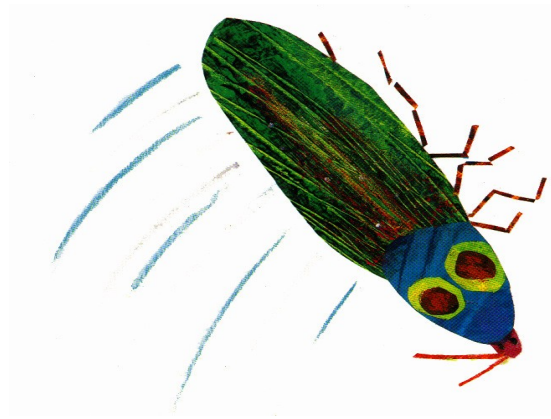


From Paper to Print

Original Works by Eric Carle



Teacher Curriculum Guide



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🔍 THE COLOR HUNT!

🔪 **What:** First, with their art teacher, students will look carefully for color all around them and make a mixed media color wheel. Then, with their classroom teacher, students will examine the color in a work of art and in the illustrations of Eric Carle.

🔪 **Why:** When creating or examining a work of art, color is very important. Eric Carle's work is filled with color – from his green caterpillar to his rosy baker. We hope that a discussion about color and the creation of a color wheel will help students recognize the importance of colors and color combinations in works of art and in the world around them.

🕒 **When:** *Before* your visit to Kidspace

📦 **Materials:**

For Art Teacher:

Transparency of color wheel (provided by Kidspace)

Pencils and paper to write on

“Pie-pieces” (provided by Kidspace)

Scissors

Bin of colored materials, including: scraps of construction and tissue paper, feathers, pom-poms, beads, markers, crayons, any other colorful things that can be glued onto paper

Glue

Poster Board

For Classroom Teacher:

Transparency of Art Work (choose one from those provided by Kidspace)

Color Hunt Images Info. Sheet (provided by Kidspace)

Color Worksheet (provided by Kidspace)

Any book illustrated by Eric Carle

🕒 **Time:**

In the Art Room:

Part I: 10-15 minutes

Part II: 30 minutes

In the Classroom:

Part III: 20-30 minutes

Part IV: 10 minutes

****In the Art Room****

Part I: Background – Introducing the Color Wheel

1. **Teacher preparation:** prepare your bin of colored materials (these can be prepared once and used over and over again for each class – see **materials** for contents of bins).
2. Discuss some aspects of color, using the “Color Wheel” transparency as a visual aid. Topics for discussion might include (varying according to grade level):
 - How the color wheel shows the colors of the spectrum in a continuous rainbow.
 - What the primary colors are and how they cannot be formed from other colors.
 - What the secondary colors are and how they are formed by combining two primaries.
 - What the pairs of complementary colors are and where they are on the color wheel.

¶ **Part IIa: Hunt for Color in the Art Room**

1. Divide the class into six “color teams.” Assign each team one of the six colors in the color wheel.
2. Tell the class that for five minutes the color teams will “hunt” around the art room for their assigned color. Ask the teams to write a list of all the places that they found their color. (For example: “our team found red on the exit sign, the art poster on the board, the Kidspace sign on the wall...”)
3. After five minutes of hunting, discuss as a class where the teams found their colors. Were they surprised at how many places they could find their color?

– **Part IIb: Make a Collage Color Wheel**

1. Hand a “pie piece” to each team. Have each team cut out the “pie piece” from the paper. Tell the class that each team will transform their blank “pie piece” into a piece of the color wheel by covering it with their assigned color.
2. Each team can now hunt for their color in the bin of colored materials that you have prepared. Have the teams find and pull from the bin any materials

that are of their color and use them to collage on their “pie piece.” (Remind them that they should *color* with the crayons and markers and *glue* on the other materials).

