

STRUCTURES & STORIES

Contemporary Book Arts



Artmobile
Covering the County • Uncovering the Arts

ARTMOBILE is a traveling museum dedicated to providing the students and adults of Bucks County access to fine, original works of art and innovative art education programs through its visits to schools and public sites. Artmobile is a vital component of Bucks County Community College which provides significant cultural outreach programs in accordance with its mission.

Since 1976, Artmobile has been committed to fostering an understanding of art, art making, and the value of art in our lives and communities by exhibiting and interpreting works of art.

This manual was developed to help teachers incorporate the Artmobile experience into their curricula by providing background information and classroom activities related to the exhibition. It is intended to serve as a resource both in conjunction with and apart from the exhibition.

For more information about Artmobile and its programs, call 215-968-8435 or visit www.bucks.edu/artmobile.



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Acknowledgments

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Many thanks to the talented artists who graciously loaned their work:

Alice Austin	Turner Hilliker	Miriam Schaer
Maya Malachowski Bajak	Ed Hutchins	Jamie Lynn Schilling
Katie Baldwin	Elizabeth Jabar	Christine Steele
Robert Beamer	Paul Johnson	Erin Sweeney
Denise Carbone	Sun Young Kang	Mary Tasillo
Melissa Jay Craig	Yarrow Keenan	Susan Viguers
Amanda D'Amico	Christina La Sala	Michelle Wilson
Kyra Devine	Emily Martin	Andrew Jeffrey Wright
James Engelbart	J. Pascoe	BYO Print Shop
Donna Globus	Phuong Pham	Purgatory Pie Press, NYC
Dre Grigoropol	Greg Pizzoli	The People's Library
Susan Happersett	Rosae Reeder	Tiny Revolutionary Press

...and the many, many others who have, and will contribute zines to the exhibition.

Finally, I offer special thanks to:

- Carrie Hagen, Kathleen Manning and Ruth Anne Schultz, for their expertise and creativity in writing the curriculum;
- Artmobile Coordinator Cassandra Gunkel and intern extraordinaire Eileen Streeter, for their assistance with the design and installation of the exhibition and for their work on this manual;
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- My extraordinary educators—Ron Benek and Carole Cunliffe—whose knowledge and enthusiasm will bring *Structures & Stories* to life for 35,000 visitors over the course of its two-year tour of Bucks County.

FRAN ORLANDO
Director of Exhibitions and Artmobile
Bucks County Community College

Curriculum Connections

THIS MANUAL and the online resources at www.bucks.edu/artmobile/structures provide all you need to incorporate Artmobile into your curriculum with stimulating and effective lessons for your students. All of the classroom activities are easily adapted for various grades and directly correlate to either the Common Core Standards for Language Arts or the Pennsylvania Arts and Humanities Standards.

Opportunities for Teachers

Our Artmobile Coordinator provides in-service training at your school to help you incorporate the arts infusion lessons we provide into your curriculum.

Teacher Workshops in book arts are offered throughout the year. Eligible for Act 48 hours, these workshops are led by artists featured in the exhibition and take place in the art studios at Bucks County Community College. See www.bucks.edu/artmobile/workshops for a complete listing.

Prepare Your Students

Introduce your students to some of the concepts our educator will present by choosing a **Pre-visit Classroom Activity** from this manual. All of the Language Arts lessons have pre-visit components. Select the one that fits your curriculum.

The Artmobile Experience

Your students will encounter dozens of different artist books during their visit to Artmobile. Our educator will engage students in discussion about the art works and encourage them to make connections between what they see and what they know. Students will learn about different kinds of book structures and how artists use them to support their “story.” By listening and speaking about the artwork, your students will

develop the vocabulary and ideas that they will use later in your classroom.

After the presentation, students will have an opportunity to look at the artwork on their own. They will explore the many interactive displays that reinforce the concepts presented by our educator. A revolving selection of zines made by artists and students will be displayed that students can handle and read.

Follow-up

Post-visit Classroom Activities found in this manual will enable your students to synthesize what they have learned in Artmobile with your curriculum. Encourage students to visit the Artmobile website to view any of the videos or review art works displayed in Artmobile.

Online Student Gallery

Finally, we encourage your students to use the zine format to express their own voice and share their stories with other students. Email PDFs of your students’ zines to artmobile@bucks.edu for display in Artmobile and in our Online Student Gallery at www.bucks.edu/artmobile/studentgallery.



About the Exhibition

THE HISTORY of the book takes visual communication down an evolutionary path from wax and clay tablets, to scrolls of papyrus or vellum, to what we now know as the codex—where information is either written, drawn or printed onto sheets of paper that are bound together on one side. But... can a book still be considered a book if there are no words? What if there are words but no pages? The artists that have been chosen for this exhibition use the idea of the book to tell stories and to raise questions. Some pieces contain stories or information meant to be read and shared. Other pieces refer to the book as a sculpture or work of art, using materials that are not found in any library or bookstore.



STORIES & STRUCTURES

Many artists make books in which the story is reinforced by a unique structure, creating a marriage of form and function. In Donna Globus' book, *LeaFutility*, the text reveals a story about watching leaves fall, raking and bagging them, only to watch more leaves fall. The book form is a tri-hexa-flexagon, a mathematical structure in which strips of paper are folded into a paper polygon (in this case a six-sided polygon with three faces) that can be flexed and turned to reveal a hidden third side. Just as the act of raking leaves in the fall can seem endless, the narrative is an endless loop as is the very structure of the book.

- ▶ Sun Young Kang is a Korean artist who uses the personal narrative of her family to approach the concepts of life and death. In her book, *In Honor of My Grandmother's Simple Life*, she uses the accordion book structure as a visual metaphor to emphasize the story of her grandmother's journey through life.

Susan Happersett collaborates with Esther K. Smith from Purgatory Pie Press to combine her interest in mathematics with her love of visual arts.

- ▶ *The Happersett Accordion* is a Mobius strip created from an accordion fold. Depending on the angle, the book appears to have either all black or all white markings. *The Fibonacci Flower* shows a flower that has been created using the Fibonacci Sequence to determine the number of petals. The turn of a page reveals the next growth of petals on the flower.

STRUCTURES & STORIES

Sometimes books take unexpected shape and form. Several artists in the exhibition use playful forms to tackle larger issues.

Influential book artist Ed Hutchins makes books that explore the relationship between structure and message. His books are playful and inventive



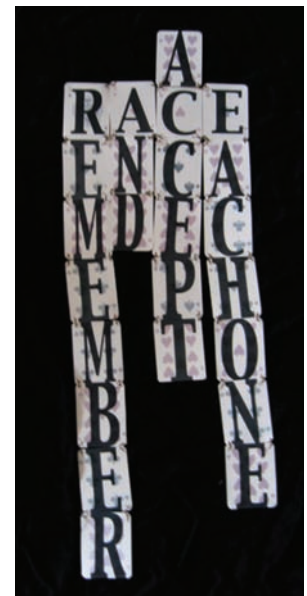
while delivering insightful social commentary. *Words for the World* is a set of pencils inscribed with messages to promote understanding such as “The time is always right for justice” and “You are my neighbor” written in English on one side and another language on the reverse side. *World Peace* is a round book comprised of four sections that unfold, revealing brightly colored text and imagery. Each section is devoted to addressing the obstacles for achieving world peace: ignorance, hunger, poverty, and intolerance. The uplifting narrative calls for us to celebrate our differences—it is not a perfect world, but we must work to make it better.



The duo of Amanda D’Amico and Phuong Pham’s piece, *It’s Just You*, is a small sample from an installation of a series of 20 jars that contained food bearing quotations from J.D. Salinger’s *The Catcher in the Rye*. Their work uses the idea of hoarding, storing, and filling a pantry as a visual metaphor for Holden Caulfield’s feelings of impending doom and his desire to save children from losing their innocence.



