

POP-UP BOOKS

Cooperative learning activities which help students design
and create pop-up books and cards

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The illustrator: ALAN NOON, a former student of the authors, shares his pop-up expertise in the line drawings throughout this notebook.

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ISBN 978-1-57336-113-2

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POP-UP BOOKS is a curriculum designed to enhance group cooperation skills in elementary, middle school, and junior high classrooms. It leads students into areas of problem-solving, experimentation, group interaction, and production of a pop-up book or card aimed at a particular audience.

As students design, construct, and write their own pop-up books, they sense that support from others can help them. Their cooperative learning group serves as an idea market, assists in problem-solving, evaluates the products its members produce, and encourages risk-taking. When members display and read their pop-up books in public, they all feel good about themselves and their self-esteem is increased. Your students will specifically experience the following:

Knowledge

- Understanding symbolic representation
- Reinforcing public presentations
- Solving problems by using alternative solutions
- Realizing the importance of the creative process
- Realizing that cooperative efforts in a group help all members gain knowledge

Skills

- Learning to use various materials
- Meeting the challenge of paper engineering
- Doing something by oneself
- Listening to other persons' ideas
- Sharing and cooperating with others to accomplish a common task
- Motivating others to accomplish something
- Evaluating classmates' products

Feelings

- Enjoying an elevated sense of self-esteem
- Appreciating the joy of sharing and completing a common task



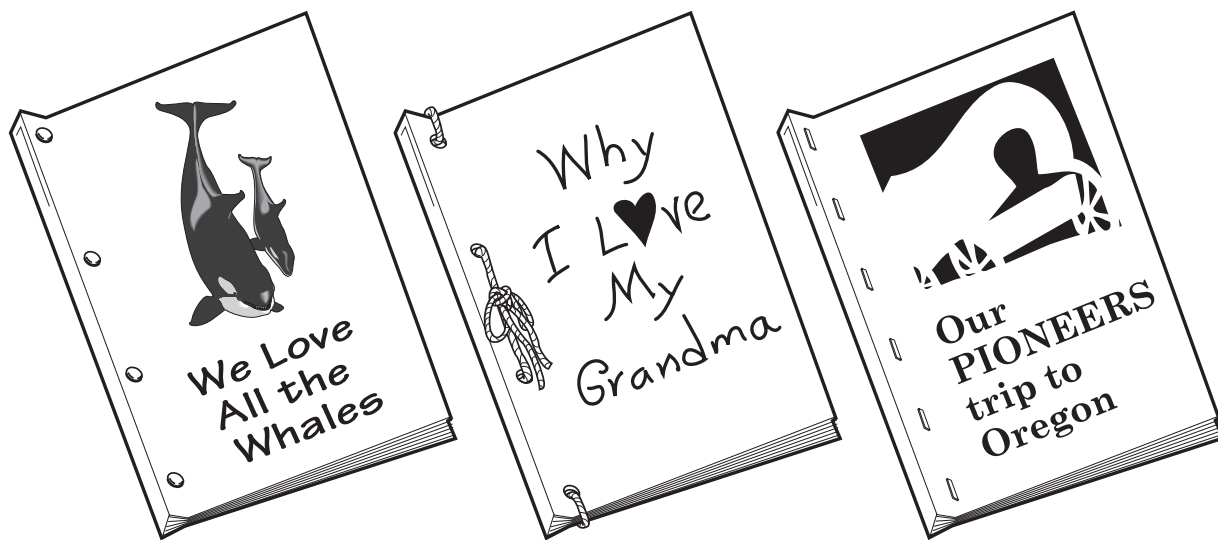
*"I'm ready to be creative!
Turn me loose."*

POP-UP BOOKS begin when you bring commercially prepared pop-up/movable books and cards to your class. After your students experience the excitement of playing with these ingenious creations, you challenge them to design and construct pop-up books of their own. You further arouse their interest by introducing a variety of art techniques and encouraging students to experiment with pop-up geometry.

