

Illustrations, Illustrators, and Reading Images

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Overview

This unit *Illustrations, Illustrators, and Reading Images*, explores the purpose and genre of the picture book along with the value and significance of the illustrations that accompany a text. The picture book can be just as enticing to children who are experiencing things for the first time as to adults who may be reminiscing experiences from their own childhood memories. *Illustrations, Illustrators, and Reading Images* introduces the art form of the illustration and the technique of how a book is developed from beginning to end. Literature comes alive when students “meet the illustrator” and experience what it is like to learn how to express oneself creatively and develop the necessary art skills. In the process of discovering what it takes to become an author/illustrator, children will explore anecdotal stories from award winners who have received special recognition including the Caldecott Award, Coretta Scott King Award, Tomas Rivera Award, and Laura Ingalls Wilder Award. They will learn how to read an image using the elements of art, principles of design, and perspective as well as point of view.

This unit, *Illustrations, Illustrators, and Reading Images*, will begin with the art of the picture book as a tool to teach children about the genre of the picture book. This unit will explain how to look at a variety of illustrations and images that appear in children's books. It will highlight several individual illustrators who created original art for children's picture books. Finally, the unit will focus on the strategies and learning experiences that engage children to read an image or a picture and talk about it. It is intended to provide second, third, fourth, and fifth graders in the elementary art classroom environment with opportunities to analyze the extensive variety of styles found in children's literature as well as the variety of media utilized by artists to create their artwork. It is designed to be taught in art classes that meet for forty five minutes for ten classes per month over a period of ten to twelve weeks. It can be adjusted to meet any needs.

My students have multiple and varied access to books: their homes, our school library, classrooms (including the art room), the neighborhood public library, and a community literacy initiative Reading is Fundamental (RIF). Yet, many lag behind in reading. Tutoring is provided to strengthen students' reading skills, but some students remain at a developing level in reading, comprehension, and language development. A continuous instructional goal and repeated effort is to teach, encourage and support children in ways to assist them to become proficient and reach a mastery level in literacy. As part of this effort to improve literacy among students, students are expected to read 25 books a year. Many children meet this benchmark, but for others it is a challenging and difficult hurdle. Children are more apt to read if a book has pictures. My goal as the art instructor is to develop new ways to use literature in the elementary art class. Students will produce and make art while simultaneously reading for enjoyment, knowledge, and information.

The introduction and hands-on approach to this thematic unit about illustration will suggest ways to actively engage pupils in describing, analyzing, interpreting and judging art images. It will provide project ideas and literature-based activities for teaching, with particular attention given to the author/illustrator. Students will acquire, adapt, and perfect conceptual and creative techniques in the creation of their own art forms. The unit's objectives, strategies, and lessons embrace, support, and enhance the art curriculum and the educational goals prescribed in the *Visual Art and Humanities Scope and Sequence* in my school district. The unit is also aligned with the state and national content standards. The unit will fulfill Art and Humanities Content Standards (1,2,3,4), Reading, Writing, and Public Speaking Content Standards (1,2,3,& 8), Citizenship Content Standard (7), as well as The National Art Standards (1,2,3,4).

This unit is in direct response to the need for improving literacy achievement level among children. Moreover, it seeks to encourage the circulation of library books among young readers, to introduce careers and professions in the arts to children, and teach artistic concepts such as drawing, collage, painting, and book making. At the completion of the unit, the students' abilities to read a picture will improve and their writing skills will be strengthened. The unit's suggested strategies will embrace verbal discussion, strengthen students' research skills, embed technology into the curriculum, and integrate art with other curriculum areas. Students will successfully tell a story and illustrate it using their newly acquired knowledge and skills. They will spontaneously, thoughtfully, and actively respond to the questions: "How do pictures 'tell stories'?" and "Do we all 'read pictures' in the same way?"

Rationale

The art form of the children's book illustration is timeless. It constantly captures my attention and sparks my curiosity. I am often moved to celebrate children's literature, be it from viewing a creative and colorful book jacket, listening to a child read, gathering in the midst of a crowd to watch an artist draw, listening to an illustrator's lecture, browsing in the children's section of a library, or simply perusing new displays in a book store. For me there is no doubt that exhibits at libraries, book stores, and museums have tremendous power to entice many to celebrate the art form of illustration and genre of the picture book.

Meeting accomplished children illustrators such as Tomie dePaola, Eric Carle, Carmen Lomas Garza, Faith Ringgold, and Thatcher Hurd have proven to be memorable and enlightening experiences for me. I enjoy the opportunity of learning of their personal stories, imagining them as children, and pondering their explanations of their best motivational moments. Such experiences leave me eager to become acquainted with their art creations. Many a time I have experienced a special joy upon leaving a lecture with a book in hand (sometimes autographed) of the artist I have come "to know."

