



NYC Department of
Education
Carmen Fariña, Chancellor

A Teacher and Student Resource in Support of The Ezra Jack Keats Bookmaking Project

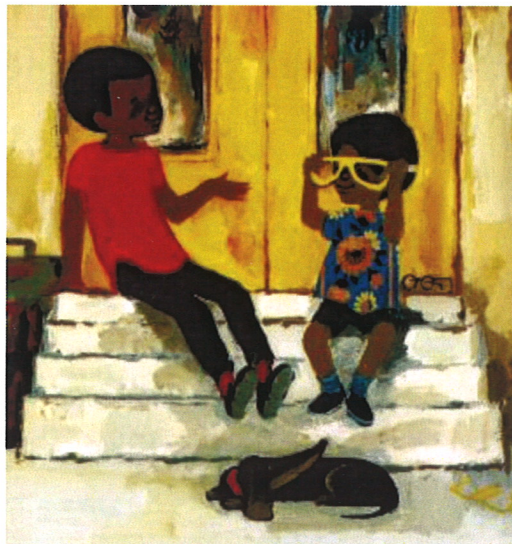


Illustration from *Goggles*
By Ezra Jack Keats

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This resource was created by the Office of Arts and Special Projects.
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The Power of the Picture Book: A Letter to Colleagues

Dear Educators,

Think back to your childhood; which picture books do you remember cherishing? Most likely these picture books are memorable because they have some or all of these attributes:

- beautiful language
- engaging images
- a powerful, charming and/or humorous message conveyed through images and text
- several levels on which they could be appreciated
- subject matter that related to important issues in your life

Exemplary picture books are powerful teaching tools. With their images and words, they enchant, instruct, surprise, amaze and move us in incredible, unforgettable ways. Successful picture books become models for quality artwork and excellent writing.

By creating their own picture books, students:

- carefully consider their choice of words and phrases, and organization of text
- consider their audience
- experience first-hand how writers and illustrators work
- make artistic decisions incorporating Elements of Art and Principles of Design
- gain a clear understanding of the link between text and image

The Ezra Jack Keats Bookmaking Competition has always been more than a contest. It serves as an opportunity for students to engage in research. It encourages the analysis of text and image, and the exploration of authors' and illustrators' styles across a variety of books. The competition honors students' independent voices and it inspires creativity. Above all, creating a picture book requires rigor and perseverance.

Our students say it best. Ruth Morales, now a senior at the High School of Art and Design, and a borough wide winner in last year's competition, wrote this about the process:

When all the pages were assembled to create *The Sun & The Moon*, it proved an exciting and amazing experience. In the bookmaking project, I was able to express myself and teach something to my readers. Creating the book was a wonderful experience. I am honored to have participated in the Ezra Jack Keats Bookmaking Competition.

This resource contains information to support the work you will do with your students. We wish you and your students an exciting journey through the rewarding process of creating picture books.

Most sincerely,



Karen Rosner

Coordinator of Visual Arts

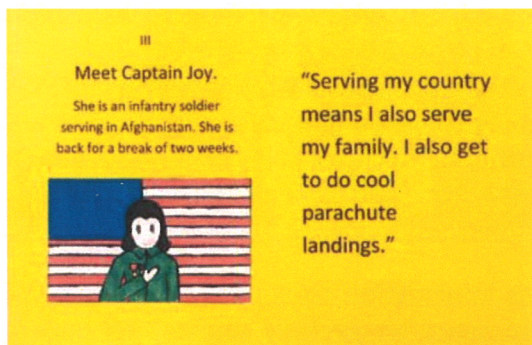
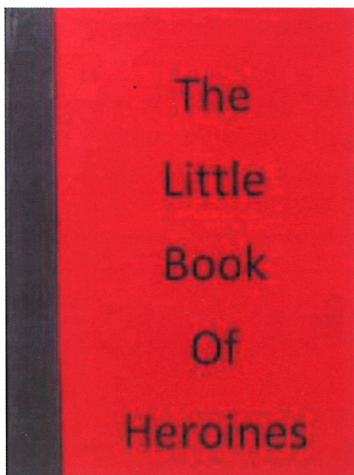
What's the Connection?

