

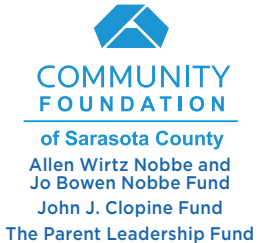


ARTWORKS FOR SCHOOLTIME

2024-25 Learning Module Series 4
to accompany the Van Wezel Schooltime Performance of



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Learning Module Series created by: Katelyn McKelley, Laura Courter, and Kat Sjogren
Van Wezel Staff: Justin Gornak and Mia Strickland

TABLE OF CONTENTS:



| Lesson | PAGE |
|--|-------------|
| Lesson 1: Learning the Elements of Dance Through Your Inner “BEAST” | 1 |
| Attachment 1: Elements of Dance (BEAST) Vocabulary | 5 |
| Attachment 2: Vocabulary Visuals | 6 |
| Lesson 2: Discovering Details in <i>The Gruffalo’s Child</i> | 7 |
| Attachment 1: | 10 |
| Attachment 2: Gruffalo Illustration | 11 |
| Attachment 3: Illustrations of Other Characters | 12 |
| Lesson 3: SOUNDSCAPE: Discovering the Setting of a Story | 14 |
| Attachment 4: Habitats of the World and Examples of Animals | 17 |
| Attachment 5: Soundscape Steps | 17 |
| Lesson 4: “The Gruffalo, is More Than Words” | 18 |
| Attachment 1: Gruffalo Illustration | 21 |
| Attachment 2: | 22 |
| Attachment 3: | 23 |
| Attachment 4: | 26 |





LESSON 1

LEARNING THE ELEMENTS OF DANCE THROUGH YOUR INNER “BEAST”

by Katelyn McKelley



STANDARDS:

ELA.K.R.1.1: Describe the main character(s), setting, and important events in a story.

DA.1.O.1.1: Experiment with given elements to develop knowledge of their characteristics (i.e., fast/slow, big/small, smooth/sharp, curved/straight).

DA.2.O.2.1: Change the feeling, meaning, or look of a movement phrase by altering the elements of dance (i.e., tempo, direction, level, quality of movement).

GOALS:

Students will:

- Follow verbal directions and explore movement within a defined space.
- Recognize and identify 5 basic dance elements through the acronym BEAST (Body, Energy, Action, Space, Time).
- Explore specific vocabulary used to describe dance/movement elements and examine how each element can be manipulated to create different results.
- Create a movement pattern unique to each character using BEAST (Body, Energy, Action, Space, Time) dance elements.

MATERIALS

- A cleared space to move around
- **Attachment 1:** Elements of Dance (BEAST) Vocabulary
- **Attachment 2:** Vocabulary Visuals

GUIDING QUESTIONS:

- How can students create and define characters non-verbally (through the elements of dance)?
- How can the exploration of movement and the elements of dance deepen students' comprehension of characters as well as encourage a varied vocabulary?
- How can each dance element be manipulated to create different results?



SKILL BUILDING AND PROCEDURE FOR LESSON:

Introducing Creative Movement

Before exploring movement together, establish the concept of general space (moving throughout the classroom) while maintaining personal space (respecting one another's immediate space by not touching each other or objects in the room).

Defining and Exploring Each Element of Dance: Body, Energy, Action, Space, and Time

BODY:

Warming up is an important skill building activity to help students understand how body parts move in different ways.

Students begin the warm-up with individually moving the head, shoulders, arms, torso, hips, knees, and ankles. When

only one body part is being moved at a time, it is called "body part isolation".

The human body is what others see when they look at dance.

Sometimes the body is still; other times, it may be in motion. A dancer can use the whole body, or emphasize individual body parts, when moving.

ENERGY:

Energy identifies how the dancers move. How much effort are they using? Their movements may be sharp and strong, or maybe they are light and free flowing. Energy also represents the quality of the movement—its power and intention.

The type of effort used can communicate meaning, depending on the energy involved. A touch between two moving figures may be gentle and light, perhaps indicating kindness or affection, or it could be quick and forceful, indicating anger or intensity. Energy exhibits inner emotions through physicality.

Some ways to think about energy are:

- ❁ **Weight:** Does the movement show heaviness, as if giving into gravity, or is it light with a tendency towards upward motion?
- ❁ **Flow:** Does the movement seem restricted with lots of muscle tension, or is it relaxed and effortless?
- ❁ **Quality:** Is the movement tight, flowing, sharp, or swaying?

After discussing and defining some of these terms, ask the students to attempt some of the movements listed. Begin by instructing the students to try out the movements through body part isolation (i.e.: try a "tight" movement with their arms, a "sharp" movement with their heads, or a "swaying" movement with their hips). For additional movement terms to explore, see Attachments 1 and 2.

Once the students are comfortable with several of the movement terms, encourage them to explore what the movements look and feel like when they use their whole bodies.



ACTION:

Action includes creating different shapes.

As with the previous dance elements, explore movement vocabulary with body part isolations of various shapes: stretching (up, down, side-to-side), twisting, and curving.

Now that the students have an understanding of what is being asked of them, introduce the two general categories of movement with regards to the general space:

- ✿ **Non-locomotor movement:** Any movement that occurs in one spot, such as a bend, stretch, swing, rise, fall, shake, turn, rock, and twist.
- ✿ **Locomotor movement:** Any movement that travels through space, including a jump, slide, hop, skip, leap, crawl, gallop, and roll.

