

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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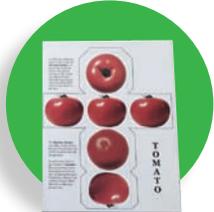


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Acknowledgments

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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;
- Ron Dorfman, for designing this manual;
- Glenn Fahnstock, Hank Geisenhoner, Melody Hunt, Lisa Kidos, and volunteer Allegra Pronesti, for their skill and hard work on the installation of the exhibition; and
- 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.

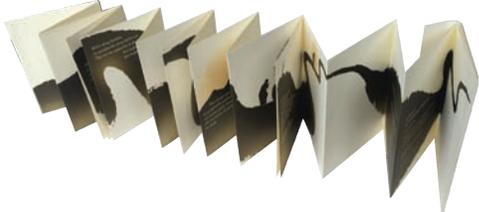
Susan Happersett collaborates with Esther K. Smith from Purgatory Pie Press to combine her interest in mathematics with her love of visual arts.

- ◀ *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.



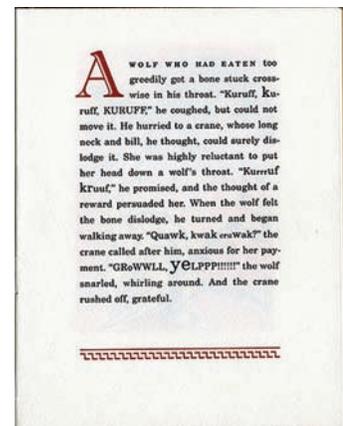
The outcome of a story often depends on who is telling the story. Many artists in this exhibition use their books to raise questions about cultural differences. *Haraam*³ is an altered paperback version of Khalil Gibran's *The Prophet*. While teaching in Saudi Arabia, artist Christine Steele learned 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.

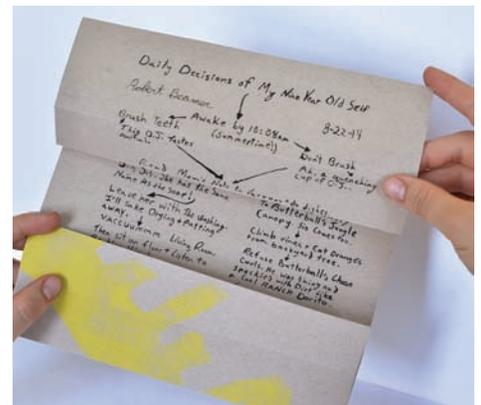
Zines can address all kinds of personal issues or just talk about things that are near and dear to our hearts, like 8-year-old Bella's playful and informative zine about cats. They can be a way of sharing personal experience and perhaps giving sage advice. *Daily Decisions of My Nine Year Old Self*, 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



K-5

Language Arts Curriculum

by Kathleen Manning

PRE-VISIT LANGUAGE ARTS ACTIVITIES

Objective: Students will gain a working knowledge of concepts of print and art, and discover new ways in which they can be portrayed.

These activities help students to define and redefine “book” and “piece of art.” The following should be considered: What is a book? How do you know? Can a book be a work of art? Many books for pre-readers have only pictures. Is a book still a book if there are no words or pictures? Can the structure of a book be altered and still provide a message? What is “voice” in writing? What is “voice” in art?

Pre-visit Activity #1: To Be or Not to Be, That is the Question!

Common Core State Standard: SL.5

Have students work in a small group or with a partner to discuss the following questions before discussing as a whole group.

- What makes a book a “book”?
- What is a “piece of art”?
- Can an author’s attitude, personality, and character, or voice be expressed through a visual representation such as picture or a structure?

Pre-visit Activity #2: Pop, Pop, Pop Art!

Common Core State Standards: W.4, SL.5

Have a “museum walk” with a variety of pop-up books, or any other alternative book structures for students to observe.

- As a whole class use text evidence to compare pop-up books, or books with a unique structure, to traditional books.

How are they same?

How are they different?

- Use this information to create an essay that defines books and their alternative structures.

Pre-visit Activity #3: Build Me Up, Buttercup!

Common Core State Standards: W.4, SL.5

Use Jenga blocks to introduce and represent how a story can be represented through unique structures. Use “My First Day of Kindergarten” as a prompt, or one which all students can relate to or have vivid memories of. Have your students number off 1–4 so you will have a group of students that will be number ones, number twos, and so on. Using Jenga blocks,



Jenga Blocks

assign students one of the following categories to answer on their Jenga block:

- What do you remember seeing when you arrived at your classroom on your first day of kindergarten?
- What was one thing you remember feeling anxious about on your first day of school?
- What do you remember most about your first day of kindergarten?
- How did your first day of kindergarten end?

Call students up by their question/answer Jenga responses to begin to build a story. “What do you remember seeing when you arrived to your classroom on the first day of kindergarten,” will be the base of the structure, followed by the remaining question/answer responses. Subsequent to the building of the blocks, discuss how this newly created structure is a story about the first day of kindergarten displayed in an unconventional way. Discuss how this could also be considered a “piece of art.”

POST-VISIT LANGUAGE ARTS ACTIVITIES

Objective: Students will consider, create and self-publish using a variety of book structures and styles.

These activities can be completed by individual students, pairs, small groups or a whole class depending on the grade level. Students may want to refer to images of specific artworks from the exhibition. Images of all of the artwork in *Structures & Stories* are included in a slide show on Artmobile’s website at www.bucks.edu/artmobile/structures

Activity #1: Zine

Objective: Students will use the contemporary style of zines to publish an informative piece.

Common Core State Standard: W.4

After viewing the many types of zines on display, students may create their own zine about something that is important to them. A few ideas for your zine: how to handle a bully, how to be a good friend, and what makes your school a special place. Find zine templates and directions in Appendix A.

Inspiration: Erin Sweeney, *How to Build a Community*; Greg Pizzoli, *The Great Race* and *C’mon Go!*

Modification: Have zine template prepared in advance.

Activity #2: Acrostic Poem

Objective: Students will use an acrostic poem to define zine (or another concept chosen by the teacher.)