3. After the teams have covered their “pie pieces” with collage materials, review the aspects of color you discussed before. A fun way to do this might include asking the **primary color** teams (red, yellow, and blue) to find each other and stand together with their “pie pieces.” Then, ask the **secondary color** teams (green, purple, and orange) to find each other and stand together. Finally, ask the **complementary color** teams to find each other and stand together, making sure that red pairs with green, etc..
4. With the complementary teams paired, talk with the class about how colors act in combination with other colors, specifically how colors can look most intense when next to their complements. Experiment with color combinations by having teams pair up and put their pie pieces next to each other, noting how colors look in combination with other colors. Ask them if they think that color combinations are an important consideration for artists when creating works of art. Do certain color combinations please students more than others or elicit in them certain emotions?
5. Now, have the class assemble their “pie pieces” into a **Color Wheel** on a sheet of poster board and glue the pieces down. (Optional: have the class label the primary, secondary and complementary colors on the color wheel.) The class will take their color wheel back with them to their classroom.

****In the Classroom****

👁 Part III: Hunt for Color in Art

1. **Teacher preparation: choose one** artwork (or more if you have time!) for discussion from the ones provided by Kidspage. Photocopy the “Color Worksheet” for each student. Find any Eric Carle book to look at with your class.
2. When your class has completed Parts I & II in their art room, they will return with a large **Color Wheel** to display in the classroom. They will use this color wheel to help them look at the color in a work of art and in the illustrations of Eric Carle.
3. Show students the transparency of the selected artwork (provided by Kidspage) on the overhead projector. Allow them a few minutes for careful looking.
4. Pass out the “Color Worksheet” and read through the questions as a class. **Younger grades** may want to complete this worksheet as a class discussion.
5. Have students complete the worksheet. Encourage students to use the color wheel they made in the art room and to think about complementary colors when answering the questions.
6. Discuss answers as a class. (Reminder: There is no definitive answer as to why an artist may choose specific colors.)
7. As a class, go through a book illustrated by Eric Carle and look carefully at how Eric Carle uses color. Some possible questions for discussion are:
 - Does Eric Carle use different colors than does the artist at whose work you have just looked – or are many of the colors he uses the same as those that the other artist uses?
 - What color combinations does Eric Carle use? Can you find where he puts complementary colors next to each other?
 - Why do you think he chooses to put the colors together that he does?
 - How do the colors in Eric Carle’s books make you feel?

Part IV: Reflection and Discussion

Ask your students to talk about what was most interesting to them in learning about color. What did they discover that they had never thought of before? Did they find it challenging to locate the complementary colors in the painting that your class looked at together? If so, why? What about in Eric Carle's illustrations?

I Part IV: Extension

Continue to look with your class for the special things that color does in other pictures, and in your everyday life (like on television or at the movies or the supermarket). For example, you could bring in old magazines and have your students find complementary colors in advertisements.

✧ PICTURING POEMS

✎ **What:** Students will read and analyze a poem (or short passage) and then create an illustration of the main character or scene based on the descriptive language in the written work.

🔑 **Why:** Students will gain an understanding of how illustrators respond creatively to the text of a poem or story when producing their pictures. Pictures don't simply illustrate texts; they inevitably interpret and/or add to them. To demonstrate this fact, students, working in small groups, will make their own pictures for a poem, and then will compare both a) the differences amongst these various pictures and b) the differences between the pictures and the poem itself.

🕒 **When:** *Before your visit to Kidspace*

☒ **Materials:**

Poem(s) - (provided by Kidspace) – you choose which one to use with your class

Poster Board

Flat collage materials, including scrap fabric, paper, magazines, etc.

Glue

Markers, crayons, colored pencils

⌚ **Time:** Part I: 20 minutes

Part II: 45 minutes

Part III: 10-15 minutes

🕒 *Part I: Background*

Teacher Preparation: Choose and make copies of a poem for your class to read and study. (For younger grades, you may want to write the poem on the blackboard.)

Talk with your students about the characteristics of descriptive language—specifically, the use of adjectives and adverbs. Ask your students if they know what adjectives and adverbs are (“describing words”). Discuss some examples such as colors, speeds, or sizes.

Once you feel that they have an understanding of these “describing words,” have your students play “I Spy” with descriptive language: for this game, all students except one close their eyes, and the student with open eyes describes any object in the room in ten “describing words” or less. The student will say something like, “I spy with my little eye something small, red, wrinkly, and soft.” Then, the other students can open their eyes and guess what has been described. The goal is for the student who is describing the object to use carefully chosen words, so as to communicate best with his/her classmates. This game can be played for as many rounds as you wish.

☞ Part II: Action

Hand out copies of the poem you have chosen to your students, or write the poem on the blackboard. Read the poem together as a class—either in turn or individually.

