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STORIES

Stories All Around Us

An Arts and Literacy Unit for Third and Fourth Grade

Madison Mock – A ED 401 – Fall 2014

*Everyone tells stories.
Stories have different origins.
Stories can be changed.
We can all be responsible for our own stories.*

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Unit Overview



Big Idea: Where do stories come from?

Essential Questions:

Who tells stories?

Why do we tell stories?

How do stories influence our lives? How do our lives influence stories?

Why retell the same story (in a different way)?

Unit Rationale:

Students encounter stories everyday: in school, through the media, from their families and friends. Stories do not exist in a void; they come into being in specific contexts reliant on time, place, people, culture, etc. Many of the stories currently being told on television and in movies are simply retellings of stories that have been told over and over again. This unit will encourage students to look further into the stories they consume everyday, question their origins, and challenge the common course they take.

Course Description/ Student Understandings:

This unit plan is designed to be taught within the context of a third and fourth grade general art course. This could either be a course that is taught to separate third and fourth grade classes, with modified expectations depending on the individual class' grade level, or it could be taught to a mixed age classes with modified expectations within the class. The unit can be taught as a stand alone unit in the art classroom, but it would work best if combined with a schoolwide curriculum. Throughout the lesson there are places for possible collaboration with librarians/ media specialists and classroom teachers, as well as connections to common core standards.

Third grade students will understand that art communicates ideas. They will know how to express their own ideas, read ideas put forth by artists and use a variety of media to create artworks that convey meaning. Students will talk about what they understand about their own and others' artworks.

Fourth grade students will build upon these ideas. Fourth grade students will understand that art communicates changing ideas. They will know how to express their own ideas, think about how different people might read art differently, and use a variety of media to create artworks that convey meaning. Students will atlk about what they understand about their own and others' artworks and what they can change.

Goals:

Students will make connections about meanings of artworks based on context.

Students will be able to look critically at artworks and determine messages they convey and create their own artworks that convey messages.

Students will explore different art media and research methods and apply the knowledge of these resources to create meaningful artworks.

Students will think about how to best display and communicate artworks to an audience.

Lessons Overview

Lesson One: Story Deconstruction

Students will explore the idea of mixed-up fairytales. Students will be introduced to this idea through a discussion of *The True Story of the 3 Little Pigs*, written by Jon Scieszka and illustrated by Lane Smith and *Not So True Stories and Unreasonable Rhymes* and *All Mixed Up* written and illustrated by Carin Berger. Students will then explore ideas from popular stories in books or movies, conducting research about their origins and then constructing their own mixed-up fairytale using collage techniques.

This lesson will ask students to think about questions of ownership of stories and ideas: Who tells stories? Who can change them?

Lesson Two: Story Creation

Students will explore the story elements of character, setting, and plot by looking at three different story telling mediums: shadow puppetry, book illustration, and tunnel books. Students will watch two videos about shadow puppetry, both featuring [Shaanxi Folk Arts Theater](#), one talking about animating the puppets and the other about a collaboration with American director [Ping Chong](#) using new and traditional elements. Students will develop characters by taking notes and sketching and then bring their characters to life using shadow puppets. Next students will look at the work of two Pennsylvania artists/illustrators, [N.C. Wyeth](#) and [Elenore Abbott](#), and develop settings for their characters using watercolor painting. Students will explore pop-up and tunnel books through a library or librarian visit. Students will then tie together the characters and settings they have developed through plot to create a tunnel book.

Throughout the lesson students will question the decisions they are making about their stories: Why does this character act a certain way? Why does the story take place here? How do these elements interact?

Lesson Three: Story Distribution

After exploring, re-mixing, and creating their own stories, students will release their creations into the world. Letting ideas into the world can be a scary process; as discussed throughout the lesson, once stories are out there they can be retold, changed, and reimagined countless different ways. Students will choose artworks to exhibit and write artist statements to be displayed alongside the chosen pieces. Students will work in groups to curate miniature exhibitions that are tied together by a common theme or are more general in scope. These arrangements will be displayed in a culminating exhibition.