To “play the race card” means to exploit a prejudice against another race in order to gain some sort of advantage. In Rosae Reeder’s piece, *Philosophy of Race: My Race Cards*, she uses the phrase to inform the content and structure. The book is essentially a deck of cards laid out as though in play: the faces of the cards contain mindful messages that beckon us to remember to accept each other, because every one can be affected by discrimination.



Amanda D’Amico’s *Laboratory Gardening: An Activity Book*, strives to educate readers about genetically modified organisms



(GMOs) while letting them construct their own food cubes. The book gives brief historical and scientific information about GMOs while also raising questions about whether the benefits really outweigh the risks.



Also on display are pieces that are book-ish, like the sculptural work of Melissa Jay Craig, whose *(S)Edition* is a humorous piece that covertly suggests a book form while more closely resembling a familiar fairytale mushroom. Kyra Devine’s work references biological vestigiality; her *Fossil Cells* suggests a spine-like form or possibly a tail.





ALTERED BOOKS & NEW STORIES

Artists who alter books give new life and new meaning to an old book. Many artists use the content of the book to inform the physicality of the alterations. Christina La Sala, in collaboration with Steven Elliott, used clear tape to painstakingly lift the text from a copy of *The Invisible Man* by H.G. Wells in order to create her *Invisible Book*. *France*, also by La Sala, is the entire encyclopedic history of France torn into bits and preserved under a bell jar, making the information completely inaccessible. This piece alludes to the Victorian practice of preservation of curiosities.



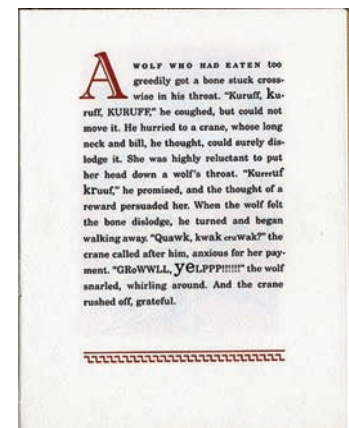
The outcome of a story often depends on who is telling the story. Many artists in this exhibition use their books to raise questions about cultural differences. *Haraam*³ is an altered paperback version of Khalil Gibran's *The Prophet*. While teaching in Saudi Arabia, artist Christine Steele learned that the depiction of living beings and nudity is strictly forbidden (*haraam*) by Islam. In order to restore modesty to the visual imagery, she altered the images in the book by painting culturally appropriate clothing on the figures.

Miriam Schaer's altered book *Hands of Josephus III* was created from a series of books written by Flavius Josephus, a First Century Jewish historian. The original text provides insight into early Judaism that the author, a survivor of the destruction of Jerusalem by the Romans in 70 A.D., was able to record. Josephus embraced Roman citizenship in order to tell his version of history. The altered pages take the shape of hands, to remind us that the hand that writes the story has control of the story.



Paul Johnson, a distinguished pop-up book artist and children's literacy advocate from the United Kingdom, creates brilliantly-colored, intricate books that are a marvel of paper-engineering. The pages explode out of their covers and offer alternate endings to familiar fairytale characters. In *The Real Sleeping Beauty*, our heroine runs away from her prince declaring "there is more to life than becoming a wife."

Aesop's Fables, by Susan Viguers and James Engelbart, is a different sort of revision. In what they refer to as a "mock scholarly translation of a recently discovered scroll," the morality tales are told in the animals' actual tongues, providing a humorous reinterpretation of the familiar stories. In all of these books, we are reminded that stories are forever changing, depending on who is telling the tale.



SPREADING THE WORD

Traditionally, books are a democratic method of distributing information and knowledge. Included in this exhibition is a rotating selection of self-published artist books and/or zines that will be available for the audience to handle and read. The selection of zines in our zine library will rotate during the course of the exhibition, allowing room for zines that are made by the students who view the exhibition.

Zines cover a wide range of topics including social justice, popular culture, and personal expression. Mary Tasillo (Philadelphia) and Michelle Wilson (San Francisco) create work together under the name Book Bombs. Book Bombs use books to re-contextualize public spaces by installing artist's books in site-specific locations. Their books highlight the social and environmental issues of a location such as homelessness or endangered and invasive plant ecologies through handmade paper, prints, and books. Ms. Book's and Ms. Bomb's *Guide to Street Manners* is a response to street harassment. Copies of these books were strategically placed in locations along targeted areas in Philadelphia and in the Bay Area. Jamie Lynn Schilling's book, *Further West*, is comprised of several small books housed in a slipcase. The books explore the definition of gentrification, its history, and how the artist is coming to terms with her role in the gentrification of her rapidly changing West Philadelphia neighborhood.

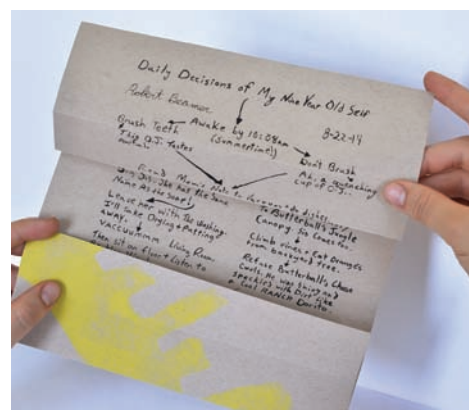
Zines can address all kinds of personal issues or just talk about things that are near and dear to our hearts, like 8-year-old Bella's playful and informative zine about cats. They can be a way of sharing personal experience and perhaps giving sage advice. *Daily Decisions of My Nine Year Old Self*, by Robert Beamer, is a one page modified accordion-fold zine which, when unfolded, reveals a flow chart diagramming the mind of a 9-year-old boy. *My Survival Guide to Middle School* by 6th grader Emily gives practical tips for avoiding bullies, locker combination tutorials, and suggestions for avoiding drama.

How to Build a Community, by Erin Sweeney, is a series of hand-drawn, photocopied books that focus on the essential ideas of building community. The whimsical illustrations and illustrative text offer advice like "Make dinner for the new young family that just moved to town" or "Smile at someone that you don't know." *C'mon Go!* is an early zine by award-winning children's book

author/illustrator Greg Pizzoli that encourages the viewer to avoid distractions and complete goals. In *Artmobile*, the book is accompanied by a lively animation of the text.

In an age where books are often dismissed as archaic or obsolete due to the rise of e-books and the dominance of digital media in our culture, *Structures & Stories* seeks to stretch the definition of the book and to showcase artists who continue to embrace the book as a medium. With more than 70 pieces on view, we hope to encourage students to see books as a vital form of contemporary art and to inspire them to make their own books to tell their own stories.

SUSAN WHITE
Guest Curator



Language Arts Curriculum

by Carrie Hagen

ALL OF THE LANGUAGE ARTS lessons presented below meet the following Common Core State Standards: R.2, R.4, R.5; W.1, W.2, W.3, W.4, W.7; SL.3, SL.4. Each lesson lists additional Standards met.

Language Arts Lesson #1: Creating Zines

Concept: To understand the “zine” form and purpose

Objective: Students will consider, create and self-publish a “zine.”

Teachers unfamiliar with the zine form can learn about its classroom potential in this article by the Tennessee Library Association: “Zine: It Rhymes with Teen” <http://www.tnla.org/?129>.

Additional Common Core State Standards: R.6, W.5, SL.1, SL.6.

PRE-VISIT ACTIVITIES

Ask students to consider what magazines they like to read. If they had to spend hours in the magazine section at a bookstore, which ones would they pull from the shelves? What parts interest them most? Why? How is information being presented in those sections? Provide students with a stack of older issues from various magazine titles and ask them to consider how authors present information in these specific sections.