Just as these events and personal experiences inspire me, I want to motivate my students. I would like to create for my students an element of awe and admiration for artists/illustrators. That which surrounds the book or illustrations can be a rich source of stimulation for students. A case in point is Dr. Ted Geisel Seuss, an author whose celebrity grew with each book sold. Student and scholar alike "researched" Seuss exhaustively—in 1957 alone at least four masters' theses were written on his art form. Some of the attention Seuss derived was unsolicited, misunderstood, and even over analyzed. This was particularly true in relation to discussions involving his use of color. Some researchers tagged meaning to his limited use of color, when in reality, his color techniques were simply the result of financial restrictions placed on him by the editor, rather than the suggestion that he was trying to make statements regarding social issues or Communism (Cohen 338). In 1964, Maurice Sendak's *In the Night Kitchen* was a catalyst for portraying that which children understood and appreciated. Although artists had been delineating from fine art, pure art, and commercial art, a new trend emerged of viewing illustration as the translation of text into pictures. The emergence of Sendak who was one and the same--author and illustrator in command of both roles--clearly exposed intricate but not obvious relationships between the written word and art (Salisbury 6-7). Forty years later, in 2002, the Eric Carle Picture Museum opened its doors in Amherst, Massachusetts, as one of the first of its kind in the world--a new and welcomed phenomena.

To begin this adventure in the classroom, the unit will emphasize artists who have earned distinction for their works, including: the Caldecott Award or Caldecott Honor (1938), the Coretta Scott King Illustrator Award (1979), the Laura Ingalls Wilder Award (1954), the Tomas Rivera Award (1995), and the Pura Belpre Award. It is important to highlight not only their creative ability, but their sensitivity which appeals to children as well as to adults, leaving behind a

lasting impact on the reader. An artist needs more than a technical school background, he needs to have some background and knowledge in children's literature and the ability to express feelings about a subject with a level of comfort in the delivery.

These award winners are clearly worthy to be read and enjoyed. Through these books students will have opportunities to examine a variety of illustrators' creative development and will thus serve as tools for learning about illustration as an art and creative process. These books will heighten students' abilities to make vital connections between art and the outside world beyond the classroom.

Picture books are vigorous, promising, and easy to read to children. They are often a child's first introduction to fine art as well as to popular culture. Although a picture book may look easy to produce, creating one is a difficult process. Words and pictures come together in illustrated books as if they are two distinct languages. It is a sequential progression that begins with a word, then a line, then a page. The picture, on the other hand, occupies a space, in a distinct area, and at a glance, we see the entire image at once (Schwarcz & Schwarcz 4). Instead of just looking at a single picture, we look at the sequence of pictures and how they unfold to tell a story.

Geisel used to say that children want the same things we want, to laugh, to be challenged, to be entertained, and delighted. If we want to better understand the appeal of the picture book's form, it is essential to know that the illustrations in children's books are a serial art form, which the viewer contemplates in order to characterize and evaluate the picture's contribution to the story (Schwarcz & Schwarcz 4-5). The best way to begin is to use pictures in a series, telling something from beginning to end. If you imagine a simple concept such as the sun rising, you get the point. The picture must have continuity, a starting point and an ending point, which, when put together, makes sense. Each reader, in the process of experiencing a literary work, brings meaning to the selection and also takes meaning from that work. When an image remains in a child's mind, vivid memories are created for them

The reader's sense of enjoyment is dependent upon the illustrator successfully meeting the goal of delivering a message in an action sequence with distinct clarity. If you think of a pantomime with an action, such as an animal running, you can't see it easily or understand it entirely. The goal is to show an action rather than an idea, such as love or peace. When the artist is showing character and plot through speech and action as opposed to telling it, he is successful. To convey this in the classroom, I might begin by explaining that an actor has a stage. He provides the action and the stage remains stationary. Another way to explain this concept to children during art is to stand in front of them and leaf through a flip book. It must be clear to be read. This readability means that we can follow the sequence of the action.

The illustrator uses a storyboard in order to visualize a story and picture the sequence. Each picture or rectangle is like a stage and the drama unfolds in each box in the book dummy. The artist might begin with postage size dummies with accompanying text before creating the actual size dummy for the final book. A picture book doesn't happen in a day and the illustration process typically isn't magically invented overnight. Tomie DePaola reflects and insists that well before the writing begins, a picture book sits in his head a long time. This highly acclaimed and successful author/illustrator of picture books has learned through experience that although his first impulse is to do the pictures first, he holds himself back, because he truly knows the story should come first (Elleman 153).

Authors and illustrators often share the gifts of memory, vision, and story telling. When we teach children how to focus on art using the elements and principles of design, they are equipped to make sense of what they are seeing. They knowledgeably and enthusiastically search for clues, assess what may have already happened, and predict what could possibly happen next; they are prepared to understand how to view book illustrations separately and then sequentially. For example, if the illustrator begins each project by trying to see the images contained in the words of the story and to 'listen' to the different pictorial elements and their impact, it might appear descriptive, but it could be suggestive. When the two come into play, I might explain to children that this is what is meant when we say, "Listen with your eyes, see through your ears."