Lesson One: Story Deconstruction

Rationale

All around us, we are surrounded by stories in books, movies and on TV. Many of these stories are retellings or include elements from stories that have been told before. Where do these stories come from? Who gets to tell stories? What stories are missing?

Objectives

Students will explore modern and historical tellings of fairytales and look at how the visual depictions and messages have changed over time.

VA:Cn11.1.3a Recognize that responses to art change depending on knowledge of the time and place in which it was made./ VA:Cn11.1.4a Through observation, infer information about time, place, and culture in which a work of art was created.

Students will compare images and ideas in fairytales to images and ideas from history and their own lives and experiences.

VA:RE7.2.3a Determine messages communicated by an image./ VA:RE7.2.4a Analyze components in visual imagery that convey messages.

Students will construct collages as a result of research done surrounding stories.

VA:Cr1.2.3a Apply knowledge of available resources, tools, and technologies to investigate personal ideas through the art-making process. / VA:Cr1.2.4a Collaboratively set goals and create artwork that is meaningful and has purpose to the makers.

Preparation

Part One (1 day) -

Books: *The True Story of the 3 Little Pigs*, *Not So True Stories and Unreasonable Rhymes*, *All Mixed Up*

PowerPoint with questions about the readings. Record students' responses directly on the PowerPoint or on a board or large piece of paper.

Part Two (1 day)-

Research materials: many different versions of fairytales, books about locations, people, animals, and other elements found within the stories. These materials will be gathered and organized based on students' responses.

Art materials: Each student needs a file folder, writing/drawing implements

Part Three (1 -2 days) -

Each student will get one large, stiff sheet of paper to collage onto

Collage materials to share – magazines, old books – picture books, encyclopedias, travel books, colored paper, drawing paper, markers/ other drawing implements, glue

Continued access to research materials.

Learning Plan - Part One (Mixed-up Fairytales)

Read and discuss *The True Story of the 3 Little Pigs*, written by Jon Scieszka and illustrated by Lane Smith.



What is the goal of this book?

To tell a funny story, to look at things from another point of view

Why is this story the “true” story?

Because the pigs were making it up, everyone thinks their story is right

How can there be different sides to the same story?

Everyone sees things differently, there is no right answer

How do the illustrations help to tell the story?

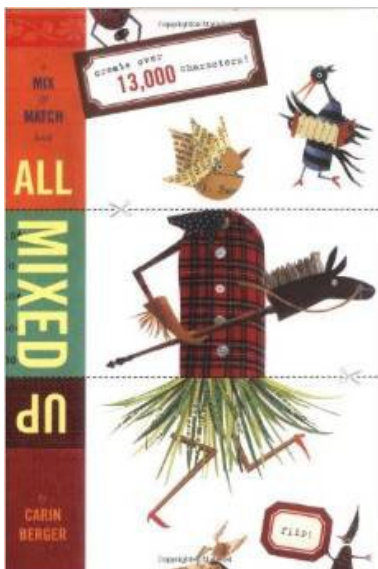
They show what is happening

What visual techniques does the illustrator use to show us that this is a “mixed-up” fairy tale?

looks like a newspaper, painting, shows us what is real

Look at some examples from *Not So True Stories and Unreasonable Rhymes* and *All Mixed Up* written and illustrated by Carin Berger.

Talk about the technique the illustrator uses, collage, and how it is related to the idea of “mixed-up” fairy tales.

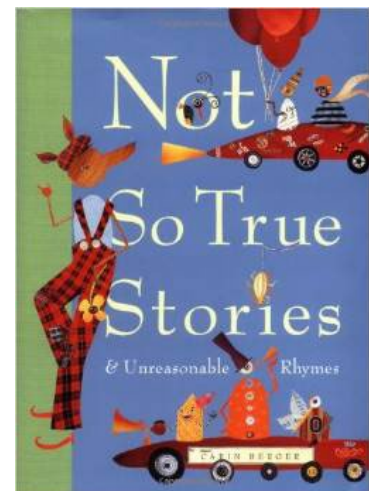


Why are these stories “not so true”?

they are silly!, they don't make sense

What visual techniques does the illustrator use to show us that things are “all mixed-up”?

collage, chopped up pages



Make a list of stories in popular culture and write responses on board. Have students write on cards a list of their top 3 movies or other stories they would like to explore further (or have students vote).