Introduce students to the “zine,” defined by the Barnard College “Zine Library” as “short for magazine or fanzine... self-publications, motivated by a desire for self-expression, not for profit.” Use Google Images to show them examples of what zines can look like. Tell students that after visiting the Art Mobile, they will be creating a zine of their own.

Brainstorm topics of interest with students. Discuss how zines can be written in the narrative, expository/informational, or persuasive modes (or tell students they will write a zine in the particular mode that you need to cover in your curriculum).

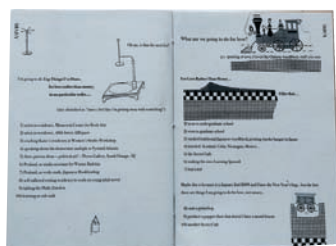
Show students “How to Make a Zine”: <https://www.youtube.com/watch?v=3vzGOczF1Hg> (also available through <https://zines.barnard.edu/howtomakeazine>).

IN ARTMOBILE

Be sure to review a few of the many featured zines, including *Further West*, *How to Build a Community*, *How to Survive Middle School*, *How to Survive Underage* and *Book Artist with a Backup Plan*. After perusing, encourage students to choose one specific zine to report on back in class. Ask them to consider the author’s choice of writing mode to convey his/her message and to consider how they might pattern zines of their own. PDFs of these zines can also be viewed at www.bucks.edu/artmobile/structures.



Erin Sweeney, *How to Build a Community*



Mary Tasillo and Katie Baldwin,
Book Artist with a Backup Plan

POST-VISIT ACTIVITY

Discuss: Talk to students about the different zines they saw at the exhibit. How did the examples help them envision their own ideas? View copies of *Structures & Stories* zines online, or return to the Google Image examples to review different formats.

Write: See the list below of writing modes and ideas for topics. Have students brainstorm their zine ideas on a graphic organizer such as one of the many found on www.EnchantedLearning.com. When they have processed their content, photocopy “How to Make This Very Zine” by Anne Elizabeth Moore (found through the Barnard College Zine Library: <https://zines.barnard.edu/sites/default/files/inline/makezine.pdf>) or use the templates found in the Appendix, page 28.

If possible, provide a variety of art supplies to allow a zine workshop in class. If you would like to grade the zines or give students more specific guidelines, Google Images has a host of zine rubrics that you can adapt.

Process: When students complete their zines, have them “self-publish” by exchanging them in small groups. Ask how creating zines helped them find new formats for self-expression. If they were to compose another, what would they concentrate on doing?

MIDDLE SCHOOL TEAM CONNECTION: This activity works with and between any curricular areas. Possible topics could include social protests (Social Studies), the life of an animal (Science), word problems and number games (Math).

IDEAS FOR STUDENT ZINES

Informational Mode: Create a zine “How-To” Guide

How to survive... middle school, freshman year, high school, the hallways, prom, changing class, detention, choosing a college, testing, senior week, etc.

How to make... cookies, a hamburger, mud pudding, or your favorite food.

How to make... friends, enemies, a cos-play outfit, an app, a senior prank, an “A” paper.

What is/are... proper skin care, eating disorders, a healthy snack, phobias, etc.

What is/are... spiders, turtles, (animal or insect), fast cars, great swimsuits, siblings, a good friend, a great teacher, good instruments to play, the best song writer, the best rock band.

Narrative Mode: Create a zine to tell a story about you, or someone else

A day in my life

A day in the life of a literary character

What happens when I sleep?

I am a teenage (rebel, reader, Christian, Muslim, Mormon, etc.)

Write a biography of _____ (Dolley Madison, Malcolm X, etc.)

Persuasive Mode: Use a zine format to argue or persuade. Some “position” topics:

Argue for/against abortion, LGBTQ marriage, etc.

Why you should/shouldn’t see _____ (a particular movie)?

Why you should/shouldn’t read _____ (a particular book)?

Why should/shouldn’t someone buy _____ (this product)?

Bike riders should/shouldn’t have to wear helmets

YOUR STUDENTS' ZINES can be a part of *Structures & Stories!* We'll post your zines on the Artmobile website, and produce copies for other students to read in Artmobile. Remember to credit authors and schools.

Language Arts Lesson #2: Writing Narrative History

Concept: To practice storytelling by interviewing and crafting “historical” narratives.

Teachers interested in learning more about writing Creative Nonfiction might Google “Writing Creative Nonfiction: Narrative History” by Dave Hood. This blog entry offers an excellent summary of the form and ways to approach it. Also, “How Much Do You Know about Your Family’s History?” by Shannon Doyne includes questions that will engage students in this topic. The *New York Times* Learning Network posted Doyne’s article on March 18, 2013.

Objective: Students will compose a nonfiction narrative.

Additional Common Core State Standards: R.3, R.6, R.9, W.5, W.9.

PRE-VISIT ACTIVITIES

Ask students to journal two or three of their favorite family stories. Discuss their favorite family “characters.” What qualities make these people interesting? Have students brainstorm until they can remember a story that they shared with a family member. Remind them that family history plays an important part in personal essays.

Consult <http://tetw.org/Memoir> to find examples of short personal essays, many of which involve family memories or stories of family members. Read “Countdown” by Jonathan Franzen as an example. Talk with students about what family interviews the author had to conduct in order to present his personal history.

Encourage students to conduct at least one interview prior to visiting Artmobile. The goal of this first interview is to find a story to tell—this can be a story from the family member’s past or a story shared by the student and the family member. Have students draft a variety of questions before this interview. Perhaps consult www.StoryCorps.org; click on the “Record Your Interview” tab and the link for “Great Questions” that can apply to any interview.

If possible, bring another member of the school community into class and conduct a sample interview with him/her. Use the experience to show students how the best interviews can’t be completely planned, but that good questions offer a road map for the conversation. Discuss with the class what part of the person’s life they would like to know more about after watching the interview. Conduct a second interview in which you get the person to expand upon and offer more details about his/her particular story of interest.

IN ARTMOBILE

Review a couple of the following fictional or factual works: *Invisible Book*, *Further West*, *Haraam*³, *In Honor of My Grandmother’s Simple Life* (This last example is a straight family narrative history; while the other works



Sun Young Kang, *In Honor of My Grandmother’s Simple Life*



Jamie Lynn Schilling, *Further West*

exemplify other genres, students can see them as creative examples of storytelling that they might emulate). Encourage students to note how they might pen their story in a creative way.

POST-VISIT ACTIVITY

If students haven't conducted a second interview, have them do so.

Discuss: Talk to students about some of the different ways in which they can present their factual stories. Again using a graphic organizer such as one found on Google Images, have students brainstorm a structure for their story. Have them use their outline as a talking point as they share their story with a partner or small group. Listeners should offer questions for consideration as authors consider what follow-up questions they may need to ask their family members.

Using student work as an example, discuss with the class how their classmates might present their historical stories: do they want to tell a straightforward narrative like Franzen? Would they rather compose a zine? A comic? A series of arranged images with fragments connecting them? Encourage students to take a risk with this assignment. Again, Google Images has many examples of rubrics you can adapt for this project.

Write: Have students draft and workshop their essays.

Process: When students have finished their essays, have them publish their stories by sharing them with the class. Ask how their considerations of various creative forms aided them in their storytelling. If they had to use a different medium in which to tell their stories, what might they use? How would that change or accentuate parts of their stories?



Christina La Sala, *Invisible Book*

MIDDLE SCHOOL CONNECTION: Language Arts and Social Studies teachers can work together by having students write historical narratives. Instead of interviewing family members, students can research the period for stories to tell through resources like ProQuest Historical Newspapers. Science teachers can have students research and use narratives to explore scientific discoveries, processes or nature observations. www.NatureWriting.com has many good examples of scientific narratives. Teachers can also excerpt essays of narrative science writers like Annie Dillard, Terry Tempest Williams, and Jill Sisson Quinn.

