit. | 4 3 2 1 0 |
| 3. I participated in all group discussions
and listened to other points of view. | 4 3 2 1 0 |
| 4. I completed all assignments in the artist's idea book. | 4 3 2 1 0 |
| 5. I remember the three categories of color (tints, shades, and brights)
and how these affect illustrations. | 4 3 2 1 0 |
| 6. I remember the two categories of shape (geometric and organic)
and how these affect illustrations. | 4 3 2 1 0 |
| 7. I remember the two categories of pattern (natural and man-made)
and how these affect illustrations. | 4 3 2 1 0 |
| 8. I brought in pattern (texture) objects to use for collage illustrations. | 4 3 2 1 0 |
| 9. The artist's idea book is a source of information which I will use. | 4 3 2 1 0 |
| 10. I understand the terms mood, setting, and characterization
and how these are applied to illustration. | 4 3 2 1 0 |

Directions: Write a short answer for each statement.

1. I like these ideas in the instruction: _____

2. I was confused by these ideas and needed more explanation: _____

UNIT EVALUATION

Directions- Give a rating, for each of the six statements, on the basis of four points. Four (4) points for very interesting with many new ideas, three (3) for somewhat interesting with a few new ideas, two (2) average interest, one (1) lacks interest, and zero (0) for not a topic of interest. (Circle one number) Please write suggestions in space provided.

1. Overall rating of LESSON I:

COLOR. 4 3 2 1 0

Suggestions:

2. Experimenting with colors was helpful in my illustrations. 4 3 2 1 0

3. Overall rating of LESSON II:

SHAPE. 4 3 2 1 0

Suggestions:

4. Experimenting with geometric and organic
shapes was helpful in my illustrations. 4 3 2 1 0

5. Overall rating of LESSON III:

PATTERN (TEXTURE). 4 3 2 1 0

Suggestions:

6. The assignments in the artist's idea book
will be a source of information. 4 3 2 1 0

Directions: Write a short answer for each statement.

1. The lesson I liked most and why: _____

2. The lesson I liked least or did not understand: _____

RESOURCES

Topics of Art:

Cohen, E. P. & Gainer, R. S. (1976). Art: Another language for learning. New York, NY: Citation Press.

Downer, M. (1947). Discovering design. New York, NY: Lothrop, Lee & Shepard Co.

Szekely, G. (1988). Encouraging creativity in art lessons. New York, NY: Teachers College Press.

Yenawine, P. (1991). Colors. New York, NY: Delacorte Press.

Yenawine, P. (1991). Lines. New York, NY: Delacorte Press.

Yenawine, P. (1991). Shapes. New York, NY: Delacorte Press.

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- Hurwitz, E. (1964). Design- A search for essentials. Scranton, PA: International Textbook Company.
- Keats, E. J. (1962). The snowy day. New York, NY: Viking.
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- Mc Dermott, G. (1974). Arrow to the sun. New York, NY: Viking.
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- Perrault, C. (1954). Cinderella. New York, NY: Dial.

APPENDIX C

Collage
in the
Classroom

UNIT III- COLLAGE IN THE CLASSROOM

Introduction

In this final unit, students will use the lessons from UNITS I & II to write and illustrate their own children's picture storybook. Through the artistic medium of collage, students will illustrate their personal childhood experience. Color, shape, and pattern will be emphasized as they combine the word of the story with the illustrations.

The Writer's Portfolio and Artist's Idea Book now become reference material for students as they write their short story, plan their illustrations which highlight the main events of the story, create collages in a work area, include book pages to give their book authenticity, construct the book cover, and bind the book.

As students write from their personal experiences, they will notice the story improving as their small group provides positive suggestions. Then students develop a plan which ties the story words and illustrations together as the book becomes the center of positive energy and new experience. The Collage Portfolio will hold these plans and collage pages for the picture storybook.

The collage illustrations will be constructed in small work areas with classroom and student provided supplies. A relaxed atmosphere will promote creativity and personal acceptance of individual accomplishments in collage. Video taping of these activities and throughout this unit will provide educational and personal feedback to the class.