Part Two: (Looking Closer)

Lesson One, Part Two could be done in collaboration with the school librarian and the students could conduct the majority their research during their allotted library time.

The whole class may be looking at the same story, or they may be looking at different ones. For classes that works well independently/ in small groups, have students divided into groups based on their responses on their cards and have them discuss the questions together. One student can act as recorder. For classes that work better with full class instruction, discuss the questions as a class and record the answers on the board or a large sheet of paper.

Characters – Who is in the story? Are there people? Animals?

Setting – Where and when does the story take place?

Plot – What happens?

Each student will have a file folder. On one side, each student should write/ draw at least one thing from each of these story elements relating to their story.

Students should be asked to recall the mixed-up stories from the first class. Students will use the technique of collage like Carin Berger to make their own mixed-up stories. Students will create collages from pictures cut out of magazines and old books, colored paper, and drawings. But the first step in making mixed up stories, will be to do some research.

There will be bins of books relating to the stories the students have chosen. Students will look at different versions of fairytales and books with background information about locations, people, animals, and other elements found within the stories. Students will look through these bins and compare the information with their ideas about the story they already know.

What similarities and differences do you notice across different versions of the same story? From the setting in the story and the real place it is based on?

Are there some versions that you like better than others? Why?

These ideas will be recorded in writing and drawn on the other side of their file folder.

Part Three: (Mix it Up)

Once students have ideas about how they want to mix up their fairytales, they can begin to gather collage materials. Research materials will still be available to look at in a special area (away from collage materials like glue and scissors). Students can cut out pieces related to their story and store them in their folders until they are ready to combine them together. Students can also draw pictures and cut them out, whatever is needed to show a scene from their own mixed up fairytale.

Students should be able to recognize which elements of their story came from the story chosen by the class/small group, other versions of the story, and their own ideas.

Assessment

Self -reflection questions:

- **What did you learn through your research about your story? What surprised you?**
- **In your mixed-up fairytale, did you challenge ideas about how a certain story is told?**

Does the student show evidence of conducting research about their story?

Does the student show evidence of understanding what a mixed-up fairytale is?

Does the student put their own twist on the story?

Does the student use visual imagery to tell their story?

Classroom Extentions

The work done throughout this unit could benefit from relationships with classroom teachers: both with students bringing artwork back to the general classroom and bringing writing into the art classroom. The “Common Core Connections” highlighted throughout the lesson plan are touched upon in the art lessons, but could be greatly expanded upon in the general classroom. The final collage produced for Lesson One - Story Deconstruction could be taken back to the classroom and used as a jumping off point for creative writing.

Common Core Connections: (Reading: Literature)

Students will compare images and ideas in fairytales to images and ideas from history and their own lives and experiences.

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.RL.4.2 Determine a theme of a story, drama, or poem from details in the text; summarize the text.

Students will explore modern and historical tellings of fairytales and look at how the visual depictions and messages have changed over time.CCSS.ELA-LITERACY.W.3.7 Conduct short research projects that build knowledge about a topic./ CCSS.ELA-LITERACY.W.4.7 Conduct short research projects that build knowledge through investigation of different aspects of a topic.

Students will construct collages as a result of research done surrounding stories.

CCSS.ELA-LITERACY.W.3.8 Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories./ CCSS.ELA-LITERACY.W.4.8 Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.

Lesson Two: Story Creation

Rationale

We all have a story to tell. Whether it is a story about our lives or a story that exists solely in our imaginations. There are many different ways to tell stories. Some are more effective than others. How can we tell stories so that others will listen? What kinds of stories can we tell that maybe are not being told?

Objectives

Students will explore three different storytelling media: shadow puppetry, book illustration, and tunnel books.

VA:Cn11.1.3a Recognize that responses to art change depending on knowledge of the time and place in which it was made./ VA:Cn11.1.4a Through observation, infer information about time, place, and culture in which a work of art was created.

Students will develop character, setting, and plot and combine these elements together into a final work of art.