The picture book shows emotion, expression, and energy as it evokes personal feelings. It can be used to explain the human condition in order to develop an understanding for it. Pictures capture children's attention and make reading fun. They allow our eye to move in and from the image's format. The fact that we as teachers assign a particular text or even read a text aloud to students does not necessarily mean that they will read any meaning into or from that text. If students do not initially appreciate the story or become engaged with the work, the experience can simply remain meaningless. Reading alone without the assistance of a meaning-making process can be shallow. First we progress to understanding, then we form a critical or a theoretical judgment. Sometimes a child can respond to a discussion question, such as, does this remind you of something you have seen before? While looking at a book, if a child becomes acquainted with literary figures and through this acquaintance comes to a deeper understanding of the story, he is involved in one of the first ways a young child has of making sense of himself or herself.

Books feature imaginative writing. Imagination clarifies who and what we are and what we might become. A tale has the magical ability to give once private meanings, a public, more open form. Each event in a story presents an adventure and a means of exploration which encourages and supports the child to confirm, to illuminate, and to extend his own life experiences, in ways that give him power

over them (www.rutger). Illustrations invite children to use their imaginations. They expand their vocabularies and their sense of self. Illustrations have the power to mirror children the way they see themselves, so they can recognize real things such as their families and their neighborhoods. Illustrations give children a window, a way for them to see people different from themselves. A window offers an opportunity to look into another world, gather information, and learn. Illustrations can reflect the diverse groups of people in the world.

The picture in children's literature is definitive but doesn't always stand alone as a single work of art. It does contribute to the sequence and mood that pushes the story ahead and keeps the reader moving with it. Pictures have forcefully and dramatically expressed ideas for thousands of years. An illustrator must know how to communicate when he creates a picture book for a child to understand. This means that he must be aware of how to use pictures and the rules that dictate the format. Some profess that picture books are 'nonliterary' extensions of television. Others disagree because they feel that books introduce children to the world of the printed word and a sequence of events, and as this happens, books can become a desirable experience for kids, one that they can repeat over and over and still get a sense of joy or surprise which creates a personal connection.

Time and again, an immediate observation is that children have more interest in reading when the book is illustrated. This provides the impetus and the opportunity for us as art teachers, as well as other educators, to read to our classes from beautifully illustrated books and then encourage children to write and illustrate their own stories, thus integrating state and national standards into the art curriculum. Collaboration with language arts teachers and librarians could potentially result in projects that enhance student writing and illustrating.

When two languages join forces, words and pictures come together to produce a common work--the illustrated book. The verbal one progresses in linear fashion, with every word, every line, every page coming before or after every other one: this sequential order of the text guarantees comprehension. The picture, on the other hand, is an area, a surface usually representing space, with all its parts and details appearing in front of our eyes simultaneously. There we are at liberty to pick our way, perceive contents and meanings at our discretion, with no prescribed direction. These two different languages are, to some extent, learned spontaneously by experience (Schwarcz & Schwarcz 4-5).

Pictures possess power and intrigue in the hidden messages they convey. Perception is in the mind of the viewer or reader. There might be a symbol, perhaps historical or cultural, included in a picture. There might be a gaze or an expression on a face, or a position or stance of a character, that holds a clue for what has previously occurred and what might next unfold. The color of the sky, the time of day, the sense of place, or an object lying on the floor, might all be clues used to expose an unanswered question, or an unfolding mystery.

So the common adage, "A picture is worth a thousand words," certainly does suggest that we stop and think. Is a picture really worth a thousand words? Children might offer their points of view on this popular faux-Chinese proverb. We know that illustrations are pictures that accompany verbal text. Some contend that all proverbs exaggerate to make a point. We could contemplate the visual perception of illustrations and compare and contrast it to the assumption that perceiving pictures is the same as perceiving the world. Perception of the world is about existence and what is immediately present. Pictures report the state of the world and the resulting impact.

A picture book is uniquely a different concept than a story book. While a story book clearly uses words to tell the story, a picture book uses pictures to take the place of words to tell the story. The intent is to extend, clarify, or complement the written word. Although pictures can add to the story book and give it more appeal, it can be understood with just the text, consequently, the words play a secondary, auxiliary role telling either the entire story or at least most of it. Whenever a picture cannot explain it, a word is included. When you have a picture book, you read the words and you also "read" the images. When we read a picture book to a young child, the child sees the pictures and hears the words directly. When a child doesn't have to be concerned with the intermediary step of reading the printed word, a picture book has potential to become a dramatic experience: immediate, vivid, and moving. This is how you tell a story visually. This is why picture books are considered by some to be very close to film and theater, especially silent film. An easy way to explain this to a young audience in the classroom is that you really can't read a picture book on a radio program. The full understanding would be incomplete (Shulevitz 15-16).

Art work with the picture book text conspicuously missing has been purposely exhibited by curators at the Eric Carle Picture Book Museum. This is a move away from past practices where the text was more important and cursory attention was paid to the visuals. The reason for this is to provide opportunities for viewers to experience the art in its purest form. The results have been overwhelming since it has broadened dialog about the art.