1. On the blackboard, generate with your students a list of the descriptive language (“describing words” or phrases) from the poem that best represents the characteristics of the main character or scene.
2. Divide the class into four groups. **(For younger grades you might simply divide the class in half.)** Explain that each group will create a collage picture of the creature from the poem, inspired by the list of descriptive language that they generated. Encourage them to use their imaginations! In this way, students will more clearly understand the process of illustration.
3. Distribute to each group a large piece of poster board or other heavy paper and collage supplies (see **materials** above). Using this as the base, students may apply scrap fabric, magazines, paper or any other flat collage material to portray the characteristics of the main character or scene that they identified from the poem.

Part III: Reflection and Discussion

1. Now put the four collages at the front of the room for all to see.
2. As a class, compare the pictures to the list.
 - In what ways did each group make pictures that corresponded to the words of the poem?
 - In what ways did they depart from the words on the list?
 - If groups added characteristics that weren’t specifically mentioned in the poem, why did they choose to do so?
 - What are some additional descriptive words that they can find to describe their pictures? (Add these to the original list.)

Part IV: Extensions

1. Read an Eric Carle book. As a class, pick out the descriptive language (“describing words”/phrases), and discuss how Carle followed the language – **or didn’t** – to make his pictures. Discuss with your class what choices he might make as an illustrator and how he goes about this work. Remind them to think about how they made their collage creature.
2. **Descriptive poem writing:** Have each student write a short descriptive poem about a real or imaginary creature. Then have them trade poems and draw a picture based on their partner’s poem. They should then look at each other’s

pictures and talk about whether the drawing was what the writer had imagined his/her creature to look like.

"Fish"

by William Jay Smith

Look at the fish!

Look at the fish!

Look at the fish that is blue and green,
Look at the fish that is tangerine!
Look at the fish that is gold and black
With monocled eye and big humpback!
Look at the fish with the ring in his nose,
And a mouth he cannot open or close!
Look at the fish with the lavender stripes
And long front teeth like organ pipes,
And fins that are finer than Irish lace!
Look at that funny grin on his face,
Look at him swimming all over the place!

Look at the fish!

Look at the fish!

Look at the fish!

They're so *beautiful!*

©1990 Laughing Time by William Jay Smith

"McGraw"
Anonymous

McGraw the Macaw
Master, master
Of all he saw.

McGraw the macaw,
With the big white beak,
Had feathers of red,
But he had no cheek.

Eyes of green and wings of blue,
He had more colors than me or you.
Master, master of all he saw,
Squaking loudly - that's McGraw.

No feet with toes - but little black claws,
Served to hold and feed McGraw.
He could smash a seed or nut for feed,
Hang on a cliff or a big green reed.

Blue and green and red and yellow,
McGraw in color was quite a fellow.
Master, master of all he saw,
McGraw the macaw,
With the little black claws.

“The Typewriter Bird”
by William Jay Smith

The Typewriter Bird with the pitchfork beak
Will sing when its feathers are given a tweak,
Will sing from now till the end of the week
In the typewritten language that typewriters speak,
The Typewriter Bird.

Ugly and clickety, cheerful and gay,
Skyscraper-blue or tenement-gray,
It hops up and down in its rotary way
And sings till the bell rings, Hip Hooray!
The Typewriter Bird.

The Typewriter Bird with the spotted fan
Flies off to the jungles of Yucatán,
Where perched on a table of old rattan,
It sings like water that drips in a pan,
The Typewriter Bird.

It sings like water Drip-Drop! Drip-Drop!
That falls on a corrugated-iron rooftop,
In a round tin pan on the wobbly rattan –
Drip-Drop! Jim-Jim! Drip-Drop! Drip-Drop!
The Typewriter Bird.

The Typewriter Bird is a terrible bore;
It sings – Jim Jim! – and it sings encore.
It sings in London and Singapore;
It flies to the ceiling, it drops to the floor,
It bangs on the wall, it knocks at the door,
But thrown out the window, it sings no more,
The Typewriter Bird.