Common Core State Standards: R.2, W.4

Have students create an acrostic poem using the word, “ZINE” to show their understanding of what a zine is and how it can be used.

Inspiration: Rosae Reeder, *Philosophy of Race: My Race Cards*

Modifications: Provide simple examples of Acrostic Poems. Have a child’s dictionary and thesaurus available to look up words or to identify synonyms.



Greg Pizzoli, *C'mon Go!*



Rosae Reeder, *Philosophy of Race: My Race Cards*



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

Activity #3: Accordion Books *(also known as fan fold or concertina)*

Objective: Students will use the accordion book style to represent change.

Common Core State Standards: W.4

After viewing the accordion book that told the story of a grandmother's life, use this same book structure to share a personal narrative, the metamorphosis of an insect, how a character changed throughout a story, or to show the unfolding of the entire plot of a story.

Inspiration: Sun Young Kang, *In Honor of My Grandmother's Simple Life*

Modifications: For K-2 teacher, limit the number of pages. For a student who needs support, scribe their words on the bottom of the page to help guide their thinking.

Activity #4: Storagami

Objective: Students will use an origami shape to represent a story and assist in a retell.

Common Core State Standards: W.4, SL.5

Storytelling + Origami = Storagami. Have students retell a story on a piece of paper. Use that paper to create a simple origami shape to represent the story. Alternately, have students follow along to create an origami shape. As they are creating the shape let it help inspire a story. Students can then write their story to go along with their origami shape. Refer to the following link for simple origami shapes: <http://www.origamiwithrachelkatz.com/index.php>.



Miriam Schaer, *Hands of Josephus III*

Inspiration: Miriam Schaer, *Hands of Josephus III* and Paul Johnson, *This is the House that Jack Didn't Build*

Modifications: Pre-fold paper for student so it will be easier to shape the paper. Provide a graphic organizer to develop a story.

Activity #5: Word Clouds

Objective: Students explore and choose particular words to represent their voice on important topics.

Common Core State Standards: W.4

Have students create a word cloud to represent their voice on topics such as home, family, or community. After printing their creation, students can further develop their idea by altering the word cloud into a particular shape to go along with the theme. Websites to explore: <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>

Inspiration: Rosae Reeder, *Philosophy of Race: My Race Cards*

Modifications: Students may need help typing words into the website.

Activity #6: Sequence Book

Objective: Students use a sequence book to show their understanding of the development of a story or change over time.

Common Core State Standards: W.4

Have students fold a blank sheet of paper in half the long way. Lifting the top half, make two slits to divide the folded half into 3 equal parts. Label the three parts "Beginning," "Middle" and "End." Students now have a

way to display the beginning, middle, and end of a story, or how a character, community, or an animal changes over time.

Math connection: students can practice their facts by posing a question on the top half and put the answer underneath for practice with their facts.

Inspiration: Sun Young Kang, *In Honor of My Grandmother's Simple Life*; Susan Viguers, *Riddle Me This*

Modifications: Have sequence book prepared ahead of time.

Activity #7: Pop-Ups

Objective: Students identify and represent the main idea or theme of the story.

Common Core State Standards: R.3, W.4

Use a pop-up structure to represent the main idea of a story.

Websites to explore: <https://www.youtube.com/watch?v=U1EvDKWI948> and <http://www.wikihow.com/Make-a-Pop-up-Book>

Inspiration: Paul Johnson, *This is the House that Jack Didn't Build* and *The Real Sleeping Beauty*

Modification: Create the pop-up and have student create the illustration.



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

Activity #8: Balloons

Objective: Students use a hot-air balloon shape to represent the soaring of their annual goals.

Common Core State Standards: W.3, W.4

Have students write their annual goals on a small strip of paper. Glue all goals to an inflated balloon coated with Mod Podge. Use Mod Podge to recoat the goal strips of paper attached to the balloon. Let dry. Deflate balloon and hang as a permanent representation of students' hopes and dreams for the school year.

Inspiration: Miriam Schaer, *Hands of Josephus III*

Modification: Scribe for student.



Donna Globus, *Before and After*

Activity # 9: Fortune Tellers

Objective: Use geometric shapes to practice concepts and demonstrate comprehension.

Common Core State Standards: W.4, SL.5

Create a "fortune teller" to practice multiplication and addition facts.

(Other ways to use fortune tellers: practice spelling, subject specific review questions, and reading comprehension questions.) Demonstration:

https://www.youtube.com/watch?v=jdEx5Xt_tHU

<http://kidzsearch.com/questions/442/how-do-you-make-a-fortune-teller>

Inspiration: Donna Globus, *Before and After* and *LeaFutility*

Modifications: Have the fortune teller created for student ahead of time so he/she will be left to choose an area to practice and include the practice questions/problems.

Activity #10: Theme

Objective: Represent the theme of a story through structure and message.

Common Core State Standards: W.4, SL.5

The theme of a story can be represented in a variety of ways.

- **RECYCLED STRUCTURE:** Create a structure from recycled items to represent a theme.

Inspiration: Miriam Schaer, *Hands of Josephus III*

- **SECRET CRAYON MESSAGE:** Have students write the theme of their story with white crayon on a sheet of white paper. Switch with a partner. Students use watercolor to “decode” the message. Students now share how their story’s plot supports this theme. This activity could be used as a pre-writing exercise or following the first draft, to ensure there is evidence in the story to support the theme. (Sunflower, *Creative Ways to Publish Students’ Writing*, 1993, p. 29)



Susan Viguers, *Riddle Me This*

Inspiration: Susan Viguers, *Riddle Me This*; Donna Globus, *Before and After*; Christina La Sala, *Invisible Book*; Rosae Reeder, *Philosophy of Race: My Race Cards*

Modifications: When creating a structure have students pair up. When creating a secret crayon message provide student with a graphic organizer to help visually collect supporting details to develop the theme.

Activity #11: Secret Compartment

Objective: Reinforce understanding of story elements by developing questions and answers for the reader to consider.