Next, students join groups and choose a story or fairy tale which they shape into script form for an appropriate audience. After completing their story adaptations, students edit one another's scripts and offer constructive suggestions. After you quickly edit these scripts, each student divides his/her script to accommodate four to six pop-up scenes which are to be represented in eight to 12 pages. Finally the student constructs the pop-up/action pages, adds the script for each page, and binds the book.

Parents and others are invited to a public display of what students have produced. Thus, this activity reinforces this curriculum by making students feel good because they have demonstrated accountability which others praise. (Everyone loves pop-up books!) Inevitably students' self-esteem is enhanced.

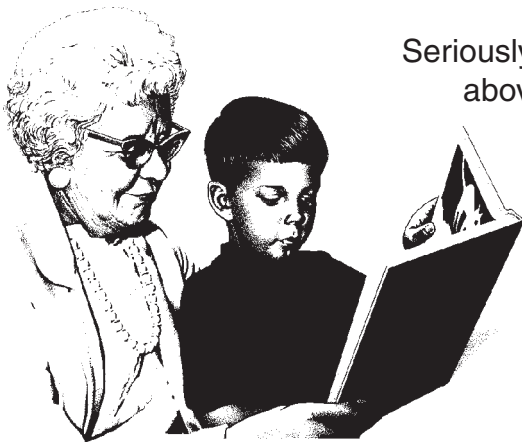
Once your students have been through this experience, you have the option of building upon their interest in pop-ups by having students pursue other projects either alone or within groups:



- planning and making pop-up books related to some area of the curriculum which they have enjoyed (e.g., an original cartoon story involving mathematical concepts ... the steps of the scientific method imaginatively applied to a problem such as

saving the whales ... an Interact simulation which they love such as PIONEERS with students going west in wagon trains);

- planning and making pop-up books related to other books they have read inside or outside school;
- planning and making pop-up books or cards related to something happening in their community or in the larger world;
- planning and making pop-up cards for someone they love (e.g., their parents' wedding anniversary ... a grandparent's birthday ... a brother or sister's graduation from high school or college).



Seriously consider having your students do options such as the above. If you do, you will likely be deepening their appreciation of pop-ups so that they will continue making them throughout their lives. Someday they may even pass on their skills to their own children.

"Jeremy, this is the nicest book anyone ever gave me."

Fear is one of the biggest obstacles to creativity in children. Students are often reluctant to risk producing anything different because others—especially peers—might not accept the product on its own merits. Although a pop-up book is not an original idea, the opportunity for original expression within the “safe” framework of an established format encourages students to risk.

The hidden agenda behind the production of a pop-up book concerns increasing student self-image in a cooperative learning environment. When students share their creativity with each other in pop-up/action “experiments,” everyone experiences failure as well as success. Doing so reminds them that making mistakes is all right. They offer suggestions for improving each other’s ideas, and they gradually establish a sense of community. Thus, by decreasing the risks, these shared experiences allow students to be more creative.

Once students begin this project they are motivated to finish because a movable/action product has high intrinsic appeal. *They can’t wait to show their completed pop-up book to other students!*

Motivation

Students experience a high degree of involvement and satisfaction in making a pop-up book. Involvement results from their taking active ownership in the educational objectives and management plan of the unit rather than passively accepting the requirements of prepared lessons. Students make most of the decisions about their books and about the time commitment necessary for completion.

Students experience much satisfaction with the completed product. A colorful story book with moving, working, three-dimensional artwork is self-rewarding. They receive additional positive reinforcement when they read and display their pop-up books to others.

Multi-disciplinary approach

Pop-up/action books obviously fit well with the story lines in reading and literature classes, but other possibilities are endless. Here are a few ideas: pop-up dioramas of historic scenes, time lines with famous historic figures, a book of inventions, world’s fairs, landforms, action maps, weather, dinosaurs, natural collections, kaleidoscopes, types of artists. In short, anything in life or fantasy that has three dimensions can be represented in a pop-up/action book or card. Challenge your students and yourself!