Briefly practice some examples of each.

SPACE:

Space refers to where the action of dance takes place, specifically in terms of different levels and directions.

Explore different levels with body part isolation (and then with full body). There are three levels: low, medium, and high.

Begin exploring isolated body parts at a low level (low level is anything close to the ground). Think of the vertical space in terms of a scale from 1 to 10, 1 being as close to the ground as possible and 10 being up as high as possible (so 5 would be about the medium level). Students can practice previous movement terms at these varying levels as the instructor calls out different numbers on the scale to represent the approximation of each level.

TIME:

The skill building warmup concludes with moving isolated body parts using different tempos, or speeds, such as fast and slow (as with the previous movement elements, explore time with the full body after having practiced with the isolations first).

How fast or slow a movement is can be described using a 1 to 10 scale once again. 1 can represent moving as slowly as possible, and 10 represents moving as quickly (but safely) as possible.

A great way to remember the five elements is by thinking of the acronym **BEAST: Body, Energy, Action, Space, and Time.**

MAIN ACTIVITY:

Now that the students have defined and explored each of the 5 dance elements, use **BEAST** to create the movements of the characters from the literary beasts of *The Gruffalo's Child*.

Ask students what is the general space (the **setting**) that the characters moved throughout in the story. Once the setting is defined, list all the **characters** and identify each of their movements. For example, the snake **slid**, the owl **flew**, the fox **slunk**, the mouse **hopped**, etc.

Consider how the characters feel/what are their circumstances – why do they move the way they do? Do their emotions and circumstances affect their movement? How so? Discuss how the character of the mouse moves compared to the “Big Bad Mouse” of the Gruffalo Child’s imagination. How do the two differ?

Depending on the students’ ages, this exercise can be completed all together as a class, or once one of the characters is explored as an example, the remaining characters could be divided among small groups. The class or small group would then consider each element of BEAST for each character. For instance, fox would be at a medium-low level, slinky and elongated in mannerisms and light-footed, and probably quick in terms of speed. Once students have discussed the specific details, they can practice taking on that character’s physicality by moving in the identified manner.

Each of these investigations can then be shared with the whole group and discussed in detail, or the students could share their physical movements as the character and the group can try to guess which character they are embodying based on their movements. Be sure to leave ample time for sharing and discussing.

Follow activities with Reflection Questions below.

REFLECTION QUESTIONS (EXIT TICKET):

- ✿ What was it like indicating a character/telling a story using only your body?
- ✿ How did you use BEAST to create each of the characters’ movements?
- ✿ What parts of BEAST did you use for each of the characters?

VARIATION FOR YOUNGER STUDENTS:

Instead of learning about the elements of dance, begin with prompting the full group to explore various creatures with their bodies. Use generic creatures like (elephant, dog, cat, lizard, fish and bird). Then read the book and allow the students to portray with their bodies the characters of fox, owl, snake and mouse. Then choose their favorite and move around room as a full group. End the lesson by exploring the various ways a monster moves and have them show their monster



ATTACHMENT 1

Elements of Dance (BEAST) Vocabulary

BODY

- ✿ Body Parts: head, shoulders, arms, torso, hips, knees, and ankles

ENERGY

- ✿ Force/Effort
- ✿ Hard/Soft
- ✿ Calm/Explosive
- ✿ Loose/Tight
- ✿ Strong/Weak
- ✿ Weight: Heavy/Light

ACTION

- ✿ Direction: forwards, backwards, sideways, up, down

Non-Locomotor movement

- ✿ Stretching
- ✿ Twisting
- ✿ Curving
- ✿ Wiggling
- ✿ Floating
- ✿ Swaying
- ✿ Swinging
- ✿ Melting
- ✿ Connecting
- ✿ Sliding
- ✿ Sinking
- ✿ Rolling

Locomotor movement

- ✿ Running
- ✿ Jumping
- ✿ Hopping
- ✿ Slithering
- ✿ Flying
- ✿ Leaping
- ✿ Walking
- ✿ Skipping
- ✿ Galloping
- ✿ Scurrying

SHAPE

- ✿ Form: round, curved, twisted, symmetrical, and asymmetrical
- ✿ Levels: low, medium, high
- ✿ Size: small/big, wide/narrow
- ✿ Location in the space relative to others: near/far, connected/disconnected, inside/outside, above/below, over/under
- ✿ Pathway in the space: curved, straight, zigzag

TIME

- ✿ Beat, rhythm, tempo
- ✿ Fast, slow, sudden, sustained
- ✿ Repeated patterns

ATTACHMENT 2

Vocabulary Visuals



Stretching Upwards



Stretching Downwards



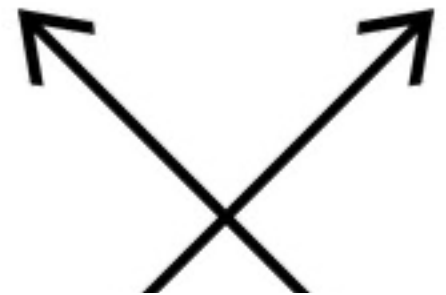
Stretching Sideways



Curving



Twisting



Crossing



DISCOVERING DETAILS IN THE GRUFFALO

By Laura Courter



STANDARDS:

BtoK.4y-K.CE.3.1 Continues to engage in individual and group movement activities to express and represent thoughts, observations, imagination, feelings, experiences and knowledge

ELA.K.R.2.2: Identify the topic of and multiple details in a text

TH.K.S.2.1 Pretend to be a character from a given story

TH.K.F.1.1 Pretend to be an animal by imitating its movements and sounds.