VA:Cr1.2.3a Apply knowledge of available resources, tools, and technologies to investigate personal ideas through the art-making process. / VA:Cr1.2.4a Collaboratively set goals and create artwork that is meaningful and has purpose to the makers.

Preparation

Part One (1 day) -

Load videos from The Kennedy Center's site about shadow puppetry:

http://artsedge.kennedy-center.org/interactives/shadowpuppets/shadow_puppets.html

(Link is not direct: follow path below)

“Playing with Shadows: An introduction to shadow puppetry > The Masters > Shaanxi Folk Arts Theater > Watch the video” and next video in playlist: “Ping Chong”

On each table: One miniature shadow puppet theatre (box with bottom replaces with white tissue paper), flashlight, stiff paper, scissors and pencils for each student, toothpicks or popsicle sticks, tape, if you have small toys/other objects these could also be used

Each student should have access to either their file folder from Lesson One or a journal/sketchbook

Part Two (1 day)-

Examples of book illustrations: on computer/projector and book examples if available.

N.C. Wyeth - <http://brandywine.doetech.net/pictsrch.cfm>

Elenore Abbott -

Watercolors, paintbrushes, salt, water, watercolor paper cut to size.

Part Three (1 day) -

Arrange with school, local, or university librarian to either visit the library or have the librarian visit the school with an assortment of various types of books including pop-up books and tunnel books.

Part Four (1 day) -

Access to character explorations from Part One, setting paintings from Part Two,

Materials for tunnel books: stiff paper (cut into windows, cut to size for sides of book, pieces for students to cut from), scissors, glue, tape, scrap cardboard

Learning Plan - **Part One: (Character Design)**

Characters – Who is in the story? Are there people? Animals?

Students will explore shadow puppetry theatre and look at the development of characters.

Pre-Video discussion questions:

What can we know just by looking at a character?

what they are wearing, that they are rich, that they like ponies, they are a girl



Are the judgements that we make from just looking necessarily true? Why or why not?

you can't judge a book by it's cover, they may be pretending to be rich

How else can we know about a character?

what they do, what they say

Watch the video about [Shaanxi Folk Arts Theater](#),

How do the puppeteers make the characters "come alive"?

use sticks to move the puppets, pretend they are friends with the characters

Watch the video about [Ping Chong](#).

How is Ping Chong combining old and new art forms together?

using Chinese and American puppets, using puppets and digital images

Why might an artist like Ping Chong chose to combine old and new?

more strategies to tell clearer story, looks cool



Students will focus on developing one character for a story.

Who are they? What do they like to do? What do they look like?

How would your character move? What would they say?

What would surprise people about your character? What challenges does your character face?

Students will write/ draw responses answering questions about their characters They can write these responses on their file folders from Lesson One, or if the class used journals or sketchbooks they can respond in those. Student will create shadow puppets from stiff paper and use props to bring their characters to life using ideas from shadow puppetry. Students will take pictures/video of their experimentations. The shadow puppets will later be elaborated on and included in tunnelbooks.

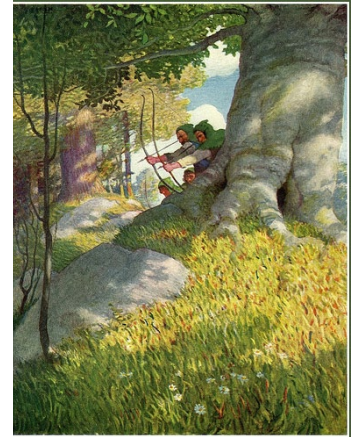
Part Two: (Setting Design)

Setting – Where and when does the story take place?



Students will look at the work of two artists/illustrators from Pennsylvania: [Elenore Abbott](#) (1875 – 1935) and [N.C. Wyeth](#) (1882 – 1945).