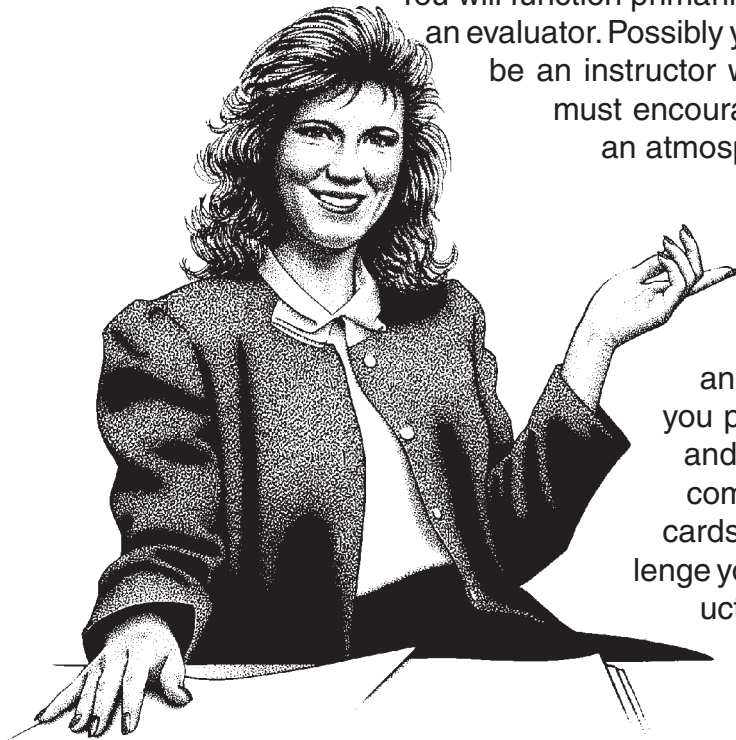
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They can’t wait to show their completed pop-up book to other students!

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Teacher roles

You will function primarily as a facilitator, a resource person, and an evaluator. Possibly you will be a connector. You will not simply be an instructor who teaches techniques of 3-D art. You must encourage group interaction and also maintain an atmosphere of creativity and cooperation.



How do you carry out these roles? As a **facilitator** you help the students obtain materials and suggest how they might be used (e.g., X-acto knife and rubber cement). As a **resource person** you provide examples of paper art geometry and mechanics by obtaining and displaying commercially produced pop-up books and cards. As an **evaluator** you continually challenge your students to produce high quality products. Upon completion of the initial project, you grade the pop-up books and allow your students to evaluate the entire experience. Finally, if you follow the

recommended option at the end of the Overview on pages 1:2 and 1:3, as **connector** you help students plan and create other pop-up books and cards related to their school, their environment, and the persons whom they love.

Final suggestions

1. Allow your students to solve most of their problems so that they take ownership as they create their pop-up books and cards. *If you are too quick to rescue students when they are having difficulty, you will deny them the growth experience of planning and solving their problems themselves.*
2. Insure that your students receive strong positive reinforcement by reading and showing their books to their parents and others at something such as an Open House at your school. They could receive additional recognition through a public display of their pop-up books and cards in a school wall case, in a local library, or in a local store window. *Make this happen. Students need such recognition. It is at the core of this curriculum; it is not an afterthought.*

For centuries individuals have been fascinated by the cleverness and uniqueness of pop-up books. The Chinese in the 12th century developed the art of paper folding and created elaborate books about landscape gardening which demonstrated “before and after” perspectives.

In the late 1800s authors of children’s books began to use pop-ups and movables as a way to market their stories. After the trend lost popularity, these 19th-century pop-up books became collectibles. In 1982, a renewed interest in pop-ups occurred. Jan Pienkowski’s book *Haunted House* won the Kate Greenaway award for excellence in use of illustrations in children’s literature. This book helped to revitalize a public interest in the movable, three-dimensional artistic expression of pop-up books.