Construction of the book cover contains simple-to-follow steps which allow students to make their own. Pride in personal touches will become the focus of positive

reinforcement by the teacher. The picture storybook becomes a reality for each student as the pages are placed in order of sequence, the cover protects the pages of the personal story, and the yarn binds the book for publication.

Sharing the published picture storybook with other students and celebrating its' completion is the final step in this authorship curriculum.

Concepts

1. Writing a story, based on personal experiences, will be more descriptive with details and more realistic.
2. Selection of the main events in the story will assist in the planning of collage illustrations.
3. Consider the three artistic elements of color, shape, and pattern (texture) as the illustrations in collage are created.
4. Step-by-step procedures are provided for sequencing of the picture storybook pages and book cover.
5. A long-term project consisting of writing a story from personal experiences, creating collage illustrations, making the book cover, and binding the completed book, is a worthwhile experience in a classroom.
6. Reading and sharing a personally published book gives students a sense of pride, enjoyment, and accomplishment.

Objectives

1. Students will be familiar with the selected parts of a story: mood, setting, characters, plot, problem, and ending.

2. Students will compare the collage illustrations of Ezra Keats and Leo Lionni in the areas of color, shape, and pattern (texture).
3. Students will identify the supplies needed to complete their personal collage illustrations.
4. Students will plan their collages, create their collage illustrations, include the story words in the illustrations, and place them in the collage portfolio.
5. Students will complete the sequencing of the book pages, construction of the book cover, and binding of the book.
6. Students will be paired with a younger student, read aloud student-published books, and complete BOOKS READ TO ME chart.
7. Students will have the opportunity to read the picture storybooks from fellow classmates, respond in a positive manner, and celebrate authorship.

Throughout The Unit

Student participation in this unit can be viewed in the following three categories:

1. Individual assignments- planning for illustrations, collage portfolio, materials needed list for collages, creating the collages, using as references: writing portfolio and artist's idea book, constructing the book cover, binding the book, committee sign-ups for "Read to A Friend Day", reading aloud to a younger student, completing chart, and self and unit evaluation sheets.
2. Small group participation- identifying and discussing the six areas in a story (mood, setting, characters, plot, problem, and ending) by Keats, read-around of rough and revision drafts : "memorable childhood experience", comparing (color, shape, and pattern) collage illustrations by Keats and Lionni through a chart, sharing the plan for illustrations, sharing materials needed list (possible exchange or trade), a supply and work area for collages, sharing of completed collage and story pages, identifying additional qualities of a published book, read-around of students published books, pairs in read-around for "Read to A Friend Day", and committee work. A seating chart according to groups, selected by the teacher, would assist in the classroom dynamics.
3. Whole class participation- discussing aspects of writing a children's picture storybook, discussing illustrated pages with story words, assembling the book, discussing additional qualities in a published book, step-by-step sequencing of book pages, collecting student books for classroom set, reviewing response sheets for student picture storybooks, and viewing of video tape.

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LESSON I- THE STORY

Into

1. In small groups and using picture storybooks by Keats, copy the following on an overhead sheet and request groups to identify:
 - a. mood- consider color, shape and pattern (texture); describe feelings with words.
 - b. setting- where the story took place; describe each setting in order of sequence.
 - c. characters- list names; describe physical appearance and personality of each if possible.
 - d plot- the main events; describe each event briefly and in sequence.
 - e. problem- needs to be solved by the main character; describe briefly.
 - f. ending- did you expect the ending or was it a surprise? Describe the ending, how the problem was solved, and student reactions.

Share group responses with whole class.

Suggested titles by Keats: The Snowy Day, Whistle for Willie, Peter's Chair, Pet Show!, The Trip, Louie's Search, A Letter to Amy, and Apt 3.

Through

1. Whole class discussion with student copies of the following: Considerations when writing a children's picture storybook: (request student volunteers to read each section)
 - a. Audience- who you are writing for; ages five to seven (beginning readers) and they may recognize some of the words.

- b. Sentence length- short; between 6-9 words.
- c. Words- not too long or confusing; age group enjoys words with rhythm and/or rhyme.
- d. Predict next event- through the plot of the story or illustrations.
- e. Dialogue- direct quotes of conversation between two or more characters (it's fun to eavesdrop on characters); demonstrate correct form, punctuation, and capitalization in dialogue. Refer to: any Grammar book at grade level.
- f. Main and secondary characters- easily selected by the reader; develops personality through the story.
- g. Problem- the main character will solve; perhaps another character helps to solve the problem.
- h. Ending- or how the problem is solved; should be definite, can "twist" (unexpected) or be predictable with added detail for interest.