Language Arts Lesson #3: Manipulating Voices

Concept: To improve writing voice by studying and manipulating those in published works.

Objective: Students will compose an original version of a classic tale.

Additional Common Core State Standards: R.1, R.6, W.5, W.9, SL.1, SL.6.

PRE-VISIT ACTIVITIES

Ask students to write down a working definition of voice. Basic answers may include “the words that show a writer’s style,” “what someone sounds



Paul Johnson, *This is the House that Jack Didn't Build*



Susan Viguers and James Engelbart, *A Selection of Aesop's Fables*

like,” and “the sound of an author’s words when read.” The *Oxford English Dictionary* defines voice as the “sound... characteristic of a certain person or animal.”

Review the following children’s tales—*This is the House that Jack Built* and any of *Aesop’s Fables*. After reviewing or rereading the stories, consider the following questions about voice. Who is telling the story? What kinds of words can you use to talk about the narrator’s voice? Is the narrator’s voice a reliable one? Do any character voices interest you more than others? Are there characters that do not have much voice in the story? Why/Why not?

IN ARTMOBILE

See *This is the House that Jack Didn't Build* by Paul Johnson and *A Selection of Aesop's Fables* by Susan Viguers and James Engelbart. Note how these artists play with traditional stories.

POST-VISIT ACTIVITY

Discuss: How do Johnson, Viguers and Engelbart manipulate previously published works to tell different stories? How does their use of voice enhance any literary element (ex. setting, character, plot, theme, symbol, point of view) from the original works?

Write: Think about what you are currently reading in class. Select a scene from the plot that involves an external conflict. Who is narrating this story? What might be the narrator’s goal in relaying the incident in the way that he/she does? What might be the writer’s goal? Select a different character in the work, someone who may or may not be directly influenced by this conflict. Write the same scene from that character’s point of view. Before you draft your scene, free write about your new narrator. Based upon what you have read in the story so far, how does he/she “sound”? What words might he/she use to describe something exciting? Disappointing? Frustrating? What are his/her larger goals and ambitions? In describing this scene to the reader, include what he/she might emphasize that the original narrator does not. Consider whether or not you need to add details not included in the original work.

Process: When you have a draft, share your work with a small group or the larger class. Discuss how this exercise made you think about plot and character in different ways. In your journal or writer’s notebook, consider what it was like to play with voice with this assignment. Was it liberating? Frustrating? If you could have chosen a different story and conflict for this assignment, what would you have chosen?

MIDDLE SCHOOL TEAM CONNECTION: Language Arts and Social Studies teachers can work together to have students create a scene within the context of a historical period or a social issue. Students may not be “manipulating” voices, but they will have to consider voice as they create narrators for their scenes.

COMMON CORE STATE STANDARDS FOR ENGLISH LANGUAGE ARTS, GRADES 6–12

<http://www.corestandards.org/ELA-Literacy/CCRA/SL/>

COMMON CORE STATE STANDARDS FOR READING

Key Ideas and Details

R.1 Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

R.2 Determine central ideas or themes of a text and analyze their development; summarize key supporting details and ideas.

R.3 Analyze how and why individuals, events, or ideas develop and interact over the course of a text.

Craft and Structure

R.4 Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

R.5 Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of a text (e.g., a section, chapter, scene or stanza) relate to each other and the whole.

R.6 Assess how point of view or purpose shapes the content and style of a text.

Integration of Knowledge and Ideas

R.9 Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

COMMON CORE STATE STANDARDS FOR WRITING

Text Types and Purposes

W.1 Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.

W.2 Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

W.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.

Production and Distribution of Writing

W.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

W.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

W.7 Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

W.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

COMMON CORE STATE STANDARDS FOR SPEAKING AND LISTENING

Comprehension and Collaboration

SL.1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

SL.3 Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

Presentation of Knowledge and Ideas

SL.4 Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

SL.6 Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

Arts & Humanities Curriculum

by Ruth Anne Schultz



Activity #1: A Picture Says 1000 Words

PA Standards for the Arts and Humanities: 9.1.8.A, 9.1.8.B, 9.1.8.G, 9.1.8.J, 9.3.8.A, 9.3.8.B, 9.4.8.D

Outcome: Students will create an illustration representing a word or phrase from the text, directly onto a page of a recycled book.

Objectives: Students will learn that visual images and written words can be used to communicate.

Students will learn how to communicate through the production of art.

Students will learn that being an Illustrator is an art career.

Students will learn that an illustration is a visual representation of an idea.

Students will compare and contrast illustrations in various books.

Students will learn that recycled materials can be used to make art.

Students will create a work of art using pages from recycled books and drawing materials.

Students will learn to incorporate the elements of art when planning an illustration.

Procedure: Guide a discussion to compare and contrast a variety of illustrations. Explore how an illustration can represent a word, phrase or longer passage of a book. Examine how illustrations can be made from a variety of materials.

Have students choose a page from an old book and select a word or phrase on the page to illustrate. On a separate sheet, do practice drawings to illustrate the word, words, or phrase from the chosen page. Students may need to use reference materials for visual images and ideas. They should sketch directly onto the recycled book page with pencil before finalizing the illustration using paint, Sharpies or other materials to illustrate the word or text.

Vocabulary: Illustration, elements of art, two-dimensional, overlapping, transparent, opaque

Materials: old book pages, pencils, erasers, paper, Sharpie markers—ultra fine, water color paints, brushes, colored pencils

Modification: Use rubber stamps to illustrate a word or phrase.

Activity #2: A Piece of the Pie

PA Standards for the Arts and Humanities: 9.1.8.A, 9.1.8.B, 9.1.8.H, 9.1.8.I, 9.1.8.J, 9.2.8.I, 9.2.8.K, 9.3.8.A, 9.8.3.B, 9.4.8.A

Outcome: Students will create a book in the shape of a slice of pizza. A group of student books will be displayed as a pie inside of a pizza box.

Objectives: Students will learn that books may be created for different purposes.

Students will learn that individual books may be created and displayed as part of a group.

Students will learn how to communicate through the production of art.

Students will learn that books can be various size and shapes.

Students will learn that books may be bound by machine or by hand.

Students will learn that recycled materials can be used to make art.

Students will learn how to make a triangular book which resembles a slice of pizza.

Procedure: Show students a varied selection of traditional and artist books. Use slides from *Structures & Stories* (www.bucks.edu/artmobile/structures) to showcase artists' books. Students can pass around the traditional books and discuss what they find interesting.

Brainstorm different kinds of toppings which may be put on a pizza. Demonstrate how to create a triangular book which looks like a slice of pizza. Provide a triangle-shaped template for tracing. Students can then cut a pizza slice-shaped book cover and pages. Students will fold triangle shapes in half-length wise. Then crease and bind all pages to the cover using a simple stitch technique. Students can use a variety of papers to collage pizza toppings onto the triangle book cover.

Vocabulary: bookbinding, individual, installation, traditional, contemporary, collage

Materials: books, samples, paper, manila cardstock, sharp needles, strong string or dental floss, miscellaneous colored paper, scissors, glue

Modifications: Staple the binding, rather than sewing it. Painting or print toppings on pizza slice.



Activity #3: Altered Book Habitat

PA Standards for the Arts and Humanities: 9.1.12.A, 9.1.12.B, 9.1.8.G, 9.1.12.H, 9.1.8.J, 9.2, 9.2.12.F, 9.4.12.C

Outcome: Students will create a habitat using a three-dimensional book sculpture

Objectives: Students will learn that a functional item may be turned into a decorative art form.