©1990 Laughing Time; by William Jay Smith

“An Animal Imagined”

by Franz Kafka

It is the animal with the big tail, a tail many yards long and like a fox's tail. How I should like to get my hands on this tail some time, but it is impossible, the animal is constantly moving about, the tail is constantly being flung this way and that. The animal resembles a kangaroo, but not as to the face, which is flat almost like a human face, and small and oval; only its teeth have any power of expression, whether they are concealed or bared. Sometimes I have the feeling that the animal is trying to tame me. What other purpose could it have in withdrawing its tail when I snatch at it, and then waiting calmly until I am tempted again, and then leaping away once more?

©1969 The Book of Imaginary Beings by Jorge Luis Borges

"Kujata"
by Jorge Luis Borges

In Moslem cosmology, Kujata is a huge bull endowed with four thousand eyes, ears, nostrils, mouths and feet. To get from one ear to another or from one eye to another, no more than five hundred years are required. Kujata stands on the back of the fish Bahamut. On the bull's back is a great rock of ruby, on the rock an angel, and on the angel rests our earth. Under the fish is a mighty sea, under the sea a vast abyss of air, under the air fire, and under the fire a serpent so great that were it not for the fear of Allah, this creature might swallow up all creation.

©1969 The Book of Imaginary Beings by Jorge Luis Borges

CREATE-A-BEAST

⚡ What: After a discussion about myth and mythical creatures, your students, in a group conversation, will work together to identify the component parts of an imaginative, mythological beast—a beast derived from the parts of many different, known animals. Students will then individually create portraits of and write myths about the class’s new creature and compare their creations, noting similarities and differences amongst their portraits. Older grades will then illustrate their myth with four pictures in a storyboard format.

🔗 Why: Eric Carle and other artists make careful choices about how to portray characters and stories from literature and folklore in their artwork. By creating their own portraits and myths (and, for older grades, illustrations) about an imaginary creature, students will further their understanding of how stories are constructed both in words and in pictures.

🕒 When: Before or after your visit to Kidspace

∃ Materials:

Manticore passage and picture from Eric Carle’s Dragons, Dragons
(provided by Kidspace or find in your library)

Additional pictures of the manticore – provided by Kidspace

Lined paper and pencils

Heavy paper: construction paper, poster board *or* oak tag

Collage materials (scrap fabric, colored paper scraps, beads, buttons, etc.)

Older grades only: Storyboard handout (provided by Kidspace); crayons, markers; (tissue paper and glue sticks – optional)

⌚ Time: Part I: 15-20 minutes
Part II: 45-55 minutes

Part III: (older grades only) 20-25 minutes

Part IV: 10 minutes

¶ Part I: Background

1. **Teacher Preparation:** Make copies of the mantichore pictures (provided by Kidspage) for your students.
2. Discuss the concept of myth with your students. Some possible questions for discussion are:
 - What is a myth? A myth is a special type of story, usually told over and over again, a story that everyone within a certain culture knows, about imaginary creatures and fantastical feats. Sometimes myths explain natural phenomena or explore the battle of good and evil, but also tell us about life.
 - Is a myth usually true or imaginary, or a little of both? Give examples of myths such as the story of a fire-breathing dragon that guards a cave filled with gold.
 - What are the heroes of myth like? Are they nice, mean, helpful or tricky? Are they all very different? Is a dragon a real thing?
 - Do we usually see the creatures from myths flying or walking around town? No. These creatures take form in our imaginations.
3. Distribute mantichore pictures (provided by Kidspage). Read to your class Eric Carle's "Mantichore" passage (pages 58-59) from Dragons, Dragons. The mantichore is a creature from mythological sources.
4. Together, look carefully at Carle's picture of the mantichore. Ask the students what animal parts make up the mantichore. (Face of a man, body of a lion, tail of a dragon.) We can call this kind of imaginary animal a **composite creature**, because it is made from the parts of three separate animals. (Eric Carle's book, The Mixed-Up Chameleon, is also the tale of a composite creature of sorts. Consider reading this book with your class to show another example of a "composite creature.")
5. Look together at the other pictures of the mantichore provided by Kidspage. Talk about how they are different and how they are similar to Eric Carle's picture. How could one tell that they are the same beast? What were the most important clues or characteristics?
6. Ask your students if they have any ideas about how an artist decides to portray creatures that they have never seen (except in their imaginations). How might Eric Carle have decided to create the mantichore? To answer this

question your students will create their own imaginative creature and collage a portrait of it, making these decisions themselves.

