# Unit plan topic: Imaginary animals

# Unit plan

Key to symbols								
	Visual arts focus							
	Dance focus							
	Drama focus							
<b>.</b>	Media focus							
	Music focus							

This unit of inquiry focuses on imaginary creatures and children's development of imaginative thinking and responsiveness. Explorations of mythological beasts such as the griffin, unicorn, dragon, Bunyip and phoenix, as well as monsters of the deep, take in the world of mythology, symbolism and the complex role of imaginary beasts in cultures across the globe. 1222 Martine

The dragon dances of Chinese culture, the red dragon emblem of Wales, the incorporation of dragons into heraldry, their use as decorative and symbolic elements on vases and in architecture, as well as the long history of dragons in literature, show how such creatures are deeply embedded in our cultural imagination.

Exploring the cultural dimensions of legendary creatures will enrich children's learning and artistic expression. The extent to which you do this is for you to decide.

# Unit plan matrix – imaginary animals

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 Age guide		Learning activity	Page	Unit plan 1	Unit plan 2	Unit plan 3	Unit plan 4
8+	LAG	Birds of a feather: Observational drawings of birds	3	1			2
8+	LA7	Critters from alien Earth: Creating imaginary animals using crayon resist	6	2	2	3	3
8+	LAB	Hybrid people: Photomontage	11		1	2	
All	LA9	<i>Puff the Magic</i> <i>Dragon</i> : Singing experience	16			1	1
8+	LA10	Exploring an alien world: Storytelling using PowerPoint	18	3	3		
		Cultural reference					
	<b>{C3</b> }	Henri Rousseau	22	•		•	•
	{C4}	Legendary creatures	22				•
	{C5}	Children's book illustrators	24	•	•		
		Supporting material					
	<b>{\$4</b> }	Dr Newzoo's Critters worksheet	26	•		•	•
	<b>{\$5</b> }	PowerPoint of the process for <i>Critters</i> from alien Earth	27	•	•	•	•
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# Birds of a feather

### Description

Children create observational drawings of bird specimens, using viewfinders to isolate sections.

## Teacher's guide

Observational drawing is a very useful way of learning about the visual world. By isolating sections to draw, the task is made less daunting and careful observation and recording is encouraged.

## Guidance to offer students

When students are working, draw their attention to the details that distinguish the feature they are observing. For example, if a student is drawing the bird's feet, prompt them to observe whether the feet are webbed, if the webbing has wrinkles and how many, whether there is a claw at the end of each toe, what



Drawings of sections of birds based on museum specimens

Joanne Burman and class member

is the texture of the surface of the skin compared to the claw, and so on. Also ask questions about function, as this increases the awareness of differences: for example, 'Why doesn't the ibis have feet that can clutch like an eagle's feet can?'

Drawing involves recording what is observed and finding appropriate marks to capture the quality of the object; for example, the marks used to portray the fine feathers on a penguin's chest would be different to those used to portray an eagle's tail feathers. Draw children's attention to the way in which they have solved this requirement of translating the textual quality of feathers into drawing marks. Mark-making is part of the process of developing a visual language.

## Learning outcomes

At the completion of this lesson, students will have:

- 1 Reviewed the work of several botanical artists, learned about some of the features and history of this specialised branch of drawing, and appreciated its relevance to the observational drawing task they are completing.
- 2 Drawn different sections of several birds head, body shape, beak, legs and through comparison developed an improved understanding of the different types of features.
- **3** Discussed their findings, and through sharing this information, consolidated their understanding of how observational drawing improves visual knowledge and one's capacity to interpret visual forms with accuracy.
- 4 Demonstrated the degree to which they have carefully observed and recorded their observations with line drawing.

## Art concepts and understandings

- 1 Observational drawing is a strategy for perceptual development.
- 2 Viewfinders help isolate sections and encourage careful observation rather than generalisations.
- **3** Botanical artists amassed a large database of information about plant species by carefully drawing the component parts of the plants. This enabled them to distinguish different plant types and correctly identify different species.
- 4 Different marks provide ways of describing what you see. Marks are part of the visual language.

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## Terminology

Observational drawing, perceptual development, line drawing and viewfinder.

## Cultural references

Refer to the botanical drawings by Claude Aubriet (1665–1742) and Pierre-Joseph Redouté (1759–1840) and those in Banks' Florilegium (www.alectouk.com/banksfam\_a.htm). The latter were based on the original drawings done by Sydney Parkinson, who accompanied Sir Joseph Banks on Captain Cook's expedition on the *Endeavour* (1768–71). Many Australian species are included.

## Supplies and equipment

- Cartridge paper, A4 or A3 size.
- Lightweight card for making viewfinders (breakfast cereal boxes are perfect).
- Pencils.
- Visual examples of different bird features.
- Birds.

## Preparation

1 Obtain bird specimens. State museums have excellent educational resources and most do loans on very reasonable terms; it's a good idea to book well in advance. Try Museum Victoria (http://museumvictoria.com.au/Education), Western Australian Museum (www.museum.wa.gov.au/research/research-areas/#terrestrial-zoology/instructions-specimen-loans-researchers), Queensland Museum (www.qm.qld.gov.au/education/loans), Australian Museum outreach – Museum in a Box (NSW) (www.amonline.net.au/museum\_box/boxes/bird\_links.htm), South Australian Museum (www.samuseum.sa.gov.au/page/default.asp?site=1&page=Learning\_Travel\_Cases), Tasmanian Museum and Art Gallery (www.tmag.tas.gov.au/index.aspx?base=399), Museums and Art Galleries of the Northern Territory (www.nt.gov.au/nreta/museums/

index.html) and Canberra's National Museum of Australia (www.nma.gov.au/education). Internet sites for sourcing bird images and related information include Birds Australia (www.birdsaustralia.com.au), Australian Animals – Birds (www.teachers.ash.org.au/ jmresources/birdlinks/index.html) and the National Library of Australia's digital collection of pictures titled 'Gould's Birds of Australia' (http://nla.gov.au/nla.pican6803903). You can also plan a visit to a zoo or wildlife sanctuary, and use your networks to locate caged birds that can be brought into the classroom.

- 2 Gather visual references. Make charts, handouts or PowerPoint presentations showing a variety of examples of different bird features legs/feet, heads/beaks, wings, profiles of body shapes.
- 3 Print off cultural references.
- 4 Make a set of viewfinders (one for each student) or build this job into the lesson.

## Guide to lesson steps

#### Introduction

- 1 Display birds and allow students to respond to them.
- 2 Develop this line of conversation into a discussion of the different features for example, how the feet of one bird differ from those of another and why they differ. Draw

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attention to the other visual examples you have prepared. In this discussion, the emphasis should be on looking carefully to compare and contrast the different features, and linking features to functions.