Students will learn how to manipulate the cover and pages of a book to create a sculptural form.

Students will learn that a habitat is a home or an environment.

Students will learn how to use the elements of art and principles of design to design a habitat for an animal or insect.

Students will learn to use a variety of art media.



Students will learn that two-dimensional shapes can be manipulated to create three-dimensional forms.

Procedure: Lead a discussion on habitats. Students can brainstorm a list of animals or insects and their natural habitats and then research additional information and visuals on a specific insect or animal. Each student will be given a hardcover book to use as a foundation for the habitat sculpture.

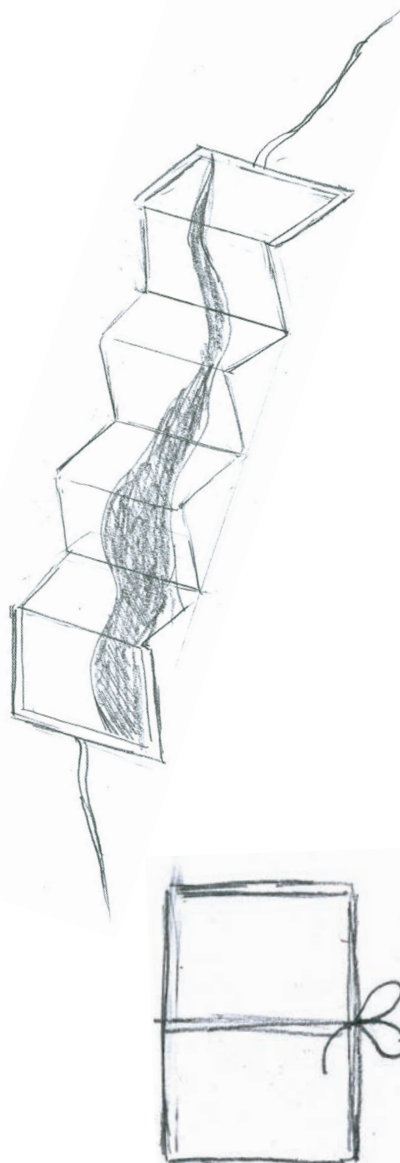
Discuss and demonstrate ways to manipulate pages with folds, cuts, tears, or burning to create an interesting three-dimensional form.

Students should plan their animal or insect ideas with sketches and by experimenting with art media. They will then transfer their ideas to a three-dimensional sculpture. Sculptures may be relief or in-the-round. Students will present their sculptures to the class describing the habitat and how the information learned through research influenced their design.

Vocabulary: habitat, environment, recycled, elements of art, principles of design, relief sculpture, sculpture in-the-round, two-dimensional, three-dimensional, mixed media

Materials: hardcover books, paper, pencils, scissors, X-Acto knives, glue, wire, watercolor paints, brushes, Sharpie markers, colored pencils, miscellaneous paper scraps

Modifications: Use a book with fewer pages. Allow students to use pre-printed or sculpted insects or animals.



Activity #4: Life is a Journey—Accordion Book

PA Standards for the Arts and Humanities: 9.1.8.A, 9.1.8.B, 9.1.8.E, 9.1.8.G, 9.2.8.A, 9.2.8.E, 9.3.8.A, 9.8.3.B, 9.4.8.A

Outcome: Students will create an accordion book which represents the sequence of personal life events.

Objectives: Students will learn that visual images and written words can be used to communicate.

Students will learn how to communicate through the production of art. Students will learn that life experiences are an inspiration for art and writing.

Students will compare and contrast a variety of book structures. Students will learn planning and drafts are important before a final piece. Students will learn how to visually and verbally sequence personal life events.

Procedure: Guide a student discussion to compare and contrast a variety of book structures. Use the slide show at www.bucks.edu/artmobile/structures to review artwork from *Structures & Stories*. The discussion can focus on size, shape, binding, construction, materials or content.

Students will then write about how their life has been or followed a path.

Students should practice how to neatly and evenly fold paper to make an accordion book. Then draw and color a path which begins on page one and continues to the final page of their accordion book.

Students should plan the number of pages needed to document their personal path of life, then transfer their written words along the illustrated

path of their book. Finally, students can design a cover which includes a title and their name.

Vocabulary: illustration, communicate, elements of art, two-dimensional, three-dimensional, accordion book, pop-up book, tunnel book, altered book, binding, storyboard

Materials: paper, pencils, scissors, Sharpie markers, glue, scrap mat board, string or ribbon, colored pencils

Modification: Use a computer to print words that students can then collage onto pages.

Activity #5: Message from the Deck

PA Standards for the Arts and Humanities: 9.1.12. A, 9.1.12.B, 9.1.12.E, 9.1.12.G, 9.2.12.A, 9.2.12. D, 9.2.12.E, 9.2.12.F 9.4.12.A, 9.4.12.B

Outcome: Students will create a vignette using recycled playing cards and mixed media.

Objectives: Students will learn letters and words can be decorative and send a message.

Students will learn how to communicate through the production of art.

Students will learn that recycled materials can be used to make art.

Students will learn art has been used to document historical and cultural events.

Students will learn that history and culture influence design.

Students will communicate a written message through altering playing cards.

Procedure: Lead a discussion to compare and contrast various art works that make a statement about a historical or cultural event. From *Structures & Stories* see the following artists' books: Sun Young Kang, *In Honor of My Grandmother's Simple Life*; Rosae Reeder, *The Philosophy of Race: My Race Cards*; Jamie Schilling, *Further West* (zine), Erin Sweeney, *How to Build A Community* (zine); Ed Hutchins, *World Peace, Words for the World*.

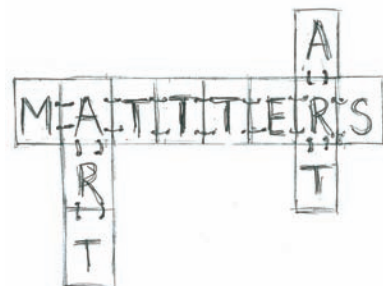
Students should observe that statements about a historical or cultural event can be made visually or through written words.

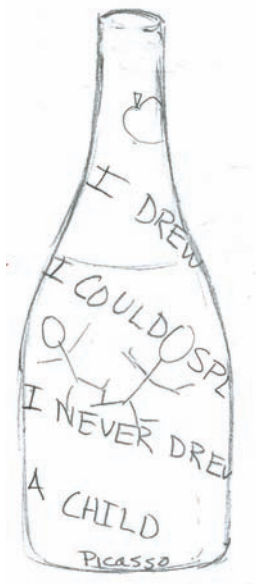
Each student will choose a statement or phrase which they feel communicates an important message and relates to how a historical or cultural event impacts a society. They should assemble letters into intersecting words to form the phrase.

Demonstrate how to draw letters on playing cards, then spell out the words of a phrase. Explain that the position of the card in the layout will determine the number of holes punched onto cards. Students will write a single letter on each recycled playing card, punch holes and string the cards together to make a word and a phrase. They may choose to keep the design simple or embellish cards with a variety of materials.

Vocabulary: cultural, historical, society, elements of art, two-dimensional, calligraphy, embellishment

Materials: playing cards, hole punchers, pencils, Sharpie markers, miscellaneous materials for mixed media, string, ribbon or jute





Modifications: Use larger sized cards and provide die cut letters or letter stamps for the cards. Cards may be glued to a large sheet of paper to form intersecting words and then cut-out by following the outline of shape.

Activity #6: Message On A Bottle

PA Standards for the Arts and Humanities: 9.1.8. A, 9.1.8.B, 9.1.8.E, 9.1.8.G, 9.2.8.A, 9.2.8. E, 9.3.8.A, 9.3.8.B, 9.4.8.A

Outcome: Students will illustrate a phrase onto a recycled bottle which has been covered with Paris Craft plaster gauze and *papier-mâché*.