Top left: *The Two Kings' Children* in Grimms' Fairy Tales - Abbott(1920), Bottom left: *Cinderella* - Abbott(1920), Top right: *Rip Van Winkle* - Wyeth(1921), Bottom right: *Robin Hood* - Wyeth(1917)



What do you notice about the backgrounds? simple, natural, vague idea of place

What kinds of colors do the illustrators use? light colors, dark colors, cool colors

How do the artists use light in the illustrations? glowing, sunshine

What can we learn about the setting from the images? outside, time of day

How do these images relate to things you see in real life? trees, not like real life they are pretend

The teacher will give a brief lesson on use of the water color paints. The students can also be asked to help demonstrate. Techniques such as wet-on-wet and using salt may be covered. Students will then paint the setting for their character and finish their shadow puppets from Day One.

Where does your character live? Is it a real place or imagined? What time period do they live in? Is this the setting we would normally think of this character in? How will your character interact with the background?



Part Three: (Book Exploration - Library/Librarian visit)

Students will explore many different types of books that rely on visual imagery

How are pop-up and tunnel books different from other kinds of books?

3-D, less about the words and more about the pictures

Which books do you find most interesting why?

the ones with monsters!, moving parts

How do the books draw you in and keep your interest?

they look really cool, I want to see all the little pieces



Part Four: (Story Completion)

Plot – What happens?

Talk about tunnel books from last class/ field trip.

Teacher will demonstrate how to construct a tunnel book. (See link for many different examples and construction ideas: <https://www.pinterest.com/tfnboo/mini-tunnel-book/>)



Students will be using their shadow puppets from Lesson One in their tunnel book. Students will look through the photos, videos, notes, and drawings they made about their characters and think about how their character can interact with the setting.

Martin Engelbrecht (ca. 1740)

<http://blog.library.si.edu/2010/04/the-dance-of-the-tunnel-book/>

What does your character do? Why do they do this? Are there other things that your character could do? Why is your character doing these things in this time in this place?

Assessment

Self-reflection questions:

- **Why did you choose to develop the character you did? Why did you make them look and act a certain way?**
- **How did you choose the setting for your character? Did you choose a setting where you would normally find that sort of character? Why or why not?**
- **How did you decide on the story to tell? Where did your ideas come from?**

	Excellent	Good	Needs Improvement
Character	Many details, backstory, carefully thought out actions	Thoroughly developed with details supporting actions	Borrowed from pre-existing story with no or superficial changes
Setting	Plays active role in story	Effectively serves as backdrop	Tangentially related to story
Plot	Challenges ideas about how certain characters act	Begins to question commonly told stories	Retells a pre-existing story with no or superficial changes
Media	Makes new connections between media in lesson	Uses all media covered in lesson	Is missing one or more media covered in lesson

Common Core Connections: (Writing)

Students will develop character, setting, and plot and combine these elements together into a final work of art.

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.RL.4.3

Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

Lesson Three: Story Distribution

Rationale

Once we tell a story it is no longer only ours. It is released out into the world. People may take meanings from the story that we did not originally intend. Other people may combine pieces of our stories with their own stories or other stories. Our original idea may seem changed entirely. What can we learn from different interpretations of the same story? How can we share our stories so that people understand the story we are trying to tell? How can we encourage new interpretations?

Objectives

Thinking about the various forms of artwork they have studied throughout the unit, students will choose how to display artworks for exhibits and write artist statements about their pieces.

VA:Pr5.1.3 Identify exhibit space and prepare works of art including artists' statements, for presentation./

VA:Pr5.1.4 Analyze the various considerations for presenting and protecting art in various locations, indoor or outdoor settings, in temporary or permanent forms, and in physical or digital formats.

Students will look at other student's stories and write responses to be displayed alongside the artist statements.

VA:Re8.1.3 Interpret art by analyzing use of media to create subject matter, characteristics of form, and mood./ VA:Re8.1.4 Interpret art by referring to contextual information and analyzing relevant subject matter, characteristics of form, and use of media.

Preparation

Part 1 (1 - 2 Days) -

Have all student artwork from entire unit gathered for students to look through.

Notecards and pencils at each table.

Exhibition -

Arrange for a final exhibition.

Learning Plan - **Part One: (Exhibition Preparation)**

Have students set up their artworks on their tables with their groups. Students may choose what to display or not display, but should choose at least one piece. Each student will look through their self-reflection questions related to the pieces chosen and write a brief artists statement explaining their choices in their artworks. Students will talk in their groups and think about which pieces should be displayed next to each other and how the stories influence one another. A blank notecard should be placed by each artwork on the tables.