Use selected picture storybooks by Ezra Keats and ask individual students to find examples.

2. In small groups, students will write on "memorable childhood experience" with discussion topics from UNIT I- LESSON I: Through or the following topics (both based on topics from Keat's picture storybooks).

Regards to the Man in the Moon- Recall an event when you wanted to go somewhere special but the only way to get there was through your imagination.

John Henry-An American Legend- Recall an event when you were in a competition of some sort, you worked hard, and you won.

Jennie's Hat- Recall an event when you were waiting for something special and the results were disappointing. As you look back now, the results do not seem as bad as when it happened; why?

Peter's Chair- Recall an event when your parents wanted to use a piece of furniture or favorite toy for a younger brother or sister which belonged to you- how was this problem resolved?

A Letter to Amy- Recall an event when you wanted to invite a special person to a party and you are embarrassed to ask.

Hi, Cat!- Recall an event when an animal just took a liking to you- an instant friendship.

Pet Show!- Recall an event when you wanted to participate in a contest but you were missing an item you needed. So you used your imagination and came up with the missing item.

The Trip- Recall an event when you were in a strange place, without friends, and you needed to do something quickly.

Louie's Search- Recall an event when you were searching for something really important to you and you found it. *Cluster* for the prewriting and write a 1 1/2 page rough draft. Consider: mood, setting, characters, plot, problem, and ending.

3. In small groups, read-around the rough drafts of the short story as given in #2 assignment (above). Discuss suggestions for improvement (positive comments) based on the story and consideration sheet from Through #1 (above). Include in writing portfolio.

Beyond

1. Revise (make improvements) short story after the small group discussion. Common problems which need revision: choice of words, needed use of dialogue, sentences unclear in meaning, the main character does not solve the problem, and others. Include in writing portfolio.
2. Share revisions with one person in small group and discuss suggestions for improvement.

LESSON II- STORY + COLLAGE

Into

1. In small groups, give one picture storybook by Ezra Keats and one by Leo Lionni (he also uses collage to illustrate his stories). After two students read the books aloud to the group, write responses to the discussion topics on poster board in chart form as indicated:

	Keats	Lionni
a. How is color used in:		
1) mood-		
2) setting-		
3) characterization-		
b. How is shape used in:		
1) mood-		
2) setting-		
3) characterization-		
c. How is pattern (texture) used in:		
1) mood-		
2) setting-		
3) characterization-		
d. Are there likenesses in the collage illustrations of Keats and Lionni? Describe in words. _____		
e. Are there differences? Describe in words. _____		

Share charts, two students from each group, with the whole class. Display on bulletin board.

Students refer to: Artist's Idea Book from UNIT II- LESSONS I,II, & III.

Suggested titles by Leo Lionni- It's Mine, Alexander and the Wind Up Mouse, A Busy Year, Fredericks Fables, The Greentail Mouse, Tillie and the Wall, A Color of His Own, Let's Make Rabbits, Swimmy, Where Have You Been?, Six Crows, and Tico and the Golden Wings.

Through

1. With "memorable childhood experience" in the revision stage, begin a plan for illustrations. Provide student copies and small group discussion.

Plan For Illustrations

a. Events- select an minimum of 6 main events to illustrate; describe each.

1) Event #1-

2) Event #2-

3) Event #3-

4) Event #4-

5) Event #5-

6) Event #6-

List more events on the back of sheet.

b. Color- tints, shades, and brights; give specific colors for each.

1) Mood-

2) Setting-

3) Characterization- (give name and color for each)

c. Shape- geometric, organic or combination of both; give specific shapes for each.

1) Mood-

2) Setting-

3) Characterization- (give name and shape for each)

d. Pattern (texture)- organic or man-made; optional selection. (* Not all of these would have pattern or texture.) Write description in selected area/s.