GOAL:

Using *The Gruffalo's Child* as a springboard, students will identify details in the book reinforcing information to gain an understanding of recall.

GUIDING QUESTIONS:

How do students recall details (small and big) in reading and illustrations? How do actors create characters using the technique of pantomime? How do actors create animals using their bodies?

PRIOR KNOWLEDGE:

Familiarity with the book *The Gruffalo's Child*.

MATERIALS

For Warm-Up:

- The Bugaloo Vocabulary (Attachment 1)
- Music-"Bugaloo down Broadway" by The Fantastic Johnny C
- Picture of the Gruffalo (Attachment 2)

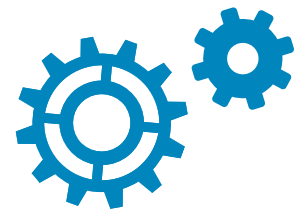
For Main Activity:

Pictures of Mouse, Fox, Owl and Snake (Attachment 3)



PROCEDURE:

Explain to students that they will be using their bodies to demonstrate details in a story.



For Warm-Up:

Dance: "The Bugaloo Vocabulary" (**Attachment 1**)

Pantomime various body parts and give an example of what you could do with each. Use: hands, teeth, knees, toes, nose, eyes, tongue and back .

Introduce the picture of the Gruffalo pointing out: hands with claws, teeth, knobby knees, toes-turned out, nose with wart, eyes, tongue, and back with purple prickles.

Ask the students to work with a partner and assign them one of the body parts. They will show an idea in a pantomime (using only your body and NOT your voice) for each one. For example: Hands and claws, knees and knobby knees

Play the music and have a full group rehearsal. Then give each pair a chance to demonstrate.

DISCUSSION:

- ⚙️ What is important when creating a strong pantomime?
- ⚙️ Why are details important? (What can they tell us about the character?)
- ⚙️ Why are details important when looking at a story?
- ⚙️ Read the book



FOR MAIN ACTIVITY: Looking for Details

- ⚙️ Look at the pictures of animals in the book (Mouse, Fox, Owl and Snake). Discuss the details of each one (paws, ears, mouth, toes, nose).
- ⚙️ Have the students create a pantomime of each animal using one of its body parts. For example: Paws for holding food, digging a hole, and scratching.
- ⚙️ Show the picture of the Gruffalo.
- ⚙️ Ask the students to recall all the different body parts/details of the Gruffalo.
- ⚙️ Ask the students to work with their partners and create a two-person monster using their bodies. They will identify at least three details they will show in their monster. Students should rehearse, paying attention to the details of the body parts they are demonstrating.
- ⚙️ Have students present their "creatures."
- ⚙️ After sharing each new creature, audience members must try to identify as many details as they can.



DISCUSSION: Use these questions for each “creature” pantomime.

- ⚙️ What body parts did their creature use?
- ⚙️ Why were their details important to the success of their pantomime?
- ⚙️ Could they add other details?

FOLLOW-UP:

Extension Activities:

- ⚙️ Have the students write about the details of their creature.
- ⚙️ Have the students draw a picture of their creature.

REFLECTION QUESTIONS:

- ⚙️ How does the acting exercise of pantomime help you understand details found in illustrations? In the text?
- ⚙️ Why are details important?
- ⚙️ What was easy/hard about this exercise?
- ⚙️ Could you apply this technique to another picture in the book? In any book?

TEACHING TIPS:

- ⚙️ Teacher may use whole group or partners for this exercise.
- ⚙️ When reviewing the book, teacher or student identify where some of the vocabulary words (body parts) are used for different things.