🐾 Part II: Create a Portrait of a Creature and Construct a Myth

Create a Beast in Your Imagination!

1. Tell the class that they will now create their own composite, mythical beast. Their imaginary creature will be one that used to live (or still does!) in their town or school and will be made from the parts of different animals that really do live in or around North Adams. After they make up a creature they will write a myth about it, explaining how it came to be and how it uses its special characteristics.
2. As a class, make a list on the board of 8 - 10 real animals or insects that live around your town. (Squirrels, raccoons, deer, bears, robins, snakes, toads, etc.)
3. Now, choose 3, 4 or 5 animals (less for younger students, more for older students) that you will put together to form your composite creature. You probably will want to choose a variety of animals (not all rodents, for example). Erase from the board the animals you do not choose.
4. Now, go through your shortened list with your students and assign body parts to use from each; write the body part next to the name of the animal it's assigned to on the board:

If you have 3 animals, assign: body, legs, and head

If you have 4 animals, assign: body, legs, head, and tail

If you have 5 animals, assign: body, front legs, hind legs, head, and tail

5. Ask your students to picture in their minds their new creature with the body of a _____ and the head of a _____, etc.
6. Give your new creature a catchy name!

Create a Beast in Pictures!

1. Hand each student a sheet of construction paper.
2. Ask your students to create with collage materials a portrait of the new composite creature. They can form the general shape with fabric or paper scraps and then add smaller details with beads, macaroni, or buttons.

3. Compare and Contrast: Hang up the students' portraits and have them compare their portraits, looking for similarities and differences.
4. Lead a class discussion, asking any of the following questions:
 - How are your portraits the same, how are they different? How can you tell that each of you created the same creature? What are the attributes that you needed to include in your portrait in order to portray this particular creature? On the other hand, what liberties could you take?
 - What did you think about while you were deciding how to collage this new creature? What choices did you have to make? Was it harder or easier to create a picture of an imaginary creature than a real one?
 - How does your picture tell a story about the beast that your class created together?

Create a Beast in Myth!

1. When everyone has completed their portraits, hand each student a sheet of lined paper.
2. Ask your students to write a short myth (one page or less) about the new creature. (**Younger students might do this together as a class.**) The myth can be an episode in the creature's life and can include some or all of the following:
 - Where in town the creature lives.
 - What its special abilities or characteristics are.
 - How it uses its special abilities.
 - How and why the creature came to be the composite that it is.

For Older Grades

Part III: Illustrating Myth

1. **Teacher Preparation:** Make copies of the blank storyboard worksheets for each student.
2. Review with your students the parts of a story. Stories have **plots** that frequently involve the following elements: (**main**) **characters**, **setting**, **problem**, and **solution**.
3. Ask your students to think about "translating" their picture and myth of the "beast" they have created to the storyboard format. In this way, they will see how stories can be constructed both in words and pictures and how artists like Eric Carle must make careful choices about how to do this.

4. First, students should lay their myth out on the storyboard. They will have to consider how to divide their story up into four segments.
5. Using their already created beast as the **main character** in the story, students should now decide how to portray their myth with pictures. They will have to consider which parts of the story to illustrate and how. (Will they try to represent each line of the story in pictures, or must they choose only a few lines to illustrate?) In so doing, they will further realize how pictures don't simply illustrate texts; they also interpret and/or add to them. Using crayons and markers, or ripped tissue paper and glue sticks (for a process similar to Eric Carle's), students should fill in the boxes on the storyboard with their illustrations.

Part IV: Reflection and Discussion

Discuss with your students what they found to be most exciting or successful about this project and what they found to be most challenging. What questions might they have for an author and illustrator like Eric Carle about constructing stories in words and pictures?

I Part IV: Extensions

1. **North Adams Mystery:** Have all the classes from one grade join and write a story together in which their creatures solve a North Adams mystery as a team.
2. **Multi-cultural myths:** Re-do the same project but start with real animals not from North Adams but from another part of the world such as Africa or Asia. Talk with your students about how the creatures from Dragons, Dragons can be location-specific (Ganesha, for example, has the head of an elephant, which is native to India).
3. **Put on a play:** Have the kids make costumes for themselves so that they can become their new composite creature (the costumes can be as simple as paper "masks" for head, hands and feet). They can put on a play (act out their stories) in small groups or as a class.
4. **Older grades: Publish!!** Cut out the 4 sections of the storyboard sheets and bind them together to make a book. You can punch holes in the papers and tie with string or ribbon, using a heavier paper for the covers.