Picture Book Making, Common Core State Standards and the *Blueprint for Teaching and Learning in Visual Arts*

The work students do around picture book making for the annual Ezra Jack Keats Bookmaking Competition aligns beautifully with Common Core State Standards. One of the primary underpinnings of these standards is the emphasis on developing within our students the attributes of individuals who are college and career ready. The attributes regarding English Language Arts, may be viewed as habits of mind, and are reinforced through students' engagement in the visual arts, and most certainly in the creation of picture books. Looking at the seven attributes through the lens of an art teacher, librarian, or teacher of language arts or social studies, this connection becomes obvious.

- Demonstrating independence
- Building strong content knowledge
- Responding to the varying demands of audience, task, purpose, and discipline.
- Comprehending as well as critiquing
- Valuing evidence
- Using technology and digital media strategically and capably
- Coming to understand other perspectives and cultures

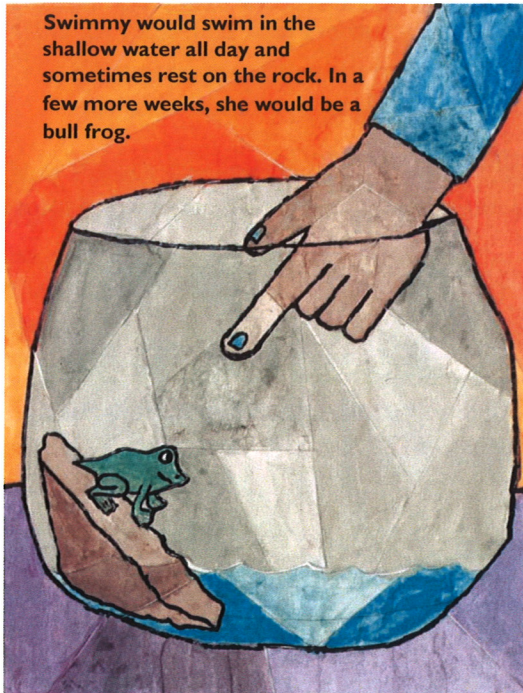
For visual arts teachers, the creation of picture books addresses all strands of the *Blueprint for Teaching and Learning in the Visual Arts*, especially strands (I) Art Making, (III) Making Connections and (IV) Careers (author, art director, book designer, calligrapher, editor, graphic designer, illustrator, printer, publisher, typographer) and Lifelong Learning.



Laura Annink-Javier
The Little Book of Heroines
Grade: 8
Teachers: Jeff Storm & Colleen Glenn
J.H.S. 190 Q, Russell Sage School

What Makes a Good Picture Book?

A picture book study may begin with students bringing in memorable picture books and meeting in groups to create their own criteria of what makes a successful picture book.



Fabia Mahmud
A Miracle In The Pond
Grade: 5
Teacher: Donna Scharf
P.S. 69R, Daniel Tompkins

Visual Arts Teachers and Librarians Believe that a Good Picture Book.....

A group of visual arts teacher and librarians were asked to record the qualities that make up a good picture book. They were asked to complete the sentence *A good picture book...* These were the criteria they listed.

- Relates to the reader and his/her experiences (text to self)
- Uses pictures to support the storyline
- Has rhythm
- Creates an atmosphere
- Has a balance of importance between pictures and text
- Appeals to the emotions...the imagination
- Captures a child's interest
- Has a strong protagonist
- Offers interesting points of view
- Has variety in its layout
- Creates images that stay in your mind
- Has a surprise ending.....OR SOME SAID...
- Has a predictable outcome

Picture Book Study: Comparing Books with Historical Content

This year we are emphasizing the creation of picture books that are informed by history. We invite you to discuss with your students, and share samples of, biographies, books built around a specific event in history, and books that focus on a particular object to tell its story.

The following pairs of books are grounded in history. They are presented in pairs for students to compare and contrast. They also serve to demonstrate how authors look to history for their subjects.