Objectives: Students will learn that visual images and written words can be used to communicate.

Students will learn how to communicate through the production of art.

Students will learn that vessels have been used as a functional and decorative object throughout history.

Students will compare and contrast the purpose of vessels from various cultures/periods.

Students will learn how to illustrate a quote and transfer it to a three-dimensional form.

Students will learn that recycled materials can be used to make art.

Students will learn how to use Paris Craft gauze and *papier-mâché*.

Procedure: Guide students in a discussion to compares and contrast how various vessels have been used throughout history. The discussion can focus on size, shape, use, materials, or influences from the environment or a particular culture.

Have students choose a quote to illustrate. They will begin illustrating the quote with 2-dimensional practice sketches. They will transfer the two-dimensional drawing/idea to a bottle which has been covered with plaster gauze and one layer of *papier-mâché*. Students will paint a solid base color over the *papier-mâché* bottle before transferring the illustrated quote and words. Students will use acrylic paints and mixed media to communicate a message through their bottle design.

Vocabulary: vessel, culture, illustration, elements of art, two-dimensional, three-dimensional, plaster gauze, *papier-mâché*

Materials: Clean recycled bottles, Paris Craft plaster gauze, wheat paste, newspaper, bowls, pencils, paper, acrylic paint, Sharpie markers, miscellaneous materials for mixed media

Modification: Illustrate a quote on a bottle shape cut out of 12"x18" paper.

Activity #7: Playing Card Book Cover

PA Standards for the Arts and Humanities: 9.1.8.A, 9.1.8.B, 9.1.8.H, 9.1.8.J, 9.2.8.K, 9.2.8.E, 9.8.3.B, 9.4.8.D

Outcome: Students will create a book using recycled playing cards as the cover for the book.

Objectives: Students will learn the history of bookmaking.

Students will learn that books may be appealing based on structures as well as content.

Students will learn that books may be bound by hand or machine.

Students will learn how to hand-stitch a book binding.

Students will learn that books styles may influence the content.

Students will learn that size of a book may impact its use.

Students will learn that books may be made from recycled everyday materials.

Procedure: Share the history of making books with students. For a succinct and well-illustrated history, see Larry Grossman, “From Scroll to Screen,” *New York Times* Sunday Book Review, September 2, 2011.

http://www.nytimes.com/2011/09/04/books/review/the-mechanic-muse-from-scroll-to-screen.html?_r=0.

Students can define what “book” means to them. Brainstorm various types of books, structures and content. From *Structures & Stories*, see Rosae Reeder, *The Philosophy of Race: My Race Cards*; Christina La Sala, *Invisible Book*; Miriam Schaer, *Hands of Josephus III*; Erin Sweeney, *How to Build a Community Board Game*; Donna Globus, *Before and After*; Susan Happersett, *Infinity Remove*; Ed Hutchins, *Words for the World, World Peace, Do Sit Down*; Amanda D’Amico, *It’s Just You*.

Discuss how structure and content can influence one another. What should come first, the book structure or content? Why?

Create the book cover: join two playing cards together with a length of tape. The book cover can be bound at the top or along the side.

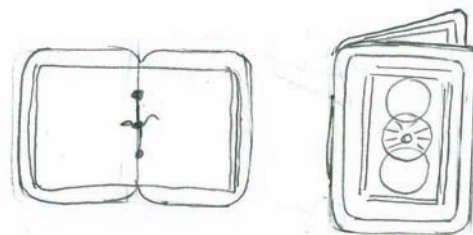
Create the pages to sew into this book cover: Begin with paper twice the size of playing cards. Evenly fold pages in half by first matching corners and edges then creasing. Repeat folding papers to make the pages of the book. Open the folded papers and nest the pages so that all folds align.

Demonstrate a simple stitch bound book. Use a sharp needle and strong string to join pages to the cover by sewing through two holes. Tie in a knot in the center. Playing card book content can be influenced by cards chosen for the cover. A joker might become a joke book, a 9 card might inspire “my 9-year-old self,” etc.

Vocabulary: bookmaking, binding, recycled, hand-made, machine-made

Materials: playing cards, paper, sharp needles, strong cotton string or dental floss, glue

Modifications: Use larger playing cards. Staple the binding instead of sewing.



Activity # 8: Single “Sheet” Cloth Book (zine)

PA Standards for the Arts and Humanities: 9.1.12.A, 9.1.12.B, 9.1.12.E, 9.1.12.G, 9.1.12.J, 9.2.12.A, 9.2.12.K, 9.3.12.A, 9.3.12.B, 9.4.12.A, 9.4.12.B

Outcome: Students will create a small cloth book using a single sheet zine folding method.

Objectives: Students will learn that visual images and written words can be used to communicate.

Students will learn how to communicate through the production of art.

Students will learn that books can be made from materials other than paper.

Students will learn how to create a book using a single sheet of paper or fabric.

Students will learn how to incorporate mixed-media into their book design.

Students will learn how to layout their book pages using a storyboard.

Students will learn that form can influence function.

Procedure: Teacher will lead a discussion. What is a book? What materials are used to make a book? Is bookmaking an art form? What decisions are made when designing a book? Does a book need to be a certain size?

Students will show or describe a favorite book from their childhood. As a class, the students will discuss how books are made of different materials for different audiences, such as board and cloth books for young children. Point out that some books contain various textures as part of the illustration.

Teacher will demonstrate how to create a cloth book using a single sheet folding method. (See Appendix for instructions and zine template.)

Use two pieces of 8.5”x11” light-colored cloth and an iron-on fabric joiner hem tape such as Jiffy Fuse. Make a cloth “sandwich” with Jiffy Fuse between the two sheets of cloth. Iron to fuse layers of the cloth sandwich together. This will create a stiffer sheet and will prevent images from bleeding through pages. Follow the zine template to fold and cut the cloth sheet.

Students should plan the content of their cloth book on a paper zine first.

Transfer content to the cloth book using non-bleeding, fine tip markers, colored pencils, stitchery techniques and bead and button embellishments.

Vocabulary: storyboard, embellishment; mixed-media, texture, transfer

Materials: light colored cloth, Jiffy Fuse, paper template, pencils, non-bleeding makers, needles, stitching floss, beads, buttons

Modification: Students can create a large single page illustration, which includes various textures.

Activity # 9: Tunnel Book

PA Standards for the Arts and Humanities: 9.1.12.A, 9.1.12.B, 9.1.12.C, 9.1.12.H, 9.2.12.K, 9.3.12.A, 9.4.12.A, 9.4.12.D

Outcome: Students will create a tunnel book using watercolor paper and watercolor paints.

Objectives: Students will learn that a tunnel book has two, equal accordion sides and no spine.

Students will learn how to fold an accordion.

Students will learn that illustrations may be three-dimensional.

Students will compare and contrast various pop-up and accordion books.

Students will learn that tunnel books are viewed and read through the holes of the pages.

Students will learn that overlapping is an important part of a tunnel book design.

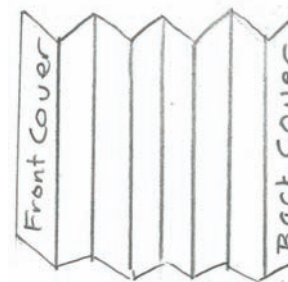
Procedure: Show and discuss the characteristics of a tunnel book. The class should brainstorm the best types of illustrations and stories to represent in a tunnel book format. Students will select a topic and make sketches for tunnel book pages. Think about what will be drawn and how the subject matter will overlap to create an interesting affect.