#### Instructions

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- 1 Introduce the idea of drawing different sections. Refer to botanical drawings that show how understanding was developed by the careful drawing of component parts.
- 2 Show how the viewfinder assists in isolating sections and providing points of reference.
- 3 Review what is meant by line drawing (no shading).
- 4 Distribute materials (cartridge paper and pencils). Ask students to fold paper and open it out again so that they have marked out four rectangles on an A4 sheet and six on an A3 sheet.

#### Task

- 1 Distribute class group equally around the bird displays.
- 2 Children make a line drawing of a section of the bird (head, feet, body) using the viewfinder, recording details as accurately as possible in one of the rectangles.
- **3** Children repeat the process until they have made four drawings, with two examples of any feature.

#### Review

Display and discussion as a group to consolidate learning (refer to Concepts):

- Name the different birds you recognise in the drawings.
- What examples are there of careful observation of details?
- How many different angles for each feature are represented? What do they tell us about the feature?
- Observe the different marks made to describe the different qualities. Why is that a good way of representing that quality?

## Links to other areas of the curriculum

- Lessons about parts of animals (beak, tusks, ears, wings, antlers) and the relationship between form and function; for example, the beak of an eagle is designed for tearing meat whereas the long, narrow bill of the ibis is designed for probing in water and mud for worms and fish.
- Maths concepts such as categorising objects according to properties, sorting and ordering.
- Science concepts such as taxonomies and their use for categorising organisms (genus and species).
- Categorisation as a way of managing data.
- Exploration history. The botanist Joseph Banks was a member of Captain Cook's 1768 voyage.
- The ornithologist John Gould. Refer to the National Library of Australia's digital collection of pictures titled 'Gould's Birds of Australia' (http://nla.gov.au/nla.pic-an6803903).

#### Variations

• Substitute a range of different fish and crustaceans. You will need to keep these frozen and clearly labelled so you don't consume them later by mistake!

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# Critters from alien Earth

## Description

Children brainstorm different animal body parts and use this information to create imaginary creatures. The project results in the creation of a crayon-resist artwork. A story is used to step children through the different stages.

## Teacher's guide

Planning for inventive interpretation, working with the process of oil crayon-resist and using a narrative to structure a lesson are all featured in this learning activity. You can also apply

Development stages in creating the critter drawing



Crayon colouringin completed. Chalk lines around the edges are still visible



Joanne Burman

these in other contexts.

The first stage of the activity is designed to stimulate creative thinking. If you do this well, you will get fantastic results. Refer to the 'Classroom snapshot: Stimulating creative thinking' (Chapter two) to review this stage of the lesson in action.

The learning activity culminates in the creation of a crayon-resist artwork. The stages of crayon-resist are straightforward enough but have to be done correctly for it to work. In this lesson, the story keeps everyone on track so you shouldn't have any problems.

The rudiments of the crayon-resist process are that children outline their critter and some background foliage in wide chalk lines and then colour in the page using oil pastels (crayons), working up to the chalk lines but not over them. When they are finished, the whole surface is painted with black ink. The ink sinks into the chalk lines but the oil in the crayon repels the waterbased ink, which beads on the crayon surface. There is an obvious link to science here.



Review the PowerPoint presentation given in S5, which provides a guide to the process. Do a worked example of the crayon-resist so that you can:

- 1 Understand the process.
- 2 Estimate how long it will take your students you can segment the activity at strategic points.

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- 3 Know how your materials work choose the wrong ink and you'll have black paintings!
- 4 Work out what guidance to offer students as they work.
- 5 Use your worked examples to demonstrate the process.

#### Unit plan topic: Imaginary animals

Learning outcomes

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At the completion of this lesson, students will have:

- 1 Developed several imaginary critters, exercising a strategy for inventing new creatures.
- 2 Followed a narrative to work through the steps of the project and make their own interpretations of each task.
- 3 Experienced the oil crayon-resist process so they can use it on other occasions.



Finished crayonresist with ink over the surface



- 4 Reviewed their efforts and made observations about the strengths of their work.
- 5 Appreciated the artwork of Henri Rousseau in light of their own efforts and observed how other artists interpret their world.

## Art concepts and understandings

- 1 Imaginative interpretations can be developed by using strategies such as rearranging things in unusual combinations.
- 2 Foreground and background features work together to complete compositions.
- **3** Oil crayon-resist techniques are based on science and need to be executed in certain ways to be effective.
- 4 Henri Rousseau is a famous Naïve artist who brought his own interpretation to what he saw in the world.

## Terminology

Crayon-resist, Naïve art.



Henri Rousseau.



## Supplies and equipment

- Pictorial examples of body parts (ears, tails, profiles, wings) from a range of animals: insects, birds, fish, reptiles. Charts work best.
- Foliage from the garden (or pictures of different foliage and environments).
- Henri Rousseau cultural reference page.
- Dougal Dixon uses evolutionary principles to imagine how creatures may look in the distant future. You can review these in his book *After Man: A Zoology of the Future*, or by searching online.

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• Dr Newzoo's Critters worksheet.

• A4 examples of Henri Rousseau's paintings that you download from the Internet. Images for Henri Rousseau's work can be found at www.ibiblio.org/wm/paint/auth/rousseau

- A3 cartridge paper (drawing paper).
- Pencils.
- Black felt pens such as Artline 70.
- Coloured blackboard chalk.
- Oil pastels/crayons shared boxes of 48 are best. *Remove the black crayons for this activity*.
- Black Edicole dye (non-toxic) or craft/food dye or another water-based ink, but you need to test the ink and make sure it works with the oil crayon as required. Indian Ink is no good – you'll end up with black pictures.
- Two or three wide-base yoghurt tubs or similar for dispensing the ink.
- Two or three wide varnish brushes.
- Newspaper.

#### Preparation

- 1 Prepare pictorial examples of animals.
- 2 Photocopy Dr Newzoo's Critters worksheet one copy for each student.
- 3 Print and laminate examples of Henri Rousseau's paintings. Put details on the back.
- 4 On the day of the lesson, bring in a selection of different types of foliage from the garden.
- 5 Set up children's work tables with the materials required for the first stage (cartridge paper and felt pens). Have other materials counted out and ready to distribute when the time comes. Set up workstations for the inking stage. Dispense about a quarter of a cup of ink into each tub and put a tub with a brush on a table covered with newspaper. Set up two or three of these stations in one location.
- 6 On the day, have pictorial examples of different versions of ears, tails, profiles, wings and so forth on display.
- 7 Have a sample of each stage of the process ready to show the class.

## Guide to lesson steps

#### Introduction

- 1 Indicate that today's activity is going to require the use of imagination as well as perception and visual recall.
- 2 Tell students that the lesson is based on a story with actions that they need to complete at each stage.
- **3** Advise them that there are several stages to the story and that the actions all add up in the end to a new scientific discovery, so they need to follow the instructions carefully otherwise it won't work.