I. Same subject: Orphan Trains Comparing a fictional account to a non-fictional account

Train to Somewhere (Eve Bunting/Ronald Himler)

From the mid 1850's to the 1930's thousands of homeless children were sent across the country to be adopted by Midwestern families. The train that carried them from New York City to farms and small towns came to be known as the Orphan Train. This is a fictionalized account of one young girl's plight as the Orphan Train makes its stops across the country leaving off the most "desirable" children first.

Orphan Train Rider: One Boy's True Story (Andrea Warren)

This is based on the story of Lee Nailling who rode the Orphan Train as a small boy. The premise of the book is to present a first-hand account before there are no more "train kids" left to interview.

Issues raised by making this type of comparison include:

- discrepancies in, and amount of, factual information
- emotional vs. straightforward quality of text
- effect of artwork vs. photos and other primary sources to move the story along
- choice of vocabulary
- differences in authors' intent
- distinctive quality of each genre

II. Same subject: School Integration in the South Comparing two narrative voices

Through My Eyes (Ruby Bridges)

This is a first-person narrative/memoir written by the woman whose experience as a young girl defined the turbulent period of desegregation in Southern schools and whose image became emblematic of that struggle. The book is documented by many photographs. Ruby writes of her connection to Dr. Robert Coles (see *below*).

The Story of Ruby Bridges (Robert Coles/George Ford)

This is a simply told story based on Dr. Coles' interviews with Ruby Bridges and the many sessions he spent speaking with Ruby about the artwork she created for him.

Here the student is offered the opportunity to contrast the *voices* of books dealing with the same subject; how does the personal narrative contrast with an article or a report based on interviews and book research?

III. Same subject: The Arrival of Columbus

Comparing points of view

In David Adler's sunny retelling of the story of Columbus' voyage across the Atlantic, **A Picture Book of Christopher Columbus** (illustrators John and Alexandra Wallner) the illustrations are finely drawn and colored in pastel shades. It's always fair weather and most of the characters are portrayed benignly smiling, even the Indians who returned to Spain with Columbus as they are presented to Isabella and Ferdinand. There is no reference to the fact that they were brought over as slaves. There is one allusion to the violence of the conquest with this text:

Christopher found that the men who stayed behind after the first voyage had been cruel to the Indians. The Indians had killed them all.

In Jane Yolen's **Encounter** (illustrated by David Shannon) an ominous tone is set in the opening paragraphs as a young boy describes the arrival of Columbus and his three ships:

The moon was well overhead, and our great fire had burned low. A loud clap of thunder woke me from my dream.

All dreams are not true dreams, my mother says. But in my dream that night, three great-winged birds with voices like thunder rode wild waves in our bay. They were not like any birds I had ever seen, for sharp white teeth filled their mouths.

In picture books text and artwork complement each other to present a point of view. For example in **Encounter** David Shannon's illustrations, with the exception of the one on the last page, are created with a dark palette. The illustrations as well as the narrative are from a young Taino boy's point of view.

IV. Same subject: US Government Japanese Internment Camps During WW II

Comparing artistic choices

Barbed Wire Baseball. (Marissa Moss/illustrated by Yuko Shimizu)
So Far From the Sea (Eve Bunting/illustrated by Chris K. Soentpiet)
Home of the Brave (Allen Say)
Baseball Saved Us (Ken Mochizuki/Dom Lee)
The Bracelet (Yoshiko Uchida/Joanne Yardley)

In addition to the issues around text, comparisons among books that address similar topics may include discussions of the artist's style that include:

- perspective of the artist
- variation in color, line, shape and texture
- use of white space in the layout
- degree to which artwork drives text
- correlation of artwork and text

Notable Picture Books Informed by History: A Selection of New Books

Adapted from *Notable Social Studies Trade Books for Young People*

(supplement to *Social Education*, the official journal of National Council for the Social Studies)

