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ABSTRACT

This serial issue examines the theme of picture books as resources for art production and art response; gives specific project descriptions; and looks at the relationship between words and pictures, and the creative connection between art and language. Articles are: (1) "Editor's View" (Sharon McCoubrey); (2) "The Creative Connection: Art and Poetry" (Charles Pearson; Gail Workman); (3) "Stories as a Starting Point in Art and Design" (Mariette Smith; Jim Taggart); (4) "Book Links, Picture Books in the Curriculum" (Barbara Sunday); (5) "Author-Illustrator, Students Making Books to Link Art and Writing" (Sharon McCoubrey); (6) "A Natural Connection" (Katherine Reeder); (7) "Picture Books as Portable Art Galleries" (Judith V. Lechner); (8) "Legends: An Integrated Art and Social Studies Unit on First Nations Culture" (Diane Paul; Rob Foster); and (9) "Book Reviews." (MM)

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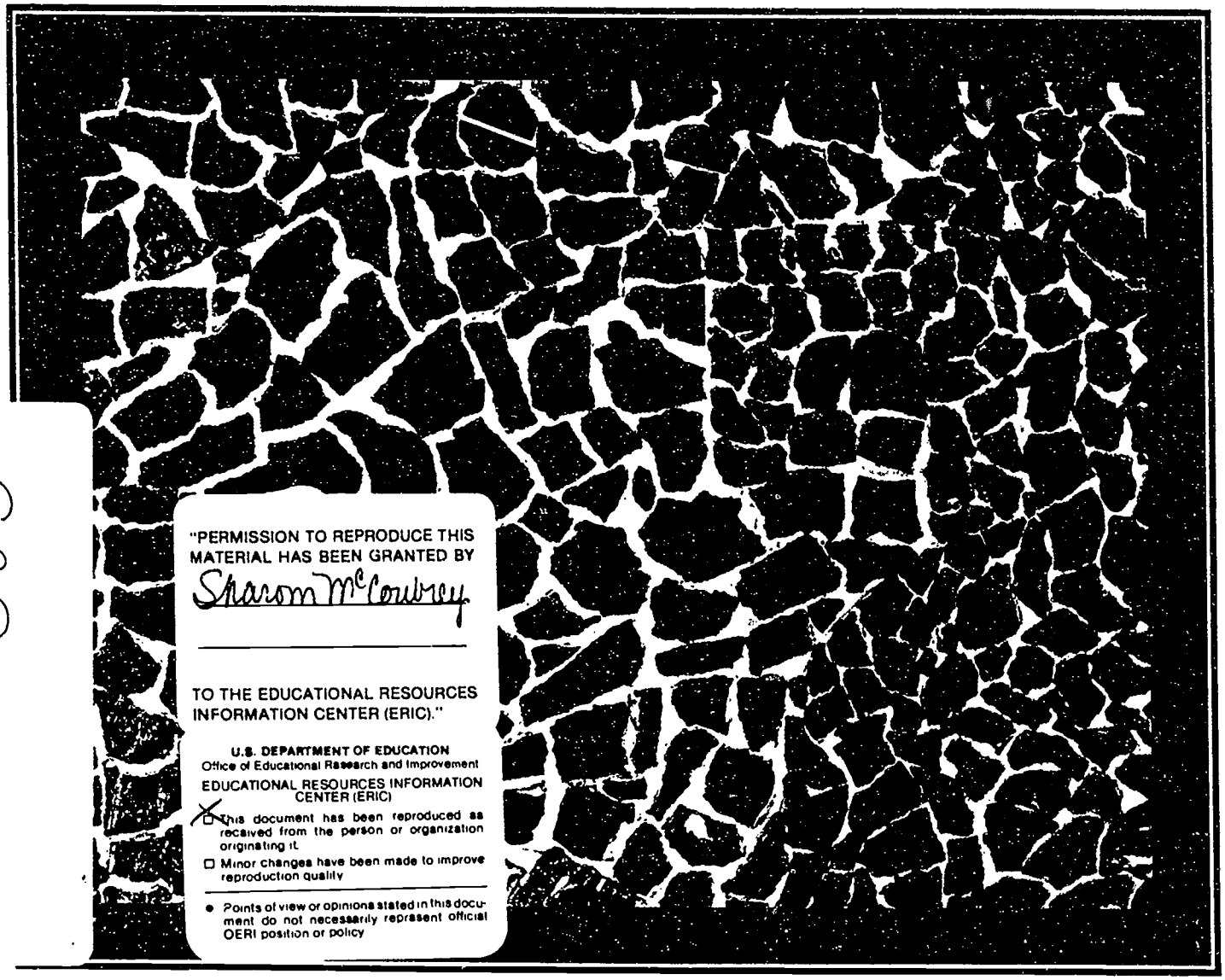

"Narnia" by Amber Brownlee, Grade 5, Quigley Elementary School Kelowna, B.C.

Linking Art and Books

British Columbia Art Teachers Association

Volume 33 Number 2 Summer 1993 Journal Editor: Sharon McCoubrey

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LINKING ART AND BOOKS

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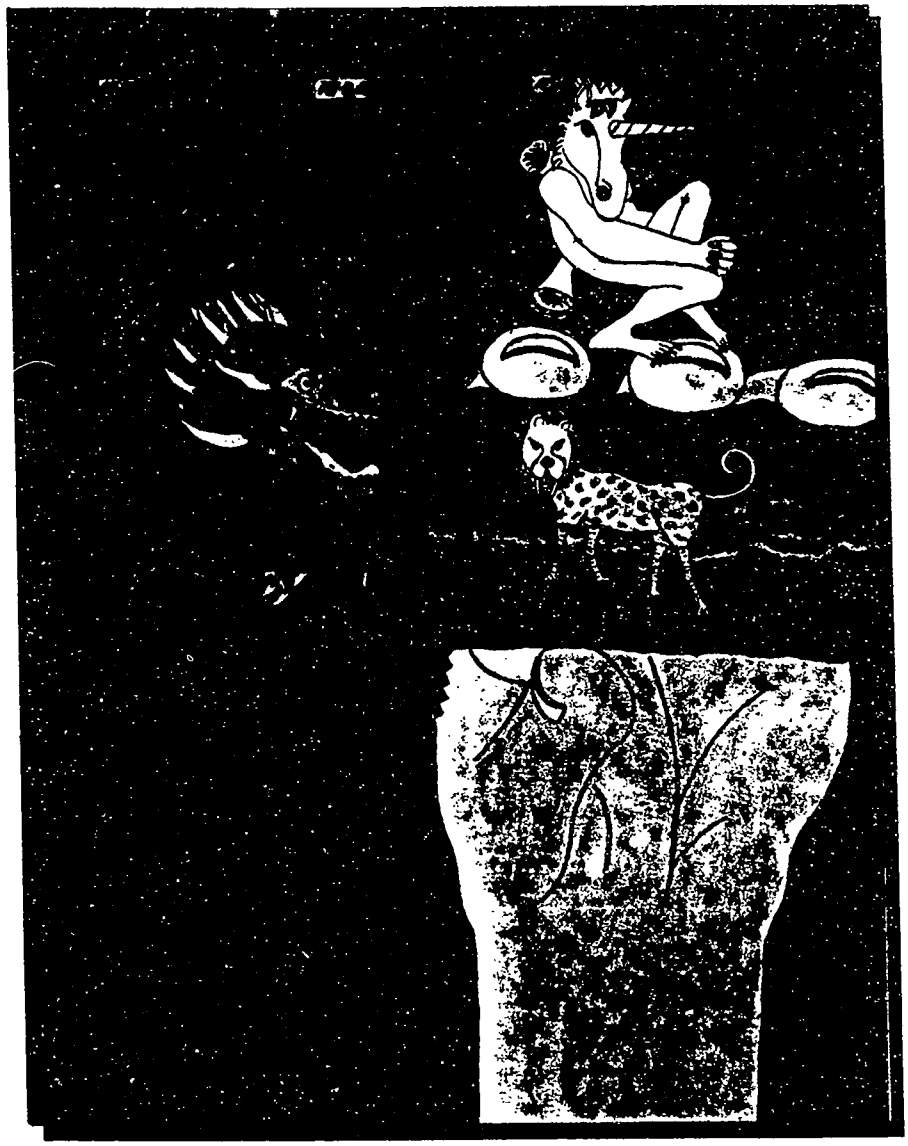


"It is not serendipitous that the root of the word imagination is image. Our memories and our fantasies are full of the visions we hold in our heads. From infancy to adulthood, visual images play an essential part in the way we learn and process experience. By linking children's visual sense with their verbal, surely we are building on those strengths. If two heads are better than one, it would seem to follow that using both verbal and visual thinking would provide a deeper, richer learning experience."

Kit Grauer
(Teacher as Researcher, Vol. 1, No. 1)

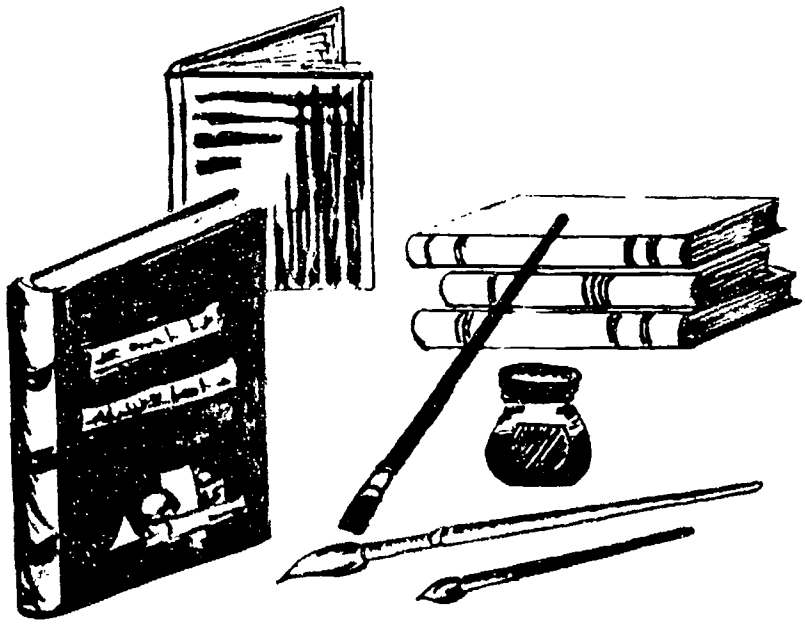
EDITOR'S VIEW

Linking Art and Books provides a connection that is mutually enhancing, extending the learning in both art and language. This focus has been set for a Journal in order to remind teachers that a tremendous resource for art can be found in the great quantity of wonderful picture books that are readily available in homes, schools, and libraries.

One obvious link between art and books has been made by those authors who give information about art or artists to students in the form of a book. Several recent examples of such a resource include **Children's Books About Art**, An Annotated Bibliography with Classroom Activities, by Barbara Ivy 1992, and **Picture Books for Looking and Learning** by Sylvia Marantz 1992. However, different links can also be made as suggested by the articles in this Journal.

As always, the expertise and innovativeness of our colleagues is amazing, and their willingness to share their ideas is gratifying. Along with the many ideas of how to use picture books for both art production and art response, and the many specific project descriptions, the discussions given here will lead to a better understanding of picture books as an art form, of the relationship between words and pictures, and of the creative connection between art and language.

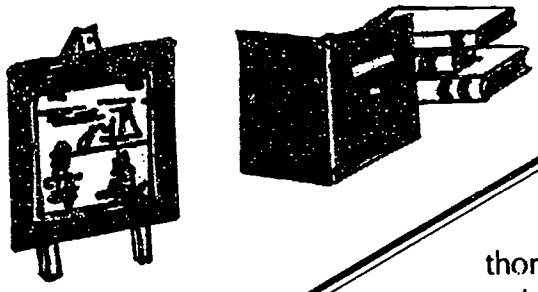
Determining the productive use of and the commonalities between art and books is an area of fascinating possibilities of exploration for research and application to curriculum. In addition to providing some specific project ideas, it is hoped that this Journal will inspire you to explore and develop new ways to link art and books.