#### Task

Be expressive when reading the story.

#### Narrative 1

Today you are Dr Newzoo and you are on a special mission. You are travelling from your planet, Plutoneous, to an unexplored planet known as Earth to collect some samples. When you get there

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you find lots of interesting critters – beetles, reptiles, fish ... [What are some others?] You see that they have different parts – ears, feet, teeth ... [What are some others?] Being very observant, you notice that not all ears are the same and not all tails are the same.[Share observations and refer to the charts.] So you can remember them all, you quickly draw examples of different types of these body parts.

- Children divide into pairs, each pair sharing an A3 sheet of cartridge paper, and draw outlines of different body parts using felt pens. This is a visual brainstorming activity.
- Distribute *Dr Newzoo's Critters* worksheet and pencils to the work tables while students work.

#### Narrative 2

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You've been having a good time on Earth. Besides those different body parts you've been drawing, you've also been to an art museum and seen paintings by Henri Rousseau, then you collected plant specimens and purchased some art materials at a shop. However, before you can do any further work on your drawings, you are called back to Plutoneous where you are asked to make a presentation about the things you have seen. You have your drawings of different body parts, a few botanical samples and the art materials you bought while on Earth. But unfortunately, all that space travel has erased some of your memory! You can remember roughly how the different body parts go together, but when you look at your drawings you can't remember which parts go with what! However, not wanting to disappoint everyone, you decide to put the pieces together to make the most interesting creations you can devise.

- Children use the *Dr Newzoo's Critters* worksheet to create three new critters. The visual brainstorming activity and the charts on display act as prompts. Children are not bound by these. If they come up with additional ideas, that's fine.
- Distribute an A3 sheet of cartridge paper to each child while they work.

#### Narrative 3

Having worked out three critters, you decide to draw one in a larger size using a black felt pen on a large piece of paper, so it can be displayed and everyone can see it. (Plutoneons are a little short-sighted!)

- On an A3 sheet of cartridge paper, using a black felt pen, children outline the critter and the pattern on its body. To help children make the critter large enough, suggest they spread out both hands side by side on the page and make the critter's body no smaller. They can modify their critter if they want to.
- Distribute an A3 sheet of cartridge paper per child and a container of chalk to each work table.

#### Narrative 4

Your drawing looks great but the head of the research laboratory, Professor Knowzalot, wants a coloured version. Some people are never satisfied! Luckily you have the art materials you bought on Earth. You decide to try a new process, which has several stages to it. It's a good example of how oil and water work together and you want to show Professor Knowzalot this scientific principle, which you discovered on Earth. Firstly, you need to trace your drawing on a new piece of paper using thick chalk lines.

- On a new sheet of A3 cartridge paper, children trace the lines of the critter using chalk.
- Distribute plant cuttings and laminated copies of Henri Rousseau paintings to each table.

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#### Narrative 5

Professor Knowzalot comes by again. 'By the way,' she says, 'we want to know something about the environment these critters live in, so don't forget to draw that in too'. Luckily for you, you have some samples of different bushes to help you. You also have some information about the paintings of Henri Rousseau that you collected at the museum. You discover that he was in the same situation as you. He didn't see the plants in their true environment, so he invented their arrangement. That's why there are garden flowers that are bigger than people and other things that are out of proportion. This gives you the confidence to draw what you think works best in your drawing.

- Children add environmental details in chalk still only outlining and not colouring in.
- Distribute boxes of oil crayons, minus the black crayons, to each table. Before children open them, make sure the chalk is put back in the chalk container.
- Distribute newspaper and ask children to put a sheet under their drawings before they start using the oil crayons.

#### Narrative 6

At last you can add colour using the oil pastels [crayons] you brought back from Earth. You can't remember much about the colours of the critters on Earth but you remember that Earth was a planet full of lots of different colours. You want to convey that using all the lovely colours in your box of oil pastels. The special process you are going to use means that you fill in the colour up to the chalk lines, but not over them. You draw thickly with your crayons and sometimes you blend colours together.

• Children put their names on the backs of their drawings and then add colour to their chalk drawings by applying oil pastels thickly and blending colours to make variations.

#### Narrative 7

Your presentation is about to begin. But first you want to show Professor Knowzalot how water and oil work together. You carefully carry your crayon drawing to the ink workstation on your sheet of newspaper and lie it down flat. You dip the brush in the ink and paint long strokes of ink over your drawing. Look! What has happened? Professor Knowzalot is very impressed!

- For this section of the narrative, show children your sample. They will see that the black ink soaks into the chalk lines but beads up on the oil pastels oil and water don't mix.
- Now allow several children at a time to carry their crayon drawings to the ink workstation
  on their sheets of newspaper. On the flat surface, they coat the crayon drawing with a
  layer of black ink, dipping the brush into the ink as required. It is important to paint the
  ink in long sweeps and not fiddle with it too much if you keep wiping over it, the ink
  beads break down into smaller beads and give the drawing a grey look. After they have
  finished, the children (or you) pick up the newspaper with the drawing on it and carry it to
  a flat place where it can dry.

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Supervise the ink painting and prevent children overworking the ink.

#### Clean up/pack up

- Lay wet artworks on newspaper until dry.
- Place all materials back into trays. Wipe down benches.

#### Review

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When the paintings are dry, pin them on the display board in a large group. Review the display and discuss things that relate to children's imaginative interpretation. You want to underscore the variety and options available to children. They can look at:

- Identifying the different animal body parts that have been used.
- The different directions the critters are facing.
- The different times of day represented.
- The different environments.

Review the use of crayon-resist.

- So what did you learn about the way oil crayon-resist works?
- What colour effects do you like? How have the different applications of crayon influenced the effect achieved?
- What are some other ways in which you could use this technique?

Review the children's learning about Henri Rousseau.

- What did you discover about Henri Rousseau?
- Why is he called a Naïve artist?

## Links to other areas of the curriculum

- Lessons about parts of animals (beak, tusks, ears, wings, antlers) and the relationship between form and function; for example, the beak of an eagle is designed for tearing meat whereas the long, narrow bill of the ibis is designed for probing in water and mud for worms and fish.
- Maths concepts such as categorising objects according to properties, sorting and ordering.
- Science oil and water don't mix.

## Variations

- You could choose to finish this project before adding the black ink. The coloured chalk lines become part of the finished effect.
- You can use any feature of this project crayon-resist, the narrative idea or the theme as the basis for another activity.



## Hybrid people: Photomontage

## Description

Children create hybrid people by replacing some human features with animal features, using images cut from magazines. This project can be done by hand or by using the Photoshop software.