- Barretta, Gene *Timeless Thomas: How Thomas Edison Changed Our Lives*
This book follows the experimentation in Edison's laboratory and the invention of tattoo needles, vending machines, movies, and more.
- Christensen, Bonnie *A Single Pebble: A Story of the Silk Road*
In 9th century China, a little girl sends a small jade pebble to travel with her father along the Silk Road. The jade passes from his hand all the way to the Republic of Venice, the end of the Silk Road. There, as he promised his daughter, the father gives it to another child at the end of the road'
- Coury, Tina Nichols *Hanging on Jefferson's Nose: Growing Up on Mount Rushmore* (Illustrated by Sally Wern)
Lincoln Borglum was 12 years old when his father was chosen to design a monument. As an adult, Lincoln would complete this massive work.
- Hopkinson, Deborah *Knit Your Bit: A World War I Story* (Illustrated by Steven Guarnaccia)
Americans did all they could to help the cause during World War I. This story relates what young boys and girls did to help soldiers on the front lines.
- Lyons, Kelly Starling *Ellen's Broom* (Illustrated by Daniel Minter)
A Reconstruction tale built around a broom that takes on a special meaning for a young girl.
- Pinborough, Jan *Miss Moore Thought Otherwise: How Anne Carroll Moore Created Libraries for Children* (Illustrated by Debby Atwell)
We take children's libraries and children's reading rooms for granted, but they did not always exist!
- Polacco, Patricia *The Blessing Cup*
A treasured tea cup from the author's great grandmother is passed down from generation to generation after a Jewish family flees the pogroms in Russia and travels to America. A moving story about traditions, heirlooms, immigration, and love.
- Potter, Alice *Mrs. Harkness and the Panda* (Illustrated by Melissa Sweet)
This book tells the story of the pioneering American woman who traveled to China to find and bring back the first baby panda to the United States in the 1930s.
- Rosenstock, Barb *The Camping Trip that Changed America: Theodore Roosevelt, John Muir, and our National Parks* (Illustrated by Mordicai Gerstein)
- Shubert, Leda *Monsieur Marceau: Actor Without Words* (Illustrated by Gérard DuBois)
This is a beautifully illustrated, inspirational account of the life of Marcel Marceau, the world's most famous mime, from his early life in France, his work with the French Resistance against the Nazis, to his successful stage life.
- Stewart, Sarah *The Quiet Place* (Illustrated by David Small)
The postcards a girl sends to her aunt in Mexico, teach the reader about the life of an immigrant child in the 1950's.
- Winter, Jonah *Jazz Age Josephine: Dancer, singer-who's that, who? Why that's MISS Josephine Baker, to You!* (Illustrated by Marjorie Priceman)
This biography offers a glimpse into the life and times of Josephine Baker from St. Louis to New York, and then to Paris.

Analyzing the Text of a Picture Book

Before students create their own picture books, they should be immersed in the genre. Using the questions below as a guide, students working individually or in groups, examine a variety of picture books from the stance of a writer. They discuss how the author might answer each question. During this process students become aware of the components that go into the creation of picture book text.

Refer to the list of Caldecott Medal winners and honor books from the 1930's to the present. This list is at <http://www.ala.org/alsc/awardsgrants/bookmedia/caldecottmedal/caldecotthonors/caldecottmedal>. These are picture books honored for their excellence in text and illustrations. However, picture book studies should not be limited to Caldecott Books. *Teachers should select books they love, share them with their students, and encourage students to bring in their favorites.*

The Big Picture

How does the story begin and end?
Is there a problem that has to be solved?

Genre

Is the book fiction or non-fiction?

Shape of Story *(Format in which story is told)*

Snap-shot (comparable to an photo album with each page a stand-alone)
Linear/journey
Circle

Narration

Who is the narrator?
Does the story have one or more voices?
Is the voice in first or third person?
Is there a strong point of view?

Setting

Where does the story take place?
Is there more than one setting?
Is the setting realistic or fanciful?

Time

What time of day, week or year is it?
Does the story take place in the past, present or future?
Is time an issue in the story at all?

Characters

How many key characters are there?
Are they people, animals, objects?