ATTACHMENT 1

PARTS OF BODY

Teeth

Hands

Toes

Nose

Knees

Eyes

Tongue

Back

CREATURE DETAILS

Tusk

Claws

Knobbly Knees

Turned out Toes

Wart

Prickles

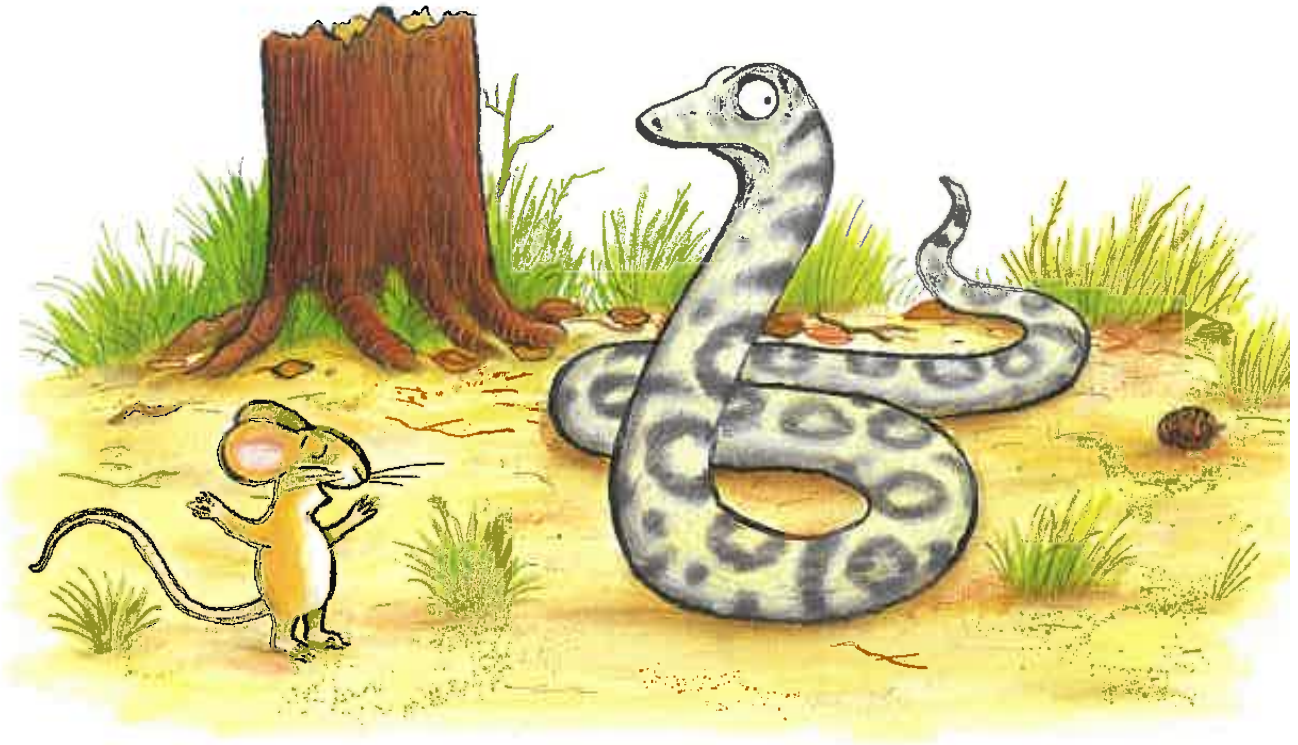
ATTACHMENT 2 Gruffalo Illustration



ATTACHMENT 3

Illustrations of Other Characters







SOUNDSCAPE: DISCOVERING THE SETTING OF A STORY

by Laura Courter



STANDARDS:

ELA.K.R.1.1 Describe the main character(s), setting, and important events in a story..

TH.K.F.1.1 Pretend to be an animal by imitating its movements and sounds.

SC.1.L.14.1 Make observations of living things and their environment using the five senses.

GOAL:

Using the book *The Gruffalo's Child* as a springboard, students will use the actor's tool of **Voice** (volume, pitch, and rhythm), to demonstrate knowledge of settings and habitat.

GUIDING QUESTION:

How can actors use their voice to demonstrate details in a setting and/or habitat?

PRIOR KNOWLEDGE:

- Familiarity with *The Gruffalo's Child*.
- The Actor's Toolbox

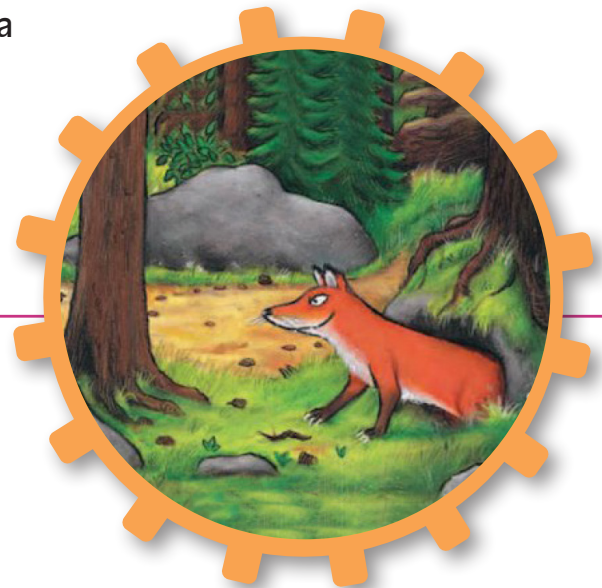


MATERIALS:



FOR MAIN ACTIVITY:

- List of habitats and animals (**Attachment 4**)
- Soundscape Steps (**Attachment 5**)



PROCEDURE:

FOR WARM-UP:

Knowledge and Skill Building: Setting, Habitat, and Soundscape

Explain to the students that one of the actor's tools is Voice. Demonstrate how they can change their voices by using: Volume (how loud or soft a sound is made), Pitch (use of high and low tones) and Rhythm (a strong, regular, repeated pattern of movement or sound.) This may be done with a line of dialogue. Use "The snow fell fast, and the wind blew wild. 'I'm not scared,' said the Gruffalo's Child".

Ask students to define a setting of a **story**. Ask students to identify the setting of *The Gruffalo's Child* (The Deep Dark Wood) and have students identify details of the setting (time of day, season, weather). Write ideas on chart paper..

Explain that in some books, the setting of a book takes place in a **habitat**. Ask students to define a habitat (The natural environment in which living things grow). Ask students what they know about the habitat presented in *The Gruffalo's Child*. What animals live there? What natural features are there? What is the climate like? Write a list of the different ideas they share on chart paper.

Explain to students they will create a habitat soundscape. A **soundscape** is all the sounds you hear in a setting. Ask them to think about what sounds they would expect to hear based on the information they shared about the habitat and/or setting of *The Gruffalo's Child* (owl hooting, trees rustling, wind blowing wild, etc.).