Common Core State Standards: R.2, R.3, W.4, SL.5

Students can use a secret compartment within their story to reinforce and practice identifying story elements. Have students create a book, and at the end there will be an envelope glued to the inside of the last page, with a question(s) to answer written on it. It could be a prompt to identify a story element(s) or it may be a comprehension question. Inside the envelope is the answer to the author’s question. (Sunflower, *Creative Ways to Publish Students’ Writing*, 1993, p. 21)

Inspiration: Donna Globus, *Before and After*; Jamie Lynn Shilling, *Further West*

Modification: Provide student with a checklist of the sequence order in which each piece of this project needs to be completed.

Activity #12: Hang-able Handwritings

Objective: Students’ individual responses are collected and displayed to represent the progression of a story.

Common Core State Standards: R.2, R.3, W.4, SL.5

Cover a wire hanger with butcher paper to fill in the empty space. Trim around the outside of the hanger. Students use their hanger to respond, recall, or reiterate a piece of literature. Use hangers to display in order to show the progression of a story. (Sunflower, *Creative Ways to Publish Students’ Writing*, p. 81)

Inspiration: Amanda D’Amico and Phuong Pham, *It’s Just You*

Modification: Create lines on the butcher paper for students to write on.

Activity #13: Scrambled Sentences

Objective: Recognize that word order can create and change meaning.

Common Core State Standards: W.4, SL.5

Have students choose a sentence from their book that inspires or excites them. Have them write the sentence on a paper strip. Cut apart the paper strip between each word. Shuffle the words and then arrange them without looking at the sentence in the book. (Witmer, *Instant Independent Reading Response Activities*, p.39)

Inspiration: Donna Globus, *Before and After*

Modification: Scribe for student if necessary and cut sentence into pieces.

Activity #14: Pyramid Diorama

Objective: Show the progression of a story using a geometric shape.

Common Core State Standards: W.4, SL.5, M2.3

Print out Pyramid Diorama diagram in Appendix B. Starting with a rectangular piece of drawing paper, fold the top left corner down so the top of the page is in line with the right edge. This will give you a line to cut below the left edge. This is shown as a dotted line in the diagram. Unfold and you will now have a square sheet. Fold upper right corner down so the top of the page is in line with the left edge. Unfold. Cut along the crease that begins at the bottom right corner and stop cutting at the center where the creases meet. Draw a picture and write a sentence below about what you drew on the triangles labeled “Beginning,” “Middle” and “End.” Put glue on triangle marked “Glue” and pull “Beginning” panel to overlap and adhere. Now you have a Pyramid Diorama that can be viewed at different angles by rotating any of the three triangles flat on a surface. (Witmer, *Instant Independent Reading Response Activities*, p. 63) For more information on how to make a pyramid diorama, visit <http://jimmiewriter.hubpages.com/hub/Pyramid-Diorama>.

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

Modification: Assist student in assembling the pyramid.

Activity #15: Story Cube

Objective: Students use the shape of a cube to identify the story elements and to show the endless looping of a story.

Common Core State Standards: R.2, R.3, W.4, SL.5, M2.3

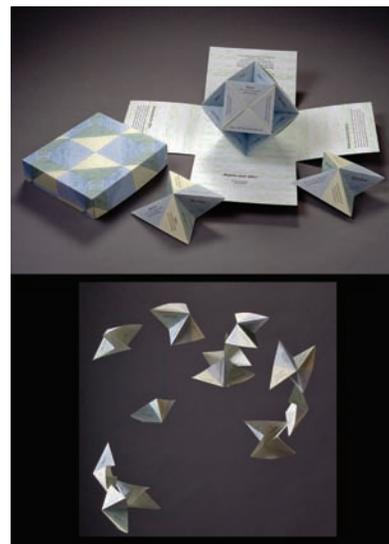
Using a mathematical structure allows students to share their narrative as an endless loop, similarly to *LeaFutility*. Use the template provided in Appendix C. Have students fill in each numbered square as follows:

1. Write the book title, author, and your name.
2. Draw the main character.
3. Draw the main setting of the story.
4. Draw a picture to show the problem in the story.
5. Draw a picture to show the solution to the problem.
6. Draw your favorite part of the book

Cut out the cube along the sidelines. Fold along the dashed lines. Tape together to form a cube. (Witmer, *Instant Independent Reading Response Activities*, p. 71)

Inspiration: Donna Globus, *LeaFutility* and *Before and After*

Modification: Label each square with a word to describe what student should illustrate in that square. Assist student in assembling cube.



Donna Globus, *Before and After*



Donna Globus, *LeaFutility*

COMMON CORE STATE STANDARDS ENGLISH LANGUAGE ARTS GRADES K-5

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

R.2 Reading Literature, Reading Informational Text Key Ideas and Details

CCSS.ELA-LITERACY.RL.1.2

Retell stories, including key details, and demonstrate understanding of their central message or lesson.

CCSS.ELA-LITERACY.RL.3.2

Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

CCSS.ELA-LITERACY.RI.1.2

Identify the main topic and retell key details of a text.

CCSS.ELA-LITERACY.RI.3.2

Determine the main idea of a text; recount the key details and explain how they support the main idea.

R.3 Reading Literature, Reading Informational Text Phonics and Word Recognition

CCSS.ELA-LITERACY.RF.1.3

Know and apply grade-level phonics and word analysis skills in decoding words.

CCSS.ELA-LITERACY.RI.1.3

Describe the connection between two individuals, events, ideas, or pieces of information in a text.

Key Ideas and Details

CCSS.ELA-LITERACY.RL.1.3

Describe characters, settings, and major events in a story, using key details.

CCSS.ELA-LITERACY.RL.3.3

Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events

CCSS.ELA-LITERACY.RI.1.3

Describe the connection between two individuals, events, ideas, or pieces of information in a text.

CCSS.ELA-LITERACY.RI.3.3

Describe the relationship between a series of

historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect.

W.3 Writing

Text Type and Purpose

CCSS.ELA-LITERACY.W.1.3

Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure.

CCSS.ELA-LITERACY.W.3.3

Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

W.4 Writing

Production and Distribution of Writing

CCSS.ELA-LITERACY.W.3.4

With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose.