1) Mood-

2) Setting-

3) Characterization- (if selected, give name and pattern for each)

2. In small groups, share with one person the Plan For Illustrations. Give and receive positive suggestions.

3. Collage Portfolio- a legal-size file folder for each student; to hold plans and collage illustrations for book. All three folders (Writing Portfolio, Artist's Idea Book, and Collage Portfolio) should be stored together, according to small groups, and easily available to students for reference.

Beyond

1. In small groups, continue plans for collage illustrations:

a. Setting- draw each setting on paper (according to selected book cover).

Consider the main events of the story for settings.

b. Characters- draw each on poster board, (not to exceed paper size of selected book cover) include details by using photos or magazines, and cut characters from the poster board. Include in collage portfolio.

LESSON III- CREATING COLLAGES

Into

1. In whole class discussion, the teacher shows supplies provided by the classroom for collage illustrations: construction paper (variety of colors), tissue paper (variety of colors), scrap fabrics (assortment), water-color and tempura paints, crayons, markers (sets assigned to each group), scissors, magazines (ladies titles- Woman's Day, Family Circle or whatever is available), rubber cement, a heavier art paper for pages in the book (size according to selected book cover), paper punch, white reinforcements for paper holes, and yarn to bind the book.
2. In small groups, students will review the supplies they will need to bring for the picture storybook project (one copy for each student). * Each student is required to make two copies, (one for the classroom, and one for the student) and up to four, of their storybook.

Students will need to bring these supplies:

1. One poster board- for every two book covers.
2. Wallpaper or fabric- to make cover for book (give minimum dimension requirements depending on selection of book being made: Wallpaper Book by Regie Routman or Revised Version for a larger book)
3. Pattern (texture) items of personal choice- collected in artist's idea book; envelope on back cover.
4. Optional items- ribbons, laces, special fabrics, other items desired for collages, and pre-cut letters for title on cover of book.

Students may desire to share or trade items they bring to class for this project. Allow five to seven days for students to bring supplies. Store these supplies according to small groups and label with name.

Refer to- Collage and Construction in Elementary and Junior High Schools by Lois Lord, pages 12-17 and Collage by Elizabeth Ashurst, pages 14-91.

3. In small groups, each student will check and specify needed materials to complete collage illustrations. Provide a copy for each student or copy from overhead.

Needed Materials List

- _____ 1. Construction paper- (colors)
- _____ 2. Tissue paper- (colors)
- _____ 3. Scrap fabric- (colors if available)
- _____ 4. Water-color paints
- _____ 5. Tempra paints
- _____ 6. Crayons
- _____ 7. Markers
- _____ 8. Scissors
- _____ 9. Magazines
- _____ 10. Paper for pages- (multiply number of pages by number of copies)
- _____ 11. Yarn (color- inform students on color choice from class supplies)
- _____ 12. Other items- which might be available in the class; specify.

In groups, turn in supply lists. Work centers, for collage construction, will be set up according to these lists.

Through

1. Whole class discussion; planning pages (size according to selected book cover) of collage illustrations and story words. Students copy from overhead sheet or provide student copies.

Pages

- a. Borders- on each page; optional.
 - b. Illustrations- three types: 1-page illustration with story on opposite page, full 2-page illustrations with story on one or both pages, and small illustrations on all pages with story intermingled.
 - c. Page numbers- 1 inch from lower edge of paper; centered.
 - d. Pages- stapled with 1" space for binding in Wallpaper Book. Punched with three holes before constructing collage illustrations; clearance of binding.
 - e. Words of story- print clearly for easy reading.
 - f. Directions for cover and binding book- a student copy for selected procedure (Wallpaper Book by Regie Routman or Revised Version for a larger book).
* Proceed through each step with a sample and put together in front of students.
2. In small groups, set up work areas with classroom and student supplies. Students begin creating collages with the following suggestions in approach:
 - a. Pencil sketch words of story and setting for each page. Re-trace words of story with black or dark felt-tip marker. Write number of page and student name on wrong side of collage illustration paper.

- b. Add pencil sketches of characters; using poster board cut-out characters as a reference.
- c. Glue pattern (texture) items, use “color tracing” technique, or pencil sketch.
Refer to: UNIT II- LESSON III: Through, in collage portfolio.
- d. With water-color and tempura paints, crayon, or construction and tissue papers, add mood to the collage illustration.