The illustration is perceived in different ways by different viewers. Illustrations are categorized as decorative, descriptive, and even narrative. Illustrations can be powerful and hold meaning beyond the words in a story. Decoration is the first function of illustration; interpretation of the text is the second function. A distinction must be made between mere pictorial representation for instruction and interpretation. Decoration does nothing more than decorate, interpretation must decorate as well as elucidate. Gestures and positions of characters can go well beyond description to suggest psychology and then the subject and the mood can be simultaneously illustrated (Shulevitz 130). Sometimes the descriptive points are emphasized; other times the suggestive ones are. These two principles apply as much to today's machine-produced books as

they did to the Egyptian papyrus and the manuscripts of the medieval world. An illustration, decorative or descriptive in the sense that it repeats what the text tells, or narrative in the sense that it interprets, sometimes reaches beyond the text and may even contradict it (Schwarcz & Schwarcz 4-5). Types of illustrations can be mixed in the same book; there are very few books that contain only type. Sendak (1988, p. 185) did not view illustration as decoration; rather he believed it to be extension of the text according to his own interpretation. As illustrator he is an active partner of the written word, not merely an echo.

A story book follows a pattern to tell the story. For example, in Beatrice Potter's *The Tale of Peter Rabbit*, a picture of Peter would be included with an image of Mr. McGregor. Potter's beautiful drawings add to and enhance the story, however, the story is not dependent on them. In a sense, the illustration adds a new dimension to the tale and helps us to visualize what is being said, and either interacts with the text or interferes with it. The impact of an illustrated story differs from that of the same story without illustration. If we analyze different illustrations for one and the same text, we can observe changed moods and appeals. Children's book illustration is both an art form in its own right and an integral part of the literary composition of the book as a work of art. To fully appreciate all the styles, media, and techniques represented in children's literature, one must be knowledgeable about art in general as well as about the composition and design of children's books and style. First, practical and conceptual skills are required to illustrate children's books. When we examine many illustrations done by a variety of illustrators, we can collect some information specific to children's illustration. For example, Beatrix Potter was among the artists who used watercolors, Eric Carle used collage techniques with painted paper, and Faith Ringgold used gouache. Fifty to sixty years ago more expressive and painterly illustration took hold, assisted by improvements in printing technology (Salisbury 13).

Books are shaped through hard, disciplined work, much more than mere inclination or talent. The art of illustrating requires both skill and passion. The development of illustrations for a book is an intricate process in which the idea slowly takes form, by trial and error, through detours and side roads, transforming into a sequence that makes sense.

One prerequisite for a picture book illustrator is an openness to children and the ability to tap into the nature of childhood. Ezra Jacks Keats alluded that his success grew from not only observation and his instinctive awareness of the nature of childhood, but from his attitude towards children, his immediate audience. As an illustrator, he spoke of his need to be in touch with them in order to formulate his images for his book illustrations (Alderson 62). Dr. Seuss was a master at accepting youthful openness, posing few limits on imagination or silliness. Museum Director Steven Brezzos shared that when he was a student at

Albert Einstein Elementary School, “Dr. Seuss had become in a rare and special way one of us. Without ever meeting him we knew that here at last was a grownup that probably hated carrots, napped in the afternoon, doodled in the margins, and secretly sported a skinned knee” (Brezzo13). Literary critic Mem Fox insists that illustrators and writers must always stay focused with childhood and the memories created from it. In her view, the children's interests and their emotional needs must always come first, because there is a distinction between their literary and their literacy needs, and both demand attention and consideration in order to be fulfilled.(www.memfox.com)

Beyond this openness to children, the ability to sketch and draw children is a must for children illustrators. Depicting children’s physical attributes, creating their gestures, establishing their youthful proportions, imitating their characteristic movements, and capturing their childlike habits are all keys success.

Drawing is an important language for the artist and the illustrator. A critical routine for an illustrator is devote time to look and draw. The obvious tool and important vehicle is the sketch book, a place where ideas and notes are recorded and doodles and observational studies are collected. If we teach a child artist to begin with observation, then observation can feed his or her imagination. Drawing is the basis for adding color and creating mood or showing movement. Composition becomes important when the artist start to imagine a double page spread.

Techniques are developed and used to express one's feelings about the book you are commissioned to illustrate. Drawing may require months to achieve what needs to be shown. The time that it takes varies with each artist. The artist may need days, months, or even years before he or she is satisfied with the art. A picture book of 500 words may take two years or more to perfect, and may consist of over forty drafts. Marcia Brown, the only illustrator to receive three Caldecott awards and six runner ups, advises that even though some people speak of styles and techniques as if you have fifty up your sleeve ready at a moment’s notice, artists usually have stacks of rejects to show how many effort to find the right way to say something (Kingsman xii).

During the 1890s Beatrix Potter concentrated on natural history. Samples of her sketch book include pages of flowers, fossils, and landscape images. In an essay, Maurice Sendak (1988) purports that Potter’s journal, the place where she drew and meticulously recorded from day to day, is a direct clue to the character and strength of her art, since Potter's best books grew out of this tight blending of reality with a frank, honest, no-nonsense approach to fantasy (Sendak 64). If students look at excerpts from any artist's journal, they see for themselves that journals hold clues. The journal is a way to observe an artist learning his or her craft. Potter's journal is an enormous sketchbook. Her animal sketches later

became characters in her books. Potter is an example of an artist who relied heavily on direct observation, rather than simply imagination. In the classroom, this is how I explain that artists have clear references, and once they accumulate these, they can begin to compare and contrast them. An artist does not have this support if he resorts just to imagination.