SL.5 Speaking and Listening

Presentation of Knowledge and Ideas

CCSS.ELA-LITERACY.SL.1.5

Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings.

CCSS.ELA-LITERACY.SL.3.5

Create engaging audio recordings of stories or poems that demonstrate fluid reading at an understandable pace; add visual displays when appropriate to emphasize or enhance certain facts or details.

Pennsylvania Academic Standards for Mathematics Math 2.3 Geometry

K-5

Arts & Humanities
Curriculum by Ruth Anne Schultz

MANY OF THESE activities refer to specific works seen in Artmobile for inspiration. A slide show of all of the works in the exhibition can be found at www.bucks.edu/artmobile/structures.

Activity #1: Bamboo Book Binding

PA Standards for the Arts and Humanities: 9.1.5.A, 9.1.5.B, 9.1.5.C, 9.1.5.E, 9.1.5.I, 9.2.8.A, 9.2.8.E, 9.3.8.A, 9.8.3.B, 9.4.8.A

Outcome: Students will create a book using a bamboo skewer and rubber band binding.

Objectives: Students will explore the history of bookbinding and various ways to bind a book.

Students will explore the field of book arts and book structures.

Students will learn that books can be made with simple, everyday materials.

Students will learn how to bind a book using a bamboo skewer (or stick) and a rubber band.

Students will learn that function may influence form.

Students will display books as school-wide art and author event.

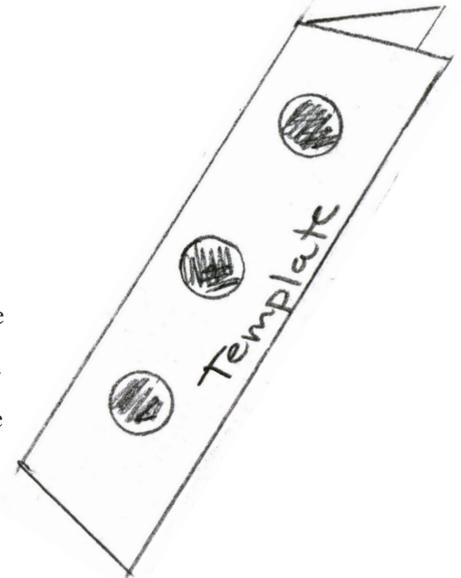
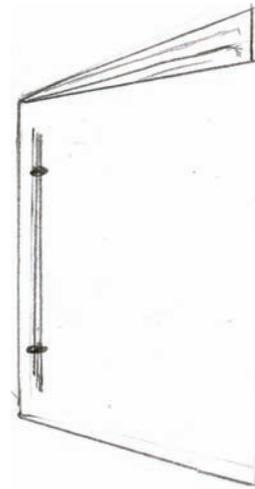
Procedure: Share the history of bookbinding with students to show various methods of binding. Discuss why one type of binding is preferable over another. How might a book be affected by binding it differently? View a few examples of varied binding techniques in *Structures & Stories*, such as Elizabeth Jabar, *Lifeline 2* (scroll book); Miriam Schaer, *Hands of Josephus III*.

Demonstrate how to bind a book using a bamboo skewer (or stick) and a rubber band. Create a template for punching consistent holes. For an 8 inch tall book, take a strip of card stock that is 8 by 4, then fold paper in half to make an 8 by 2 strip. Punch three holes, equal distance apart, onto the folded strip. Place blank pages into this template to punch holes into your book pages. Snip pointed end off of bamboo skewer. Slide the middle of a rubber band through the center hole of book cover and all pages. Slide skewer through these 2 rubber loops. Skewer will be on top of cover and a loop of the rubber band will be visible at the center hole. From the back of the book, stretch rubber band up and through the top hole; secure over the end of the skewer. Repeat with other end.

Vocabulary: bookbinding, cover, form vs. function, template

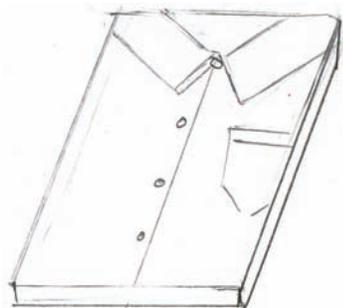
Materials: card stock paper, paper, bamboo skewer (or stick), rubber band

Modification: Use a three-hole punch and assist with attaching rubber band.



Activity #2: Book in a Box for a Special Person

PA Standards for the Arts and Humanities: 9.1.5.A, 9.1.5.B, 9.1.5.E, 9.1.5.G, 9.2.5.F, 9.2.8.E, 9.3.5.A, 9.5.3.B, 9.4.5.C



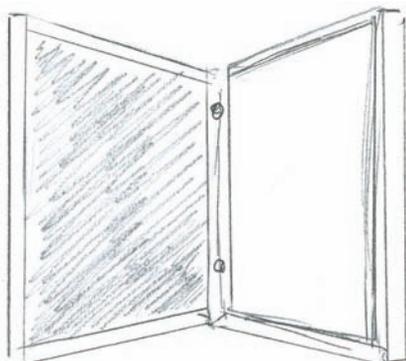
Outcome: Students will create an accordion book which fits into a recycled shirt box which has been designed as a shirt for the book cover.

Objectives: Students will explore how visual images and written words can be used to communicate.

Students will learn how to communicate through the production of art. Students will learn how to create an accordion style book to fit a box. Students will learn that the cover of a book provides information about the content of the book.

Students will use recycled materials to create art.

Students will create a book as a tribute to a special person.



Procedure: Review a variety of book designs seen in *Structures & Stories* with students using the PowerPoint slide show found on the Artmobile website www.bucks.edu/artmobile/structures&stories. Discuss how the cover of a book can reveal something about its contents.

Students can select a special person to be the subject of their book tribute. Students can use a storyboard to plan the pages for their book. Create an accordion book with enough pages for their story. Transfer content from the storyboard onto accordion pages. Students can draw, outline in black marker and use colored pencils to illustrate the book. Create text or a story to accompany the illustrations. Provide a variety of papers, fabric and buttons to create a box cover to resemble a shirt.