Follow the steps below to practice and create a soundscape for the Deep Dark Wood:

- ✿ Have the students pick one sound from the woods.
- ✿ Ask them not to make the sound out loud, just remember it.
- ✿ Go around the group and have them share their sound.
- ✿ Separate the students into groups of similar animals or sounds.
- ✿ Practice each group.
- ✿ Try each of the sounds they suggest as a group.
- ✿ Put the class together for a final "Sound of the Forest"

TEACHING TIP:

Students may repeat sounds that other students shared but ask them to use their imaginations to think of as many sounds as they can. It is important to use our ears as much as it is to use our mouths. Do not try to be louder than your neighbor.

Discussion: Were we successful in creating a soundscape that accurately depicted the habitat of the Forest, which is the setting for *The Gruffalo's Child*? What did we do that was successful, and what could we add next time?

FOR MAIN ACTIVITY: Using sounds to establish a setting in a book

Explain to students that they will create soundscapes for other habitats

Have students separate into groups of 4-5 (or work as a large group for younger students). Each group should be given a different habitat (**Attachment 4**).

Students will repeat the soundscape steps to develop their own habitat soundscape.

SOUNDSCAPE STEPS (ATTACHMENT 5)

DISCUSS THE HABITAT:

- ✿ What lives there?
- ✿ What is the weather like?
- ✿ What natural features are there? (trees, rivers, sand, mountains, snow, icebergs, etc.)

DISCUSS WHAT SOUNDS YOU WOULD HEAR:

- ✿ Pick sounds based on your discussion.

IDENTIFY ROLES AND REHEARSE:

- ✿ Each student should select a different sound to demonstrate.
- ✿ They should rehearse their sounds together

SHARE

- ✿ Each group will share their soundscape

When sharing, explain that the teacher will be the director.

Show them the signals they will use for: crescendo (get louder), decrescendo (get softer), and cut off (stop). Practice these signals with a sound from the woods.

FOR YOUNGER GROUPS: Work as a group and share their sounds one at a time. Then share 2-3 students together, then 6 students, then $\frac{1}{2}$ of the group, then the whole group. Remind them, this is not how loud we can sound, we want to achieve a vocal sound that is pleasant.

Repeat with another habitat in which a story could take place.

DISCUSS:

- ✿ Were we successful at demonstrating new habitats?
- ✿ Compare/Contrast the different habitats. How did the soundscapes show these similarities/differences?
- ✿ How might *The Gruffalo's Child* be different if it were set in one of these new habitats?

EXTENSION ACTIVITY

- ✿ Write a new version of *The Gruffalo's Child* with a different habitat as the setting.

REFLECTION QUESTIONS:

- ✿ How does the acting exercise of Soundscape help identify a setting in a story?
- ✿ Why are details important to establish a setting?
- ✿ What was easy/hard about this exercise?
- ✿ Could you apply this technique to another setting/habitat?

TEACHING TIPS:

- ✿ Teacher may use whole group or partners for this exercise.
- ✿ When reviewing the book, teacher or students identify where some of the sounds could be heard.
- ✿ Research different habitats and the sounds they may hear.



ATTACHMENT 4

Habitats of the World and Examples of Animals

RAINFOREST-Monkey, Frog, Jaguar

FOREST-Deer, Squirrel, Butterfly

POLAR-Polar Bears, Penguins, Seals

OCEAN-Dolphins, Pelicans, Octopus

DESSERT-Coyote, Lizard, Snake

GRASSLAND-Lion, Cheetahs, Meerkat

ATTACHMENT 5

Soundscape Steps

DISCUSS THE HABITAT:

What lives there?

What is the weather like?

What natural features are there?

(trees, rivers, sand, mountains, snow, icebergs, etc.)

DISCUSS WHAT SOUNDS YOU WOULD HEAR:

Pick sounds based on your discussion.

IDENTIFY ROLES AND REHEARSE:

Each student should select a different sound to demonstrate.

They should rehearse their sounds together

SHARE

Each group will share their soundscape



“THE GRUFFALO, IS... MORE THAN WORDS” by Kat Sjogren



STANDARDS:

BtoK.4y-K.LL.6.4 Demonstrates comprehension of books read aloud. Benchmark a. Retells or reenacts story with increasing accuracy and complexity.

BtoK.3y-4y.CE.1.1 Uses imagination and creativity to express self with intention using a variety of open-ended, process-oriented and diverse art materials.

GRADE: K

ELA.K.R.2.4 Explain the difference between opinions and facts about a topic.

VA.K.S.2 Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.

GRADE: 1

ELA.1.R.2.3 Explain similarities and differences between information provided in visuals and words in an informational text.

ELA.1.R.3.AP.3 Identify details about two texts on the same topic.

Big Idea VA.1.S Skills, Techniques, and Processes

VA.1.S.2 Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.

GRADE: 2

ELA.2.C.4.1 Participate in research to gather information to answer a question about a single topic using multiple sources.

ELA.2.R.3.3 Compare and contrast important details presented by two texts on the same topic or theme

Big Idea VA.2.S: Skills, Techniques, and Processes

VA.2.S.2 Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.

STUDENT LEARNING INTENTIONS AND SUCCESS CRITERIA:

Today I will... learn that illustrators make connections using fact-based books (and other resources) to create imaginative illustrations for a story.