Once each group has their exhibit set up, the students will travel around the room looking and writing down additional connections that they see related to research done in Lesson One, information learned in other classes in school, stories from the media, and other works in the room.

As students move around the room, they may decided that their artworks are better suited for display in different arrangements. They may choose to display stories that are similar to each other in seperate groups or to create groupings where each story is very different.

Students should reconvene in their new groups and together construct a group statement explaining how the pieces work together. Each miniature exhibit should be documented and packed up so that it can be easily reassembled for display at the exhibit location.

Assessment

Does the student show evidence, through an artist statement, of making careful considerations both within their artworks and the ways in which their artworks are displayed?

Does the student's written statement help the viewer understand the meaning of the work and the context it was created in?

Do the students in the group, through the group statement, show understanding of each student's work and the way in which the different stories work together?

Exhibition

This final part of the unit can vary greatly depending on the teacher and school.

If this is part of a school-wide curriculum, the exhibit may be part of an evening where students share work they have been doing in all of their classes across the school or it may consist of students travelling to lower grades to share their stories with younger students. The exhibition may consist of displaying the work in the hallway or school library. Select pieces or groupings could also be chosen to be displayed at the local library or other places in the community.

Include blank notecards or a notebook with the exhibition to encourage the conversation about the pieces to continue and too see more interpretations emerge!

Artist Profiles - Contemporary

Lesson One, Part One (Mixed-up Fairytales)

Lane Smith,

illustrator, *The True Story of the 3 Little Pigs*

<http://www.lanesmithbooks.com/>

“His titles with Jon Scieszka have included the Caldecott Honor winner *The Stinky Cheese Man*; *The True Story of the 3 Little Pigs*; *Math Curse*; and *Science Verse*. Lane’s other high profile titles include *Hooray for Diffendoofer Day!* by Dr. Seuss and Jack Prelutsky; *The Very Persistent Gappers of Frip* by George Saunders; *Big Plans* by Bob Shea; and *James and the Giant Peach* by Roald Dahl. In 1996 Lane served as Conceptual Designer on the Disney film version of *James and the Giant Peach*. His books have appeared on the New York Times Best Illustrated Book of the Year list four times. Lane and book designer Molly Leach live in rural Connecticut.” - website bio



First of three videos of a visit to Lane Smith’s studio. He talks about his process, shows original artwork, and towards the end of the first video shows how he can use the computer to make a collage. The next video (linked from the first) shows more of his process on the computer.

<https://www.youtube.com/watch?v=V7lmgXg8GUc>

Video talking about *The True Story of the 3 Little Pigs*, the creative process, how the text and images go together, and other things.

<https://www.youtube.com/watch?v=e0hNIYw1Uko>

Carin Berger,

author and illustrator, *Not So True Stories and Unreasonable Rhymes* and *All Mixed Up*

<http://www.carinberger.com/>

“Carin Berger is an award winning designer, illustrator, and author. She has worked in London, San Francisco, and New York City. Her illustrations, cut paper collages, are made with scraps of ephemera, used clothing catalogues, and old ticket stubs. Basically, any odds and ends that she can find.” - website bio

Video of studio visit showing finished 3-dimensional collages.

<https://www.youtube.com/watch?v=NuRxHvNb7Xg>



Lesson Two, Part One: (Character Design) - Shadow Puppetry



Ping Chong

contemporary theater director,
choreographer, video and installation
artist

<http://www.pingchong.org>

Ping Chong is an American artist born in Toronto and raised in New York City's Chinatown. He is internationally recognized and an established figure in the Asian American theatre and arts movements.

“Ping Chong + Company produces theatrical works addressing the important cultural and civic issues of our times, striving to reach the widest audiences with the greatest level of artistic innovation and social integrity. The company was founded in 1975 by leading theatrical innovator Ping Chong with a mission to create works of theater and art that explore the intersections of race, culture, history, art, media and technology in the modern world.” - website, company info



“*Cathay: Three Tales of China* is an original puppet theatre work about China’s ancient past, its tumultuous recent history, and its 21st century reemergence as a global economic force. *Cathay* was composed of three separate tales with characters and storylines crossing centuries and distances to converge in the final story. The production includes over 150 puppets, combining traditional and contemporary puppetry, an elaborate recorded soundtrack and video projections.”