Text

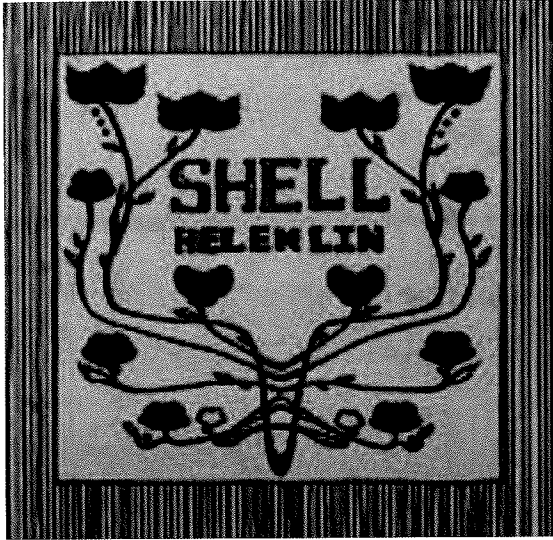
How much print is there on each page?
How is space used?
How does the text relate to the images?
Is there text on every page?

Language

Is the story in poetry or prose?
Is there repetition of a word or a phrase?
Is there dialogue?

Analyzing the Images in a Picture Book

Images also should be analyzed. Using the questions below as a guide, students working individually or in groups, examine a variety of picture books from the stance of an illustrator. They discuss how the illustrator might answer each question. During this process students become aware of the components that go into the creation of the images in a picture book.



Helen Lin *Shell* Grade: 11
Teacher: Leslie Bernstein
Stuyvesant High School, Manhattan

What is the physical shape of the book?

What media is used?

Is foreground, middle ground, background depicted?In how much detail?

From which perspective are images seen?

How are images placed in relationship to the text?

How is "white space" used? What is the mood?

How was that mood created?

How are color, line, shape and texture used?

Are images realistic, stylized, abstract?

Are light and shadow be important parts of the images?

Examining the Layout of a Picture Book



This page is excerpted from **A Caldecott Celebration: Six Artists and Their Paths to the Caldecott Medal** by Leonard S. Marcus. Displayed are thumbnail sketches by David Wiesner for his award-winning book **Tuesday**. The storyboard plan allowed him to see the entire book and to evaluate the way in which he sequenced the pages. A comparison of these sketches to those of the final version demonstrates the process involved in the author/illustrator's work.

For older students who want to make critical studies or comparisons of picture book layouts, it is recommended that they map out picture books in much the same way as Wiesner did. **Tuesday** is a book with very little text as indicated above. For books with more text students can map out simple storyboards by incorporating quick sketches for pictures and lines to denote text. This helps students to:

- understand the process of the author/illustrator
- discover patterns in the layout of the pages
- appreciate the graphic designing that goes into the creation of a picture book

William Steig in the Classroom K - 12: A Sampling

Title and Year	Issues	Writing Connections	Other
<p><i>Sylvester and the Magic Pebble</i> 1969</p>	<p>Family love</p> <p>Reunion</p> <p>Against the elements: (Sylvester is covered in autumn leaves and winter snow)</p>	<p>Recognizing an author's theme; joyous reunions are often the ending in a Steig book. When Sylvester realizes "how loved he is" he can return to his parents. Steig once remarked, "Coming back to a family in the end is natural for kids."</p> <p><u>Vocabulary</u> extraordinary, alfalfa, sassafrass, compote</p>	<p>Science and Art: The story takes place in each of the seasons which are well illustrated</p> <p>Reading: Predicting outcome</p> <p>Social Studies: Published in the late '60's, there was criticism of Steig's use of pigs to represent policemen.</p>
<p><i>Amos and Boris</i> 1971</p>	<p>Friendship</p> <p>Loyalty</p> <p>Philosophy of life: <i>You have to be out of the sea really to know how good it is to be in it.</i></p> <p>Survival</p> <p>Resourcefulness</p> <p>Fatalism <i>What would it be like to drown, would it feel just awful, would his soul go to heaven, would there be other mice there?</i></p>	<p>Using descriptive language with an ear for the sounds of words:</p> <p><i>Boris admired the delicacy, the quivering daintiness, the light touch, the small voice, the gemlike radiance of the mouse.</i></p> <p>And Amos comes to admire, <i>...the bulk, the grandeur, the power, the purpose, the rich voice, and the abounding friendliness of the whale</i></p> <p><u>Vocabulary</u> The critic George Wood said of <i>Amos and Boris</i>, "We are given some words to nibble on." phosphorescent, sexton, plankton, luminous, iodine</p>	
<p><i>The Amazing Bone</i> 1976</p>	<p>Reunion</p> <p>Innocence</p> <p>Survival</p> <p>Resourcefulness</p>	<p>In the opening scenes Steig's main character, Pearl, is in the role of a <i>flâneur</i>, taking in the local scene as she sets off on a spring stroll.</p>	<p>Art : There is a connection to Impressionism. The Impressionist artist often served in the role of <i>flâneur</i>, recording daily life. Roger Angell describing Steig's artwork could have been speaking of Monet or Pissarro when he said, "Steig is an artist of sunlight."</p>