I will know I am successful when... I can take information from the book *What Do You Do with a Tail Like This?* by Steve Jenkins & Robin Page and create an imaginative illustration like *The Gruffalo's Child*.

GOALS:

Students will: Examine an illustration of The Big Bad Mouse as depicted in the story. They will learn to identify key animal types that are depicted in the illustration of the Big Bad Mouse as well as the setting. Students will research various types of animals depicted in the book *What Do You Do with a Tail Like this?* Using this knowledge, they will illustrate an imaginative creature similar to either the Big Bad Mouse or the Gruffalo's Child.

MATERIALS:

- ✿ White drawing paper
- ✿ Black Sharpie Marker Medium point
- ✿ Variety of colored markers, colored pencils, and or crayons.

Note: This project can be painted using watercolor paints over the Sharpie Marker as long as you use watercolor paper



GUIDING QUESTION:

How can I illustrate an imaginative creature by connecting with nonfiction books and other factual resources?

SKILL BUILDING AND PROCEDURE FOR LESSON:

Let's look at the illustrations of The Big Bad Mouse. **Attachment 1.**

What is an illustrator? *An illustrator is an artist who draws the pictures in a book. Some children's book authors are also illustrators, while others work with an illustrator.*

What is an illustration? *An illustration is a drawing created by an illustrator.*

Let's look at the illustration of the Big Bad Mouse. What do you notice? Does the Big Bad Mouse look friendly? If not, then what is it that makes him look unfriendly? Does the Big Bad Mouse look scary? Why?

Attachment 2 Is the Gruffalo the same size, smaller, or bigger than the other characters in the story? Why do you think the illustrator made the Gruffalo so much bigger than the other characters? Does it look like a real animal you have seen before? What types of animals do you see in the illustrations of *The Gruffalo's Child*? The Gruffalo himself is imaginary which means "not real", but it is made up of various parts of real animals. *The Gruffalo's Child* is a fictional story which means that it isn't based off of facts. Nonfiction stories are based only on fact.

Let's read this nonfiction story aloud to learn about actual animal body parts and their uses. *What Do You Do With a Tail Like This?* is written and illustrated by Steve Jenkins and Robin Page. They created the illustrations in this book by using cut paper collage.



Here's a YouTube link for a "Read Aloud" of the story.

<https://www.youtube.com/watch?v=DOMMzFQ-5lg>

MAIN ACTIVITY:

You're going to be an illustrator today. You are going to illustrate an imaginative animal like the Gruffalo or the Big Bad Mouse.

Attachment 3. You will pick out 3 or more actual animal parts to be a part of your illustration. You will draw your illustration using the Sharpie Marker. Depending on what type of animal parts you choose to use will determine whether you position your paper in a vertical or horizontal manner. Start out by drawing a basic body shape.

Attachment 4. It can be just a big oval shape or loosely drawn "blob" in the middle of your paper. Now, add the head. It can be an imaginary shape or a particular animal. Begin to add the various animal parts to your illustration. Once you have added the various parts you can add details such feathers, scales, fur, etc. Once you have completed the drawing you can further enhance your illustration by adding colors using markers, colored pencils, or crayons.



REFLECTION QUESTION: EXIT TICKET:

Table tour or table partner discussion of the illustrations. Name some of the various animal parts you see in the illustrations. What type of personality do you think the illustrator was depicting in the character: friendly, scary, shy, outgoing etc. What details do you notice that make the imaginary animal interesting. How have the colors chosen by the illustrator further enhanced the illustration?

EXTENSION PROJECT:

Using the same steps above reference nonfiction, bookstand, or other resources that depict various settings such as deserts, forests, grasslands, jungles, tropical, or arctic settings. Create a setting for your imaginary animal using one setting or use a variety of settings blended together to illustrate an imaginary setting. Now, you can be the author and create a name for your imaginary animal and even a story.

In general, we are more familiar with authors but not so much with illustrators. Pick out some of your favorite books and research the illustrator. Here's some information on the illustrator of *"The Gruffalo's Child"*.



Axel Scheffler: <https://axelscheffler.com/>

Here's some information on the Steve Jenkins and Robin Page. The illustrator of *What Do You Do with a Tail Like This?*

<https://jeffcolibrary.org/news/explore-steve-jenkins-and-robin-pages-creative-process/#:~:text=Steve%20Jenkins%20and%20Robin%20Page,on%20our%20StoryWalk%C2%AE%20installations.>