## Teacher's guide

Photomontage is a form of collage whereby photographic images (or pictures from magazines) are cut and pasted together to create new images. There are a number of variations in terms of the intent and processes used for photomontage. These days, Photoshop software has made photomontage, or composite image techniques, widely available.

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An example of photomontage being used to create 'hybrid people'



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You can choose to do this activity using Photoshop if you wish. It is a good activity by which to extend children's use of the scanner and the 'layers' feature in Photoshop. This will generally take more time than doing the activity by hand.

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In art-orientated photomontage, incongruity is widely used to create a visually tantalising effect. This is the focus of this activity. Children will examine a selection of images and note how incongruity is achieved:

- The mismatch of parts and objects a dog's head on a man's body.
- Disparity in size a skyscraper that's the same size as a cat.
- A mismatch between the environment and the figures in it – fish in a playground.

There are numerous examples of incongruous photomontage images to be found on the Internet. While many of these can be visually enchanting, others can be grotesque and disturbing. Obviously you will need to choose examples that suit your students' interests and age group.

If you do this photomontage activity by cutting and gluing, avoid getting glue on the face of the image by using old telephone books for this purpose. Having glued one piece using the top page of the telephone book to work on, tear the page off and discard it before gluing the next piece. Alternatively, use newspapers.

## Learning outcomes

At the completion of this lesson, students will have:

- 1 Reviewed examples of photomontage and learned about its history and contemporary application.
- 2 Considered the use of incongruity in the creation of photomontage how it is achieved and why it is used by artists.
- **3** Created a photomontage based on mixing and matching different body parts, and altering size and context or environment.
- 4 Reviewed their work and made observations about incongruity and the strategies used to achieve the effect.

## Art concepts and understandings

- 1 Photomontage is a form of collage that has been widely used in the visual arts.
- 2 Incongruity is a major feature of artistic photomontage and is achieved by absurd combinations of objects, disparity in size or scale, and/or a mismatch between the environment and the figures in it.
- 3 Incongruity can be used to suggest dream worlds, create fantastical realms or tantalise the viewer by upsetting the natural order of things and the viewer's expectations.

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- 4 Surrealism is an art movement that made use of photomontage techniques to create a dream world that was liberated from the rational world.
- 5 Careful selection and placement is required to achieve the best results.
- 6 Photoshop software allows the user to create composite images digitally.

## Terminology

Photomontage, collage, incongruity, composite images, Surrealism, hybrid.

## Cultural references

- Surrealism an art movement based on a number of beliefs that included liberating the mind from the rational world. The artist René Magritte in particular juxtaposed ordinary objects with unusual contexts.
- Contemporary examples of photomontage selected by you to illustrate the use of incongruity.

## Supplies and equipment

- A supply of magazines that will be a good source of images of animals and people.
- Images of photomontage artwork based on incongruity. Begin looking for such images at this site: www.flickr.com/photos/petitechose/sets/72157618571536360
- Scissors.

#### For the cut-and-paste version

- Cartridge paper, A4 size or thereabouts. Alternatively, you may choose coloured paper.
- Off-cuts of white paper to prevent smudges when gluing.
- Glue sticks or the equivalent.
- Newspaper.

#### For the Photoshop version

- Scanners.
- · Computers loaded with Photoshop software.
- A printer, unless uploading into a PowerPoint presentation.

## Preparation

- 1 Locate suitable photomontage images online. These need to showcase the way in which incongruity is created using absurd combinations of body parts or objects, disparity in size or scale, and/or a mismatch between the environment and the figures in it. Drop these images into a PowerPoint presentation or print off A4-size copies, which you can then laminate. Always remember to record the details of the artist, title, size, date of creation, medium and source. This can be written on the back of the copied image before lamination. While you are doing this, create a file of links that you can make available to the class after the lesson so they can follow it up online.
- 2 Collect suitable magazines. If you don't have a good supply that feature animals and people, children will struggle to achieve the goals of the lesson.
- **3** Do a worked example and also cut out extra images in preparation for the demonstration you will do.

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- 4 Read up on Surrealism and plan what you will tell the class.
- 5 Gather your materials.

## Guide to lesson steps

#### Introduction

1 Begin by telling a little story about a dream you had. You can make this up, but the story should feature odd or incongruous combinations of things. In telling the story, use words like 'incongruous', 'absurd', 'juxtaposed', 'mismatched', 'odd', 'strange', 'bizarre', 'curious' and 'disparity'. If necessary, clarify these words with the class.

- 2 Go on to talk about Surrealism and the surrealist artists who were interested in challenging the rational world by focusing on the dream world or the illusionary world. They did this by creating images that seemed incongruous. While many artists painted these images, they also enjoyed using photomontage to create them.
- 3 Explain what photomontage is and then show your PowerPoint presentation or display/ circulate the images you have laminated. In doing this you want children to register, firstly, how they react to the incongruity in these images. Use this information to make the point that the images tantalise the viewer and play with the expectations we have about how things should be. Secondly, children should realise how the incongruity is achieved, such as through absurd combinations of body parts or objects, disparity in size or scale, and/or a mismatch between the environment and the figures in it.

#### Instructions/demonstration

- 1 Introduce the idea of children creating their own incongruous images that feature hybrid people. Ask them what might be incongruous to them.
- 2 Show children how to cut out suitable pictures by rough-cutting them from the magazines and then pruning them carefully. Show children how to turn the paper back and forth in the jaws of the scissors as they cut, rather than trying to turn the scissors – they will get a much better cut line doing it this way.
- **3** For the cut-and-paste version: Demonstrate how to arrange the cut pieces and try different combinations until satisfied. If you're going to have a background, this should be sorted out first. Sometimes a complete landscape or urban scene can be pasted down and the other parts built up on top.

*For the Photoshop version*: Show children how to arrange the cut pieces and try different combinations. Be mindful of the amount of scanning required. You might want to limit the number of pieces used to create the composite image. If you are going to have a background, this adds another layer of complexity to the project and requires more time. Sometimes a complete landscape or urban scene can be scanned and used as the first layer.

4 *For the cut-and-paste version*: Show children how to glue the magazine pieces. Then lie them down on the cartridge paper and place a clean piece of paper (off-cuts) over the top before pressing and rubbing each magazine piece firmly into place.

*For the Photoshop version:* Demonstrate using the scanner to upload the separate magazine pieces. Each piece needs to be scanned separately and stored in a file. Use descriptive file names to make it easier to find the particular image when required. Demonstrate/revise opening Photoshop and creating layers.

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#### Tasks

For the cut-and-paste version

- 1 Distribute magazines, newspaper, glue, scissors and cartridge (or coloured) paper.
- 2 Supervise the selection and cutting out of pictures. You can keep children on task by directing them to find a good-sized picture of a person first and then find animal parts.
- 3 Supervise gluing.
- 4 Clean up and return materials.