Sharon McCoubrey
Journal Editor

THE CREATIVE CONNECTION: ART AND POETRY

by Charles Pearson, Gail Workman



"Poems come from something deeply felt." (Heard, 1989) Georgia Heard's statement in her book For the Good of the Earth and Sun: Teaching Poetry, highlights the similarity between two processes: creating poetry and creating art pieces. These processes can and should interact naturally. Writing and art are a natural collaboration.

Art teachers often begin to explore this collaboration in the same way as many teachers in other academic areas: through journal writing. Student artists record their thoughts and questions about their work and their progress. But the belief that artists are intellectuals, that artists are explorers of their world and commentators on their environments, requires that a student's exploration be thorough. It must be applicable to issues of aesthetics, art criticism, and art history as well as art production. The collaboration between art and writing creates an additional avenue for art students to explore their subject and environment. The writing itself quickly takes on a life and power of its own which, when paired with visuals, provides for a total exploration of the selected subject. Our awareness of these connections has led us to create a variety of classroom activities.

PERSONAL RESPONSES TO ART

All creative activity calls for the writer or artist to communicate in a uniquely personal way. This personal communication can be fostered by a number of "low risk" writing activities. Reproductions and prints on hand as well as student-produced photographs are perfect catalysts for the creative writing process. Present a small group of students with a provocative work such as John Biggers' lithograph The Upper Room (1984) and ask a question which requires thinking: What might these women be saying to each other?" "What happened in the scene prior to this one?" or "What will this person write in his/her diary tonight?"

By responding in writing, each student will gain a new perception of the piece in both the affective and cognitive domains. As students begin the writing process, they are compelled to focus upon the art piece before them in order to better know the subject. Such observations can serve as a later catalyst for discussions of aesthetics and criticism. When students share their responses, they will begin to see the importance of individual perception in responding to art. Each written response becomes a part of the story that the artist might be telling, a reflection of the writer's ability to view the final product as just one part of the total creative process.

SIMPLIFYING ABSTRACTION

As students begin to view creativity as a thoughtful process, writing can help student artists begin work on challenging pieces. As teachers, we know that there is a difference between "simple" and "simpli-

fication" and we appreciate the complexity of thought behind the simplification of a subject in an abstract work. This process of abstraction can be intimidating to some student artists and viewed with disdain by others who feel that the only "good" art is realism. Two techniques from the teaching of writing can help students get started.

A prewriting activity called "Cubing" (Cowan and Cowan, 1980) causes students to look at an object in a variety of ways. Present each student with an object: a piece of fruit, a stick of licorice, an antique wooden spool. Pose six questions, asking the students to write for two to three minutes about each.

1. **Describe It.** Look at the subject closely and describe what you see -colours, shapes, sizes and so forth.

2. **Compare It.** What is it similar to? What is it different from?

3. **Associate It.** What does it make you think of? What comes into your mind? It can be similarities, or you can think of different objects, times, places, or people. Just let your mind go and see what associations you have for this subject.

4. **Analyze It.** Tell how it is made. You don't have to know; you can make it up.

5. **Apply It.** Tell what you can do with it, how it can be used.

6 **Argue For or Against It.** Go ahead and take a stand. Use any kind of reasons you want to -rational, silly, or anywhere in between.

The cubing process can help students create meaning before starting to draw. In particular, the association, analysis, and application sides of the "cube" can lead to creative ideas for abstraction.

Two specific poetic forms are also helpful in introducing students to the process of abstraction, especially in creating an abstract self-portrait. A list poem (or catalog poem) is an itemization of qualities, things, or events. The list may be represented in any form, rhymed or unrhymed, and of any length. In a list of twelve, the author picks the twelve most important qualities of a particular category. The author may either brainstorm as many words as possible and then narrow to twelve, or generate a list with twelve words as its goal. Either list can become a poem, using as many additional words or phrases as the author chooses.

Students who generate a list of twelve about themselves have the building blocks for an abstract self-portrait. As each artist chooses the key qualities of his/her list, s/he can begin developing symbols which convey those qualities. These symbols can then be organized as part of an abstract composition. Consideration is given not only to the size, shape, and placement of symbols, but to colours as well. Through this approach, students become more introspective and also develop an appreciation for the thought process evident in the work of such artists as Wasily Kandinsky and Arthur Dove.

A poetic form called diamante can be used either as a creative tool for the self-portrait or as a reflecting tool after its creation. The format, which calls for the student to write a diamond shaped poem identifying personal characteristics, has the added advantage of producing a visually interesting poem which makes an effective display with the abstraction (Figures 1a and 1b).

POETRY AND ART-INSPIRATION AND RESPONSE

The critical connection between art and poetry is so integral that the inspire/respond sequence can be used in both directions. In a project coordinated by our colleague Ann Matheis, Art II students first created scratchboard drawings of animals, then added poems to reinforce the effects they wanted their art to have.

Some students, like Laura Franklin, were already accomplished poets. Her scratchboard drawing and her poem (Figures 2a and 2b) combine to bring

the armadillo to life. Other students needed more guidance in creating their poetry. They were encouraged to write in prose first, using one of two approaches: tell a story of an encounter with your animal or describe your animal to someone else without comparing it to any other animals. When they had completed this writing, small groups worked together to choose the best words from the prose. Each student then arranged these "best words" on the page in a poetic form.

Using our Macintosh Computer Lab, students arranged their poems as they wished and added additional graphics as they chose. The resulting poems and drawings became Imagine: A Collection of Scratchboard Art and Poems. The publication allowed students to show not only their artistic ability but also their writing ability and, in several cases, their concern for the plight of endangered/captive animals (Figures 3a and 3b).

Reversing the sequence can allow students to use poetry as an inspiration for art. Any poetry anthology which identifies poems which use imagery will provide good sources. In particular, the poems of e e cummings ("somewhere I have never travelled..."), William Carlos Williams ("Fine Work with Pitch and Copper" or "Proletarian Portrait"), and Langston Hughes ("Mother to Son") present a wealth of a visual imagery which can be translated to a variety of media.

THE POETIC CRITIQUE

Discipline Based Art Education requires instructors to present the formal aspect of art criticism to their students. Through art criticism, students are personally engaged in taking a closer look at works of art. Criticism is divided into four sections: description, analysis, interpretation, and evaluation.

An excellent model for art critical analysis offers a step-by-step approach, asking specific questions and guiding the student through his/her exploration. This model also lends itself to abbreviation that still offers clarity. For example, under the topic of description, lines in an art work are examined and the following questions addressed: Are the lines present in the composition straight? curved? swirling? jagged? Do lines result from contour or outlines? Are lines created due to abrupt color, value, or texture changes? This model is adaptable to criticism of both 2D and 3D works. The model easily allows for both cognitive and affective reactions from students.

The artist/poet may also find poetry to be a challenging and rewarding way to respond to an individual work of art or to the body of an individual artist. As models, students can use such poems as "Landscape with the Fall of Icarus" by William Carlos Williams and "Musee des Beaux Arts" by W.H. Auden, both of which respond to Brueghel's "Icarus", and "Picasso" by e e cummings.

The process of creating the "poetic critique" will cause the student to describe, analyze, interpret, and evaluate art in a unique way. As two student poems show (Figures 4 and 5) the requisite analytical skills are not lost in the creative process.

FINAL CONNECTIONS

The creative process is reflected so clearly in both art and poetry that the two are naturally compatible. For the classroom teacher, resources abound (References), and the resulting artistry is an exciting representation of the abilities of our students. It has created in us, to borrow from Heard, "something deeply felt" -those connections are natural, accessible, and very rewarding to both teacher and student.

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Cowan, Gregory and Elizabeth Cowan. Writing. Glenview, IL: Scott, Foresman and Company, 1980.

Heard. Georgia. For the Good of the Earth and Sun: Teaching Poetry. Portsmouth, NH: Heinemann Educational Books, Inc., 1989.

Hobbs, Jack and Richard Salome. The Visual Experience (Chapter 21 "A Critical Method"). Worcester, MA: Davis Publications, Inc., 1991.

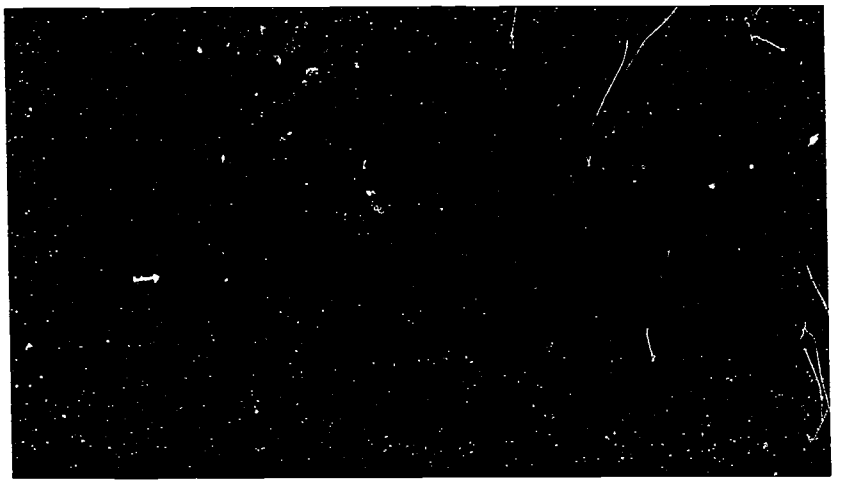
Padgett, Ron. The Teachers and Writers Handbook of Poetic Forms. New York: Teachers and Writers Collaborative, 1987.

Tsujimoto, Joseph I. Teaching Poetry Writing to Adolescents. Urbana, IL: National Council of Teachers of English, 1988.

Kristy
optimistic, caring
striving, pondering, hoping
determination with Irish roots
defending, rebounding, shooting
understanding, aspiring
myself

Kristy Holloran

Figures 1b. Diamante by Kristy Holloran



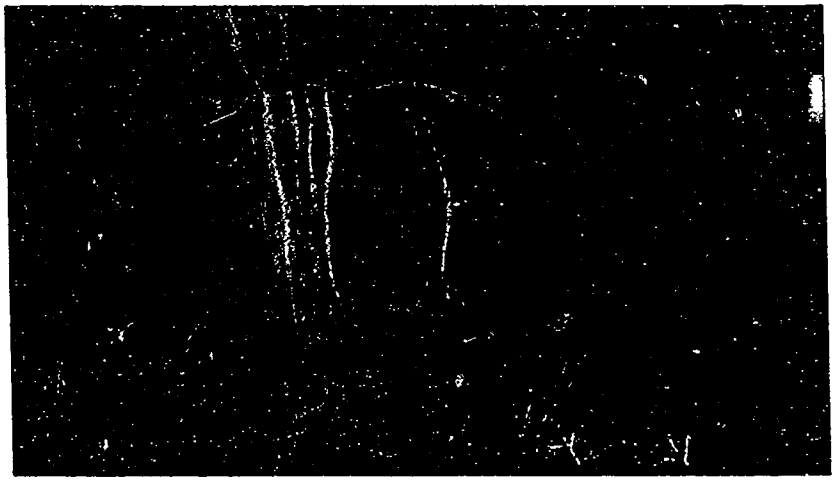
Figures 1a. Abstract Self-Portrait by Kristy Holloran, grade 10

THE EAGLE

He soars gracefully over the mountain river
He is calm, patient, and quick to kill
His graceful soar ends abruptly
He dives relying on his instinct
His massive claws rip open the fish's sides
He flies away, once again graceful
His mighty wings lower him easily to his perch
Once down, the fish is devoured
Convulsions, the once graceful claws and wings, now twitch
He lays, unanimated,...gracefully dead
He is the American Bald Eagle.