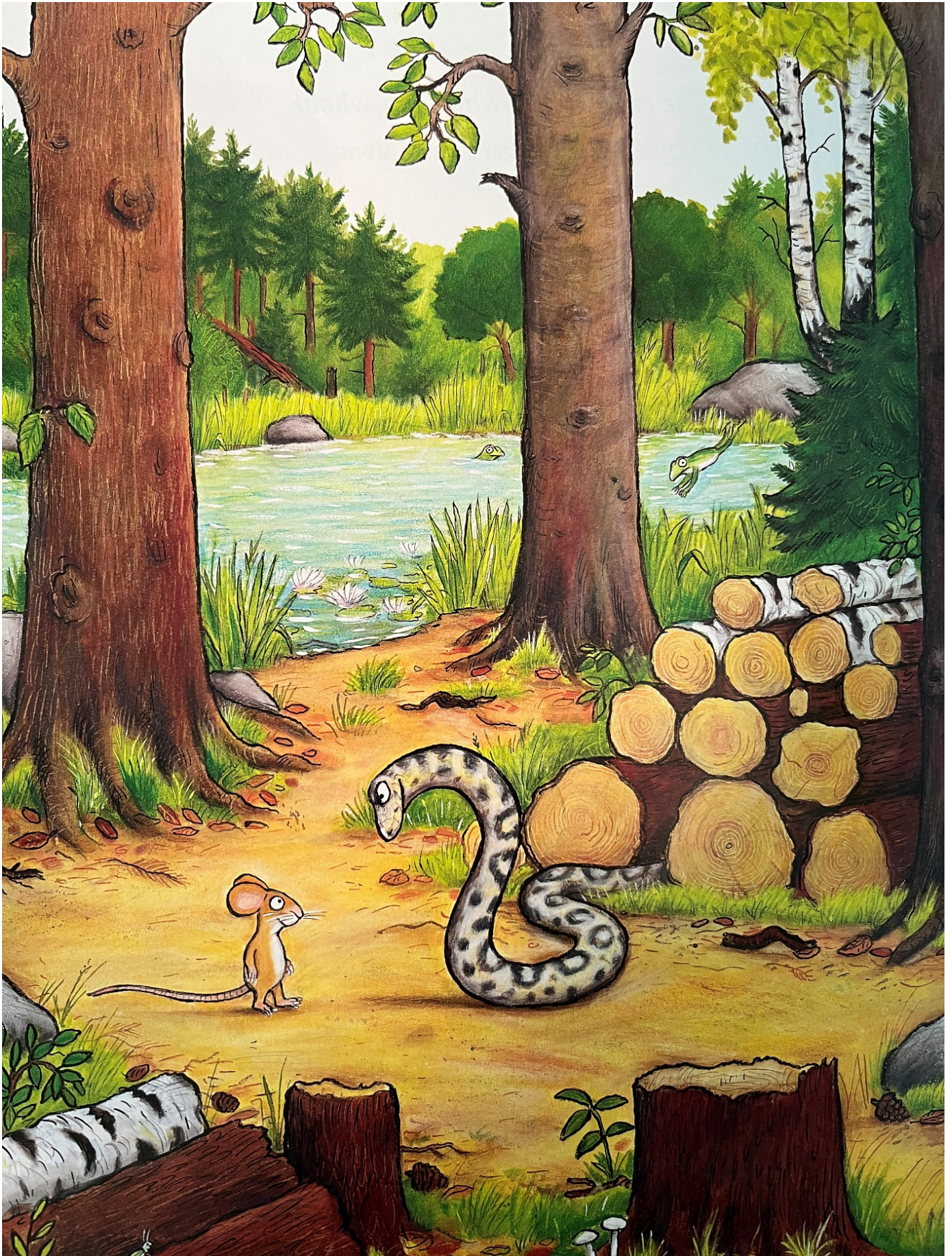


ATTACHMENT 1

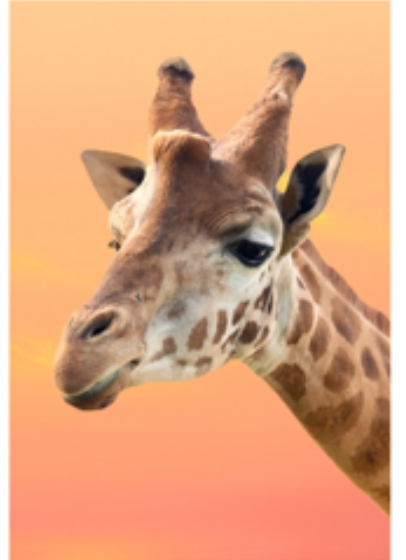
Gruffalo Illustration

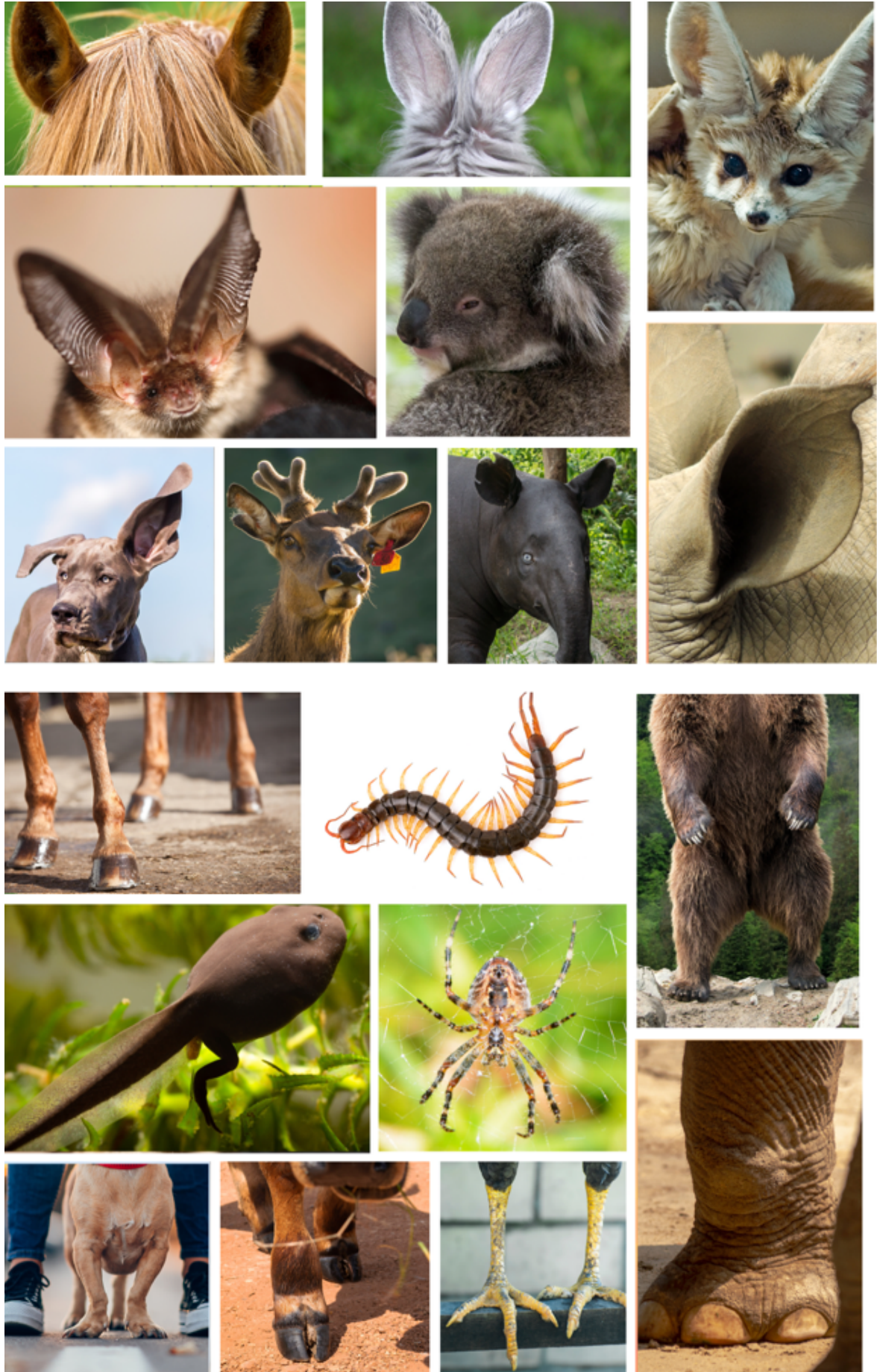


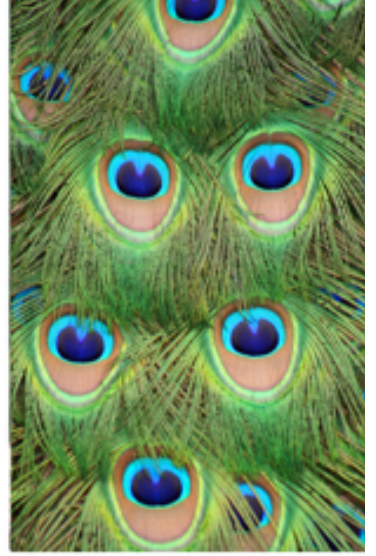
ATTACHMENT 2



ATTACHMENT 3



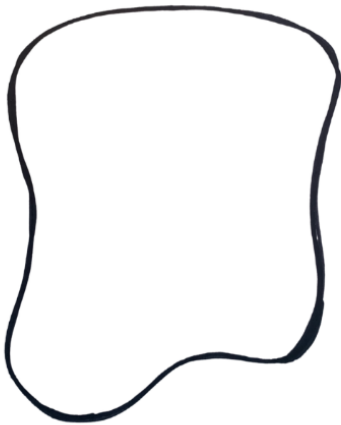




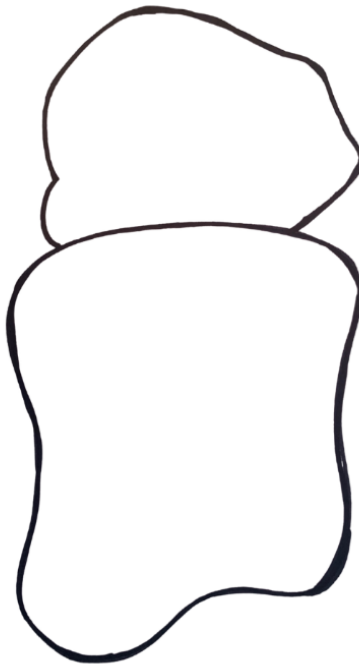
ATTACHMENT 4

YOU'RE THE
ILLUSTRATOR

DESIGN AN
IMAGINARY
CREATURE



STEP 1: DRAW A SIMPLE BODY SHAPE IN THE MIDDLE OF YOUR PAPER. LEAVE ROOM FOR HEAD AND LEGS. YOU CAN POSITION YOUR PAPER VERTICAL OR HORIZONTAL..



STEP 2: ADD A SHAPE FOR THE HEAD. ADD EYES, NOSE, EARS, LEGS, TAIL, WINGS, BEAKS, ANTLERS, WHISKERS, TEETH. ETC.

REMEMBER TO LOOK AT
YOUR REFERENCE
MATERIAL FOR IDEAS.



STEP 3: ADD DETAILS AND THEN ADD COLORS. GIVE YOUR CREATURE A NAME.