Nature is considered an excellent reference for a sense of place either from direct observation or from a photograph. In art, children can use a human model such as a friend or a person in their family when they want to draw people. If they wish to draw animals, they can refer to their pets or to their last trip to the local zoo. If this is impossible, they can look for pictures for reference, as well as drawings, woodcuts, paintings, and engraving made by artists before the use of photography. In art, children are taught how to use it as a reference but not something to be copied. Visuals such as these are tools for the illustrator. It then becomes easier to add things from your imagination to make the illustration unique. Students will then be ready to accept concepts such as composition and negative space--the vehicles illustrators need to put emotion and feeling into a picture.

The style of Englishman Randolph Caldecott 's work decided the beginning of the modern picture book. For the first time ingenuity was used in the juxtaposition of a picture and word. He left the words out, and let the pictures explain it, which was a brand new invention (Sendak 21). Caldecott's picture books, created between 1878 and his death in 1886, are probably the first fully developed examples of the true picture book (Shulevitz 16). Caldecott's illustrated *Hey Diddle Diddle* is a good example of how nonsense words become like a soundtrack, and the pictures tell the story. Caldecott was a master at interjecting an entire new story element, solely by means of illustrations, adding and compounding image upon image. He chooses not to force an issue but simply to suggest it. He had the genius or wit about him to take a few lines and stretch them to into a book with real meaning. The message may be conveyed with no words, just onlookers.

Books, including the text and the illustrations are a means of discovery and a learning tool for children. The informational narrative is also an important form of children's literature and a way for young people to understand and appreciate their world and those who share it with them.

Objectives

The overarching goal is to expose students to an extensive collection of illustrations in children's books so that they will become more engaged and equipped to read the image as well as the text. The pictures that spread across the pages and the hidden messages that are sometimes found will be the sources for

classes to view and analyze illustration as a unique art form. The emphasis is on how an artist/illustrator works to develop an illustration from a simple concept to a series of images published in a book. An end result for the learners will be increased motivation to do more reading, writing and drawing, with a heightened sense of joy and a higher level of confidence and desire to rely upon their own creative capabilities. When students develop their visual acuity with a deeper sensitivity and employ their imagination to explore creativity, they will be more knowledgeable and better prepared to consider the possible meanings in pictures and the visual elements involved in illustration.

In this unit, *Illustration, Illustrators, and Reading Images*, the students will

1. learn to interpret, make sense of, and compare and contrast illustrations utilizing the elements and principles of art with reference to style, content, significance, perspective, point of view and media
2. be able to identify four prestigious awards that are bestowed upon illustrators for their contribution to children's books and develop an appreciation for the significance and importance of the illustrator's role
3. describe and explain the sequential steps to make a book and create an illustration
4. explore and experiment with a variety of artistic processes and different tools to develop and strengthen their skills for illustrating
5. produce and illustrate a book to share and read to others

Strategies

I will maintain a stimulating learning environment in the art room with an extensive collection of children's picture books, colorful book jackets, examples of dummies, art prints, a word wall, photographs of illustrators, and a curriculum that is embedded with technology. A bulletin board with captions explaining the history and facts surrounding the Caldecott Award, the Coretta Scott King Award (illustration), the Thomas Rivera Award (illustration), and the Laura Ingalls Wilder Award will be the center of attention.

I will encourage students to look for the meaning in art by using an interdisciplinary approach that fully integrates the visual arts with the language arts and clearly makes connections to the children's environment. Since my students have been introduced to the formal elements of art and principles of design since they were in the first grade, this routine is already in place. For the primary students it is a developing skill and for the intermediate students it is a device in which they are comfortable with using as a method to analyze art.

I will appeal to the development of the students' higher level thinking skills according to Bloom's taxonomy. To meet the needs and varied learning styles of each student, I will teach in large group settings and in small cooperative learning

groups with two or three members, organized to facilitate discussions and conduct research. I will collaborate with my colleagues including the school librarian and information specialist, who will be able to suggest books for the children and teach research skills, the technology technician for computer assistance and the language arts specialist who will correlate the instruction for writing a book.

I will oversee the selection and distribution of books from the art room collection and the school and public libraries. An emphasis will be on but not limited to books published within the last twenty five years. Computers will be accessible and videos will on hand as tools to introduce the children to individual illustrators, to get a glimpse of them working in their studios, and to serve as an information source. Students will be given art journals to record vocabulary, sketch ideas, and plan illustrations. Each time a new medium is introduced by an artist, I will demonstrate and model the use of it, and then encourage the children to circulate to individual learning centers set up in the classroom to experiment with a variety of media including pen and ink, black and white pencil, watercolor, soft pastels, colored pencils, markers, and tissue paper or cut and torn paper.