Figures 3b. "The Eagle" by Josh Sermos

Figures 3a. Eagle Scratchboard by Josh Sermos, grade 10



Figures 2a. Armadillo Scratchboard by Laura Franklin, Grade 9

THE ARMORED OPOSSUM

A night stroll
Across the desert
Under the moon's full light

I feel utterly alone
Not a single life
Looking downward to my feet
Toes covered with sand
I notice forming
imprints footprints
Of an animal
Not
Man
What!
What is that I see beneath the moon's full light
an animal emerging once burrowed now is searching
The last lights
Of the day
Peek upon the ground
Revealing an armored opossum
Movement lacking sound
Poised for battle
With plates of steel
(it is not intimidating) But believably real
I draw towards him
Slow
and
Calm
He senses my peaceful mission
And stops his burrowing in the ground

Contradicting his war-like amor
He does not come and charge
sighing peacefully in the sand
I back away
And let him stand
(how intriguing armadillos are!!)

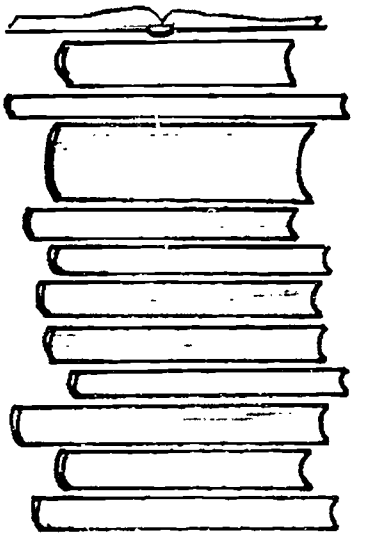
-by Laura Franklin

Figures 2b. "The Armored Opossum" by Laura Franklin

KANDINSKY

enlightened by the embrace
they sit
oblivious to all that surrounds them
it is spontaneous and free
yet somewhat disturbing to those
who are captured by its powerful grasp
the experienced reflect its blankness.
and a harshness that the younger
generation does not yet know,
for they still envision the never-ending
boundaries, and the memories yet
to be filled.
the two collide in great confusion.
Now intertwined with inescapable complexity
until someone, could it be the couple or the
children, those who are oblivious to all harshness,
comes to a conclusion where all are combined
and secure.

-by Keri Goldberg



Figures 4. "Kandinsky" by Keri Goldberg, grade 9

Charles Pearson is the Art Instructor and Gail Workman is the English Instructor at Clayton High School in St. Loius, Missouri.

ENDANGERED COLORS

Struggling to survive in a world full of
humans,
Grasping for life,
Clinging to home.
Bold colors rage within,
Colors of fear, anger, pain, and sadness,
Courage shines in their eyes,
Knowledge rings in their ears.
We fear them
We take from them
We kill them
Do we ever
help them?
Drowning in a sea of hope,
They are the
Endangered species.

-by Laura Munsch

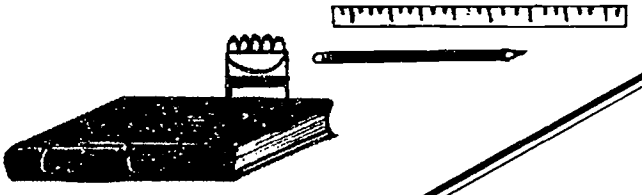
(On Warhol's portfolio "Endangered Species")

Figures 5. "Endangered Colors" by Lauren Munsch, grade 9

STORIES AS A STARTING POINT IN ART AND DESIGN

"FLAT STANLEY"

By Mariette Smith, Jim Taggart



It is common for stories to be used as starting points for p oject work in elementary schools, it is less common for those activities, which they are used to initiate, to be design focussed.

Three Dimensional Design Project "Flat Stanley"

We decided to take the story of Flat Stanley, a boy from New York who wakes one morning to discover that he has been squashed flat by the weight of his notice board falling on him during the night. Jeff Brown's story turns Stanley's adversity into a series of opportunities and adventures.

Stanley's brother flies him like a kite in the local park. His parents put him in an oversized envelope and mail him to California to spend the summer vacation with a friend. He is lowered on a string through the grating of a drain to search for his mother's lost ring.

We read the story to a group of twenty children ranging in age from 7 - 12, then asked them to apply the knowledge they had acquired to the design and construction of an adventure playground for Stanley and a group of flat friends.

Prior to embarking on their design, we conducted a review of the new school playground equipment, looking at the range of activities offered, and how safety was dealt with. To build for Stanley required an understanding of how his shape, light weight and flexibility would influence the shapes and type of equipment that would be appropriate.

The designing, building and evaluation took a period of six hours of concentrated effort, with many unique, interesting and unexpected results. The children were totally absorbed throughout, and took tremendous pride and satisfaction from the designing and building processes. The accompanying picture shows the workshop in progress.

Two Dimensional Design Project

This project dealt with a character having special qualities, (being half an inch thick) and the opportunities that presented themselves in that situation. We next discussed ways in which we could investigate the transformation from round to flat, from three dimensions to two. Making models in pastry or clay and rolling them out was one option, but in this instance, it was decided to have the children distort their own faces, photograph them, then paint self portraits.

The students pressed their faces against glass and looked at the resulting distortion in a mirror. They attempted to mimic the distortions using their hands, then photographs were taken of each student.

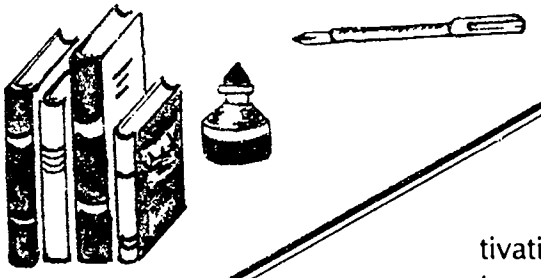
Working from the photographs, the children roughed out their self portraits in pencil, refined them in wax crayon, then painted them in bold tempera colours. Equally importantly, the children were stimulated by the whole exercise.

This project not only allowed the children to see themselves in a different light, removing preconceptions about the shape of noses, ears, and eyes, but also freed them from the inhibitions about achieving photographic reality which often impede a more conventional self portrait exercise.

Mariette Smith is an art teacher at Brock Elementary School in Vancouver. Jim Taggart is an architect and a parent.

BOOK LINKS PICTURE BOOKS IN THE CURRICULUM

by Barbara Sunday



A Working Definition of Picture Books

"Picture Books" is a collective term given to those books which are intended for children in which the illustrations and the design of the books are created in such a way that they are as important and prominent in the book as the story. In some cases, there may be not actual text, but a story line is usually important to picture books. Picture books interpret a story -adding breadth and information. They have the power to translate feelings, impart intricacies of expression, create mood and provide rich details in a variety of subtle and inventive ways.

So, What's New

Teachers at the elementary level have long been aware of the power of attractive children's books as sources of motivation to encourage students to read and follow a story line. With the wealth of variety now available in picture books, titles can be hand-picked to be relevant to a wide variety of themes, interests, and skill levels. Picture books provide a quick elevator from the realm of actuality to the "could be" realm of thought, from science to myth and fantasy. Themes of recent picture books range from addressing serious social issues to fairy tales retold across cultures and time in both humorous and thought-provoking ways. Advances in technology allow high quality reproductions and text to be placed in an ever increasing-range of ways, while flip-out, pop-up, removable elements, and sound are all well within the range of the possible as never before. Provision for bilingual or multilingual versions is also on the increase. Some recent publications allow the reader to make decisions which result in the design of a personal path through the book, to create a story by selecting the route in which it is read.

It is not uncommon to find teachers creating "spin-off" activities from picture book experiences. Such units are often based on aspects of the picture book, such as the theme, style, or materials used in the illustrations. The strategy in which students are asked to focus on a particular picture book is a spring board to a personal investigation. The personal image development might be as simple as: a picture of what things might have been like before the story began or a sequel to the story, putting oneself in the story, changing the time or place of the story, using similar techniques and materials, similar design elements and principles, or similar styles and traditions for a personal visual statement.

Picture Books Can Be Considered As Works of Art

The creation of picture books involves the professional skills of artists, designers, and writers. In many instances, the illustrations in picture books are stunning works of art in themselves. They engage our curiosity and cause us to linger and ponder. Some picture books contain book jackets which provide information such as a biography of the illustrator and a statement about the creation of the original illustrations.

As well as considering illustrations as art forms, the entire design of the picture book is an important and unique blend of story line, text, visuals, and construction. The book itself can be considered as an art object, and as an art form worthy of study.

By examining their visual content and design, picture books can help form an understanding of the sensory, format, and technical properties of art. Aesthetic problems the artists faced, choices that were made, and solutions that are evident can be considered and discussed. In this light, a study of picture books can be valuable in contributing to our efforts to teach youngsters about art.

Book Illustration and Design

Throughout the school years, making picture books is a valuable endeavour. From the earliest stages students can pool images together and sequence their images. The construction of big books and pop-ups, and recently the opportunities to use word processing combined with imaging programs on computers has made the creation of picture books a multilayered project throughout the grades. The subjects and the methods become more sophisticated and refined as the grades advance. Book illustration and book design can at all stages be considered as career options.

A Personal Journey
Thu Ming Ong, Grade 9, Sentinel Secondary School
Image inspired by examing Nick Bantock's correspondences.

A Bibliography

Following is a shortened bibliography of picture books that I keep under my desk at school. I apologize that some of the old favourites are out of print, but 'good' libraries will have them! I have added a few notes to briefly describe an art unit that has related to some of the titles.

Bahti, Mark. Pueblo Stories and Storytellers, Treasure Chest Publications, Tuscon, Arizona, 1988. ISBN 0-918080-16-9
Students used a continuous line game drawing approach to collage memories of stories told to them in their early childhood.

Bantock, Nick. Griffin and Sabine, An Extraordinary Correspondence, Chronicle Books, San Francisco, 1991, ISBN 0-87701-788-3.
Students designed postage stamps from imaginary places.

Baum, L. Frank, The Wizard of Oz, Holy, Rinehart, Winston. ISBN 0-03-061661-1

Bjork, Christina. Linnea in Monet's Garden. R & S Books, New York, 1985. ISBN 91 29 583144.
Primary students used an "impressionistic" approach to painting in the school garden they had planted.

Bonners, Susan. Panda. Dell, New York, ISBN 0-440-40110-0.

Buffet, Jimmy, and Buffet, Savannah. Trouble Dolls. Harcourt Brace Jovanovich, San Diego, 1991. ISBN 0-15-290790-4.
A paper weaving activity was inspired by Guatemalan traditional textiles.

Burningham, John. Come Away from the Water. Shirley, Thomas Y. Crowell, New York, 1977. ISBN 0-690-01360-4.
Students were asked to divide a picture to show two sides to an incident.

Carle, Eric. The Very Quiet Cricket. Philomel, New York, 1990, ISBN-N-0-399-21885-8.

Cleaver, Elizabeth. How Summer Came to Canada. Oxford, 1969.
Warm and cool colours were collaged, then leaf impressions were printed overtop to make landscape compositions.

Clement, Claude. The Painter and the Wild Swans. Dial, New York, 1986. ISBN 0-8037-0840-8.

Dorros, Arthur. Tonight is Carnival. Dutton, New York, 1991, ISBN 0-525-44641-9.
Used in conjunction with the CoDevelopment Canada Kit, students created arpilleras to show a personal environment concern.

Emberly, Ed. The Wizard of Op. Little Brown, Boston, 1975. ISBN 10316236101.

Harrison, Ted. A Northern Alphabet. Tundra, Montreal, 1982. ISBN 0-88776-233-6.

Hastins, Selina. Sir Gawain and the Loathly Lady. Walker Books, London, 1985, ISBN 0-7445-0780-4.
Primary students created large collages of courtiers, ladies, and knights in armour.

Hookes, William. The Ballad of Belle Dorcas. Knopf, New York,
1990 ISBN 0-394-84645-1.
The illustrations were examined as a follow-up to a scraperboard unit.

Hughes, Monica. Little Eingerling. Kids Can Press, Scholastic, Richmond Hill, Canada. ISBN 0-9211-3078-6.
Students made stick puppets of figures, dressed them in traditional Japanese costumes using origami papers to create a tableau.