- website, production archive

Artist Profiles - Historical

Lesson Two, Part Two: (Setting Design) - Illustration

Elenore Abbott (1875 - 1935),
artist, illustrator and scenic designer

http://en.wikipedia.org/wiki/Elenore_Abbott

Abbott “was an American Art Nouveau book illustrator, scenic designer, and painter. She illustrated early 20th-century editions of *Grimm’s Fairy Tales*, *Robinson Crusoe*, *Kidnapped* and other books.”

“Born Elenore Plaisted in Lincoln, Maine, Abbott studied art at three institutions: Philadelphia School of Design for Women and the Pennsylvania Academy of Fine Arts, and in Paris, France, the Académie des Beaux-Arts, where her work was also exhibited. She moved back to Philadelphia in 1899. She studied with Howard Pyle at the Drexel Institute. Pyle was a major influence on Abbott, and she acknowledged, later in her life, that she created her favorite pieces under his tutelage.”



N.C. Wyeth (1882 - 1945)
artist and illustrator

<http://www.ncwyeth.org/ncbio.htm>

“Newell Convers Wyeth was born on October 22, 1882, in Needham, Massachusetts. Growing up on a farm, he developed a deep love of nature. His mother, the daughter of Swiss immigrants, encouraged his early artistic inclinations in the face of opposition from his father, a descendant of the first Wyeth to arrive in the New World in the mid-17th century.”

“Following [Howard] Pyle’s maxim to paint only from experience, Wyeth made three trips between 1904 and 1906 to the American West. He spent much of these trips simply absorbing the Western experience

which allowed him to paint images that would place him among the top illustrators of his day.”

“In 1908, Wyeth moved “to Chadds Ford, Pennsylvania, 10 miles north of Wilmington along the Brandywine Creek. Chadds Ford had been the site of Pyle’s summer school, and the rolling hills and sycamore trees of the Brandywine Valley had already exerted a profound influence on Wyeth, subduing his enthusiasm for the rough and tumble west.”

“Despite his fame as an illustrator, Wyeth yearned to be known as a painter. The distinction between painting and illustration was an important one, with illustration carrying a pejorative connotation that Wyeth felt keenly all his life.”

Visual search of catalogue of work: <http://brandywine.doetech.net/pictsrch.cfm>

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Lesson Two, Day Four: (Story Completion) - Tunnel

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Martin Engelbrecht (1875 - 1935),
publisher

“Artist Martin Engelbrecht (1684-1756) and his brother Christian were printsellers and engravers in Augsburg, Germany during the eighteenth century. Martin Engelbrecht engraved some plates after Rugendas and other masters.; his other works included illustrations for Ovid’s *Metamorphoses*, *The War of Spanish Succession*, *Les Architectes Princiers* by P. Decker, 92 views of Venice, and a series of prints of workers and their dress, *Assemblage Nouveau Des Manouvries Habilles*, published at Augsburg, circa 1730.”



“Engelbrecht’s miniature theaters or dioramas evolved from his large-scale Zogrscope images and are regarded as the earliest “paper” theaters in history. They were the forerunners of the peepshow books popularized by Dean & Son of London during the mid-nineteenth century, and have been cited by photographers and cinematographers for their early optical effects and appreciated as an aid to creating dramatic perspective on film.”

<http://blog.seattlepi.com/bookpatrol/2009/07/23/the-miniature-theaters-of-martin-engelbrecht/>

Additional Resources

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Lesson Two, Part Three: (Book Exploration - Library/Librarian visit)

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The Special Collections Library, located on Penn State’s University Park Campus, has an excellent collection including historical and contemporary pop-up books and artist’s books. Contact a libraiian to arrange a group visit.

<http://www.libraries.psu.edu/psul/speccolls.html>

Children’s Literature Research Guide

<http://www.libraries.psu.edu/psul/researchguides/edupsych/childlit.html#articles-and-databases>