Other resources:

Ingri and Edgar Parin D'Aulaire's Book of Greek Myths, by Ingri D'Aulaire (Garden City, N.Y.: Doubleday, 1980).

The First Book of Mythical Beasts, by Helen Jacobsen (New York: Watts, 1960).

Theseus and the Minotaur, by Warwick Hutton (New York: M.K. McElderry Books, c1989).

✂ **What:** **Grades K-2** will read a story by Eric Carle that is a legend about the baking of the first pretzel. Students will then create a Coat of Arms based on Carle’s story and other legends about the pretzel. **Grades 3-5** will read a story, create legends, symbols, and a Coat of Arms based on a food of their choice.

🔑 **Why:** In Eric Carle’s book Walter the Baker, Carle has written a legend about the birth of the pretzel—a food that, throughout history, has had many different symbolic meanings. By identifying symbols in their reading of Walter the Baker (**grades K-2**), and by creating their own legends and symbolic meanings for a favorite food (**grades 3-5**), students of all ages will gain an understanding of the ties between legends and symbolism, and get a chance to have some fun with creative interpretations.

🕒 **When:** Before or after your visit to Kidspace

📦 **Materials:** Walter the Baker by Eric Carle

“Legends of the Pretzel” – provided by Kidspace

Writing paper and pencils (**grades 3-5 only**)

Construction paper, markers, scissors, glue

Shield template – provided by Kidspace (optional)

Card stock or other heavy paper to copy template onto

Macaroni, buttons, beads, pom-poms, other fun collage materials

🕒 **Time Needed:** Part I: 25-30 minutes

Part II: **grades K-2:** 25-30 minutes

grades 3-5: 40-45 minutes

Part III: 5-10 minutes

¶ Part I: Background

1. **Teacher Preparation:** Photocopy shield template (provided by Kidspage) onto heavy paper (unless you decide that your students will draw their own shield outlines).
2. Introduce this project by reading Walter the Baker to your class.
3. Ask your students if they know what a legend is (an unverified story handed down from earlier times, especially one popularly believed to be historical). The story of Walter the Baker is a legend that Eric Carle's grandmother told him when he was young (see the "Eric Carle writes" passage at the back of the book). This is one version of "the first pretzel," a colorful tale that is likely to have some basis in truth.
4. Ask your students if they know what symbols are (pictures that stand for something else) and if they can think of any symbols (stop signs, no-smoking signs, peace symbols...).
5. Read your students some other legends and symbolic meanings of the pretzel from the "Legends of the Pretzel" (provided by Kidspage).
6. Talk with your students about how the symbolic meanings of the pretzel came from legends and how this process also happens with other foods. (For example, if a legend were to describe a dish created by accident, the food might be symbolic of lucky mistakes.) **Grades K-2**, in small groups, will create a Coat of Arms for Walter the baker filled with pictures (symbols) that relate to Walter and his "invention" of the pretzel. **Grades 3-5** will create their own imaginative legends and related symbolic meaning for a food of their choice.

↩ Part II: Action

Grades K-2: skip to step 4

Grades 3-5: *Write Creative Legends*

1. Have each student pick a food that they would like to write a legend about.

2. Ask each student to write a short (one page or less) imaginative legend about their chosen food. Ask them to write about the first time their chosen food was ever discovered, prepared (cooked) and then eaten.
3. Students should include a symbolic meaning for the food in their legend by ending the tale with the sentence: "...and that is why the _____ (their food) is symbolic of _____."

All Grades: *Make Coat of Arms*

4. Tell your students that they will now make a Coat of Arms like the one the Pretzel Bakers received in reward for fighting off the Turks from Vienna (see "Legends of the Pretzel," provided by Kidspage). Students in **grades K-2** will work in small groups to create a Coat of Arms for Walter the baker. Students in **grades 3-5** will each create Coat of Arms for their chosen food.
5. Hand each student (or group) a shield template and have them cut out the shield shape. If you decide not to use the shield template provided by Kidspage, students may pick any shape for their Coat of Arms and draw the outline on construction paper before cutting it out.
6. Students may now draw their food and other objects that play a role in their food's symbolic meaning onto their Coat of Arms. They may also use other materials such as fabric, colored paper, dried noodles, etc. to collage with, adding 3-dimensionality to their Coat of Arms.