I will explain how a book's structure affects the art, therefore, everyone must strictly follow the prescription for a book design. The book jacket must have appeal and be aesthetically pleasing. It ought to demand attention, while at the same time being true to the spirit of the book's contents. (Salisbury 100) The jacket is where the title, the author and the illustrator is printed and it portrays an illustration. The spine of the book reveals the author, title, sometimes an illustrator, and the publisher. When an illustration actually continues to the back of the jacket, it is a wrap around jacket. Actual art lessons will focus on this as well as the book flaps, binding case, end papers, and the book leaves in several classes. The standard picture book for all of these elements and ideas to be produced is only 32 pages, which is actually two 16-page spreads.

After the student's books are completed, I will provide the classes with the resources to plan an interactive multimedia exhibit showcasing their work. Arrangements will be made for an author/illustrator event for the entire school. Students, their parents, other classes, teachers and staff will be participants. There will be opportunities for students to read and share their books with children in younger classes and explain how they created their illustrations. They will work cooperatively on a group project to assemble display panels featuring their favorite illustrators. I will collaborate with the music teacher and the language arts teacher to select music and quotes for the children to use in a power point presentation. This presentation will showcase their combined group efforts to make the illustrators come alive. Students will have access to a digital camera to document their illustrations in progress.

Two teams will be formed in order to compete in a culminating game developed as a collaborative effort between the librarian and myself. Students will name men and women who have become award winning illustrators and they will identify their award winning books.

Classroom Activities

The unit will immerse pupils in the art history, aesthetics, criticism and production of illustration as an art form. Classroom activities are designed to engage pupils in art, reading, research, and writing in order to equip them with the skills and knowledge required to analyze the subject, composition, significance, and beauty of an illustration. In the process of learning about style, students will be exposed to a variety of media including pencil, markers, pastels, collage, paint, tissue paper, and paper cut outs.

To motivate the class to get excited about pictures and illustrations, I will begin the unit with a power point presentation that introduces the children to John Manders, a local artist. Students will observe how he turns a blank canvas into a newly imagined character using pencil and paint for *Senor Don Gato*, a tale about a cat. His illustrations in the book tell the story of what is left out of the lyrics. I created this presentation after watching Manders present to a small audience in a local children's bookstore. In the slide show, students will observe him while he demonstrates how he begins with a step by step single thumbnail sketch and continues to create a progression of images. He shows the thirty-two page dummy that he created to take to his editor. I will circulate a copy of *Senor Don Gato* in class. Next, I will encourage questions and comments from students so that I can check for prior knowledge that students have about the illustration process.

To emphasize the variety of media used by illustrators in children's literature, I will refer to our book display and I will direct students to examine the materials. Next, they will use paper and markers to make a large chart where they will be record book titles, authors, illustrators, copyright dates, awards earned, and type of media as they document what they read and analyze. In small groups, they will refer to the link for *RIF and Thinking*. This is how they can witness the illustration process by viewing the slide shows that show several illustrators on the job at work with a variety of media.

In order to show students how valuable sketching can be to an illustrator, I will use *The Art of Beatrix Potter*, and I will introduce Beatrix, an artist whom the children may know from *Peter the Rabbit*. To explain how an artist collects ideas for illustrations, I will show them examples that are reproductions of Beatrix Potter's sketchbook. Throughout the lesson, I will share anecdotal stories and remind the children that she was only nine years old when she drew some of the pictures. Students will compare and contrast her work to what they and their classmates draw in their art journals at regular intervals. Themes for discussion will include topics such as what did Beatrix Potter sketch from: her imagination, her observations, her memory, or her personal experiences? When this task is

completed, pupils will be assigned specific topics to discuss focusing on aesthetics and making judgments about illustrations that appeal to them. They will take notes in order to compare and contrast artist's themes, styles, and media.

While still in small groups, students will focus on clips of an artist/illustrator in action, such as either a brief version on the Internet or an entire video. (Examples: Eric Carle, Jerry Pinkney, Lois Ehlert, Tomie dePaolo, Maurice Sendak, Patricia Polacco). Students will be actively engaged in responding to several questions about the artist, such as what he/she has done, when did he/she decide to become an illustrator, what media did they prefer, and what advice they wish to share with students. Students will record notes and write reflections in their journals.

I will read excerpts to the class from *The Art of Reading*. Students will actively listen and then be guided to respond to the question, Does this remind you of anything you have heard or seen before? Students will compare and contrast personal childhood memories that they recall about these famous men and women illustrators with events or experiences of their own. Do they like the stories because they can relate to them or because they are so different? Some authors are known not just for their writing ability but also for their artistic skill as well, such as Eric Carle, Ashley Bryan and Beatrix Potter, to name a few. Students will select a book from an author/illustrator and research where he/she gets his/her ideas. Interviews are a good resource for this. Additionally, students will be asked to "reimagine" and draw a scene from one of their own personal favorite picture books.

Since many of these illustrators are recipients of awards, we will focus attention on the bulletin board and use it as a teaching tool to identify and discuss each award. Students will select an illustrator who has received an award and convey which award it is and explain why they think this is highly regarded and prestigious.