* These are merely suggestions: allow students to experiment with the materials as they create collage illustrations.

Place wet collages on top of book shelves, underneath book shelves, or against the walls grouped by small groups with name on the back. Dry collages placed in collage portfolio.

Beyond

1. In small groups, share completed collage illustrations with printed story through read-around.

LESSON IV- PUBLISHING THE BOOK

Into

1. In small groups with three to five picture storybooks by Keats, write a list of additional qualities found in published books other than cover, illustrations, and written story. Describe the purpose of each quality on the list.
2. As whole class discussion, check lists from small groups with this list of qualities in published books. (These will be added to student's published books.)

Book Qualities

- | | |
|----------------------------|--|
| a. Title Page | Title (large letters)
Author (first, middle initial,last)
Publisher (school, teacher, or class name) |
| b. Copyright Date | © year by publisher |
| c. Dedication | To-
With love- |
| d. Book Jacket | Front- brief outline of story.
Back- About the author. |
| e. Library Book Number | J (Juvenile)
(000-001...)
3 letters (author's last name) |
| f. Library Card and sleeve | Includes: title of book and library book #. |
| g. Front Cover | Title of book
Author's name |

Through

1. In small groups, complete the additional qualities (Intro-# 2, above) of a published book.

Title Page- separate page, in order as indicated above.

Copyright Date- back of title page; lower left side.

Dedication- separate page.

Book Jacket- cut two strips (2 1/2 inches wide and length according to size of book) of lined white paper. Glue one strip on inside, front cover and the other on inside, back cover.

Library Book Number- with a self-sticking label, print number with a fine felt-tip marker; place on lower, left corner of cover when completed.

Library Card and Sleeve- glue on blank sheet of paper before title page.

Card- upper left corner: book number, and three letters of author's last name.

Sleeve- upper left corner: same as card, center:

(teacher's name)

Classroom Library

School Name

City. State. Zip

Title of Book-plan, on paper, the title and author's name on book cover.

Add when cover is complete.

Share these pages with group. Include in collage portfolio.

2. In small groups, sequence pages of book according to the following order: blank sheet with library card and sleeve, title page and copyright, dedication (optional), pages of illustrated story, blank sheet, staple or punch holes in pages (according to selected book cover), and place in collage portfolio.
3. In small groups, each student makes one cover per copy of student picture storybook. Demonstrate the step-by step procedure in making the selected book cover and provide student copies. When cover is completed, attach pages according to selected book directions. Collect the classroom copy of the completed student picture storybooks and place on bookshelf. Other student copies in collage portfolio.

Beyond

1. In small groups, read-around with copies of picture storybooks (just in the one group).
Share positive responses.
2. Invite students, from a neighboring elementary school, to visit this class for a reading period (grades kindergarden or first)
3. Review, with whole class, BOOKS READ TO ME chart. Refer to: LESSON IV-
Through ; on the following page.
4. Banner Committee- "Welcome (teacher's name) Class", "Read to A Friend Day", and others.
5. Name Tag Committee- for teachers, visiting students, and students in the class.
6. Refreshment Committee- arrangements for milk and cookies.
7. Welcome Committee- write a letter to the visiting class.

8. Invitation Committee- design an invitation from entire class, including date, time, and room number.
9. Other committees as suggested by the class.

LESSON V- "READ TO A FRIEND DAY"

Into

1. Video tape entire session- ask a teacher or friend to handle camera.
2. Give each class student a copy of BOOKS READ TO ME chart- write in information for the visiting student when paired (next exercise- #3 below) in small group.

BOOKS READ TO ME

Name of student: _____

Grade: _____ Room Number: _____

Title of Book	Author
1. _____	_____
2. _____	_____
3. _____	_____
4. _____	_____
5. _____	_____
6. _____	_____

* Add more if needed.

3. Give name tags to all students and pair visiting student with class student according to list (pre-composed list by both teachers). Sit in the same small groups as organized for classroom lessons.

Through

1. Begin read-around: reading to visiting student the picture storybook. Read a second time. Class student answer any questions posed by visiting student. Record title and

author information on the BOOKS READ TO ME chart. Exchange the picture storybooks, within the small group, to the left and follow the same procedure. When picture storybooks have completed the round in the small group, discuss positive reactions and comments of visiting students.