Vocabulary: illustration, accordion book tribute, elements of art, two-dimensional, storyboard

Materials: shirt box, paper cut to fit box, scissors, tape, glue, various papers or fabrics, buttons, pencils, thin black markers, colored pencils

Modifications: Students can use a computer to illustrate and write the book and print their pages. The pages may be added into the box with brass fasteners rather than accordion style.

Activity #3: Family Tree

PA Standards for the Arts and Humanities: 9.1.5.A, 9.1.5.B, 9.1.5.E, 9.1.5.K, 9.2.5.A, 9.2.5.B, 9.2.5.D, 9.3.5.B, 9.4.5.D

Outcome: Students will create a family tree in a scroll book format.

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 how to draw a tree using lines, shapes and the letter “Y”.

Students will learn that ancestors are their relatives which came before them. Students will research by asking family members who are part of their family tree.

Students will learn how to illustrate their family tree.

Students will create a scroll book.

Procedure: Teacher will show students a variety of book structures. From *Structures & Stories*, show Elizabeth Jabar’s *Lifeline 2* (scroll book). A



Elizabeth Jabar, *Lifeline 2*

scroll is a long single page which is rolled and unrolled to reveal the content. For a short overview with images, 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.

Give students a long sheet of paper on which to draw a large tree shape. A horizontal format will yield a short tree trunk with a wide span of tree branches. A vertical format will yield a tall tree trunk with narrow span of tree branches. Color the tree using crayons or colored pencils. Students can write names of family members on branches starting with eldest family members closest to trunk of tree.

Turn the scroll drawing into a book. Glue the two narrow ends of the tree page to two separate sticks. Create a tie by gluing a leaf shape to a string, attached to the center back of the scroll.

Vocabulary: scroll, vertical, horizontal, lines, shapes, outline, ancestors, family tree

Materials: paper, pencils, crayons, glue sticks, string, paper scraps

Modification: Make the tree shape using pre-cut rectangles to form trunk and branches.

Activity #4: Hands Up

PA Standards for the Arts and Humanities: 9.1.3.A, 9.1.3.B, 9.1.3.E, 9.1.3.C, 9.2.3.D, 9.2.3.E, 9.2.3.K, 9.3.3.A, 9.3.3.B, 9.4.3.D

Outcome: Students will create a mixed media collage which includes their hand shape.

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

Students will learn that books can inspire the creation of art.

Students will learn that an artwork is a reflection of oneself.

Students will learn that a collage is a collection of various materials assembled to create a design.

Students will compare and contrast artworks in which hands are the focal point.

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

Students will learn how to create a mixed media self-portrait.

Students will present their artwork to peers.

Procedure: Guide students in a discussion to compare and contrast a variety of artworks in which hands are the focal point starting with *Hands of Josephus III* by Miriam Schaer in *Structures & Stories*. Other creative approaches with hands include:

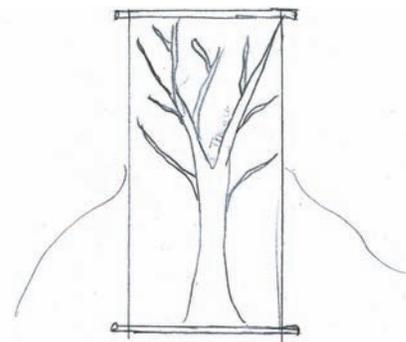
Mehndi, <https://en.wikipedia.org/wiki/Mehndi>

Pablo Picasso, *Bouquet of Peace*, 1958, <http://www.masterworksfineart.com/inventory/2371>

Michelangelo, *The Creation of Adam*, <https://theartchronicleblog.wordpress.com/2013/07/06/famous-hands/>

Inspiring digital art featuring hands, <http://blog.logoswish.com/inspiring-digital-art-featuring-hands/>

The discussion can focus on elements of art or the message conveyed through the art.



Demonstrate how to trace and cut hand shape from recycled book pages. Students can trace their own hand, 2–3 times, on pages from old books. Carefully cut out the hand shape, being careful to not cut off fingers! Glue hand shapes onto a background, making sure edges are secure. Students can collage letters from magazines, newspaper and old recycled books to spell words which reflect who they are. They can embellish their hand designs with other materials.

Have students present and explain the how their hand artwork is a personal reflection.

Vocabulary: Picasso, Mehndi hands, collage, focal point, elements of art, two-dimensional, embellish, reflection, communicate, recycle, altered book

Materials: book pages, pencils, scissors, glue, magazines, paper, beads, buttons

Modifications: Have a peer student trace and cut-out the hand shape. Additional letters, words and images may be torn rather than cut and then glued to background. Hands may be printed or a hand shape can be traced and then filled in with various media.



Activity #5: I See You—Biography in a Jar

Outcome: Students will illustrate an autobiography or biography by placing symbolic items in a transparent jar and designing the jar label to represent the title and author.

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

Students will learn that there is a connection between written words and visual images.

Students will learn that “objects” may represent a character in a book.

Students will learn that a graphic designer would design labels.

Students will create a label for a clean, recycled jar.

Students will create a visual book report in a jar.

Procedure: Students should select and read an autobiography or biography. Set the criteria for the number of objects required to represent a character. Students can collect or create objects to represent the main character in the book. Place their objects into a clean, recycled jar. For *Structures & Stories* inspiration, see Amanda D’Amico and Phuong Pham, *It’s Just You* and Christina La Sala, *France*.

Students should examine commercially packaged jars and discuss “more successful” versus “less successful” labels. Students should incorporate the elements of art to create a “label” for their jar which identifies the book title, author and student artist. Student can embellish the lid to complement the main character in the book.

Vocabulary: biography, autobiography, transparent, opaque, graphic designer, main character

Materials: recycled jars (clean), paper, pencils, Sharpies (ultra-fine), colored pencils, glue

Modification: Collage found images onto a two-dimensional jar shape or on to a three-dimensional jar.



Christina La Sala, *France*

Activity #6: 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 how to construct an accordion book. 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 to plan and make drafts before creating a final piece.

Students will learn how to visually and verbally sequence personal life events.