Grades K-2, in making Walter's Coat of Arms, may want to include pictures of objects such as pretzels, Walter's apron, a building from the kingdom, other foods that Walter might bake, etc.

 **Part III: Reflection and Discussion**

1. When your students have finished, have a few volunteers read their legends aloud (if they wrote them) and share their Coat of Arms, explaining to the class the reasons for each of the symbols they used.
2. **Ties between legends and symbolism:** Point out to the class that because they heard the legends, they were able to understand the symbolic meanings of the foods pictured in their classmates' Coats of Arms. Symbols are a special kind of picture/image that usually require some kind of explanation or added meaning; thus, knowing the legend provides the explanation necessary for understanding the pictorial symbols. Furthermore, the symbols act as visual reminders of their legend's meaning, just as the Pretzel Bakers'

Coat of Arms (stamped with the symbol of the pretzel and the lion) stood for the bravery they are said to have had when they fought off the Turks.

I Part IV: Extensions

Bake pretzels!!! like *Walter the Baker* (for all grades, with assistance from adults and access to a kitchen – recipe provided by Kidspace).

Symbolic foods cookbook: Have the students find (with the help of an adult) a recipe or invent one that uses their food as the primary ingredient. Help each child create one or two pages that include the recipe, their legend, and a photocopy of their Coat of Arms. Bind (or staple) the sheets together in a cookbook for them to take home to their families.

Food histories/symbolism research: have your students research the history of their food. (See encyclopedias and “Other Resources” included at the end of this lesson.) They can write a short report on the history and symbolism of their food.

Symbolic Feast: have a feast for the kids and their families with all the dishes from the symbolic foods cookbook!!

Other Resources:

Festivals, Family and Food, by Diana Carey and Judy Large (Gloucestershire: Hawthorn Press, 1982).

Candles, Cakes and Donkey Tails: Birthday Symbols and Celebrations, by Lila Perl (New York : Clarion Books, c1984).

Eating the Plates : A Pilgrim Book of Food and Mannners, by Lucille Recht Penner (New York: Macmillan; c1991).

Corn is Maize : The Gift of the Indians, written and illustrated by Aliko (New York: Crowell, c1976).

Eat Your Words : A Fascinating Look at the Language of Food, by Charlotte Foltz Jones; illustrated by John O'Brien (New York, N.Y.: Delacorte Press, c1999).

LEGENDS OF THE PRETZEL

The Pretzel as Prize

The first pretzel was made by a monk around 610 AD in southern France or Northern Italy from leftover dough. The folded shape of the pretzel was supposed to look like children's arms folded in prayer. Pretzels were given to children as a reward for learning their prayers, making the pretzel a symbol of excellence.

The Pretzel in War

Around 1510 the Turkish army was invading the city of Vienna by tunneling under the city walls at night. They would never have been discovered if not for the Viennese Pretzel bakers who were awake all night baking pretzels! The Pretzel bakers organized a counter attack, preventing the Turks from taking Vienna. The king gave the Pretzel bakers a Coat of Arms for their bravery that depicted a lion and a pretzel in front of a shield.

The Pretzel in Marriage

A wood cut print from 1614 shows the pretzel as a symbol of marriage. The pretzel was used in weddings for wishing upon, much as you would use a wishbone. The bride and groom each held one side of the pretzel and pulled, the one who ended up with the larger side of the pretzel got his or her wish granted.

Hard Pretzels

Early pretzels were soft, like bread, but sometime later a pretzel baker accidentally baked the pretzels for too long at too high a temperature, resulting in a hard and crispy pretzel. Fortunately for the careless baker, the hard pretzels were a success, and as a result, we have both hard and soft pretzels today.