For the Photoshop version

- 1 Distribute magazines, newspaper, glue, scissors and cartridge (or coloured) paper.
- 2 Supervise the selection and cutting out of pictures. You can keep children on task by directing them to find a good-sized picture of a person first and then find animal parts.
- 3 Clean up and return materials.
- 4 Supervise scanning and computer use.
- 5 Make sure children save their work.

#### Review

Display and discussion as a group to consolidate learning (refer to Concepts):

- Are the images incongruous? What do they mean to the children who created them?
- Ask the children to describe how they achieved the incongruous effect. Encourage them to use descriptive words.
- Ask them the name of the process and which art movement used it to suggest a dream world.
- Conclude by noting how Photoshop and similar image-editing software has created a whole new level of interest in photomontage.
- Place a file of links on the computer for interested students to peruse. You can make this an independent research task if you like.

## Links to other areas of the curriculum

- Literature Surrealism.
- History the ways in which photos have been modified (for example, where people have been erased from or added to photographs) to misrepresent particular events. The ease of modifying images these days using digital software has led to the creation of a photojournalists' code of ethics.

## Variations

- Photomontage can be used to create funny people by putting together body parts from different people.
- Photomontage can be used to create imaginary creatures and other fantastical scenes.
- Incongruity can be explored with reference to particular artworks by historical artists for example, works by M. C. Escher and René Magritte, and some of the paintings by the contemporary Australian artist Lisa Adams.

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## Puff the Magic Dragon

## Description

Children learn and sing the song *Puff the Magic Dragon*.

## Teacher's guide

This song is a perennial favourite with an interesting history. It has a simple melodic tune that is easy to learn and within the vocal range of children. Children can also relate to the lyrics about a boy and his friendly dragon, whom he outgrows.

The lyrics to the popular 1962 song recorded by the group Peter, Paul and Mary are based on a 1959 poem by Leonard Lipton. It has been rumoured that the lyrics actually refer to the smoking of marijuana, but there's no conclusive evidence in support of this.

You'll find further information about *Puff the Magic Dragon* online, including lyrics, musical accompaniment and videos. Also read the section in Chapter eight about singing and teaching a song, and view the following Teachers TV videos:

- Music Singing for Teachers: An INSET Workshop (www.teachers.tv/video/2549).
- Music Singing for Teachers: Strategies in the Classroom (www.teachers.tv/video/2550).

## Learning outcomes

At the completion of this lesson, students will have:

- 1 Begun learning a new song, *Puff the Magic Dragon*.
- 2 Followed the pitch of the notes in the chorus both visually and with hand movements to develop their understanding of pitch and to support their singing.
- 3 Learned about the history of the song.
- 4 Discussed the lyrics and considered parallel situations in their own lives about outgrowing toys or friends.
- 5 Appreciated the place of legendary creatures in different cultures.

## Art concepts and understandings

- 1 The pitch pattern of the song.
- 2 The lyrics of the song influence how the different verses and the chorus are sung.
- **3** Legendary creatures are a feature of all cultures and are found in the stories and art of each culture.

## Terminology

Pitch, lyrics, tune/melody.

## Cultural references

• Peter, Paul and Mary's recording of the song, as well as the animations and books that have followed.

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• Legendary creatures in art and literature.

## Supplies and equipment

• The tune, loaded onto a laptop or a CD, or played on an instrument, or sung unaccompanied.

- The song's lyrics. A teacher's copy is required if you are teaching the class aurally. Otherwise, they need to be written up on a whiteboard or provided as handouts.
- A pitch map.

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### Preparation

- 1 Arrange the laptop or CD as required.
- 2 Prepare handouts of the lyrics or your own copy.
- 3 At least a week beforehand, begin learning the song yourself. Aim to be able to sing it without referring to the lyrics. Use this experience to plan how to organise your lessons.
- 4 Play the tune without lyrics over several days before the lesson. You can do this as music to begin or end the day. It can be part of a medley of tunes you don't have to draw attention to it specifically.
- 5 Read up on the role of legendary creatures in different cultures and plan how to introduce this information.
- 6 Read up on the song and the group Peter, Paul and Mary.

## Guide to lesson steps

#### Introduction

- 1 Begin by asking children about the pets they have. Ask who knows of someone with an unusual pet. Indicate that there is a song about a boy called Jackie Paper who had a very unusual pet – a dragon called Puff. Ask children what they know about dragons. Discuss dragons as legendary creatures, the difference between Western and Eastern creatures, and their role in our cultures.
- 2 Tell the class that the song tells a story, but that it doesn't have a very happy ending. Ask the children to listen to the song so they can tell you what happens. Play the Peter, Paul and Mary version of the song, explaining who the group is and how the song became famous.
- 3 Listen to children's accounts of the story and ask them to reflect on those occasions when they have grown out of toys or friends. Ask children to consider how the story of Puff the magic dragon would influence how they sang the song (happy sections and sad sections).

#### Instructions

- 1 Follow the steps for teaching a song provided in Chapter eight, choosing those that best suit your class.
- 2 Warm up voices.
- 3 Begin by learning the chorus.
- 4 Sing the tune ('la, la, la'). Display and follow the pitch map while singing 'la, la, la' again. Then get the children to sing 'la, la, la' again, following the pitch up and down by raising and lowering hands. Note that the tune of the phrases only varies at the very end.
- 5 Add words and then learn the chorus, phrase by phrase firstly, 'Puff the magic dragon lived by the sea', then 'And frolicked in the autumn mists in a land called Honalee' and so on.

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- 6 Practise the chorus several times.
- 7 Learn the first verse, as it closely follows the tune of the chorus.

#### Culmination

1 If you have concentrated on the chorus, sing that through with enthusiasm. Alternatively, if the class has learned the first verse as well, sing the verse and chorus.

2 Make some concluding remarks that link back to legendary creatures and also look forward to the next singing session. Follow-up sessions should be a combination of introducing and learning a new verse while also practising and becoming more proficient in singing the verses learned earlier.

## Links to other areas of the curriculum

- Visual arts creating dragons from clay.
- Visual arts painting pictures of the story of *Puff the Magic Dragon* based on the lyrics.
- English literature about dragons.
- English Ogden Nash's poem The Tale of Custard the Dragon, which was the inspiration for Puff the Magic Dragon. The poem will appeal to children.

## Variation

Create and add a tune to the Ogden Nash poem, which can be found online at www.eecs.harvard.edu/~keith/poems/Custard.html



## Exploring an alien world

## Description

Using the oil crayon-resist artworks of 'critters' created in LA7, children work in small groups to apply good design principles in creating visual stories in PowerPoint format. This project can also be completed as a handmade book rather than a PowerPoint presentation.

## Teacher's guide

Telling stories as a series of images with minimal text – like a comic strip or children's picture book – requires children to exercise skill in selecting the key stages of a story and to then represent them visually. In this case, the crayon-resist 'critters from alien Earth' created in LA7 will form pages in the book.