Students will design an interesting cover which includes a title and their name.

Procedure: Use images from *Structures & Stories* website www.bucks.edu/artmobile/structures&stories to illustrate how accordion book structures can vary in size, shape, binding, construction, materials or content. For example, see Ed Hutchins, *Do Sit Down*; Susan Viguers, *Riddle Me This*; Sun Young Kang, *In Honor of My Grandmother's Simple Life*. Guide a student discussion to compare and contrast the various structures.

For this project, students can discuss and write about “how their life has followed a path.”

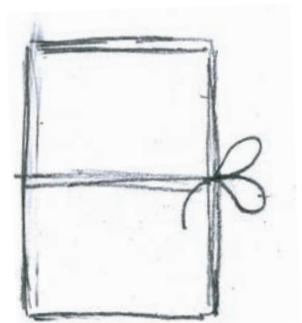
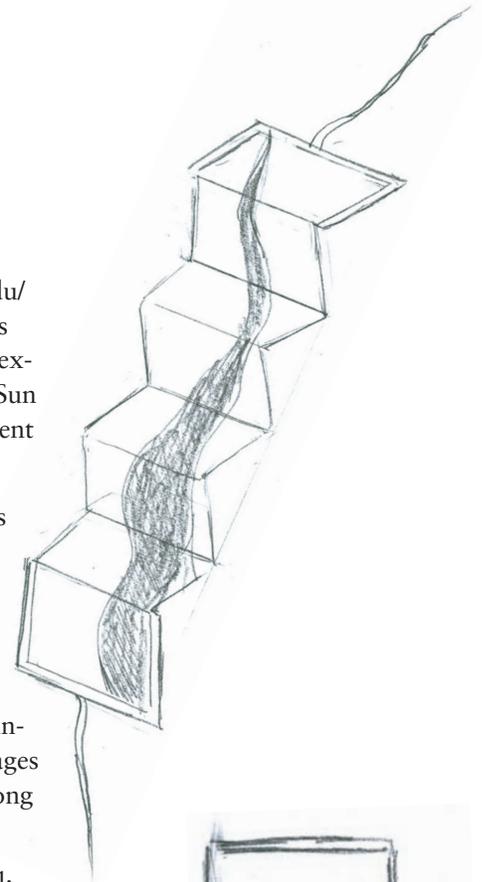
See a simple accordion book illustration at the National Museum for Women in Art website: <http://artbookscreativity.org/wp-content/uploads/2012/05/Accordian-Book1.pdf>.

Students can draw and color a path which begins on page one and continues to the final page of the book. Students should plan the number of pages needed to document their life story, then transfer their written words along the illustrated path of their book.

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

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

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



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

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.

K-5

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=VIVIegSt81k&list=PLrBYcBMYOn1PqapnQoFD_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/HAND-OUTS/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

<http://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>

K-5

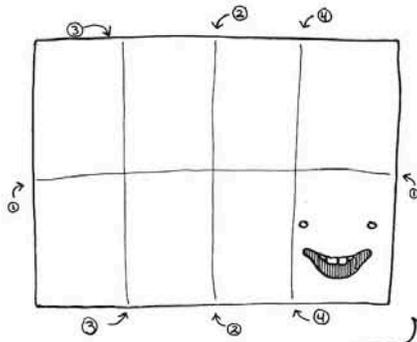
Appendix A

HOW TO MAKE A ZINE *(page 27)*

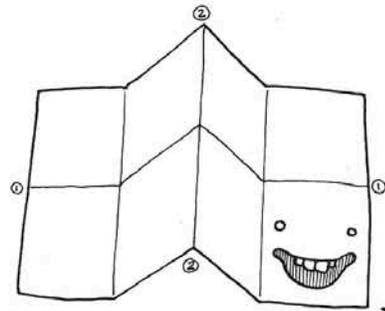
<https://lazinefest.files.wordpress.com/2012/11/how-2-make-8pagezine.jpg>

ZINE TEMPLATE *(page 28)*

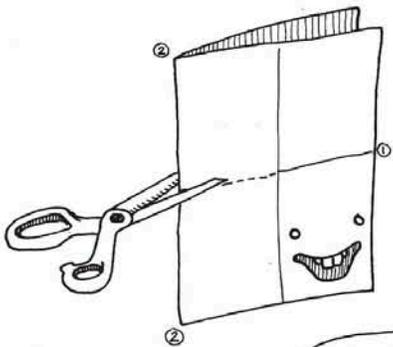
<http://www.yearofscience2009.org/about/Zine%20template.pdf>



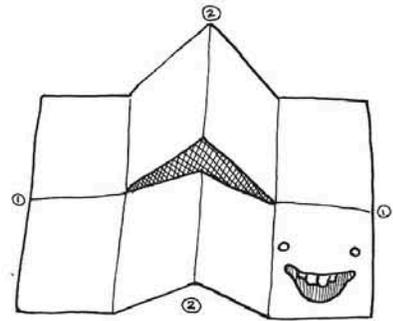
first fold a piece of paper into 8 equal parts



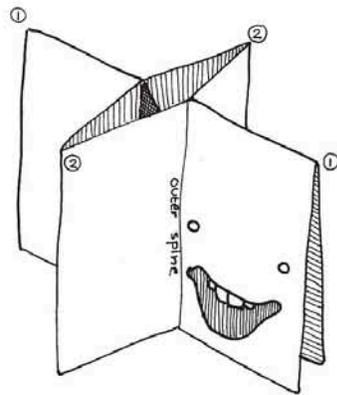
fold the creases forward & backwards until they aren't stiff



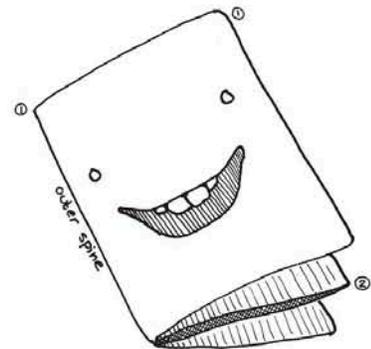
fold in half along crease #2 and cut halfway into the center, along crease #1