Students will follow folding directions to make two equal, accordion sides, one with the front cover and the other with the back cover. They will draw and then watercolor paint the illustrations for the cover and inside pages. Shapes may be cut and glued to accordion creases. Words may be added using an extra-fine marker.

Vocabulary: tunnel book, accordion, three-dimensional, two-dimensional, overlapping movement

Materials: watercolor paper, construction paper, scissors, glue or glue stick, ruler, bone folder

Modifications: Use a pre-folded accordion. Make the accordion with fewer pages or create an overlapping relief illustration.



PENNSYLVANIA ARTS & HUMANITIES STANDARDS SUMMARY

THE FOLLOWING is a summary of the academic standards in the Arts and Humanities adopted by the Pennsylvania State Board of Education. Complete Academic Standards for the Arts and Humanities can be found at <http://www.stateboard.education.pa.gov/Documents/Regulations%20and%20Statements/State%20Academic%20Standards/pdfarts.pdf>.

9.1 Production, Performance and Exhibition

The goals for this area focus on the manipulative skills and conceptual understanding to be achieved by the learners in order to produce, perform and exhibit their own works in the arts.

- A. Know and use elements and principles in age/developmentally appropriate manner to create personal works in the arts.
- B. Know and use elements and principles in age/developmentally appropriate manner to evaluate and revise personal works in the arts.
- C. Know and use vocabulary related to production and exhibition of works in the arts.
- D. Use knowledge of cultural and historical styles to create works in the arts and when developmentally appropriate, develops own style to create works in the arts.
- E. Create works in the arts that communicate emotion, experiences or ideas.
- F. Create works in the arts that demonstrate ability to analyze and interpret works in the arts produced by others.
- G. Explain the function and benefits of rehearsal and practice sessions.
- H. Incorporate an understanding of safety issues related to the use of materials, tools, and performance spaces.
- I. Demonstrate awareness of and/or participates in school, local, regional and national arts events.
- J. Use traditional and contemporary technologies to create personal works in the arts.
- K. Use traditional and contemporary technologies to further knowledge and understanding of the humanities.

9.2 Historical and Cultural Contexts

The goals for this area focus on the skills and knowledge to be achieved by the learners that are needed to identify, compare, contrast and analyze works in the

arts in their historical and cultural context. Effort should be made to coordinate with district's social studies, literature and other curricula when possible.

- A. Explain the historical, cultural and social context of an individual work in the arts.
- B. Relate works in the arts chronologically to historical events.
- C. Relate works in the arts to varying styles and genre and to the periods in which they were created.
- D. Analyze a work of art from its historical and cultural perspective.
- E. Analyze how historical events and culture impact forms, techniques and purposes of works in the arts.
- F. Use vocabulary related to social studies, literature and other subject areas.
- G. Relate works in the arts to geographic regions.
- H. Identify, describe and analyze the work of Pennsylvania artists in dance, music, theatre and visual arts.
- I. Identify, describe and analyze philosophical beliefs as they relate to works in the arts.
- J. Identify, explain and analyze historical and cultural differences as they relate to works in the arts.
- K. Identify, explain and analyze traditions as they relate to works in the arts.
- L. Identify, explain and analyze common themes, forms and techniques from works in the arts.

9.3 Critical Response

The goals for this area focus on the skills and knowledge to be achieved by the learners that are needed to examine, analyze, interpret and evaluate works in the arts. Emphasis should be placed on developing various processes of critical analysis that will allow the learner to interpret meaning(s) of a work of art.

- A. Know and use the critical examination processes of works in the arts and humanities.
- B. Analyze and interpret specific characteristics of works in the arts within each art form.
- C. Identify, classify and apply understanding of styles, forms, types and genre to form critical response.
- D. Use the vocabulary of critical response to

- analyze, evaluate and interpret works in the arts.
- E. Use various types of critical analysis in the arts and humanities. (Contextual Criticism, Formal Criticism and Intuitive Criticism)
 - F. Apply the process of criticism when comparing and contrasting meanings of a work in the arts.
 - G. Compare and contrast critical positions or opinions about works in the arts and humanities.

9.4 Aesthetic Response

The goals for this area focus on the skills and knowledge to be achieved by the learners that are needed to investigate the philosophical aspects of works in the arts. The learner explores personal and historical

definitions of art and art's varied purposes. Emphasis should be placed on examining how aesthetic choices impact the intended and/or interpreted meanings.

- A. Know how to respond to a philosophical statements about works in the arts and humanities.
- B. Compare and contrast informed individual opinions about the meaning of works in the arts.
- C. Recognize that the environment of the observer influences individual aesthetic responses to works in the arts.
- D. Recognize that choices made by artists regarding subject matter and themes communicate ideas through works in the arts and humanities.

6-12

References
& Resources

REFERENCES

Gwen Diehn, *Making Books That Fly, Fold, Wrap, Hide, Pop Up, Twist, and Turn: Books for Kids to Make* (Lark Crafts) 2006. Print.

Paul Johnson, *A Book of One's Own—How to Develop Writing Skills through Book Arts Projects* (Portsmouth: NH, Heinemann) 1998. Print.

Paul Johnson, *Literacy through the Book Arts* (Portsmouth, NH: Heinemann) 1993. Print.

Paul Johnson, *New Pop-Up Paper Projects: Step-by-Step Engineering Projects for All Ages* (New York: Routledge) 2013. Print.

Shereen LaPlantz, *Cover to Cover: Creative Techniques for Making Beautiful Books, Journals and Albums* (New York: Lark Books, A Division of Sterling Publishing Co., Inc.) 2000. Print.

Mary McCarthy and Philip Manna, *Making Books by Hand: A Step by Step Guide* (Gloucester, MA: Rockport Publishers, Inc.) 2000. Print.

Cherlyn Sunflower. *Creative Ways to Publish Students' Writing* (New York: Scholastic Professional Books) 1993. Print.

Laura Witmer, *Instant Independent Reading Response Activities* (New York: Scholastic Professional Books) 2002. Print.

ONLINE RESOURCES

Book Arts

Directions and illustrations for a variety of book structures at the National Museum of Women in Art (NMWA) <http://artbookscreativity.org/curriculum/book-instructions/>

NMWA explores many facets of integrating book arts across the curriculum: http://artbookscreativity.org/wp-content/uploads/2011/09/abc_Curriculum-Complete.pdf

Introduction to Art, Books and Creativity http://artbookscreativity.org/wp-content/uploads/2012/04/abc_Lesson-15.pdf
Artists Books http://artbookscreativity.org/wp-content/uploads/2012/04/abc_Lesson-8.pdf

Accordion Books

(also known as fan fold or concertina)
<http://artbookscreativity.org/wp-content/uploads/2012/05/Accordian-Book1.pdf>

Altered Books

<http://gomakesomething.com/category/ht/ab/>
A list of theme ideas for making altered books.
<http://images.pcmac.org/SiSFiles/Schools/TX/Alvarado/AlvaradoHigh/Uploads/Forms/altered%20book%20theme%20ideas.pdf>

Artists' Cards or Trade Cards

Directions for cutting 10 trade cards from one standard sheet of cardstock. <http://gomakesomething.com/ht/atcs/10-atcs/>

How to make artists' trading cards, in 10 steps:
<http://www.wikihow.com/Make-Artist-Trading-Cards>

Fortune Tellers

Demonstration video https://www.youtube.com/watch?v=jdEx5Xt_tHU
<http://kidzsearch.com/questions/442/how-do-you-make-a-fortune-teller>

Hexaflexagons

<http://www.auntannie.com/Geometric/HexaHexaFlexagon/>
<http://www.puzzles.com/hexaflexagon/activities.html>
<http://www.wikihow.com/Fold-a-Hexaflexagon>
Instructional video https://www.youtube.com/watch?v=VIVlegSt81k&list=PLrBYcBMYOOn1PqapnQoFD_OrDNiP7TxcYq