Title and Year	Issues	Writing Connections	Other
<i>Doctor De Soto</i> 1982	Trust Professionalism Responsibility Resourcefulness	Problem solving: how does the author take a preposterous scenario and make it work? <u>Vocabulary</u> hoisted, bicuspid, extractor, winch, caressed, unique, permeate	Reading: Intertextuality: Compare representation of the fox in <i>Doctor De Soto</i> where he is described as a “wicked, wicked fox” (“M-m-m, yummy. How I love them raw, with a pinch of salt, and a...dry ...white wine.”) and in <i>The Amazing Bone</i> (“I didn’t make the world” when explaining why he must eat Pearl, a pig)
<i>Yellow and Pink</i> 1984	Theory of evolution versus the theory of “intelligent design”	Author’s use of dialogue to describe character’s personality. Story read on more than one level.	
<i>Rotten Island</i> 1984	Metamorphosis Rebirth; renewal Destruction tale not unlike “The Flood”	Finding the right voice: Steig manages to incorporate challenging language (thus not speaking down to his audience), yet gets the point across to his youngest of readers. Just as Amos in <i>Amos and Boris</i> is “full of love for life,” Steig seems to revel in his love of the English language.	Reading: Analyzing book critiques. <i>Rotten Island</i> was reviewed in the Sunday New York Times (as were many of Steig’s books). It did not receive a good review. How would students critique the book? Did the reviewer, miss the point? Art: Here Steig, much like Henri Rousseau who he greatly admired, creates his own world...referred to by Jane Bayard Curley as “Technicolor hell.”
<i>Brave Irene</i> 1986	Mother/daughter love Responsibility Fatalism <i>Why not freeze to death... and let all these troubles end?</i>	Irene’s enemy is the wind and the author portrays it as a person Voice: Author speaks to reader: <i>Would you like to hear the rest?</i> Descriptive language: <i>The ball gown flounced out and went waltzing through the powdered air with tissue-paper attendants.</i>	

Title and Year	Issues	Writing Connections	Other
<p><i>Zeke Pippin</i> 1994</p>	<p>Revelation: Zeke leaves home (<i>How can I go on living under the same roof with such nincompoops?</i>) only to learn of the value of home and family.</p> <p>Survival</p> <p>Resourcefulness</p>	<p>Strong beginnings: Zeke finds a harmonica near a garbage truck. <i>That piece of garbage changed his whole life.</i></p> <p>Voice: Author speaks to reader: As the book closes, <i>Then they all spent the day waiting to hear his harrowing tale. (You already know it.)</i></p> <p>Dialogue moving the story along.</p> <p>Playful use of language: <i>...Zeke nodded off. Nodding back on...he noticed he had company."</i></p> <p><u>Vocabulary</u> the prelude to <i>La Traviata</i>, wretched carnivore, bamboozled, schnapps as a disinfectant</p>	<p>Art: expressive poses and facial features</p>
<p><i>When Everybody Wore a Hat</i> 2003</p>	<p>An era through the eyes of a child</p>	<p>Use of the "snap shot" format: each picture is an individual story and also part of a whole</p> <p>Autobiographical: each page the beginning of a memoir piece</p> <p>Voice: Steig the adult is able to capture the words Steig the child may have been thinking or uttering.</p> <p><u>Vocabulary</u> This book offers an interesting comparison to all the others Steig has written; because of the voice, it is his most simplistic use of the English language.</p>	<p>Social Studies: a basic introduction to life in New York City in the early 20th century</p> <p>Poetry: Interesting connection to Billy Collins poem "The Death of a Hat."</p>