(find this information and more at www.fritolay.com)

PRETZELS

Materials:

1 package yeast
1 ½ cups warm water
1 teaspoon salt
1 Tablespoon Sugar
4 cups flour
1 egg, beaten
salt (optional)

large bowl
spoon
cookie sheet
brush

Process:

1. measure warm water into a large bowl
2. sprinkle on yeast and stir until soft
3. add salt, sugar, flour
4. mix and knead dough with hands
5. roll and twist into any desired shape
6. place on greased cookie sheet
7. brush with beaten egg
8. sprinkle with salt (optional)
9. bake 12 to 15 minutes at 350°

STORYTIME

✎ **What:** Students will learn how to construct a story. Together the class will read and study a story by Eric Carle (or another author of your choosing) and then write and illustrate their own stories about a challenge they have recently overcome.

🔗 **Why:** Eric Carle's stories often recount personal challenges. By plotting out a story of their own, students will learn more about Carle's process and record their own personal experiences in a creative way.

🕒 **When:** Before your visit to Kidspace.

📦 **Materials:**

The Very Clumsy Click Beetle or another story which allows for discussion of story characteristics (see below)
"THE PARTS OF A STORY" worksheet (provided by Kidspace)

Storyboard handout (provided by Kidspace) or other story-writing worksheet of teacher's choice

Pencils and scrap paper

Crayons, colored pencils, and/or markers

Tissue paper and glue sticks (optional)

🕒 **Time:** *Part I: 30 minutes*

Part II: 45-60 minutes

Part III: 10 minutes

🎒 **Part I: Introduction and Discussion**

1. **Teacher Preparation:** Make copies of the "The Parts of a Story" and the blank storyboard worksheets for each student.
2. Talk about the "Parts of a Story." Some or all of the following "parts" should come up:
 - A story has **characters** - people or animals who perform the action in the story and around whom the story revolves.
 - A story has a **setting** - where the story takes place.

- A story should include a **problem, attempt(s)** to solve the problem, and a **solution**.
3. Read The Very Clumsy Click Beetle or another book in which students will be able to identify the key “parts” of a story.
 4. Hand out copies of “THE PARTS OF A STORY” and fill in the blanks for the story you have just read. The following is a sample list for The Very Clumsy Click Beetle:

Character: The click beetle, the wise old click beetle, an earthworm, a turtle, a snail, a mouse, and a person

Setting: The story takes place mostly outside.

Problem: The Click Beetle is clumsy and cannot flip over.

Attempts to Solve: The Click Beetle tries again and again to flip over and meets many different creatures who encourage him.

Solution: The young click beetle finally manages to successfully flip and the wise old click beetle congratulates him for his accomplishment.

Part II: Action

1. Tell your students that they are each going to write a story of their own with all of the “parts of a story” that they have just discussed. Have them brainstorm and jot down ideas about a time when they had to overcome a problem (like the Very Clumsy Click Beetle). **For younger grades:** You may want to develop your story as a class or in smaller groups.
2. Now ask each of your students to pick an animal or object (for example - a kite, a star) to represent them. This animal/object will be the primary character in their story. (If they would rather depict themselves as a boy or a girl, that is fine too; however, it might be simpler to draw an animal/object for this particular activity rather than a self-portrait.)
3. Hand out a blank copy of “The Parts of a Story” worksheet to each student. Read the questions over as a class and ask each student to complete the worksheet in order to help them plot out their story. Encourage your students to think about the story that they just heard and what made it interesting. Remember, this is a story; students do not need to report exactly what happened in real life.
4. Using their “The Parts of a Story” worksheet for guidance, have your students write out their stories on the lines provided by the storyboard.

5. In the space provided for the illustrations on the storyboard, have your students create pictures to go along with their story, using crayons, colored pencils, or markers. For a greater challenge and to create illustrations more like Carle's, students can create their illustration with ripped and glued tissue paper.

Note to Teachers - If you do not want to use the storyboard we provide you can have your students create their story on any paper (construction, oak tag or other). Also, older grades may want to make their stories longer than the storyboard; if so, consider giving two or more photocopies to each student.

Part III: Reflection and Discussion

Have students (either the whole class or volunteers) read and display their storyboard in front of the class. Discuss with your students what they liked and didn't like about writing their story; what parts of their story they found most successful; what parts of the process they found most challenging; and also, what questions they might have for an author and illustrator like Eric Carle.

Part IV: Extension

Publish!! Cut out the 4 sections of the storyboard sheets and bind them together to make a book. You can punch holes in the papers and tie with string or ribbon, using a heavier paper for the covers.