Isodora, Rachel. Ben's Trumpet. Greenwillow, New York, 1979. ISBN 0688801943. Caldecott Honor Book. 1964.
Students created large silhouettes of musical instruments in cut paper shape.

Keats, Ezra Jack. The Snowy Day, Penguin Books, New York, 1962. ISBN 0-14-0501827. Caldecott Award. 1963.
Primary students created a paper collage of "Fun in the Snow" and over printed with sponge and vegetable cut snowflakes stamps.

Lang, Andrew. Aladdin and the Wonderful Lamp. Picture Puffins, New York, 1983. ISBN 0-12-050 389 7.
An introduction to the world of Persion miniatures was provided, students worked on the concept of providing a border for a small narrative work.

Leger, Diane. The Attic of All Sorts. Orca Book Publishers, Victoria, B.C. 1991, ISBN 0-920501-47-8.
This relates well to a study of the work and times of Emily Carr.

Leonni, Leo. A Colour of His Own. Picture Lions, Great Britain, 1977. ISBN 006608736.
Primary students cut card stencils with chameleon shapes and experimented with blending colour of inks in sponge printing.

Kirn, Ann. Beeswax Catches a Thief. W.W. Norton, New York, 1968.
Students created the silhouette of an animal shape within a specially designed border pattern.

Kurelek, William, A Prairie Boy's Winter. University of Toronto Press, Toronto, 1973. ISBN 088776102X.
This relates well to a "Fun in the Snow" unit for primary students.

Mcaulay, David. Black and White. Houghton Mifflin, Boston, 1990.
ISBN 0-395-52151-3.
Caldecott Award, 1991.
This provides an excellent example for the study of book design and story line; and "lost and found" images.

McFarlane, Sharyl. Waiting for the Whales. Orca Books, Victoria. ISBN 0-920501-66-4.

Mendoza, George. The Scarecrow Clock. Illustrated by Eric Carle, Holt, Rinehart and Winston, New York, 1971. ISBN 0-03-091949-5.
Primary students created collages from previously painted papers.

Morton, Alexander. Siwiti A Whales' Story. Orca Books, Victoria, B.C.
ISBN 0-920501-56-7.

Okuyama, Catherine. The Double Secret Rene Magritte. Abrams, New York. ISBN. 0-8109-3601-1.
This wordless volume is one of a series which attempts to provide insight into some surrealist compositions.

Patterson, Geoffery. The Lion and the Gypsy. Doubleday, New York. ISBN 0-385-41535-4.
Intermediate students completed a unit on scratchboard and narrative art.

Polacco, Patricia. Rechenka's Eggs. Philomel Books, New York, 1988.
ISBN 0-399-2150-8. Children's Book Award. 1988.
Primary students created their own versions of decorated eggs.

Polacco, Patricia. The Keeping Quilt. Simon and Schuster, New York. 1988. Association of Jewish Libraries Award.

Pomegranate Artbooks. The Pop-up Book of M.C. Escher. Petaluma, California, 1991. ISBN 0-87654-819-2.
Intermediate students completed a unit on shape tessellation and book design.

Price, Christine. Dancing Masks of Africa. Scribners, New York. ISBN 0-684-14332-1.

Price, Leontyne. Aida. Harcourt, Brace, Jovanovich, San Diego, 1990. ISBN 0-15-200405-X.
Intermediate students created large costumed collaged figures to relate to their study of Egypt.

Ringgold, Faith. Tar Beach Crown, New York, 1991. ISBN 0-517-58030-6.
A unit on social significance of quilting and pattern making, intermediate students created a painted heritage quilt.

Roughsey, Dick. The Rainbow Serpent. Collins Picture Lions, Sydney, 1975.
ISBN 000 661471 X.

Sakai, Kimiko. Sachiko Means Happiness. Children's Book Press, San Francisco, 1990. ISBN 0-89239-065-4.
Cut paper banners with floral images were created by elementary students.

Scieszka, Jon. The Frog Prince. Viking, New York, 1991. ISBN 0-670-83421-1.

Scieszka, Jon. The True Story of the 3 Little Pigs. Viking, New York, 1989. ISBN 0-670-82759-2.
These two volumes provided a delightful springboard for students to create an 'alternative' version of a personally familiar story.

Sheldon, Dyan. The Whales Song. Dial, New York. 1991. ISBN 0-8037-0972-2.

Shorto. The Untold Story of Cinderella. Carol Publishing Group. 1992. ISBN 0-80651298-9.

Suddon, Alan. Cinderella. Oberon, Ottawa, 1969. ISBN 088750013 7.
Elementary students created a collage of juxtaposed found pictures to illustrate a passage from the story.

Tanobe, Miyuki. quebec je t'aime. Tundra Books, Montreal, 1976. ISBN 0-88776-172-4.

Van Allsburg, Chris. The Polar Express. Houghton Mifflin, Boston, 1985. ISBN. 0-395-38949-6. Caldecott Award, 1986.
Elementary students created winter night pictures with pastels on dark paper.

Veezia, Mike. Monet. (Getting to Know the World's Greatest Artists Series) Children's Press, Chicago, 1989. ISBN 0-516-02276-8.

Yashima, Taro. Umbrella. Viking (Penguin), New York, 1977. ISBN 0140502408. Caldecott Honor Book, 1959.
Primary students completed images of a rainy day using washes, permanent and water soluble materials.

Yoshi. The Butterfly Hunt. Picture Book Studio, Saxonville, M.A., 1990. ISBN 0-88708-137-1.

Waterton, Betty. Salmon for Simon. Douglas and McIntyre. Toronto/Vancouver, 1980. ISBN 0-88899-107-X.

Willard, Nancy. Pish Posh, Hieronymous Bosch. Harcourt, Brace, Jovanovich. New York, ISBN 0-15-262210-1.
Students created images to depict how symbolic 'demons' invade their own day to day chores and decisions.

Wildsmith, Brian. Birds. Oxford University Press, London. 1987. ISBN 0192721178.

Wildsmith, Brian. The Circus. Oxford University Press, London. 1980. ISBN 019272102X.

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A Personal Journey
Doris Chen Grade 9
inspired by Nick Bantock's correspondences

AUTHOR-ILLUSTRATOR, STUDENTS MAKING BOOKS TO LINK ART AND WRITING

By Sharon McCoubrey

What a pleasure -running our hands over the cover of a new book, opening the cover and hearing the sound of never before opened binding, detecting the distinctive smell of fresh ink and paper, sensing the anticipation of paging through the contents to get a quick glance before going back to the beginning. Books are a real treasure!

Books are a big part of our lives. As students, as parents, as teachers we have looked at, read, and worked with many, many books. In spite of the increased involvement with various technological media, books still play a powerful role in our lives. Picture books offer a special treat by providing both pictures and text. Exquisite picture books beckon us now; and the number, range and quality is continually increasing. Even as an adult, I value my collection of picture books, and look forward to adding to that collection when going on trips, attending special events, or when other opportunities arise for the acquiring of a new picture book.

Being a published author-illustrator is held in high esteem, and is an accomplishment few of us will ever achieve. What a tremendous opportunity for learning and success we offer our students if we give them the opportunity to be author-illustrators by making their own books.

A common and familiar teaming of subjects is art with writing. Students have often written a statement or a poem to accompany a painting, or have illustrated a story or journal entry they have written. Extending the partnership of art and writing to the creation of an entire book increases the learning and value for children. That opportunity should be available to students of all ages, including secondary students and adults. To assume that picture books belong in primary school only would be to exclude older students from an

Why Make Books?

The learning potential and benefits are many for those students who are allowed to be author-illustrators of their own books.

The sense of satisfaction gained when someone creates something is immeasurable. Students would feel a tremendous achievement to have created a book in its entirety on their own.

Visualization, the forming of pictures in one's mind, an essential skill for many activities, is a pre-requisite for both art production and writing, therefore, creating a book with both text and pictures necessitates the visualizing of ideas. It is like a two-way street, as a person reads or listens, a picture is formed in the "mind's eye", and as an idea is written about or illustrated, a picture must be formed in the "mind's eye". "If we can help children see alternative ways of visualizing the world around them, we can help them build into their imaginations the resources

needed for productive years ahead." (Marantz, 1992, p. v).

The involvement of two domains, visual and verbal, in picture books will engage both hemispheres of the brain in a balanced and integrated manner.(Kane, 1982). To have the students use both forms of representation, visual and verbal, while dealing with the same idea, will extend skill development in those areas.

Visual literacy will be developed as a result of the looking, analyzing and decision making involved in creating a book. Students are immersed in the moving images of television and video, however, a still image is necessary to allow viewing for a sustained period of time in order to critically examine the image and reflect on its impact. The sharpened visual awareness will increase the students ability to read images, giving deeper meaning and enjoyment.

When art activities can be used to stimulate verbal expression, creating a book would be a great motivator for reluctant writers. Conversely, reluctant artists may be motivated to add the illustrations to accompany their more easily written text.

Creating a picture book is a complex process. The pictures and the text seem to be the main aspects of a picture book, but many other components need to be dealt with before the entire book is produced. Therefore, students are involved in much problem solving and decision making as creators of their own books.

The open-ended nature of producing a book, creating the text and pictures, making decisions about its various components, allows for the individuality of each student to be represented. Creating a book provides an avenue for attending to their personal feelings, ideas, and attitudes, giving integrity to the end product as the student's own work. "It has been my experience that if you write something from your own perspective, it will ring true." (Pat Cummings, in Bishop, 1993, p. 55).

The Relationship of Words to Pictures

Much has been said about the relationship of the words and the illustrations in a picture book, with some varying conclusions. Marantz stated "The basis for the inclusion of pictures (illustrations) in reading texts is essentially for the iconic meanings that attempt to duplicate the message of the text." (Marantz, 1978, p. 76). This view is very limited, for in many types of picture books, the illustrations serve a much greater role. The pictures may serve to do most of the storytelling in some books. In others, even though the text is extensive and offers much information to the reader, the illustrations can provide a more clear identification of a character, setting, or action, or allow for a deeper understanding of a mood or scene referred to in the text. Because pictures communicate so differently, they can change the narrative thrust of the words.

The work of Nodelman looked at the interpretations given when a story was heard but the illustrations were not viewed, and found that very different predictions of the illustrations were given. When the pictures were given but not the text, there were different ideas of what the text was.

Words can direct our attention to something in the picture that is significant to the story. The pictures can add to the aesthetic sense of a book, as can the text. Overall, the words and the pictures should be mutually enhancing. "...not that words and pictures are quite separate from each other, but, rather, that placing them into relationship with each other inevitably changes the meaning of both, so that good picture books as a whole are a richer experience than just the simple sum of their parts." (Nodelman, 1988, p. 199).

Considering the relationship between words and pictures in book making, a question faced by teachers is should the students draw first, then write, or write then draw. Again with some variation, generally it has been found that drawing first then writing is more effective (Bartelo, 1984, Zepeda-De-Kane, 1978). Initial drawings allow for the flow of ideas be-

fore the technical restraints of writing are required. This may not be true for older students, for school experiences given to students generally lead to a greater confidence in writing and a lesser confidence in drawing. It would be a significant inquiry for a teacher to provide opportunities for drawing first then writing, and the reverse order to determine which was most effective for a particular group or age of students.

Some Guidelines For Making Books

Book making projects and expectations should be age appropriate. Although all ages can create picture books, the type and complexity should vary with the age and in some cases, with individual students. Children in early primary can draw, but may be at only a beginning stage of writing skills. Creating a wordless book, or text in non-standard spelling would be appropriate and still allow the children to experience the thrill of creating their own books.

A wise prelude to creating books would be to look at a great number of books, aiming to examine a wide variety of types of books. Part of that exploration should be to see a range of art processes used to create the illustrations. Encourage students to consider processes beyond drawing and painting as ways to illustrate their books, such as collage, mosaic, paper cuts, photography, or combinations of several processes.

Encouragement and reassurance should be given as needed by students. Producing a book is a big task, sometimes a long term project. Professional authors and illustrators spend much time researching, editing, and refining their books. Giving the students sufficient time and assistance would ensure a final product of a high standard.