Using pop-ups in literature opens a visual and movable feast that elicits engaging involvement with a story. McGee and Charlesworth (1982) view pop-ups as a bridge between foundational and intermediate cognitive and language abilities that can be used to enhance reading and writing skills. Developmental psychologists Copel, Segel, and Saunders (1979) demonstrate that pop-ups help children acquire abstract thinking skills by helping to build an understanding of symbolic representations.

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Using pop-ups in literature opens a visual and movable feast that elicits engaging involvement with a story.

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The many possibilities for using pop-up books make reading, creative writing, drama, and introductory theatrics natural extensions of a pop-up curriculum. This type of artistic activity offers tremendous instructional and motivational value that can be brought into any classroom.

Cooperative Learning

Why?

Grouping Having students work in support groups to share their ideas is central to the success of POP-UP BOOKS. Children like to talk together. Sharing ideas leads them to consider alternative solutions to the challenges of action book layout and construction; it also opens up ideas and leads a writer to consider alternative solutions. Encouraging your students to rely on themselves and one another will help them to develop responsibility and gain confidence and independence.

Heterogeneous grouping We recommend that you group your students *heterogeneously*—regardless of whether or not your students have already been *homogeneously* grouped. However, select at least one capable student for each group. Heterogeneous grouping will involve students of different abilities in the project and allow everyone in the group to contribute toward completion of each other's pop-up books as well as his/her own.

Commitment to cooperative learning It is important to get all students involved in and committed to the cooperative learning process. If your students have not had much group work experience before, you should assign roles to group members, clarify these roles, explain tasks, and structure accountability.

Monitoring Be sure you monitor groups as they work so they stay on task and so that each student is involved in what is going on. Specific behaviors performed by all group members help the group complete the task and feel good about each other when the task is finished. You may wish to sit down with each group occasionally and discuss briefly with them how they are getting along as a work group trying to help one another make a quality pop-up book.

What makes cooperative learning work?

- Students learn to care about one another's growth and knowledge.
- Students discuss the material, including the relationship of present learning with past learning.
- Every member of the group becomes accountable for learning. No one can sit and let others do the work.
- Students are taught leadership and communication skills.
- Groups assess how well they are working together and look for possible improvements. This assessment helps students to reflect on and integrate skills learned from one group experience to the next.

Cooperative Learning

How?

Social skills: Your students also need to be instructed in the social skills that help them complete their tasks within their groups. Encourage your students to do the following:

- Contribute to the group by talking to one another.
- Be willing to consider other persons' opinions.
- Openly acknowledge that others have something valuable to contribute.
- Praise one another.
- Actively listen to one another.
- Explain disagreements in an agreeable way.
- Encourage quieter, more retiring persons to contribute.
- Take turns.
- Work as a team toward a common goal.
- Set individual goals within a group.
- Stay on task.

Of course, all of these group skills are not always easy to learn, but spending time on them while engaged in this program can have a ripple effect that positively enhances a classroom environment. *Students who work successfully in support groups show positive feelings about their class as a community.*

Practical tips for enhancing cooperative learning

Creating an atmosphere in the classroom which combines much student communication with a demanding interactive project is not easy. Here are a few practical suggestions for implementing the important skills listed above.

- **Moving into groups quickly and quietly:** Set noise level and efficiency expectations and practice the process of moving bodies and/or furniture until the class learns how to get into groups quickly and easily.
- **Staying with the group:** Encourage *all* group members to raise their hands when the group needs the teacher's assistance.
- **Using 30 cm. voices:** (A 30 cm. voice is one which can be heard clearly no more than 30 cm. away from the speaker.) Students must use the minimum voice volume necessary to communicate with other group members. Distracting members of other groups do not help them accomplish their task.
- **Inviting and encouraging each other:** Encourage and invite students to do something rather than direct them to do something. Modeling this encourage/invite behavior sets the tone for group cooperation. You can then expect students to encourage and invite each other to participate.