Beyond

1. A word of thanks from the classroom teacher to the visitors. "We would like to share the video tape with your class".
2. Refreshments- served by the refreshment committee: milk and cookies.

LESSON VI- AUTHOR/ILLUSTRATOR CELEBRATION DAY

Into

1. Letter from the teacher- from the beginning of these units to the final day. Note: growth, understanding, enthusiasm, knoweldge, a job well done and others. "We are all authors and illustrators- let's celebrate!"

Through

1. As a whole class, view video tape of this unit and other units if time permits.
2. Students complete Self and Unit Evaluations.
3. Author's Table- each student writes message (optional) and signature in class copy of his/ her picture storybook.
4. Author/ Illustrator Certificate (and pins if available- check awards catalogue and retail stores) for each student in class.

Beyond

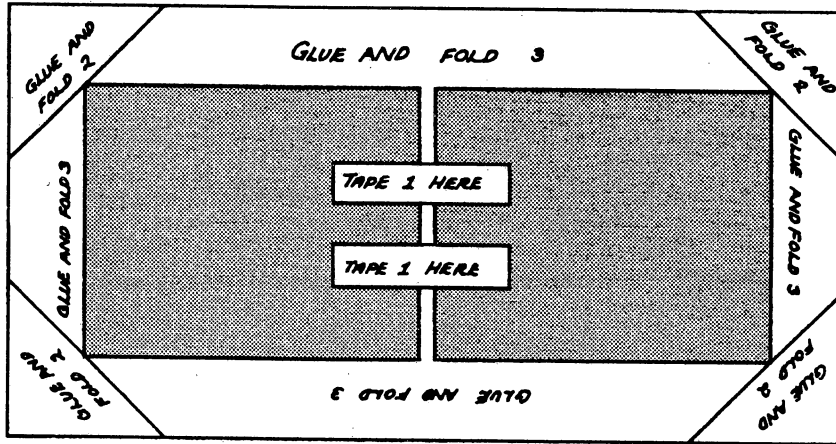
1. Message Wall- cover one wall with paper and allow students to write messages to the teacher about the class and lessons studied.
2. Refreshments- special order a cake with a message from the teacher:

To- Each Author/Illustrator in Room #__

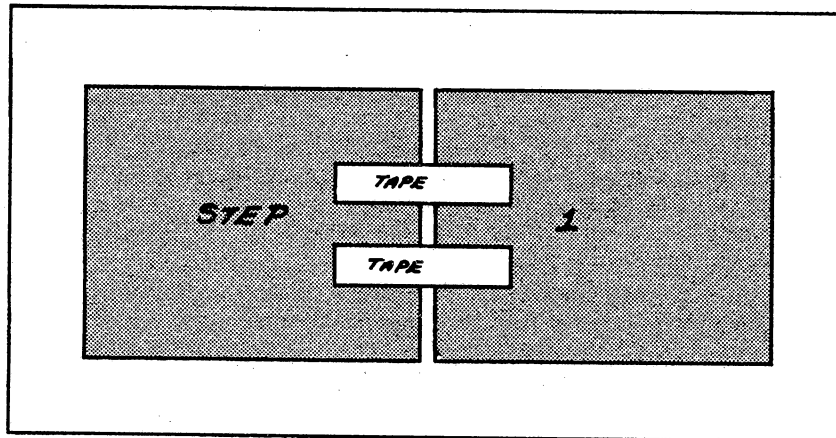
Love,

teacher's name

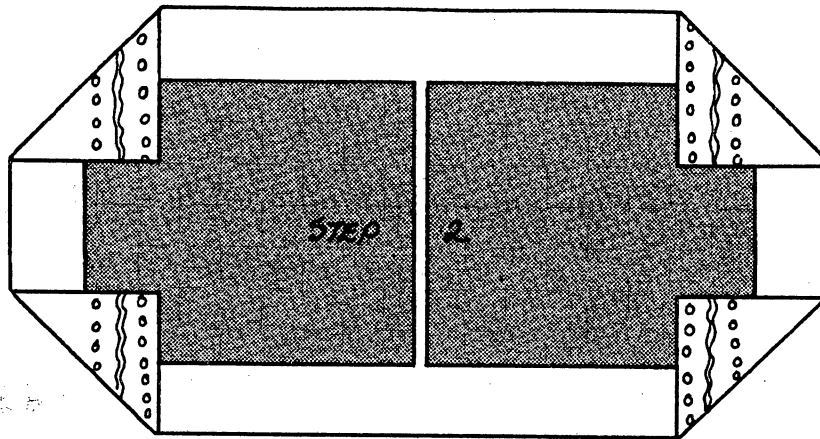
Appendix P: How to Make Wallpaper Books



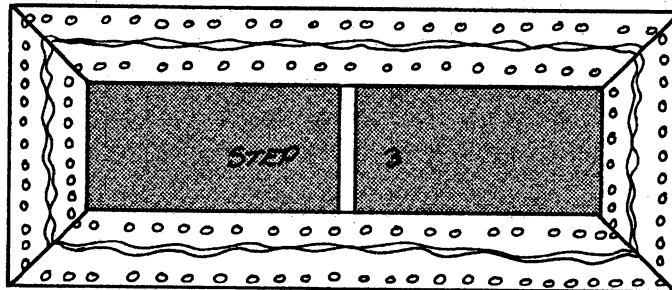
CARDBOARD: $6\frac{1}{2}'' \times 7\frac{1}{4}''$
 WALLPAPER: At least $15'' \times 9''$
 CONSTRUCTION PAPER: $6\frac{1}{2}'' \times 12''$



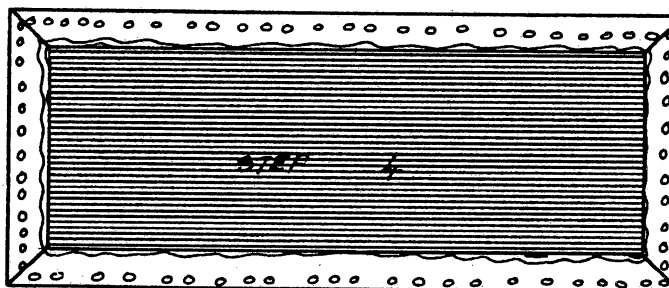
1. Tape cardboard to wrong side of wallpaper, leaving about $\frac{3}{8}''$ gap between cardboard pieces at center.



2. Glue and fold wallpaper corners to cardboard.



3. Glue and fold wallpaper sides to cardboard.



4. Glue construction paper lining to wallpaper sides.

5. Cut paper for book to fit dimensions of construction paper lining and staple to center-fold with long arm stapler.

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Redlands, CA 92374

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Melissa L. Inglis
Editorial/Production Assistant

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REVISED VERSION OF BOOK COVER

Provided below, are the specific steps in making a larger book and cover which would provide students more space to write a story and illustrate. Some construction steps are taken from the Wallpaper Book by Regie Routman and are noted.

1. Poster board dimensions- two separate pieces, each measuring 8 1/2" X 8 1/2".
2. Construction paper- two separate pieces, each measuring 8 1/2" X 8 1/2 ".
3. Wallpaper or fabric- (at least) one piece measuring 11 1/2" X 22 1/2".
4. Pages for book- measuring 8 1/2" X 8 1/2".
5. Follow the same construction prodedures in Wallpaper Book by Regie Routman, however make these changes:
 - a. Leave a 2inch gap between the two pieces of poster board and tape in the same manner.
 - b. Glue the two pieces of construction paper separately, leaving the 2 inch gap in the center.
 - c. Punch three holes in the folded center of the book cover and the pages for the book. Space the holes in the following manner: first hole 4 1/4 inches (or centered) from the top edge of the cover, second and third holes spaced 21/2 inches from the center punched hole.
 - d. Bind pages to cover with two pieces of yarn by inserting the first piece into the top two holes and tie a knot and a bow in the center. Take the second piece of yarn and insert into the bottom two holes and tie and the same manner. The middle punched hole will have two strands of yarn passing through for greater reinforcement.