Each student must feel a sense of excitement about the book s/he is creating. Ensure the book subject and processes interest the student.

Writers, artists, printers are all professional, skilled people. Students are now taking on the tasks of these professionals. A study of their roles and of the stages of book production would be an enlightening experience for the students. This may involve a visit with a writer, a tour of a print shop, or a visit to an artist's studio.

As students will need basic knowledge and skills of writing in order to create the text, they will need basic knowledge of art processes, and of the elements and principles of design to create the illustrations.

Those skills needed to analyze images are also needed to create images. Lacy refers to these basic skills: "Generally speaking, the basic skills that need to be taught for evaluation of visual materials are: to distinguish between reality and unreality. -to appreciate use of details that contribute to the whole. -to identify unique properties of the medium used -to understand the main idea intended by the visual message." (Lacy, 1986, p. 1-2).

Examining the physical elements of a book will enable the students to become more aware and thereby allow them to make decisions for their own books.

The Elements of a Book

Books are art forms in their own right. The many components of a book work together to create the aesthetics, the impact and effectiveness of the book as a whole. In preparation for creating their own books, students should be given the opportunity to learn about and see many examples of these components. which include:

- size and shape of book
- cover type, picture and title
- dust jacket
- pages, colour, type of paper
- binding type
- end papers
- inner title page
- publishing information, copyright
- number of pages (pictures books often average 32 pages total)
- text content
- illustrations -process, medium, style, colour, etc.
- title of book
- each page's layout
- placement of text on the page in relation to illustration
- two page spread layout
- use of borders or framing on pages

- print type, colour, and size
- how the entire text is divided to fit on the pages
- which aspects of the text will be illustrated by pictures.
- information about author-illustrator

The picture book has been likened to a motion picture. The images and text must flow from one to the next, and not be merely a collection of individual pages bound together. Students must consider the creation of each page, then how the pages will move together, and finally, how all the components will fit together.

The options for producing books in school will be somewhat limited when compared to commercial printing. For young children, basic book making processes, such as accordion books, single sheet of paper folded to form a book, or scrap book format, would be appropriate. Greater sophistication of production could be used with older students. Many schools have acquired laminating and book binding machines now which would facilitate the students making their own books.

Much space could be spent here describing the many format and binding options, however, it might be more helpful to make reference to several books that will give that information in greater detail and with accompanying diagrams.

Smith, Keith A. Structure of the Visual Book. Rochester, New York: Visual Studies Workshop Press, 1984.

Paulson, John. A Book of One's Own. Portsmouth, NH: Heinemann Educational Books, 1991.
This book explores the means and ways of book design, discusses the book as an art form, gives 23 methods of making a book from a single piece of paper, and gives book binding methods.

Fennimore, Flow. The Art of the Handmade Book. Chicago: Chicago Review Press, 1992.
This book covers designing, binding and decorating books, giving a variety of binding methods, as well as discussing the historical aspects of book making and different approaches to illustrations.

Martin, Rodney. & Siow, John. The Making of a Picture Book. ISBN 1-55532-958-6.
This book gives information about all steps of making a book from the initial idea to the printed copies.

Cahpman, Gillian & Robson, Pam. Making Books. Brookfield, CT: Millbrook. ISBN 1-56294-169.
This book describes the various techniques for designing books, shows handbuilding methods that children can use, such as rag books, zigzag books, scroll books, etc.

IDEAS FOR MAKING BOOKS

The activities suggested here may provide a starting point for involving your students in making their own books. This list is limited, as many other approaches and variations could be taken.

TYPES OF BOOKS

- Perhaps the most logical approach would be to have each student independently write the text and create the illustrations to make a book. Different approaches could be taken at different times, with the results compared, e.g. write first then draw, or, draw first then write.

- Class books could be created by having each student contribute one page to the book. Coordination of the theme, order, content would be necessary.

- Making partner books requires a cooperative approach. One student could write the text while the partner creates the illustrations to accompany the text. The reverse could also be used, a student creates the images for a book, the partner adds the text.

- Wordless books in which the message is carried by the illustrations could be created. This type gives a challenge to the illustrating task, but also is an opportunity to emphasis the art.

- Miniature books could be an appealing project for some age groups of students.

- Producing a Big Book would give the benefit of a large format for the illustrations, and would provide a valued resource for early Primary students.

- Innovative features could make a book distinctive. Some options may be pop-up parts, moving parts, sounds, or the shape of the book being something other than rectangular.

- Consider making a book with a material other than paper, such as fabric. This option would allow fabric art processes, such as batik, printing, applique, crewel, etc., to be used for the illustrations.

SPECIAL PROJECTS INVOLVING MAKING BOOKS

- Produce hand-made paper to be used for creating a book. This would result in a distinctive book, and would give an opportunity to explore another art process.

- Have an exhibition in your school of all the books that were created.

- Actually publish a book! It has been done by students. Acquiring a special grant or fundraising may be necessary to provide the funds required to publish a book. This experience would provide valuable learning about the book publishing business, and would give the students an immeasurable thrill to see multi-copies of their book for sale.

- Book Buddies is a project that can create a meaningful tie between an elementary and a secondary school. High school students create a book, perhaps a Big Book, for a buddy in a Primary class. A trip to the school to share the book with the younger student would be an enlightening experience for both students.

- Other partner books are possible, such as producing a book for an overseas pen pal, or for a senior citizen buddy.

- A book could be created as a gift, one that would be very special. A child's book "About Me" would be a real treasure for parents to receive.

- Creating a book could serve a special purpose, such as to communicate an important message to city council or the school board, to record a significant field trip, or to celebrate a special event.

- In order to more fully appreciate books as a form of art, a field trip to a library to view the great variety of books, special bindings, unique books, or old books, would expand students' awareness of books.

IDEAS FOR BOOK CONTENTS

- Create a new book by altering an existing book. Start with a reasonably basic or well known story, then alter it by adding more details and events to the plot, or by converting it to a wordless book.

- Create a pattern book. A study of some pattern books will help the students become aware of the possibilities, but encourage the students to design their own pattern as well as filling in the text.

- Create a book that is intended to teach, perhaps a book about a particular art era, or artists, or how to do something. The students will learn from the research they will have to do in order to produce such a book.

- Create a book that explores a particular issue or concept, such as 'loneliness' or 'gender equity in the classroom' etc. The students will need to identify their own opinion regarding the issue in order to create a book about it.

- A book that would require a student to examine some aspect of his life would be a valuable project. For example, a book on "The Story of my Family", or "The Folk Art of my Home Town" would lead the author-illustrator on a meaningful search.

- A class poetry book could be a special book making project.

Of the many ways to approach this, one might be to have the students create a watercolour landscape painting, then write a Haiku about the scene. These would then be assembled to form a very special book.

- Tell or read a story to the students that is new to them. After the students have created illustrations that represent their interpretations of the story, assemble and examine the books to see the variations of interpretations that are likely to result.

- Students could create meaningful and personal books by setting a focus, such as "Something that I learned this week that I never want to forget", or "What If..." or "I Think that..." and making contributions, writings and graphics, to the book for a entire year.

- Create a 'choose your own adventure' story, a challenging task for any author-illustrator.

- Do a study of a chosen illustrator, such as Brian Wildsmith, Eric Carle, or Faith Ringgold, then create a book that highlights what is distinctive about the artist's work, or how the style has changed over time.

- Re-write a well known story, such as a fairy tale, in a different way, perhaps as a poem, or as a rap.

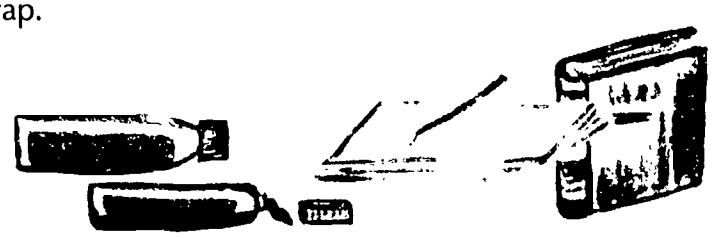
BOOK MAKING PROJECTS WITH AN ART EMPHASIS

- Drawing and painting have been commonly used as the typical processes for creating two-dimensional images suitable for book illustrations. Excite the students by using many other art processes for their illustrations, such as: torn paper collage, mosaics from wrapping paper, greeting cards, magazine pages or old photographs, monotype, stamp, stencil, relief, or block printmaking, paper cut-outs, etc. Examining the great variety of illustrations in picture books will help students realize the vast number of possibilities.

- From the art work that the students have produced all year, have each student select one image, write prose or poetry to accompany it, assemble these to create a class book.

- Choose a process, such as printmaking, then illustrate an entire book using that process, but using variations of it, such as: monoprinting, stencil printing, relief printing, etc. The same variations of painting or drawing could be explored.

- Study the images of a particular book illustrator, then create a book using a similar style of imagery.



- Re-illustrate a story using stick figures.

- Select a book, then re-illustrate it by using a contrasting approach, such as colour to black and white, or realistic to impressionistic.

- Create a cartoon book.

- Create a book that is illustrated entirely with abstract images.

- Research the versions of a single fairy tale, examining the illustration variations. Re-illustrate the story using another different illustration style. Writing a new version to a known fairy tale, then illustrating it, would also challenge students and lead to a valuable book.

- Study two distinctly different illustrating styles, such as those of Ezra Jack Keats and Ted Harrison. Re-illustrate one of the stories using the contrasting illustration style.

- Create a book that in some way uses three-dimensional art projects for the illustrations.

- Choose an art medium, such as pencil crayon, study as many pictures books as possible that use that same medium, then create a book using pencil crayons for the illustrations.

- Create an illustrated book in which a chosen element or principle of design, such as 'contrast' is clearly represented in each image.

- Study book illustrations as they have evolved over many years. Create an illustrated book using the style from an earlier era.

- Prepare the paper that will become the pages of a book by creating specials effects on it, such as wet-in-wet painting, or monoprinting, or marbling. When the paper is dry, the text could be added to it, and the visuals further developed with the addition of drawing, collage or other art process.

- On one large paper, freely draw lines, perhaps to music, or as suggested by a mood. Fold this page into a single sheet book, this will result in 8 pages. Each page will have a portion of the initial drawing. Extend and add to that drawing to create an image on each page.

CONCLUSION

Many book making projects will be developed as teachers and students together discover the challenge and excitement of creating a book. As the resources in a school library may grow with the addition of student made books, so too will the student's learning, thinking, and confidence grow. By making a book, a student must discover and know, then represent and share his ideas.

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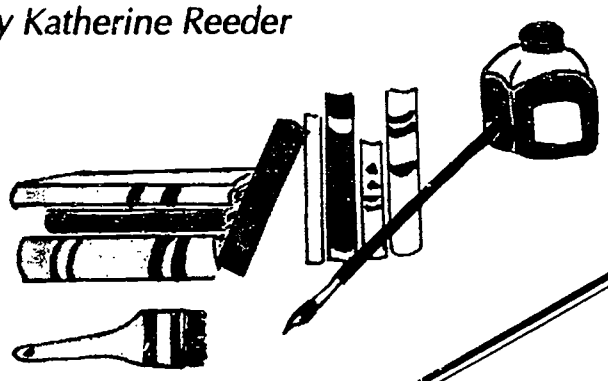
A NATURAL CONNECTION

by Katherine Reeder



There has been an explosion, in the past decade, of good quality literature in the form of picture books. These books are an excellent resource for the development of concepts in all areas of the curriculum. In the learner-focused classroom, described in the Ministry of Education's Intermediate Foundation document, students learn holistically by making connections and creating relationships between traditional disciplines rather than within the restrictions of subject area boundaries.

In this article, I would like to describe an interdisciplinary project which I did with my mid-intermediate class (Grade 5-6) using picture books and art integrated with a Social Studies unit. The unit, developed through a series of video tapes, describes The Second Voyage of the Mimi, a 72 foot ketch whose Captain and crew are involved in an archaeological research expedition in the Yucatan Peninsula. The series explores many aspects of the Mayan culture, the rainforest and archaeology, and interweaves relevant scientific research related to these topics.