I will pass *Eric Carle's Art* around and explain to students that he is the first person in the United States to build a museum to promote the art of the picture book. I will introduce style. I will explain how the responsibility of an illustrator is to be honest with the story. However, in some cases the illustrations conflict with the story rather than compliment it. Students will look at a collection of one person's work over a period of time. To do this, use books, clips from a video, or excerpts from the web site. Did the art change or stay the same? How?

If children need extra support in using the elements and principles of art when developing their illustrations, I will encourage them use the interactive web site, the *Art Tool Box* at the Minneapolis Art Museum.

To motivate children to begin thinking of an idea for their their own story to be produced in a book, I will show the students, *Aliki's How Books Are Made*, using the computer. This animated piece introduces vocabulary and the various roles individuals have in the process of making a book, from the conception, the

manuscript, the illustration, the printing, to the book distribution. Students will be ready to brainstorm and then begin writing their own stories in their language arts classes.

Students will select a media of their choice to use for their books. I will demonstrate color separation used in printing by overlapping color transparencies on the overhead projector. I will provide individual instruction for illustration processes while my students follow sequential guidelines to create their books. This will occur over a period of several class periods.

As a culminating event students will celebrate their new passion about illustration and their own accomplishments. The classes will host an artist/illustrator event with an exhibition of their books. Invited guests will be their families, teachers, other classes, and members of the community. The boys and girls will design large panels to make the illustrators come alive. Students will prepare slides for a power point presentation to showcase their creative work and describe the meaning it holds for them. They will explain how they have been influenced by illustrators and illustrations. Throughout the unit, the children will document their own accomplishments with photographs. Children will be encouraged to read and share their illustrations with younger classes in the school. The children will select and assemble a sample of their work to send to the local community library for exhibit.

Bibliography/Resources

Alderson, Brian. *Ezra Jacks Keats: Artist and Picture-Book Maker*. Gretna, University of Southern Mississippi: Pelican Publishing Company, 1994. Informative memoir about Keats written by his childhood friend, Martin Pope. Good selection of color and black and white illustrations of his work. Useful historical analysis about Keat's Caldecott winning book, *The Snowy Day*.

Carle, Eric. *Art of Eric Carle*. New York: Philomel Books, 1996. Useful resource for responding to the question of where do ideas for artists come from. Includes detailed information about Carle's strategies and creative processes, a list of his books, and samples of his sketches. Classroom resource with colored photos and sketches.

Cohen, Charles D. *The Seuss, The Whole Seuss, and Nothing But the Seuss*. New York: Random House, 2002. Biography of Ted Geisel useful for historical analysis in the development of the picture book.

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Salisbury, Martin. *Illustrating Children's Books*. New York: Quarto Inc., 2004. Excellent reading list and glossary of terms used in illustration. Useful for historical information and discussion on attitudes about illustration. Explains the entire process of illustration including style and media.

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Student Reading List

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Carle, Eric. *I See A Song*. New York: Scholastic, 1973. A picture book which tells the story without lyrics. Useful to examine illustrations that stand alone as art.

Chapman, Gillian and Pam Robson. *Making Shaped Books*. Brookfield: The Millbrook Press, 1995. Very simple picture book on how to make clever shaped books. Students could grasp concepts quickly and be motivated to create.

The History of Making Books. New York: Scholastic Voyages of Discovery, 1995. Historical reference book for students. Traces the history of ancient writing, Asian writing, Arabian treasures, illuminated manuscripts, printing machines and contemporary children's books. Includes helpful lists for extended reading for children, people to know, words to know, and a time line. Beautifully

executed with color transparencies, glossy photos, and text.

Kudinski, Kathleen. *Dr. Seuss*. New York: Aladdin Paperbacks, 2005.
Chapter book for students to read about the life of Dr. Seuss as an artist.

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Example of how a wordless illustrations can tell a new story each time the book is opened.

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Richardson, Joy. *Looking at Pictures*. New York: Harry N. Abrams, Inc., 1997.
Good source for children to become accustomed to looking at paintings using the elements and principle of art, as well as point of view, lighting, and perspective. A useful chapter on *Reading a Picture*. Excellent color reproductions that clearly explain each point.

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Senor Don Gato. Cambridge: Candlewick Press, 2003. Book features illustrations that were redone for an old original Mexican rhyme. The illustrator is John Manders, a local artist who works and lives in Pittsburgh.

Stevens, Janet *From Pictures to Words*. New York: Holiday House, 1995.
Imaginative way for an artist to show children how she begins with a sketch to illustrate a book. Illustrations are actually animals that she is speaking with in her dialog.

Stowell, Charlotte. *Making Books*. New York: Kingfisher, 1994. Easy to follow guide on book making for students. Includes simple "how to do it" steps with colorful illustrations. Topics include tools needed, sewing pages, making covers, designing books, adding illustrations, and novelty books.

Web Sites

<http://www.kennedy-center.org/multimedia/storytimeonline> Site for listening to the poem, *Harlem*, the 1997 Caldecott Honor Book by Walter Dean Myers, illustrated by his son, Christopher Myers. Excellent to download and listen to a six minute recitation in the classroom. Useful for discussion on material regarding style and point of view. 2005.