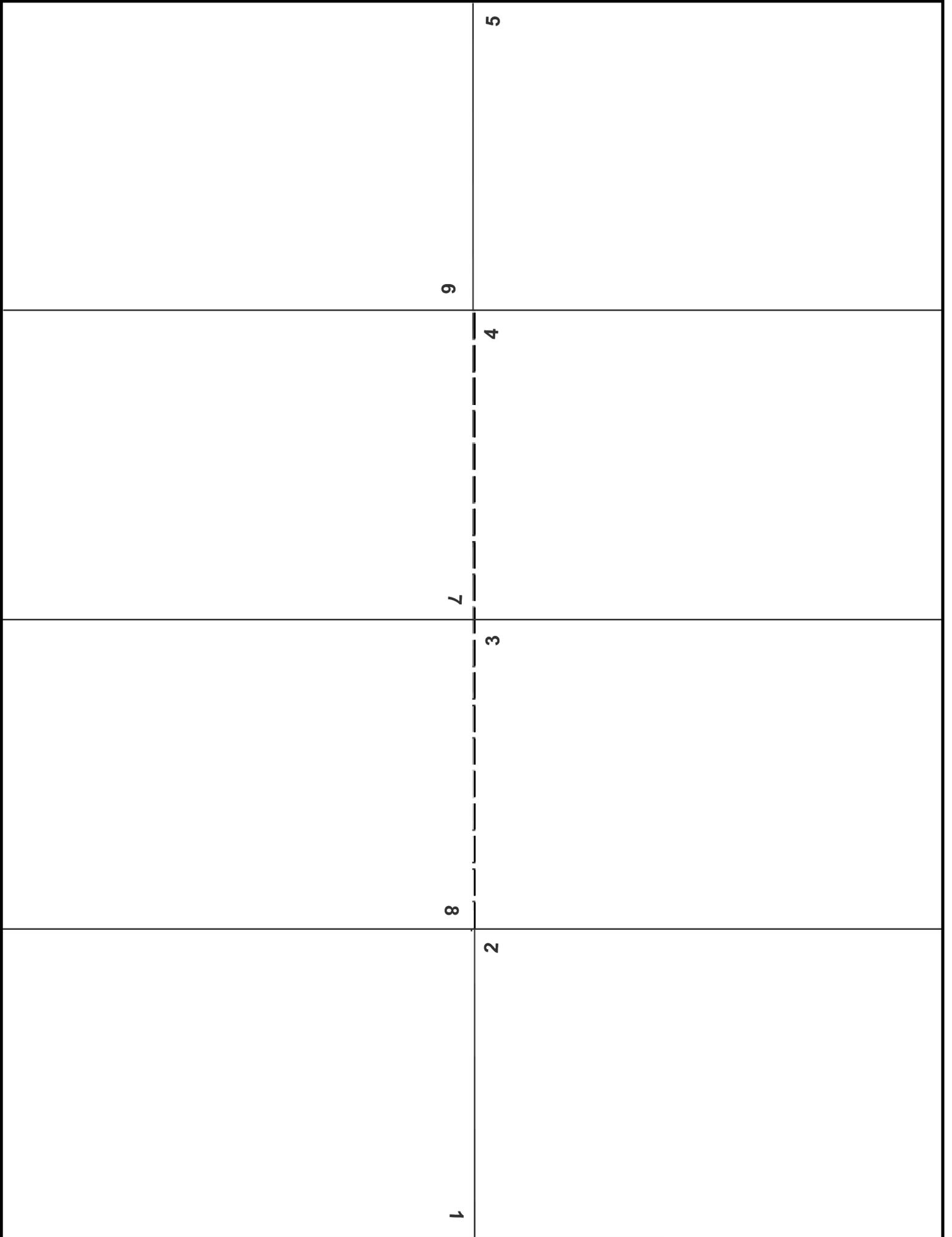
separate the points along crease #2, while folding the paper in half along crease #1



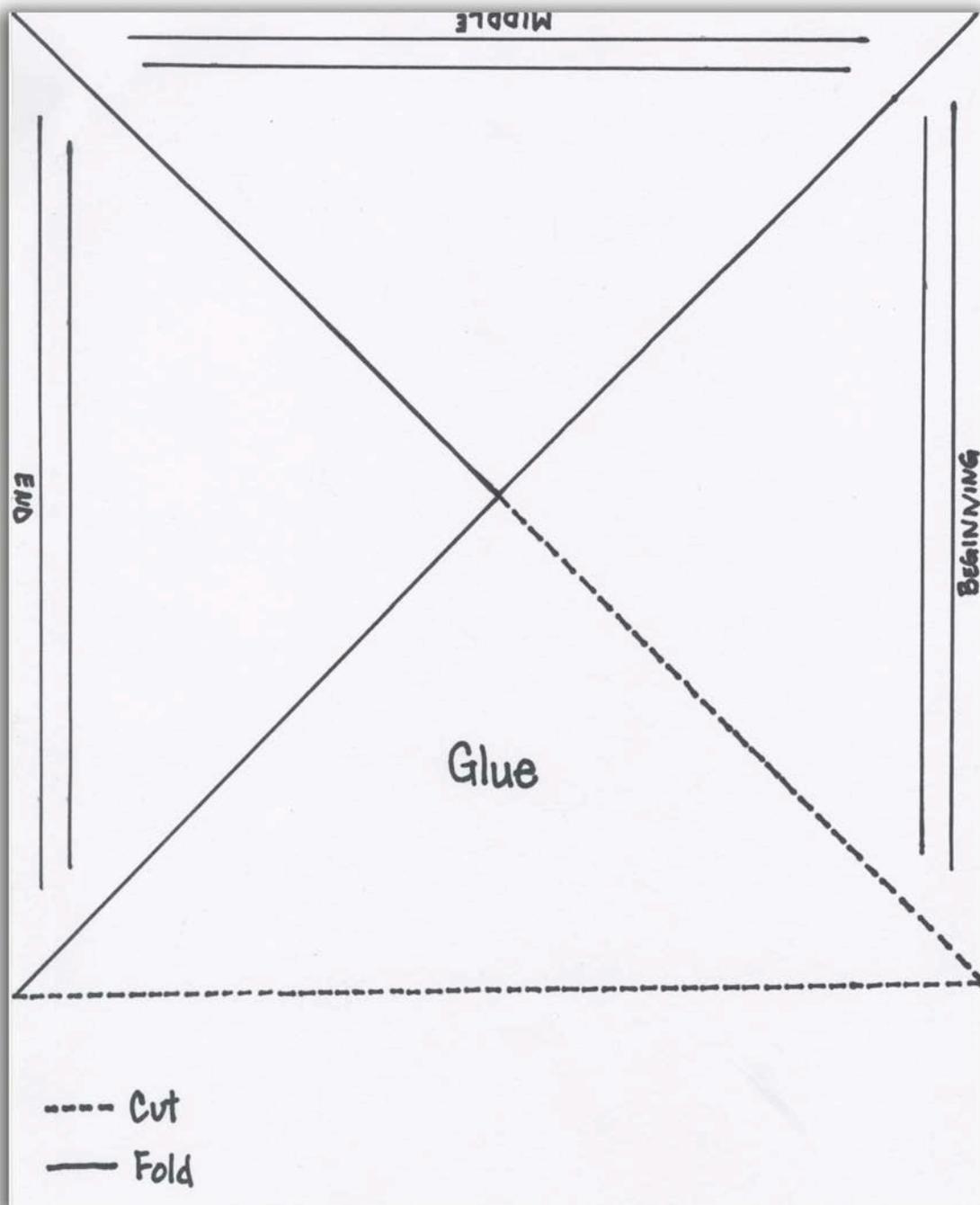
YOU'RE DOIN' GREAT!