The videos showed many shots of lush rainforest vegetation which stimulated the student's interest in the forest flora and fauna. I used picture books to explore the ecological relationship of the rainforest, believing the wealth of detail and arresting graphic representation would provide the stimulation to maintain their interest.

The two picture books used were The Great Kapok Tree by Lynne Cherry and Two Bad Ants by Chris Van Allsburg. In The Great Kapok Tree the different rainforest animals living in the Kapok tree try to convince a woodcutter of the importance of not cutting down their home. The illustrations in this book are reminiscent of the primitive work of Henri Rousseau. The contrast of line, shape, form, intensity and colour were points of much discussion. Students noted how the author/illustrator Lynne Cherry chose to emphasize certain pages by magnifying the vegetation. We then compared the illustrator's work to Henri Rousseau's French Exotic Landscape, looking at his use of the same elements and principles of design. The students were fascinated with his work and life which led to further questions and discussion on many artists.

The second book Two Bad Ants was used to supplement the study of detail in close up. Chris Van Allsburg is a master of the use of line and pattern. The magnificent pen and ink drawings compliment the text and provide an excellent stimulus for a trip into the school's courtyard garden for pen and ink drawings of the local plants.

The literature, discussions, and drawings prepared the students for their own oil pastel work on the rainforest. They tried to incorporate the elements and principles of design discussed in the books and works

of Henri Rousseau. The resulting 'masterpieces' were acclaimed by parents and teachers alike.

Through art expression, the connections between literature, science, and social studies were made real for all students, irrespective of their ability to use words, either written or spoken. The corollary of this is that the learners who make these visual connections first will ultimately develop the necessary language to express themselves in a verbal or literary sense.

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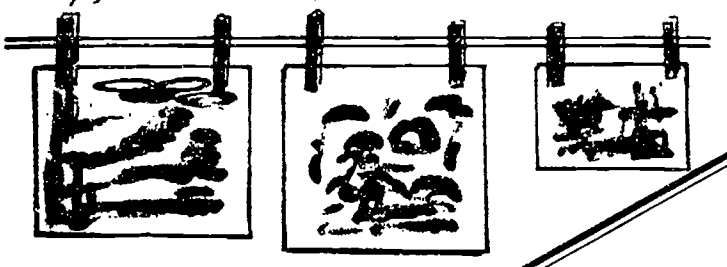
PICTURE BOOKS AS PORTABLE ART GALLERIES

by Judith V. Lechner



Most children live far from big cities and have little opportunity to visit museums or art galleries. Fortunately, they are surrounded by visual riches in the form of picture books. As Marcia Brown, three time Caldecott Award winner, has noted, well illustrated books can serve to sharpen children's visual awareness. Brown stated, "the ability to discriminate, the capacity to see what is harmonious and at the same time various; the poise that is born of inner rhythm and balance - these are best formed in early childhood" (Brown, 1978, p.14).

As Brown's statement implies, and as poet Myra Cohn Livingston expressly states, illustrators and writers for young children expect them to respond holistically, rather than analytically to pictures, stories, and poems (Livingston, 1984, p.3). Total involvement, complete identification with the characters, is the first response of young children to picture books. Yet the picture book is a fruitful source for older children, whose pleasure in art is derived through more analytical, knowledgeable ways of looking within the context of a story (Judson, 1989). Focusing on the problems faced by the visual artist as storyteller, children might begin to see problems of composition, going beyond the stage of describing the content or responding with "I like this", "I don't like that", while developing a vocabulary with which to express what they see.

A picture book, unlike a painting, or occasional illustration in a longer work, tells a story through a series of pictures. The pictures complement the text on each page rather than illuminate a dramatic moment, suggest a setting, or interpret a character (Provensen, 1990). The illustrator, however, like the painter, must go beyond pure description to create a graphically well designed page (Duvoisin, 1965).

The dual challenge of creating a well-composed, artistically interesting image on each page, while attending to the storytelling function, is what frequently attracts fine artists to book illustration. Illustration offers creative freedom within narrative constraints. As Chris Van Allsburg says:

"It is a unique medium that allows an artist-author to deal with the passage of time, the unfolding of events, in the same way as film does. The opportunity to create a small work between two pieces of cardboard where time exists, yet stands still, where people talk and I tell them what to say, is exciting and rewarding." (from Kingman, 1986, p. 232)

Similarly, Nancy Ekholm Burkert comments: "I enjoy visualizing a literary work; illustration is like staging a play - designing the sets, the costume, the lighting, casting the characters." (from Kingman, 1968, p. 88-89).

Children might expand their knowledge of the artist's considerations by focusing on issues of interest to artists throughout history. These might include, as suggested by Gombrich (1984): creating a carefully composed yet dynamic life-like image; rendering a scene in great detail, as compared with creating a striking impression using a few lines and colors; painting what one sees as opposed to what one knows; presenting a point of view; creating an emotional response, a sense of drama in the viewer. Using picture books, children can become aware of the sensory properties or elements of art -line, shape, color, texture, and value, and of the formal properties or principles of art such as balance, rhythm and repetition, contrast and variety (Hewett & Rush, 1987). Children can focus on how the illustrator relates an entire story, sequenced over time, rather than highlighting a specific scene.

COMPOSING ORDER/ LIFELIKE CHAOS

Picture books provide an ideal focus for discussing the concept of balance between composed order or realistic chaos: what the artist chooses to include and exclude, and how the artist chooses to order the elements of the picture. Children can be shown that a truly realistic picture of a scene is likely to be messy and unbalanced. They can begin to look for the means the artist uses to create order, how the artist leads the viewer to focus on the action or on objects of emphasis.

Heidi Holder's illustrations for Aesop's Fables (1981) present the story of the Town Mouse and the Country Mouse with a central focus and only the necessary amount of detail. She leaves black what is of no consequence, while providing a detailed visual description of the mouse, the oriental carpet, and the feast. Her composition is dynamic because of the oblique angle at which she places the mouse and the carpet. By contrast, she embeds the characters in the setting in the Tortoise and the Hare by presenting a castle and the winding road as the focus of the picture, placing the castle at the apex of the picture, depicting the surroundings in great detail, and including the hare and the tortoise almost incidentally.

PROVIDING DETAIL/ CREATING AN IMPRESSION

How much to leave to the viewer's imagination, and how much to include? Too little detail leads to impoverished images which leave the viewer uninvolved and bored. A child can linger over the details of the witch's furnishings in Zelinsky's illustrations for Hansel and Gretel (1983), where every jewel, every fold of the bedspread is crisp and clear. But when too much is included, the viewer is left with no room for imagining. Ed Young's images in Lon Po Po (1989), a Chinese Little Red Riding Hood story, leave plenty of room for imagination, for objects and setting are vague, impressionistic, dreamy, and mysterious.

Illustration from HECKEDY PEG by Audrey Wood. Used by permission of Harcourt Brace Jovanovich, Inc.

Children may consider these issues by looking at several versions of the same story. Hans Christian Anderson's Nightingale has been visually interpreted by many illustrators, including Nancy Burkert, Demi, Beni Montressor, Josef Palecek and Lisbeth Zwerger. Burkert's (1965) Caldecott winning interpretation, for instance, provides many details of Chinese court life and garden scenes, based on images from the Tang and Sung periods of art. For the outdoor scenes, delicate lines and the massing of color are used to depict pagodas, green hills, and flowering trees, the sea and mist. Indoor scenes focus on the rich ornamentation of the courtiers' robes, and on architectural and decorative details. Wavelike, undulating lines dominate everything, from the folds of the courtiers' robes to the wrapping paper in which the artificial, bejewelled nightingale arrives.

Zwerger (1984), on the other hand, provides few details of the setting, especially of the court. Her images focus on the humbler people, the kitchen workers and the maid. With a few distinct lines she establishes character and shows action. Zwerger shows only corners of tiled roofs, an occasional piece of furniture, with much space left white for the imagination to fill in the details.

WHAT ONE SEES AND WHAT ONE KNOWS

An interesting question children can explore through picture books is how artists deal with the issue of painting what they see "objectively" as opposed to what the "know" to be true. Anne Rockwell, using deliberately naive art work for The Wolf Who Had a Wonderful Dream (1973), records everything as she knows it to be, rather than as it appears optically. She knows that the apple trees in the distance are no smaller than those nearby, and shows them that way, ignoring the rules of perspective, in favor of a common strategy of young children for depicting objects in space.

PRESENTING A POINT OF VIEW

Where does the artist place the reader? David Wiesner's Free Fall (1988) is a wordless picture book in which children can explore several possibilities. It follows a dream sequence, which begins with a sleeping child in bed, and puts the reader at the foot of the bed. The viewpoint shifts, as dreams shift: from a bird's eye view of checkerboard fields far below, to a close-up view of chess characters that have become life-size, to a view of the boy who, like Alice, seems to have grown until chess characters and the reader alike must look up at him as he towers over all. Throughout the dream, scenes and points of view shift, until the reader is brought full circle as the boy wakes up in his bed, with the reader by the bedside.

Chris Van Allsburg plays similar games with his readers in Jumanji (1981). Readers are drawn into a room through the use of lines which converge on one corner. From that corner, game board rhinoceroses which have come to life seem to charge not only at the children in the story but also at the reader.

EVOKING EMOTION, DEFINING FORM

Light's allure for artists and viewers, its use to affect mood and define shape is another area to explore with children. Don Wood's most dramatic effects in Heckedy Peg (1987) are achieved with light. As the children in the story play with fire, the reflected glow lights up of edges of each of them, but the face of only one character, indicating that Heckedy Peg's magic is working on the children and they are beginning to disappear. When the mother follows her children to Heckedy Peg's house through an ice-covered cavern, the cool grey light gives a chilling effect. Finally, as the mother selects her children from an enchanted table setting, her confidence in being able to identify each child shines through as she and the table are suffused with a golden glow.

Light delights, and its absence depresses, as many picture book illustrations demonstrate. The sudden flash of illumination, as much as the gay, expressive movements of Scott Cook's characters in Patricia McKissack's Nettie Jo's Friends (1989), evoke a happy feeling in the viewer. Absence of the play of sunlight as much as the misty blue-grey-yellows of Shulevitz's city scene in Rain Rain Rivers (1968) reminds the viewer of how dreary a rainy day can be. Yet a small spot of light may also be used to emphasize loneliness, when a small spot is the only light in an otherwise gloomy scene. Anthony Browne used light and dark to this effect in Gorilla (1983), as he shows a little girl sitting in a corner of her darkened room, illuminated only by the glow from the television. Vera Williams achieves the opposite effect in A Chair for my Mother (1982), when she contrasts the warm, invitingly lit interior of the "Blue Tile Diner" with its dark blue exterior (Williams, 1990).

Mood shifts as a result of changes in color and light can be demonstrated through Thomas Locker's illustrations of the story of the Boy Who Held Back The Sea (1987). Locker depicts the many moods of the land and sea evoked by the shifting clouds over Holland. He deliberately introduces the art styles of old Dutch landscape artists such as Vlieger and Ruisdael as he depicts the long day and night, with their changing light.

Each of these books, and others such as Marcia Brown's Shadow (1982) and Ted Rand's illustrations for The Ghost Eye Tree (1985), can be used as examples of illustrations depicting mood and feelings, using color and light as methods of foreshadowing or interpretation of events in the story.