Webography

Official Website of the Ezra Jack Keats Foundation

<http://www.ezra-jack-keats.org>

National Council for the Social Studies

<http://www.socialstudies.org>

(Especially Notable Social Studies Trade Books for Young People

<http://www.socialstudies.org/notable>)

Caldecott Awards

www.ala.org/alsc/caldecott.html

Society of Children's Book Writers and Illustrators

www.scbwi.org

Online Resource for Children's Book Lovers

www.picture-book.com

The Purple Crayon

www.underdown.org

Write4Kids

www.write4kids.com

Children's Literature

www.childrenslit.com

Children's Book Council

www.cbcbooks.org

Bookmaking: A Short Glossary

Codex- manuscript book, its text handwritten on a number of separate pages. A codex cannot be mechanically printed nor can it be written on a rolled scroll. The plural form is codices

Colophon-brief description usually located at the end of a book, with production notes relevant to the edition. In most cases it is a description of the text typography, identifying names of primary typefaces used; it provides a brief description of the type's history and brief statement about its most identifiable physical characteristics

Bookbinding - craft, art, trade or profession of enclosing and fastening the pages of books between covers

Cover – outside protection for a book and its pages; contains title and author

End leaves - front and back pages of a book, glued to the book boards and the signature-set

Folio- piece of paper folded in half; usually folios are nested together to form a signature

Gutter- point(s) at which pages are attached (either sewn or glued)

Half title (page) - title of a publication appearing on a leaf preceding the title page

Jacket Flap- dust cover that can extend and fold over the front cover and back cover

Mitering- process of cutting, folding and fitting paper over the corners of the book boards for a clean, smooth edge

Paper grain- Book boards and most commercially made papers have grains. This is the direction in which the fibers in the paper naturally align themselves. If a sheet of paper folds easily then you are bending with the grain. If, when you fold the paper, resistance is met, then you are folding against the grain. Papers folded against the grain will not have an even crease in them and may crack and just be uncooperative. Paper folded with the grain will crease easier without cracking, crease evenly and hold its shape well.

Recto- right-hand page of a book, usually bearing an odd page number; side of a printed sheet intended to be read first

Scoring- process using a bone folder, awl or some other tool to crease paper, breaking the fibers in the paper to make it easier to fold and crease with a sharper fold line.

Signature- Each nested group of pages is called a signature. It is also called a section or gathering. In Europe they were called “quires”. A book can have one signature or many.

Spine – section of book that holds the pages and the book together and on which is printed book title, author's name, call number, and name of the publishing company.

Title page - first page in the book, containing title, author, illustrator and publisher.

Verso- left-hand page of a book, usually bearing an even page number: side of a printed sheet intended to be read second.

Bookmaking

Jo Beth Ravitz

Single Sheet Fold Books

The following books are created with a single sheet of folded paper. The patterns are easy to follow and the only tool necessary is a pair of scissors. If desired, after folding and cutting, you can glue pages together, add a cover or tie.

Materials:

- 12"x18" white or colored paper (any rectangular size will do)
- scissors

Optional:

- glue
- string, thread or ribbon

Single Cut Books

* For greatest accuracy, have students measure and score paper before folding.

Star Book

Procedure:

1. Start with a single sheet of paper.
2. Fold lengthwise and create a sharp crease down the center.
3. Reopen the paper and fold in half crosswise, again emphasizing the crease.
4. Open the paper and hold lengthwise.
5. Fold the bottom half of the paper up to the centerline and crease.
6. Repeat folding the top half down to the center line and crease again creating eighths.
7. Open the paper.
8. Refold the paper crosswise.
9. Cut a straight line into the folded edge of the paper to the center point,
before the last block.
10. Open paper.
11. Fold lengthwise and squeeze the paper on either side of the cut pushing the
book together.
12. Flatten on the table.
13. Fold and refold to find the best fit.