SELF EVALUATION

Directions: Give a rating, for each of the ten statements, on the basis of four points. Four (4) points for outstanding quality, three (3) for better than average, two (2) for average, one (1) for inferior, and zero (0) for unsatisfactory or nonparticipation.

(Circle one number)

- | | |
|---|-----------|
| 1. I rate my enthusiasm for all projects in this unit. | 4 3 2 1 0 |
| 2. I looked for other material I could use in this unit. | 4 3 2 1 0 |
| 3. I participated in all group discussions
and listened to otherpoints of view. | 4 3 2 1 0 |
| 4. I completed the revision of my story and was able to select the main
events for my collage illustrations. | 4 3 2 1 0 |
| 5. I was willing to share my book
plans with my group and listen to suggestions. | 4 3 2 1 0 |
| 6. I completed the collage illustrations for my picture storybook. | 4 3 2 1 0 |
| 7. I completed the book cover to publish my storybook. | 4 3 2 1 0 |
| 8. I completed the assignments given to me by the committee
for "Read to A Friend Day". | 4 3 2 1 0 |
| 9. The Author/Illustrator Celebration Day
was a positive way to conclude all units. | 4 3 2 1 0 |
| 10. Writing and illustrating a book are activities I would
like to continue in my studies. | 4 3 2 1 0 |

Directions : Write a short answer for each statement.

1. I especially enjoyed these ideas of instruction: _____

2. I was confused by these ideas and needed more explanation: _____

UNIT EVALUATION

Directions: Give a rating, for each of the twelve statements, on the basis of four points. Four (4) points for very interesting with many new ideas, three (3) for somewhat interesting with a few new ideas, two (2) for average interest, one (1) lacks interest, and zero (0) for not a topic of interest. (Circle one number) Please write suggestions in space provided.

1. Overall rating of LESSON I:

THE STORY. 4 3 2 1 0

Suggestions:

2. Identifying the mood, setting, characters, plot, problem,
and ending were helpful in writing my story. 4 3 2 1 0

3. Overall rating of LESSON II:

STORY + COLLAGE. 4 3 2 1 0

Suggestions:

4. The plan for illustrations with the story was helpful. 4 3 2 1 0

5. Overall rating of LESSON III:

CREATING COLLAGES. 4 3 2 1 0

Suggestions:

6. The directions to make the book
were easy to understand and follow. 4 3 2 1 0

7. Overall rating of LESSON IV:

PUBLISHING THE BOOK. 4 3 2 1 0

Suggestions:

8. The additional qualities of a published book were important
to include in my own story book. 4 3 2 1 0

9. Overall rating of LESSON V:

"Read to A Friend Day". 4 3 2 1 0

Suggestions:

10. Reading aloud to a younger students was a positive experience. 4 3 2 1 0

11. Overall rating of LESSON VI:

AUTHOR/ILLUSTRATOR CELEBRATION DAY. 4 3 2 1 0

Suggestions:

12. To have a published book,

the end of the units, was a worthwhile project. 4 3 2 1 0

Directions: Write a short answer for each statement.

1. The lesson I liked most and why: _____

2. The lesson I liked least or did not understand and why: _____

RESOURCES

In collage:

Ashurst, E. (1976). Collage. London, England: Marshall Cavendish Publications Limited.

Brigadier, A. (1970). Collage: A complete guide for artists. New York, NY: Watson-Guption Publications.

Cohen, E. P. & Gainer, R. S. (1976). Art: Another language for learning. New York, NY: Citation Press.

Digby, J. & Digby J. (1985). The collage handbook. New York, NY: Thames and Hudson Ltd.

Lynch, J. (1961). How to make collages. New York, NY: Viking Press, Inc.

Meliach, D. & Hoor, E. T. (1964). Collage and found art. New York, NY: Art Horizons, Inc.

Szekely, G. (1988). Encouraging creativity in art lessons. New York, NY: Teachers College Press.

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- Lionni, L. (1985). It's mine. New York, NY: Alfred A. Knopf.
- Lionni, L. (1987). Six crows. New York, NY: Alfred A. Knopf.
- Lionni, L. (1989). Tillie and the wall. New York, NY: Alfred A. Knopf.

Lionni, L. (1992). A busy year. New York, NY: Alfred A. Knopf.

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Heinemann Educational Books.