Cooperative Learning

How?

- **Recognizing each other's importance:** If each group member feels that he/she is making a meaningful contribution and is genuinely needed for the success of the project, the group has achieved a rare and powerful level of cooperation. Greeting/addressing each other with first names helps establish a sense of group identity. Encourage the use of first names.
- **Making eye contact:** Students should be encouraged to make appropriate eye contact with other group members while: speaking and listening.
- **Respecting differences:** When criticism is necessary, you and your students must focus on the task or the product, not the person. Respectfully ask how something can be improved during the critique. "Put-downs" discourage participation, productivity, and, most importantly, an individual's feeling of being capable and needed. *Tolerate no put-downs in your classroom.*
- **Complimenting each other:** Complimenting each other's good ideas and performance pays off. Deserved praise is always welcome. Encourage each other over the rough spots and end each group activity by looking back and celebrating what has been accomplished by offering praise and thanks to each other when deserved.
- **Remembering mature behavior:** In your class invite students not to kick, hit, grab, or "bug" one another.
- **Staying on task:** Encourage them to keep discussions focused. (Children frequently stray from the assignment, if they are inexperienced in cooperative learning.) Stress that the main purpose of the group is to produce a quality pop-up book. To do this each group member is needed as an active, productive participant.

"Cooperation is a way of behaving that doesn't just happen. It does not occur by accident or by wishing it were there Cooperation comes as a result of teachers purposefully setting out to create it by structuring learning tasks in which children practice cooperative skills, learn from their mistakes and successes, and practice again."

Our Classroom, We Can Learn Together.

Paper and Play

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More Bugs in a Box

Pop-up Books

These are some of the pop-up books are currently available in bookstores nationwide.

Animal Alphabet Book. Random House
Bad Child's Pop-Up Book of Beasts. Putnam
Bert and Ernie on the Go. Random House
Castles. Orchard Books
Clifford's Happy Days. Scholastic
Curious George Pop-Up. Houghton Mifflin
Curious Kittens. Price, Stern, and Sloan
Dinner Time. Price, Stern, and Sloan
Dinosaurs in Action. Simon and Schuster
Ghosts of Creepy Castle. Putnam
Fire Fighters. Seymon
How Many Bugs in a Box? Simon and Schuster
Little Engine That Could. Putnam
Little Monsters. Price, Stern, and Sloan
Madeline Pop-Up. Penguin
More Bugs in a Box. Simon and Schuster
Mystery Mansion. Putnam
Oh My, A Fly. Price, Stern, and Sloan
Old McDonald Had a Farm. Barrons
Sesame Street Country Pop-Up. Random House
Six Brave Explorers. Price, Stern, and Sloan
Small Talk. Price, Stern, and Sloan
Spot Books: Spot's Baby Sister. Spot's Birthday Party. Spot's First Walk. Spot Goes to the Farm. Spot Goes to the Park. Where's Spot?. Putnam
Things in Mouldy Manor. Putnam
Visit to the Zoo. Troll
Where is Clifford? Scholastic
Worms Wiggle. Simon and Schuster

Below are some Internet Web sites that have great opportunities for teachers to add to their curriculum and the use of pop-ups.

“Abraham Lincoln Illinois H. S. Book Award 2010.”

<http://www.islma.org/pdf/2010LincolnAnnotatedMasterList.pdf>
High school reading list for older readers.

ALA. “Current Notable Children’s Books List.”

<http://www.ala.org/ala/mgrps/divs/alsc/awardsgrants/childrensnotable/notablechibooks/index.cfm>

ALA. “Newberry Medal & Honor Books, 1922–Present.”