Accordion Books

Materials:

- 18"x24" white paper cut in half lengthwise into 9"x24" strips (you will need an odd number of pieces per student (3 or 5 strips works well) or any long piece of paper
- scissors
- glue sticks
- poster board or card stock precut into 7"x10" pieces or smaller dependent on the size of paper used. (2 per person) * If you wish to display the books in a standing position, precut the front and back cover to the same size as the pages.
- asst. papers
- markers, colored pencils, whatever you have at hand

Preparation:

- Cut paper and poster board/cardstock

Procedure:

1. Fold paper in half and crease the edge, make a sharp crease.
2. Fold one end to meet the center fold, creasing the edge of the paper.
3. Now reverse the direction of this fold.
4. Repeat folds on opposite side always folding toward center.
5. To add additional pages, fold another strip and carefully glue one page over the end page of a previously folded strip.
6. Glue the covers to the first and last page of the text block. Use a ruler a tongue depressor or bone folder to press down onto the edges of the cover to secure in place.

Simple 'Pop Up' Elements

A. Step Pop Up: (Steps can be created on any folded edge.)

1. Fold stiff paper in half and crease well.
2. Make 2 vertical, parallel cuts into folded edge. Don't cut more than halfway into paper or your step will be too long.
3. Fold cut piece up like a tab and crease well.
4. Fold tab back down.
5. Unfold paper and push tab back so it pops inside.
6. On another piece of stiff paper, draw whatever you want to pop up. Make it taller than the step.

You can use as many steps as you want, paper size permitting.
Don't make your cutout too tall or it will stick out when the page is closed.

B. Flaps: (Flaps can be any size or shape and overlapped with various sizes revealing whatever is desired.)

1. Cut stiff paper twice as big as you want your flap to be.
2. Fold in half. (Or, fold in thirds. Glue center piece to page; fold one of the thirds of the paper in half again. Leave the other piece as is. Glue down center third creating a multiple folding flap.)
3. Put glue on back of one half.
4. Stick down one side of folded paper.

C. Triangular Pops: (This type of pop up can be used to create, noses, mouths, vases or any cone shape pop.)

1. Fold stiff paper in half.
2. Make one cut straight in from the fold.
3. Fold cut on a diagonal creating a triangular tab.
4. Fold back along line.
5. Put your finger behind the crease and gently push the flap to make it pop forward. Or gently put it toward you from the side of the page.
6. Close the pages with the flap popped up inside. Press down hard to set the creases.



Amelia Samoylov
We Are Not Alone
Grade: 6
Teacher: Mandi Bracho
Librarian: Marietta Falconieri
IS 98K, The Bay Academy for the Arts and Sciences

Dear Student,

You will be working diligently on this project for the Ezra Jack Keats Bookmaking Competition, and spending a lot of time writing and illustrating your book. We have worked with judges over the years and we know what they look for in an exemplary picture book. And so we have put together:

Sixteen Questions Winning Authors Ask Themselves

It is *strongly* suggested that you use this list in evaluating your picture book. Enjoy the process of creating your own book, and good luck!

From,
The Office of Arts and Special Projects

To make sure your entries demonstrate the winning qualities of a picture book ask yourself:

- Did I bind this book myself?
- Did I bind this book creatively and securely?
- Have I created a book with an equal balance of text and illustrations?
- Is the spelling and grammar *absolutely* perfect?
- Did I pay equal attention to every page and not just make a flashy cover?
- Does my book fit within the 15"x18" limitation?
- Is there an illustration on the cover that offers a clue to what's inside?
- Does the back cover have a design, illustration or some text?
- Are the inside front and back covers decorative?
- Is there a title page?
- Does my book indicate the author, publisher and date of publication?
- Do illustrations vary in size and scale?
- Does each page look like a piece of the whole; with recurring patterns of text and /or images?
- Does the page layout vary throughout the book?
- Does design/typography/fonts or the written word add to the visual elements of the book?
- Is the text printed clearly?