In groups of three (or four), children develop a story, scan or photograph their crayonresist critters, create additional images for the PowerPoint slides as required, and then assemble the presentation, adding text (or narrating) as decided.

The shape of the story is as follows: Characters (children decide) go somewhere (children decide) and come across the first critter (children decide the circumstances). Characters then move on and come across the second critter and finally the third one, before leaving (children decide how and where to).

You can use the *Planning the Comic Strip* worksheet or a similar framework to help children develop the storyline. Refer to 'Narrative sequences' and 'At a glance: Layout basics' in Chapter ten.

The level of sophistication involved in the use of the PowerPoint tools will be dependent, to some extent, on children's past experience, what you are teaching them this time, and how long you want to spend on the project. Consider features such as the use of coloured backgrounds; different slide layouts; the choice of text font, size, colour and placement; the location of text over image; different transitions; and automated settings for slide changes.

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The design principles you promote will be dependent on similar factors. Refer to the section 'At a glance: Layout basics' in Chapter ten to help you decide.

## Learning outcomes

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At the completion of this lesson, students will have:

- 1 Used strategies to support working collaboratively in small groups to create an artwork.
- **2** Practised structuring a narrative as a series of images with minimal text, using the *Planning the Comic Strip* worksheet or a similar framework.
- 3 Created and uploaded images that are suitable for their story.
- 4 Developed a story in the PowerPoint format using the principles of good design and various PowerPoint features (see above).
- 5 Appreciated how a collaborative artwork belongs to the group who created it.
- 6 Reviewed examples of picture book stories and learned about their main features.
- 7 Learned about book illustrators and how books are created.

## Art concepts and understandings

- 1 Images tell stories.
- **2** Design principles apply when creating a story in PowerPoint format. These include the following:
  - Use colour and tone to contrast text against the background so it can be easily read.
  - Make the images large as they are the visual focus.
  - Position the text so that it complements the image.
- **3** Children's book illustrators use imagination and skill to create picture stories. These can entice children into an exciting and stimulating world of the imagination.

## Terminology

Font, background, contrast, tone, narrative, PowerPoint, collaborative artwork.

## Cultural references

- Book illustrators.
  - Books about imaginary creatures that are known for the quality of their illustrations; for example, *Where the Wild Things Are* by Maurice Sendak and *Emily and the Big Bad Bunyip* by Jackie French and Bruce Whatley.

## Supplies and equipment

- The children's 'critters' created in LA7.
- Cartridge paper and crayons for additional drawings.
- A digital camera or scanner.
- Computers loaded with PowerPoint software.
- Planning the Comic Strip worksheet (or a variation of your own design).
- Children's books showing the art of the book illustrator; refer to C5 for guidance.

## Preparation

1 Plan what you will say about book illustrators and book illustration based on the books that are available to illustrate your points.

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2 Decide how the class will be divided into groups.

3 Work out how you will organise the process of developing the narratives. For example, will you limit the number of slides?

- 4 Work out what parts of the technical processes children will be required to do and what parts you will do.
- 5 Draw up a list of technical skills you will be revising or teaching regarding the use of the camera or scanner and uploading and using PowerPoint.
- 6 Draw up a list of the design principles you will be revising or introducing.
- 7 Draw up a list of PowerPoint features you will be revising or introducing.
- 8 Photocopy Planning the Comic Strip worksheets (or your own version) for the class.
- 9 Arrange computer access. Make sure PowerPoint is available.
- 10 Arrange cameras and/or a scanner plus connections to the computer. Make sure the camera batteries are charged.

## Guide to lesson steps

#### Introduction

- 1 Introduce the profession of book illustrator to the children and ask if they can remember any books where they loved the pictures. Lead a discussion that draws out why these images appealed (rich in detail, interesting situations and characters, lovely colours and so on). Highlight the way in which the illustrations structured the story. Draw attention to the fact that creating a book is a collaborative exercise involving a number of people. You can choose to create a small research task about picture books if you wish.
- 2 Introduce the idea that the class will create books using PowerPoint and their 'critters' artworks from LA7.

#### Task

- 1 Outline the parameters of the narrative. (Refer to the 'Teacher's guide' section above.)
- 2 Spend time speculating with the class as to who the characters might be and where they go: an explorer lost in the desert; a collector looking for butterflies in the depths of a dark and steamy jungle; a mine crew tunnelling in a deep mine. Draw attention to details: 'If the collector is in a steamy jungle, what would be on the ground, all around him, overhead?' Continue in this vein.
- **3** Work with children to identify the main steps of the story told in a set number or range of images.
- 4 Divide the children into groups of three and hand out *Planning the Comic Strip* worksheets (or your own version) for them to use in designing their story, incorporating their 'critters'. Each critter represents one image in the story. Note: Reserve the first box for the title page, which will probably be finalised last.
- 5 Once children have established their narrative framework, they can begin creating the images for the remaining slides. Conducting research online for information about the environments they are using could be incorporated.
- 6 With the class, review the PowerPoint features and design principles you have nominated.

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7 Work with each group to upload their images and develop the PowerPoint presentation. This may be scheduled over several days.

#### Review

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- When all the stories are complete, show them to the class. Revise the teachings about narratives, design principles and PowerPoint features by asking children to identify how they have been used to good effect in the different creations.
- Copies of the stories can be given to younger classes, uploaded on the school website or presented at assembly.

## Links to other areas of the curriculum

- Drama storytelling.
- English narratives and writing stories.
- Geographical investigations of different environments.

## Variations

- Handmade books can be created instead of using PowerPoint. Laminated and spiral-bound versions can be distributed to other classes to be read.
- The story and all the images can be constructed from the beginning rather than using existing artworks.

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# **Cultural references**



## Henri Rousseau

Henri Rousseau (1844–1910) was a French painter. An important figure in the history of Western art, Rousseau is regarded as a Naïve or Primitive artist. These terms, which should not be considered derogatory, are traditionally applied to artists who have had no formal art education yet produce artwork that is visually engaging and has a certain charm. Rousseau is the most famous Naïve artist in Western art history. Pro Hart is Australia's most famous Naïve artist.

Naïve or Primitive art is usually distinguished by an awkwardness of proportion and perspective, the strong use of pattern, stylisation (where the artist has developed a particular



way of representing something) and a bold use of colour. The sense of child-like wonder unimpeded by training is a feature of Naïve painting that is often valued and appreciated. In the case of Rousseau's work. it is the nature of his fantastical scenes and the

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Henri Rousseau, 1910, oil on canvas, 6' $8 \mbox{1} \mbox{2}' \times 9' \mbox{9} \mbox{1} \mbox{2}',$  The Museum of Modern Art, New York

way in which his paintings convey a unique, poetic vision and sense of the world that are appreciated.