<http://www.underdown.org/omalleyres.htm> "Mr. O'Malley, Sign My Shoe," A

Conversation with Picture Book Illustrator Kevin O'Malley, by Anna Olswanger, 1999. A question and answer interview with author/illustrator, Kevin O'Malley. Useful to see how an artist starts to develop a career as an illustrator and a writer.

<http://mywebpages.comcast.net/komalley/bookpage.html>

Author/Illustrator Kevin O'Malley's web page shows numerous book cover illustrations of books that he wrote as well as ones that he illustrated. Useful link for students to see the process of how he creates a book, produces a dummy, gets a book published, speaks to children about his experiences.

www.harperchildrens.com/howabook *Alili Makes a Book* is an animated slide show. Useful as an activity to see how books are made.

www.birchlane.davis.ca.us/library/10quick.html *10 Quick Ways to Analyze Children's Books*. Useful to a teacher for the sake of being vigilant and mindful of stereotypes, authenticity, copyright dates, etc. when selecting books for children in the educational classroom.

<http://www.EricCarle.com/makepic.html>. Eric Carle's web page 65 with link to his museum, studio, creative process. 2004

http://www.Tomie.com/being_an_artist/index.html. All about Tomie dePaolo, his creative processes and his books. Useful for all the links, especially to essays where he talks openly about where he gets his ideas.

www.scil.rutgers.edu/~kvander/illustration502.html Information about attitudes towards illustration and the book as an art form.

www.memfox.com/so-you-want-to-write-a-picture-book.html "So You Want to Write a Picture Book?" by children's book critic, Mem Fox. Useful for teachers in learning more about the writing process and what goes on behind the scenes.

<http://www.artsconnected.org/toolkit/watch/balance/symmetrical.cfm> "The Artist's Tool Kit" is an interactive activity working with composition and the elements and principles of art. Useful for students to get more practice in composition. Sponsored by the Minneapolis Art Museum.

Resources

Efland, Arthur. "The School Art Style: A Functional Analysis." *Studies in Art Education*, Vol. 17, No. 2 (1976), pp. 37-44.

Celebrating Children's Books, Twelve Outstanding Illustrators, One for Every month. Peaceable Kingdom Press. (Ludwig Bemelmans, Lucy Cousins, Quentin Blake, Susan Jeffers, Clement Hurd, Steve Johnson and Lou Fancher, Jane Dyer, Margaret Bloy Graham, Mark Buehner, Dav Pilkey, Marc Brown, Tasha Tudor), 2005. This is a calendar with outstanding color reproductions for the classroom.

The Children's Book of Heroes. Calendar. Outstanding color reproductions for

the classroom.

Carpenter, Stephen. "Telling Stories through Contemporary Images." *Art Education*, pp.5-6, March 2004.

Videos

Eric Carle Picture Writer. Available from Art Video World.

Appendix I

Content Standards for Pittsburgh Public Schools

Arts and Humanities Content Standards

All students describe meanings they find in various works from the visual and performing arts and literature on the basis of aesthetic understanding of the art form. (1)

All students evaluate and respond critically to works from the visual and performing arts and literature of various individuals and cultures, showing that they understand important features of the works. (2)

All students relate various works from the visual and performing arts and literature to the historical and cultural context within which they were created. (3)

All students produce, perform, or exhibit their work in the visual arts, music, dance, or theater, and describe the meaning the work has for them. (4)

Reading, Writing, Speaking, and Listening Content Standards

All students use effective research and information management skills, including locating primary and secondary sources of information with traditional and emerging library technologies. (1)

All students read and use a variety of methods to make sense of various kinds of complex texts. (2)

All students respond orally and in writing to information and ideas gained by reading narrative and informational texts and use the information and ideas to make decisions and solve problems. (3)

All students compose and make oral presentations for each academic area of study that is designed to persuade, inform or describe.(8)

Citizenship Content Standard

All students demonstrate that they can work effectively with other students.(7)

National Visual Arts Standards

Understanding and applying media, techniques, and processes using knowledge of structures and functions.(1)

Choosing and evaluating a range of subject matter, symbols, and ideas.(2)

Understanding the visual arts in relation to history and cultures.(3)

Reflecting upon and assessing the characteristics and merits of their (student's own) work and the work of others.(4)

Making connections between visual arts and other disciplines.(5)

Appendix II

List of Illustrator Awards

The Caldecott Award or Caldecott Honor (1938) in children's literature is given to any artist for his/her illustrations;

The Coretta Scott King Illustrator Award (1979) is given to an African American illustrator for an outstandingly inspirational and educational contribution promoting understanding and appreciation of the culture of all peoples and contributing to the realization of the American dream, in honor of Dr. Martin Luther King, Jr. and his wife Coretta Scott King;

The Laura Ingalls Wilder award (1954) is presented to an author or illustrator whose books are published in the United States and who has, over a period of three years, made a substantial and lasting contribution to children's literature.

The Tomas Rivera award (1995) is given to authors, illustrators and publishers of books that authentically reflect the lives of Mexican American children and young adults in the United States.

The Pura Belpre Award is given to authors and illustrators for outstanding original children's books that portray, affirm, and celebrate the Latino cultural experience.