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



PYRAMID DIORAMA DIAGRAM



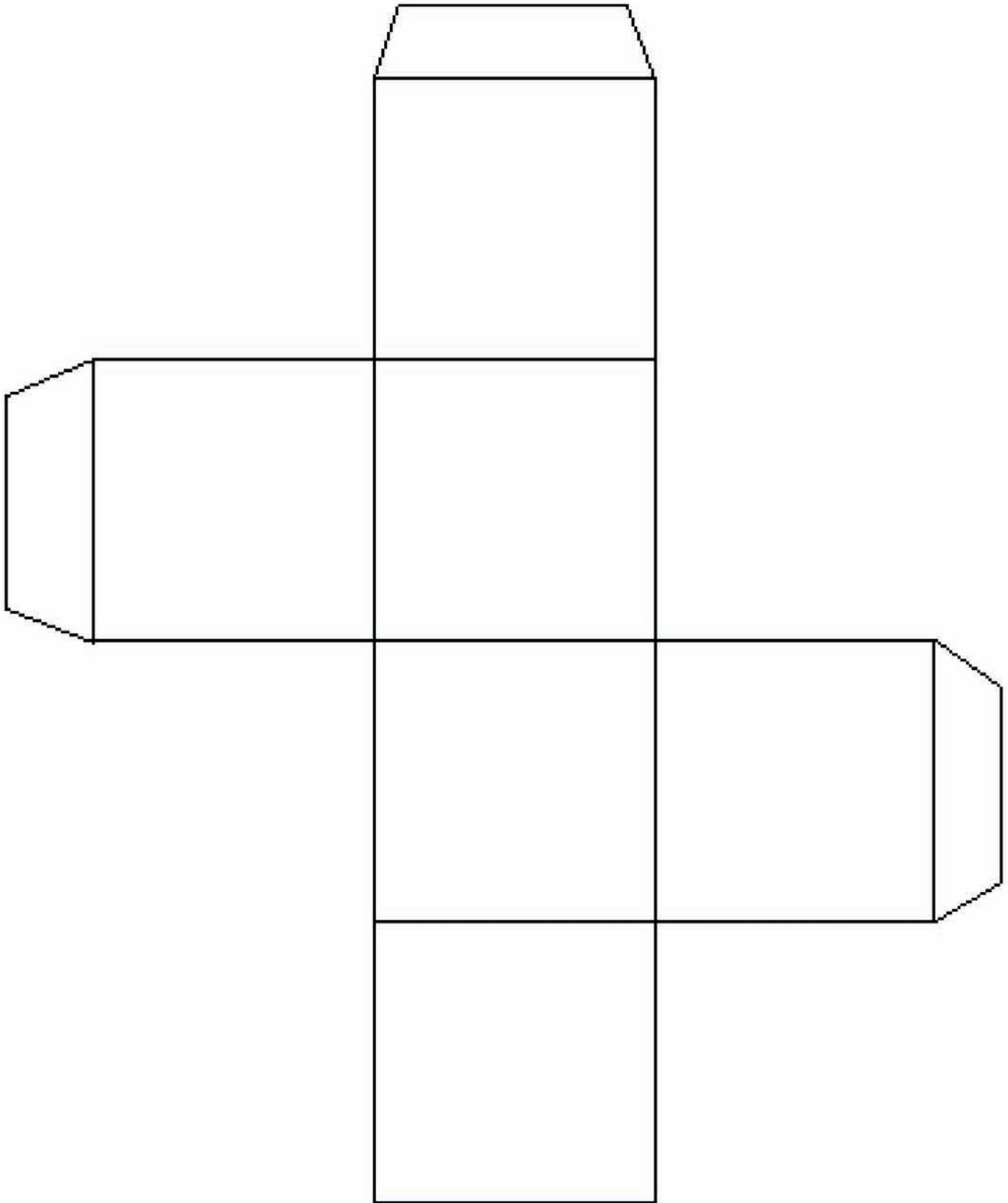
K-5

Appendix C

STORY CUBE TEMPLATE

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

Blank Cube Template



Design, cut out, laminate for durability, fold along lines, glue tabs inside box, tape for extra strength
Find more educational templates and fun activities at [MommyNature.com!](http://MommyNature.com)

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.

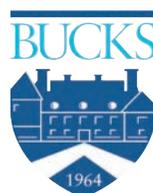


CURRICULUM WRITERS

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.



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