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Rousseau's jungle paintings are not the product of firsthand experience. Instead, Rousseau worked from book and catalogue illustrations or at the tropical plant house in Paris. In this way, Rousseau compiled his own 'catalogue' of information about different plants, disconnected from their natural environment. He then drew on this knowledge to construct the scenes in his paintings. Normal proportions were not always adhered to, so that flowering stems were often taller than people or animals. This approach contributed to the rich variety of foliage seen in the paintings, as well as the familiar yet fanciful quality of the scenes depicted.

## Further information

Images of Rousseau's work can be located online at Paris' WebMuseum (http://sunsite.nus.sg/wm).

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## Legendary creatures

Legendary beasts inhabit the literature, folklore and art of many cultures. The more-popular creatures include the dragon, griffin, unicorn, Bunyip and phoenix, but there are many more. Some, like the dragon and phoenix, are acknowledged by many cultures, while others, like the Bunyip, feature in only one culture.

Many legendary creatures are found in myths, the narratives that explain how the world came to be. Some are spiritual beasts or gods of the primal forces of nature, such as water deities. Others have grown from the imaginative embellishments of storytellers. Another group of legendary creatures are monsters; for example, the sea monsters that featured on maps at the edge of the known world – monsters represent our darkest fears of an aberrant world beyond the bounds of normality: the unknown and the chaotic.

Some legendary creatures are hybrids of other animals. In the past, before reliable taxonomies existed, land explorers and mariners often described the animals and marine life they had seen in relation to known creatures. For example, a giraffe was originally known as a camelopard, as it was thought to have a combination of camel and leopard features. Imaginary beasts were sometimes also created this way. Many mythological animals are hybrids of other animals. For example, dragons are a combination of features taken from horses, snakes/lizards and birds or bats.

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Mythological creatures, like the dragon and the phoenix, are deeply embedded in cultural myths. They have symbolic meanings too, and therefore appear in many artistic representations. They are found as statuary, architectural features, decorations on vases, embroidery on clothing, and the subjects of paintings and dance performances, along with many other representations.

Dragons feature regularly in children's literature, too. Browse the list at www.ferrum.edu/thanlon/dragons, which includes:

- *Dragon* by J. Bergsma (1999; Illumination Arts, Bellevue, WA).
- The Book of Dragons by M. Hague (1995; Morrow Junior Books, New York).
- *Eldest* by C. Paolini (2005; Alfred A. Knopf, New York), the second book in the Inheritance series.
- The Egg by M. P. Robertson (2000; Puffin, New York).



The dragon on this Chinese vase has the classical features of an Oriental dragon

Photolibrary

## Western and Oriental dragons

While the dragon is known across many cultures, there are cultural variations and other distinct differences between the Western dragons found in European folklore and the dragons of the Orient or Asia. At the same time, there are also plenty of dragons that don't conform to either of these categories.

The Asian or Oriental dragon tends to be benevolent and possesses auspicious and magical powers. It typically has a snake-like, scale-covered body and a head like a crocodile, with

St George and the Dragon



Paolo Uccello, c. 1470, National Gallery, London

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tendril-like whiskers. These dragons are wingless and have four legs and clawed feet. In Chinese culture, the five-clawed dragon is a symbol of the emperor, but generally the beasts have three claws.

Asian dragons are revered as representatives of the forces of nature and the universe. They are symbols of longevity, strength, good luck and wisdom, often depicted as being wiser than humans. Dragons are highly esteemed and respected – to be compared to a dragon in Chinese culture is a compliment.

Western or European dragons are generally large fire-breathing creatures with a lizard-like body and legs reminiscent of a dinosaur. They are usually covered in green scales and have batlike wings. These dragons tend to be fierce creatures who are known to eat people and behave destructively. They live in caves or underground, and sometimes they guard treasure. There are many stories of people becoming heroes by slaying a dragon, the most famous being St George. This notion of the dragon is in sharp contrast to that which exists in Asian mythology.



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## Children's book illustrators

### Developments in book illustration

While children's literature had its beginnings in the early seventeenth century, illustrated books produced for children to read and enjoy were not really established as a market until the nineteenth century.

Early illustrations were simple black and white engravings or block prints sparsely distributed throughout a book. Today they are richly coloured, vibrant and highly detailed creations. Technical developments in the twentieth century have enabled modern illustrators to work in a variety of media (watercolours, collage, and digital creations) because these effects can be reproduced. An expanded range of options in book design, such as the use of different fonts, as well as various arrangements of text and image, have also contributed to the distinctive appeal of modern children's picture books.

Children's book illustration is an art genre with its own history and traditions. There are museums dedicated to children's book illustrations, such as the Eric Carle Museum of Picture Book Art, and individuals also collect the work of individual illustrators. The original paintings and drawings can sometimes fetch high prices.

## The illustrators

Children's book illustrators are artists but their work is different from the work of other artists. The primary task of illustrators is to enhance the story in a book. Their illustrations should entice children to look at the book and engage with the story. To achieve this, illustrators aim to lead the viewer through the story. They also aim to create captivating imagery that has layers of detail, which can be discovered and enjoyed with each re-reading.

People can earn a good living as an illustrator of children's books, but first they need to find publishers who will employ them on a regular basis. In the United States, Red Cygnet Press mentors college students in partnership with US universities, to help aspiring illustrators. Two examples of books created as a result of this program are *Scared Silly* (2007) by Sara DeSmet and *Lucius and the Storm* (2007) by Kent Knowles.

There are many famous children's book illustrators, including Arthur Rackham (1867– 1939), who worked on numerous editions of classic books; Beatrix Potter (1866–1943), who produced *The Tale of Peter Rabbit*; and the Australian May Gibbs (1877–1969), who illustrated *Snugglepot and Cuddlepie*. Contemporary illustrators include:

- Bronwyn Bancroft (Malu the Kangaroo, Sam's Bush Journey).
- Gavin Bishop (*Rats!*, *The Waka*).
- Eric Carle (The Very Hungry Caterpillar and some 40 other books).
- Matt Ottley (What Faust Saw, Home and Away).
- Maurice Sendak (Where the Wild Things Are).
- Shaun Tan (The Red Tree, The Viewer, The Rabbits).

## Further information

- Bronwyn Bancroft is an Aboriginal artist, designer and children's book illustrator who is a good example of someone who works in a range of arts areas and runs a successful business doing so. Her website (www.bronwynbancroft.com) includes a range of information and images and so is a useful site for children to research.
- Matt Ottley has a good site (www.mattottley.com/mattottley.html) with a wide range of illustrations. Study notes can also be purchased that offer analyses of the visual images and offer insights into Ottley's creative process.