STORYTELLING SEQUENCE

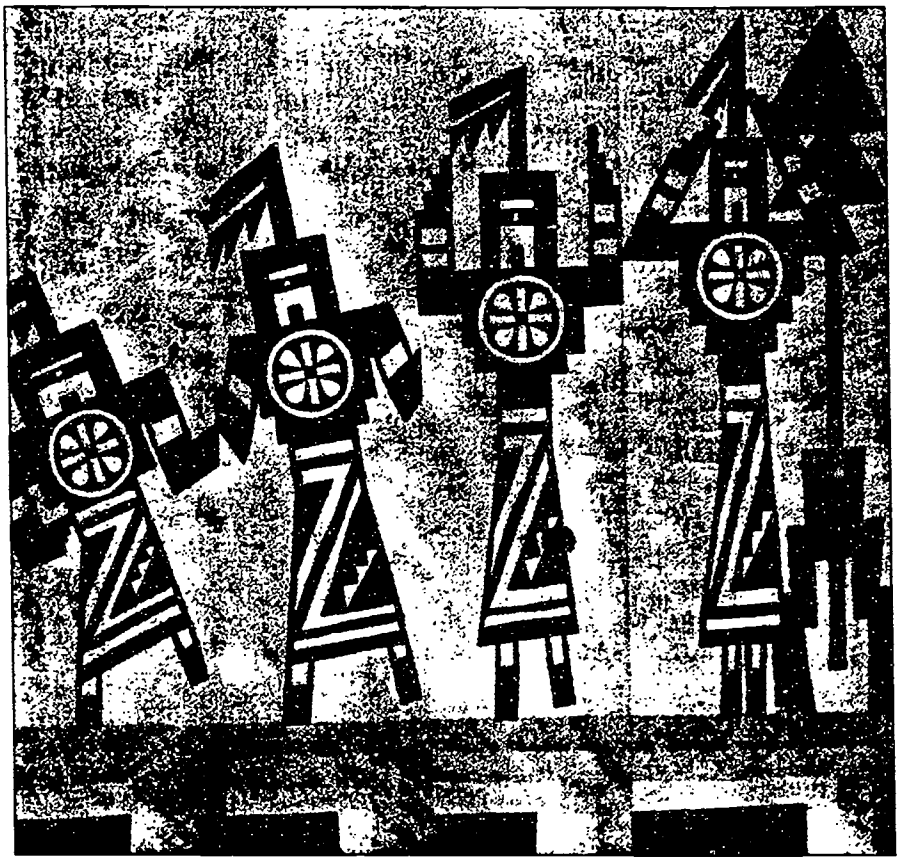
Finally, children's attention can be drawn to the fact that because the pictures in picture books tell a story, they are not meant to be viewed out of context, as a painting in an art gallery might be viewed (Marantz, 1978, p. 85). In many ways a picture book is closer in spirit to the cave paintings of Europe (Gombrich, 1984, p. 22) or the stained glass windows of the medieval cathedrals (Nist, 1989). Picture books are also akin to the modern medium of motion pictures. Artists like the Dillons visualize their work in terms of motion pictures (Dillon, 1986, p.172), and in fact deliberately experiment with this concept in Who's in Rabbit's House (1977). Each animal is shown in several phases of an action as it tries to get the mysterious "Long One" (actually a caterpillar) out of Rabbit's house. McDermott, who was a film maker before he began to create picture books, presents action through multiple still frames in such books as The Magic Tree (1973) and Arrow to the Sun (1975). Sendak celebrates the cinema and simultaneously exploits the theatricality of cartoon strip art in In the Night Kitchen (1971). He is following an old tradition of extending the main action of the story, exemplified in 15th century woodcuts of religious pamphlets and books. (Gombrich, p. 213).

How the pace of the story is affected by the layout of the page and the direction of movement within each picture, is another area for consideration. Cooney helps visualize a long, slow journey by her two page layout in The Ox-cart Man (1979), while Sendak's two page layout of rollicking Max and the monsters in Where the Wild Things Are (1963) emphasizes their irrepressible joy.

The way the characters face is important in carrying the story line. In Grifalconi's Village of Round and Square Houses (1986), for instance, some pictures are self-contained, with all characters inward turning, as when the elders are dining, while other pictures are outward leading, setting the stage for the next scene, as when the children carry food out of the women's house.

Children's book illustrators create art work to be viewed within the context of a story. A fruitful question to ask is, how does artistic expression further the storytelling function of illustration? How else might the artist have relayed the same story? The illustrations are so closely related to the verbal

component in some stories that it is hard to imagine any other way of telling the story. Others, such as folk tales, fables, and legends, allow many interpretations, which invite comparisons. A close examination of the illustrations in picture books can bring to children's attention the wide visual vocabulary and range of expression that artists employ to tell a story, and can increase children's enjoyment and understanding of the challenges of artistic expression.



From ARROW TO THE SUN by Gerald McDermott. Used by permission of Viking Penguin.

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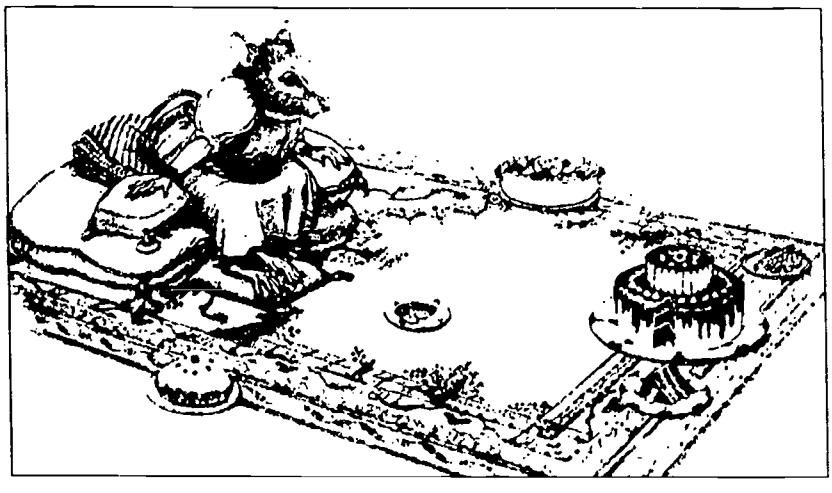

"The Town Mouse and the Country Mouse." From AESOP'S FABLES by Heidi Holder. Used by persission of Viking Penguin.

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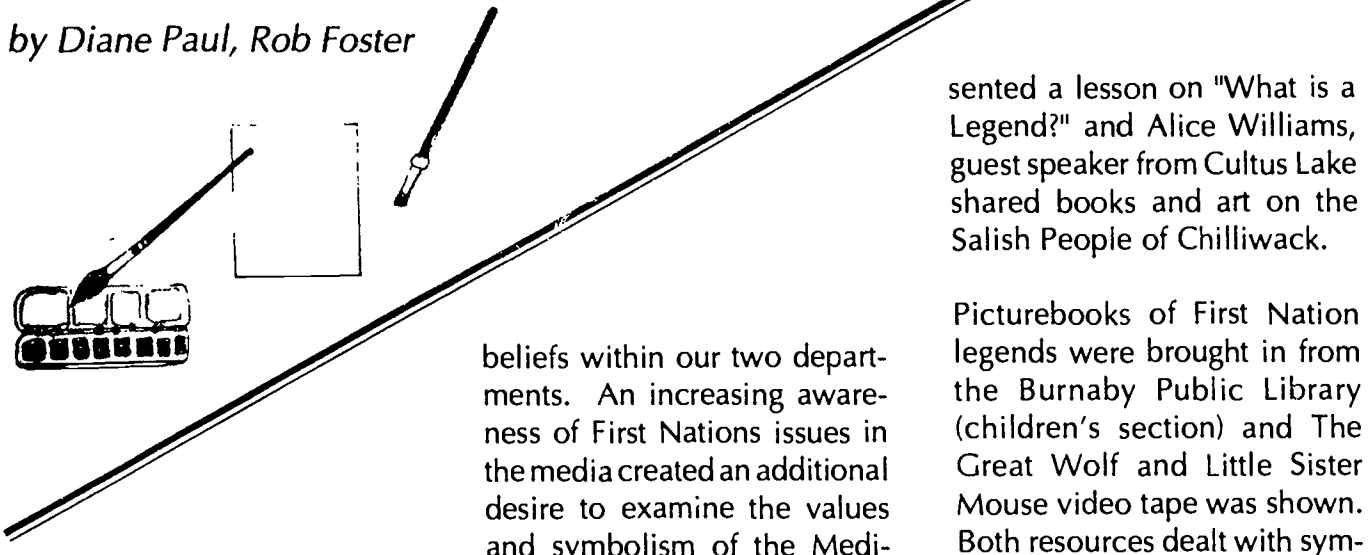
LEGENDS:

An Integrated Art and Social Studies Unit on First Nations Culture

by Diane Paul, Rob Foster



Integrated Unit on First Nations Culture

The Social Studies and Art department at Burnaby South Secondary School have recently completed a special integrated study which provided Grade 9/10 students with the opportunity to develop an understanding and appreciation of the First Nations culture. The focus of our unit was on the Medicine Wheel and the legends of the First Nations People. With the guidance and resources of Geraldine Bob, the Native Cultural Teacher for the Burnaby School District, our two classes joined together in a sharing of culture through Social Studies and Art.

The idea to integrate these two disciplines came from a strong sense of multicultural goals and beliefs within our two departments. An increasing awareness of First Nations issues in the media created an additional desire to examine the values and symbolism of the Medicine Wheel for a greater understanding of the People. These values were explored further through the People's legends.

To begin the unit, a variety of First Nations people were brought to the school to share their culture and art with the students. Geraldine Bob, from the Coldwater Band, shared her knowledge of the Medicine Wheel giving relevance to using it in modern times. George Littlechild, a celebrated artist working in Vancouver and a native of Plains Cree ancestry, spoke to the students about the symbolism in his art and of the importance of understanding one's own heritage. An Elder from Burnaby, Frank Supernault talked about racism and discrimination of people through the medicine wheel. In addition, Ross Jones an English teacher at Burnaby South presented a lesson on "What is a Legend?" and Alice Williams, guest speaker from Cultus Lake shared books and art on the Salish People of Chilliwack.

Picturebooks of First Nation legends were brought in from the Burnaby Public Library (children's section) and The Great Wolf and Little Sister Mouse video tape was shown. Both resources dealt with symbolism and cultural beliefs of the People. Bias and stereotyping was discussed through the picturebooks. The Social Studies class read a novel by Don Sawyer Where the Rivers Meet (Pemmican Publications, 1988). This story deals with the life of a young native girl as she struggles in school with racist teachers, an inflexible curriculum, suicide of a best friend and through guidance of a wise elder, is enlightened. The Art class read Chapter II, The Medicine Wheel of The Sacred Tree. This is visual like a picture book with written text.

The final project for the students involved using their experience of studying the First Nations culture to create their own legend centred around an issue of their choice. The students were not to imitate that which they had witnessed and

read among the First Nations, but were challenged to create meaningful and current stories with original art. In small groups of two to five, the classes came together to begin writing. They split back into their original classes, the Social Studies class completing the writing and the Art class starting the illustrations. The writers and artists presented their legends to a nearby Elementary School. The content of their legend included environmental issues, racism, selfishness, friendship, cruelty to animals and other stories which involved human behaviour and morals.

Unit Plan

Topic: Exploration of First Nations Culture through the Medicine Wheel and the People's Legends

Level: Grade 9 Social Studies, Grade 9/10 Art

Length: Approximately twelve 75 minute periods

Objectives:

- To provide students with an opportunity to learn about the values and symbolism of the Medicine Wheel for a greater understanding of the First Nations People.
- To explore these values through the People's legends.
- To discuss stereotyping and bias in Exploration Canada and the People's legends
- To foster a sharing of culture through Art and Social Studies.

Materials:

- First Nations legends and picture books
- Class set of the novel Where the Rivers Meet by Don Sawyer
- Video tape The Great Wolf and Little Sister Mouse by Four Wheels Development
- The Sacred Tree, Chapter II on the Medicine Wheel by Four Wheels Development
- Exploration Canada, Chapters Two - Five
- Art Supplies

Introduction:

1. As an introduction teachers could have the students brainstorm the term "Indian". A discussion of the words might include concepts of racism, prejudice, stereotypes, sources of information, bias and so on. It is worthwhile having the students identify the kind of information they feel would be necessary to better understand the First Nations People. Use examples from the textbook, Looking for Bias in First Nations Picture books.