Jacob's Ladder

http://www.karenhanmer.com/reviews/documents/jacob's_ladder.pdf

Pop-up Books

One page lesson <http://artbookscreativity.org/wp-content/uploads/2012/05/Pop-Up.pdf>

How to make pop-ups—23 different lessons with pop-up outcomes <http://www.extremepapercrafting.com/p/pop-up-lessons-how-to-books.html>

Pyramid Diorama

Pyramid diorama directions <http://jimmiewriter.hubpages.com/hub/Pyramid-Diorama>

Story Cube

http://www.esc16.net/users/0001/i3/13_2012/HANDOUTS/Questioning%20as%20a%20Strategy/blank-cube-template.pdf

Tunnel Book

<http://www.instructables.com/id/How-to-make-a-Tunnel-Book/?ALLSTEPS>

Turkish Map Fold

<https://scrappystickynkymess.files.wordpress.com/2011/08/turkmap.pdf>
http://www.greenchairpress.com/blog/?page_id=2083
http://www.greenchairpress.com/blog/?page_id=2152

Word Clouds

<http://www.wordle.net/>
<https://www.jasondavies.com/wordcloud/#%2F%2Fwww.jasondavies.com%2Fwordcloud%2Fabout%2F>
<http://worditout.com/word-cloud/make-a-new-one>

Zines

Tennessee Library Association: “Zine: It Rhymes with Teen” <http://www.tnla.org/?129>.)

Instructional videos <http://www.rookiemag.com/2012/05/how-to-make-a-zine/> and

<https://www.youtube.com/watch?v=3vzGOczF1Hg>

Printed instructions for Grades K-5

<https://lazinefest.files.wordpress.com/2012/11/how-2-make-8pagezine.jpg>

Video tutorial and printed instructions for Grades 6-12 <https://zines.barnard.edu/howtomakeazine>

Zine template, blank <http://www.yearofscience2009.org/about/Zine%20template.pdf>

Zine template with numbered pages

<https://tanglecrafts.files.wordpress.com/2009/09/basic-mini-zine-letter-size-template-pdf.pdf>

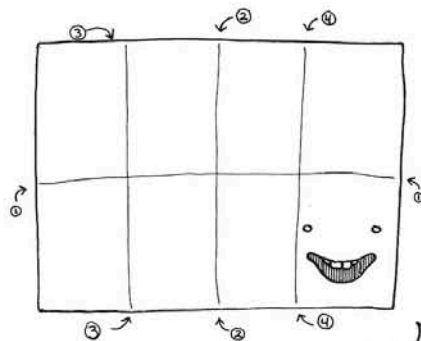
6–12 Appendix A

HOW TO MAKE A ZINE *(page 29)*

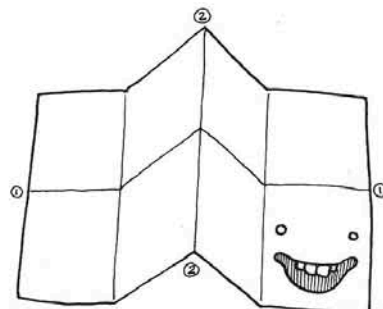
<https://lazinefest.files.wordpress.com/2012/11/how-2-make-8pagezine.jpg>

ZINE TEMPLATE *(page 30)*

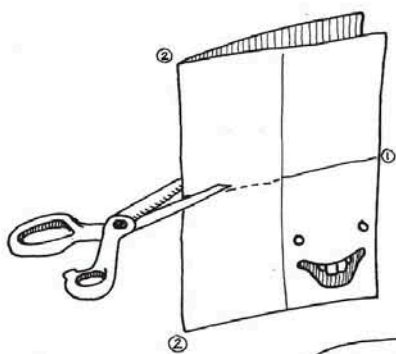
<http://www.yearofscience2009.org/about/Zine%20template.pdf>



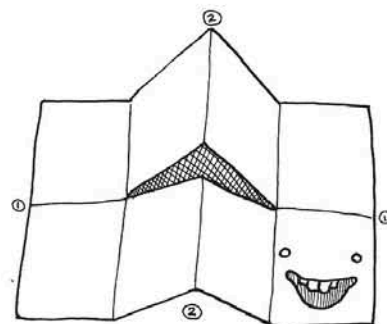
first fold a piece of paper into 8 equal parts



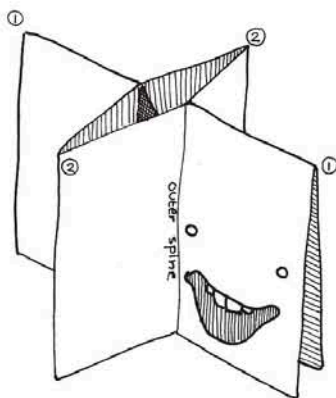
fold the creases forward & backwards until they aren't stiff



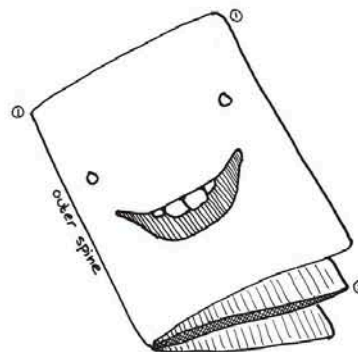
fold in half along crease #2 and cut halfway into the center, along crease #1



separate the points along crease #2, while folding the paper in half along crease #1



YOU'RE DOIN' GREAT!



at this point all of the pages should fold together into a small 8 page zine!

1

2

3

4

5

6

7

8

9

K-12 Our Creative Team



*Left to right:
Allegra Pronesti,
Melody Hunt,
Fran Orlando,
Lisa Kidos,
Cassandra Gunkel
and Eileen Streeter.*

GUEST CURATOR

SUSAN WHITE is an artist, teacher, parent and gardener who lives and works in Philadelphia. She received a BFA in Printmaking from Moore College of Art and Design and an MFA in Book Arts/Printmaking from the University of the Arts.

White has exhibited widely, with solo exhibitions in the region and in Spain. She served as Assistant Director of The Print Center in Philadelphia, and has taught workshops for students K-12 at various art centers and schools including Prints in Progress, where she managed after school workshops for children aged 6-15. She currently teaches book arts and printmaking at the University of the Arts and Drexel University, respectively.



KATHLEEN MANNING is a Literacy Specialist for the Council Rock School District (CRSD). She holds a Master's Degree in Regular Education, Special Education and a Literacy Specialist Certification. She is an active member of the CRSD Language Arts District Committee, the Curriculum Connector Committee, and has served on the Report Card Committee. She is responsible for the staff development at her assigned building as well as for CRSD. Kathleen has studied Art and collaborates with the Art Department to lead the Art Club at her current school location.



RUTH ANNE SCHULTZ received her Bachelor of Science and Masters of Education, in Art Education, from Kutztown University. She has been active in the field of Art Education for thirty years. Ruth Anne's teaching experience includes all levels of students, in California, New York, Virginia and most recently, Pennsylvania. In addition to teaching, she has presented various workshops and written Art Curricula. She currently teaches art and serves as the Coordinator of Art in the Pennsbury School District.

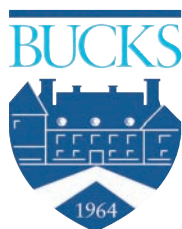


CURRICULUM WRITERS

CARRIE HAGEN has taught English in the Council Rock School District for 16 years. Currently, she teaches juniors and seniors at Council Rock High School North. She is the author of *we is got him*,

a work of narrative nonfiction, and she contributes regularly to Smithsonian.com.





Bucks County Community College
275 Swamp Road | Newtown, PA 18940