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• Shaun Tan's site (www.shauntan.net) is a good one to visit. It includes a big range of illustrations as well as biographical information. It's a useful site for children to research.

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- The official Eric Carle website (www.eric-carle.com/home.html) has illustrated guides showing how Carle creates the collages for his illustrations, beginning with how he makes the patterned papers.
- Red Cygnet Press (www.redcygnet.com) supports the next generation of children's book authors and illustrators. Sara DeSmet and Kent Knowles are just two of the emerging book illustrators whom Red Cygnet has published.

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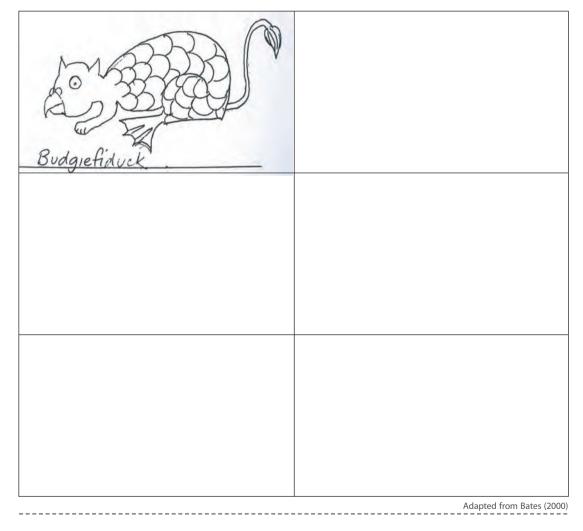
# **Supporting material**

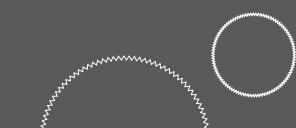
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# Dr Newzoo's Critters worksheet

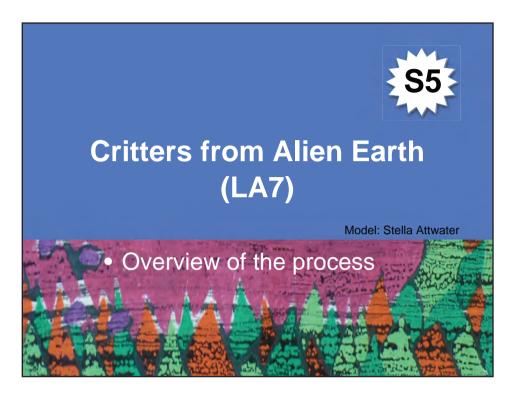






# PowerPoint of the process for *Critters from* alien Earth

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# **Materials**

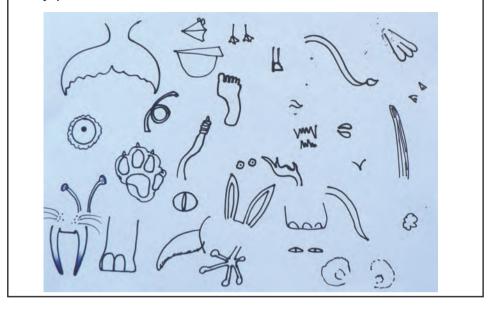
- Remove the black crayon from the box of oil pastels (crayons)
- + Newspaper
- + Brush and jar for



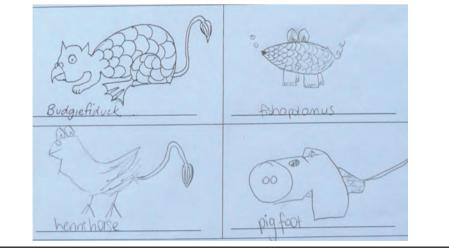
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**Narrative 1:** ... So you can remember them all, you quickly draw down examples of different types of these body parts.

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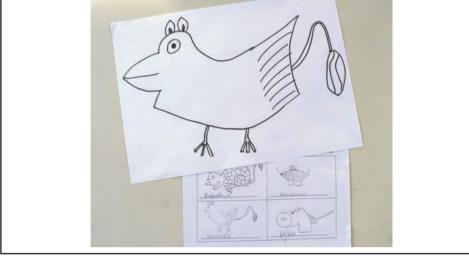


**Narrative 2:** ... remember roughly how the different body parts go together but when you look at your drawings you can't remember which parts go with what! However, not wanting to disappoint everyone, you decide to put the pieces together to make the most interesting creations you can devise.



**Narrative 3:** Now, having worked out three critters you then decide to draw one in a larger size using a black feltpen on a large piece of paper, so it can be displayed and everyone can see it. (Plutoneons are a little short sighted!)

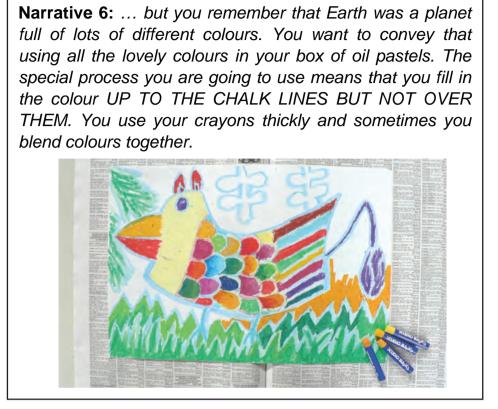
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**Narrative 4&5:** ... Professor Knowzalot wants a coloured version. Some people are never satisfied! ... First you need to trace your drawing on a new piece of paper using thick CHALK lines... Professor Knowzalot comes by again 'By the way,' she says, 'We want to know something about the environment these critters live in, so don't forget to draw that in too'.



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**Narrative 7:** ... You carefully carry your crayon drawing to the ink workstation on your sheet of newspaper and lie it down flat. You dip the brush in the ink and paint long strokes of ink over your drawing. Look! What has happened? Professor Knowzalot is very impressed!

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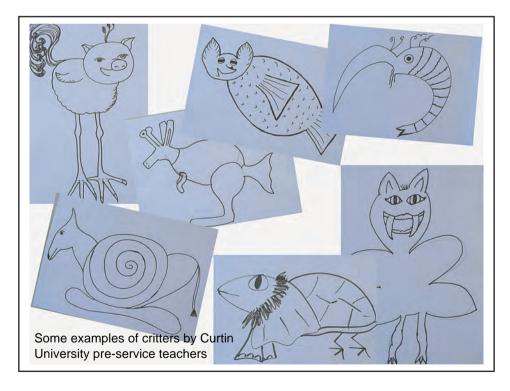




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# Puff the Magic Dragon: Chorus pitch map

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# Planning the comic strip worksheet

Planning the comic strip	Ti	tle:	Creator's name:				
Number the scenes in sequence	Scene no.	Scene no.	Scene no.	Scene no.			
What happens? (action)							
What characters are present?							
Where are they? (location)							
What props are part of the scene?							
Simple outline sketch of the scene (like a storyboard)							
Caption							

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