2. Gather together as many First Nations legends and picture books as possible (a high school teacher can take out 25 children's books at one time in Vancouver and Greater Vancouver libraries). Select one favourite story to readaloud to introduce the unit to the students. If funding allows, bring in a First Nations Storyteller or an Elder who would be willing to tell a story and discuss the content with the students. Have students look for bias and stereotyping in the picture books.

2. Have students read two to three First Nations legends; respond to one by creating a drawing of the most important or meaningful part to them. Follow up by asking these questions:

- What does this story reveal about the culture?
- What was it about the hero or main characters that the people admired? List the characteristics of the hero.
- What lesson(s) were learned in this story? (See appendix - Legend Response).

3. Art students reproduce a technique the artist has used in his/her picturebook. Social Studies students analyze the components of a legend.

4. Social Studies: Introduce the novel Where the Rivers Meet by Don Sawyer (Pemmican Publications Inc. 1988). Using the reading log concept have the students begin the novel. It would be advantageous to read Chapter One together and go through the process of the reading log together. After each block of four or five chapters the teacher

should provide a series of discussion questions pertaining to issues in the story to be discussed by the students in cooperative groups. Discussion questions might include issues such as the residential school as a form of ethnic cleansing.

Ideally, upon completion of the novel, students would have an opportunity to meet with a First Nations Elder to go through issues presented in the novel. It is very important to go through the process of debriefing at the end of the novel.

5. Geraldine Bob presents the Medicine Wheel to Art and Social Studies students. Art students had additional information in the form of a picture book to read and assimilate visually (The Sacred Tree, Chapter II - Important Concepts, The Medicine Wheel by Four Wheels Development, 1984).

6. Show and discuss the video of the First Nations Legend, The Great Wolf and Little Sister Mouse. Ask students three significant questions:

- How does this story mirror and draw upon our own world?
- If you were forced to give up one of your senses or organs which one would it be and why?
- What symbols are used in the story?

Procedure:

1. Working in groups which include Art and Social Studies students, brainstorm issues which are important to your group. Social Studies students should be encouraged to include issues examined in the novel and class discussions. Work together for two periods.

2. Split back into original classrooms, Social Studies students finish the writing; Art students begin the illustrating.

3. Ensure that the writing is in the form of a legend as opposed to just telling a story. Ask students if the message of their legend will still be relevant in the future.

4. Students are not to imitate that which they have witnessed among the First Nations culture, but are challenged to create meaningful and current stories with original art.

Evaluation:

1. The students presented their legends and explanation of their art to the entire class as a dress rehearsal. Both classes were taken on a field trip to a nearby Elementary School to present their work.

2. Students evaluated their own performance. In addition they wrote in their journals describing their experiences during the unit. They responded to the following questions:

a) What knowledge did your audience gain from your presentation?

b) What understanding of the First Nations People have you learned through your art and writing?

Art Room

Students worked on creating original illustrations. They were asked not to imitate what they had learned but were challenged to draw and paint their own ideas. Some students were influenced by the guest artist (George Littlechild) and the "style" of the picture book artist they studied, others worked with their own development of style. Most students chose to create a preliminary sketch, then transfer this onto heavy cartridge or watercolour paper. 3-D effects were created with cut-out paper. Pencil, pencil crayon, poster paint and felt pen were used as mixed media. Each student chose the medium which suited their drawing the best.

Social Studies Room

1. Analyze the materials presented in one of Chapters Two to Five of the student text Exploration Canada. Ask the students why might the First Nations People not respect this presentation of their cultural background. For example, the students will point out the culture is presented as if it were dead, the rituals are not explained, and the information is not from the First Nations point of view.

2. Examine the views of land ownership as presented in Chief Seattle's Speech (The First Nations Land Question: A Resource Package, p. 45) and through the Oka situations as presented in the CBC-TV News in Review.

3. Discuss the concept and methods associated with "ethnic cleansing" and the exploitation of aboriginal peoples. Case studies might include an examination of the Penan of Borneo or the Kayapos of Brazil. The main agents of this exploitation involve the governments, the military and the multi-national corporations.

4. Examine the use of religion, education, and the economy as methods of "ethnic cleansing" used against the First Nations population of Canada.

5. Students were introduced to the novel Where the Rivers Meet by Don Sawyer and began writing in their reading logs.

6. At this point the students met with the Art class to begin the section of this unit dealing with the legend.

STUDENT LEGEND:

HUMMING MOUNTAIN

Writer: *Sonia Wei*
Illustrator: *Tina Lo*
Jacqueline Lou

"Aaron and Chun-li lived in a village on a mountain. Aaron was going to get food. Chun-li was going to get food. Aaron went out before Chun-li but found less food than Chun-li. When they were both going home, Chun-li tripped over a log and dropped all her food. She started picking them up. Aaron came over to pick them up too. Chun-li thought he was helping her, but instead he took them home with him.

One day Aaron was going out to enjoy the sunlight when all of a sudden he stumbled into a pit. Chun-li saw him and helped him out. Chun-li was going to help Aaron go home, but Aaron told Chun-li he didn't need her help and pushed her away. Aaron was terribly hurt and couldn't walk properly. So he stayed out in the woods all night. Chun-li went out for a stroll and saw Aaron lying in the middle of the woods. Aaron looked terribly pale. Chun-li brought him home.

Inside Chun-li's circular little hut it was warm and homey. Aaron was very sick. His sickness could only be healed by a certain plant. This plant is one of the almost extinct plants of the world. And Chun-li is one of the very luckiest ones to have it. She kept it in a blue, round jar.

Aaron begged for help. "You've gotta save me. I'm gonna die. You've gotta save me no matter what."

Chun-li's heart was hardened. She took many years in the mountains looking for this plant. She did not want to let it go.

Aaron thought to himself, "It was all my fault. If I had been kind and nice to her rather than

being so selfish and greedy, she probably would have healed me."

The next day Chun-li woke up and saw that Aaron was too sick to even move. Her heart was troubled and she said to herself, "Why didn't I feed him the plant yesterday? I have to save him. The plant's his only hope." Chun-li reached for the little jar and brought it over to the table.

When Aaron saw her doing that, he called her over to the bed. "Thank you for taking care of me these few days. I'm sorry for how I had treated you before. Forgive me, please. Forgive me. Forgive..." and then he fainted.

Chun-li hurried to the table and ground the plant to powder, mixed it with the water from the silver river and fed it to Aaron. Aaron is feeling better. His face is not so pale any more, but he still needs a lot of rest and somebody to take care of him. Chun-li doesn't mind and she is glad to do that. She now realized that helping people can make you happy, feeling like you are on top of the world!

They are running out of food, so Chun-li goes out and finds some more. As she goes outside she see a hummingbird. As he sings he sound like he wants Chun-li to follow him. So Chun-li runs after him, and both of them go up to a mountain. There were so many hummingbirds up there humming. There are also very many of all of those rare plants! It will be able to save many people's lives. Chun-li knows that these hummingbirds aren't just normal ones. Chun-li hurriedly gathers them all and went home with some food. She invited the many special hummingbirds home with her.

Aaron, Chun-li, and the hummingbirds sit down and have some food. When they all finished, the hummingbird who led Chun-li up the mountain says, "Thank you very much for the food. You two both have a good heart and I know you will use the plants very wisely. Now I give you the job to help and save people in need. We have to leave now but I will always be with you, in your good heart.

Chun-li and Aaron lived together, they became very good friends. They did help a lot of people, and animals too. They had become the doctors of their village and other villages around them. Chun-li and Aaron both feel they were the happiest people in the world because they were able to help so many people. The hummingbirds never came back, and that mountain didn't exist any more. But there were still more than enough plants to heal everybody. Everybody was healthy and they all lived happily every after."

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4401 University Drive, Lethbridge, Alberta. T1K 3M4
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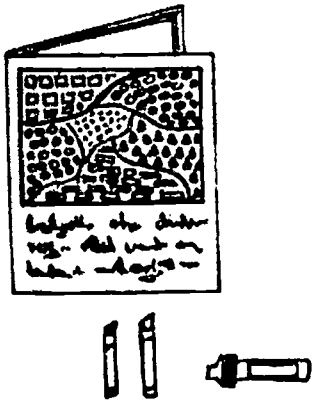


A PALETTE OF POSSIBILITIES
Integrating the Visual and Literary Arts Through Picture Books

Compiled by Mark Roberts

This practical resource was recently produced by the Vancouver School Board in 1992. In order to gather the information for this book, Mark Roberts, from David Livingstone Elementary School, chaired a committee consisting of Ruby Cucheran, Vi Hughes, Howard Inouye, Peggy Lasser, Katherine Reeder, Ellen Rothstein, and Sharon Scott.

Picture books are a wonderful source of quality art and good literature for children of all ages. In their appeal to the eyes, ears, mind and heart, they have the potential to expand students' visual perceptions and foster language development, as well as to promote a love of art and literature.

Picture books have traditionally been used to foster language development, but limited use has been made of them in the area of visual and aesthetic literacy. The quality of the artwork and the range of artistic elements and principles of design that illustrators use in picture books make them an invaluable resource of achieving the aesthetic development goals of the British Columbia Primary and Intermediate Programs.

This resource is intended to:

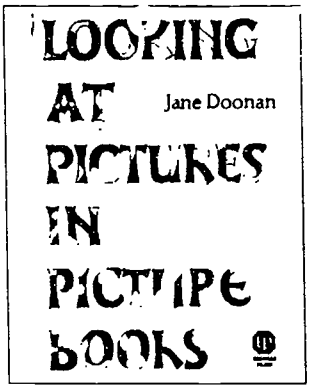
- establish useful connections between picture book resources and the artistic elements and principles of design that are the basis of visual arts education.
- assist teachers and teacher librarians to integrate visual arts and language arts into engaging educational experiences for students.
- provide background information and ideas that will enable teachers to include a visual arts perspective in their approach to picture books.
- establish easy access to picture books by literary theme, elements and principles of design, and by artistic techniques.

A Palette of Possibilities consists primarily of a series of chapters each of which covers an elements or principles of design. Many picture books are listed that would enhance a study of that element or principle, as well several cross-curricular suggestions.

This book also has an annotated bibliography of over 200 picture books. In another section, these books have been listed by subject, such as Adventure, Aging, Metamorphosis, or Mice. They are also listed by Art techniques, element, or theme, giving many options for relating these picture books to various objectives or approaches in art education.

LOOKING AT PICTURE BOOKS

by Jane Doonan



This is a book which takes picture books seriously as art objects. It celebrates the pleasures, challenges and rewards of looking at pictures as part of the total experience of reading a picture book.

Every experienced reader is confident with written material, but how pictorial art communicates is, for many, unfamiliar territory. While this does not affect our delight in picture books, it certainly limits our understanding of them. What the author tries to provide is some practical help so that the artist's contribution becomes easier to recognize and appreciate.

The book is arranged so that it moves from individual practice to the use of picture books with children in the classroom. The first two sections: **Close Looking in General** and **Close Looking in Context** cover what it is useful to know in order to be able to take an aesthetic attitude to the pictures in picture books. In so doing, the author carefully covers these aspects of book illustrations: Every mark matters, Basic ingredients and composition, and Pictorial images and their modes of referring. Within the next section **Close Looking in Action**, several books, Satoshi Kitamura's When Sheep Cannot Sleep and Debra King's Cloudy are looked at in depth, referring to the elements and principles of design in this analysis. In the next section Into the Classroom, the author gives the 8 stages of using pictures books as source material aimed at raising visual awareness. The book then concludes with **On the Bookshelf**, an annotated list of relevant art recourse books, and lastly, **Summary of Useful Terms.**

A good part of the book contains notes on how the author has shared picture books with pupils. Extracts from their written responses are included.

Jane Doonan, head of English and drama at a comprehensive school in Bath, and associate tutor in the School of Education, University of Bath, draws upon her experience as a critic and a classroom teacher. She shows how the 'active contemplation' of picture books can be indispensable to the aesthetic development of children and adults alike.

96 pages, softcover, $17.95
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