<http://ala.org/ala/mgrps/divs/alsc/awardsgrants/bookmedia/newberymedal/newberyhonors/newberymedal.cfm>

The Children’s Book Council. <http://www.cbcbooks.org/>

Maker’s Gallery. <http://www.makersgallery.com/>

The Movable Book Society. <http://www.movablebooksociety.org/>

Pop-up Books by Carter. <http://www.popupbooks.com/>

The Popuplady. <http://www.popuplady.com/>

“Previous Winners of the Jane Addams Children’s Book Awards”

http://home.igc.org/~japa/jacba/previous_winners.html
Books about tolerance.

“Rebecca Caudill Young Readers’ Book Award: Cumulative Master List 1988–2009.” <http://www.rcyrba.org/pdf/ultimatelist.pdf>

Robert Sabuda. <http://www.robertsabuda.com/>

Rutgers University Libraries. <http://www.libraries.rutgers.edu/>

ThinkQuest : Library. <http://library.thinkquest.org/>

In this section of POP-UP BOOKS, we discuss all the fascinating materials which you should consider bringing into your classroom to enhance instruction. There are several items we need to discuss before detailing each material.

Materials and tools for making pop-up books are by no means limited to the suggestions in this tab section. What follows is a list of only the basics. Actually this section could be volumes long if all the potential ideas to produce different textures, patterns, and effects were included. Once you and your class get started, there is no limit to the variety of materials you and your students could use while creating quality action books and cards. With that open-ended challenge in mind, consider these practical considerations:

Sources

Within the materials section we have listed places of business where items harder to acquire such as mylar film, charcoal paper, and mat board may be purchased or acquired by donation. Phone first to save yourself time.

Cost

Business and industry are usually willing to donate materials when asked. Examples: frame shops for mat board, print shops for overruns and exotic paper, home centers for almost anything. Sometimes department and hardware stores are willing to offer materials to worthy causes in your classroom. There is no harm in asking.

Safety

Parents have a right to expect their children to return home from school in one piece. Please heed the ASO (Adult Supervision Only) warnings whenever they appear in this unit. (*See symbol immediately at left.*)

Classroom storage

Of course, once you have obtained as many of these materials as you can, decide where and how you should store them so that your students can easily find and return them.

Before the unit begins, students might write appropriate letters and then—accompanied by parents—hand deliver the best ones to certain businesses.

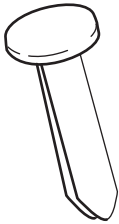


Acetate (mylar)

A clear or colored plastic film for transferring pictures from original to book page. An overhead projector can be used to enlarge or reduce. Transparencies work well too.

Colored and iridescent mylar are terrific for windows, lakes, magic pools, etc. This delightful product can be found at an art supply shop or at a florist.

Sharp scissors or an X-acto knife work best for cutting this material.

**Brass fasteners**

Regular poke-and-bend devices which are a must for wheel-action pages.

Carbon paper

A bit smudgy but useful for tracing pictures.

Cardboard

This does *not* mean corrugated cardboard which is very difficult to cut and control. This is smooth cardboard from shirt boxes and the like.

Charcoal paper

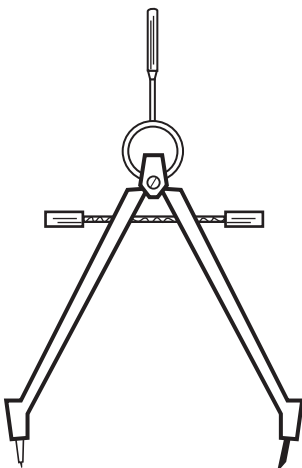
A lightweight textured paper usually available in pastel colors. Often found in department store art sections, this paper is easy to cut and fold.

Collage

The arrangement and organization of a variety of materials or pictures to give a mosaic/multi-dimensional look. An overlapping effect produces a unique texture.

Compass

A tool designed to make circular shapes is essential for wheel books. Available very inexpensively. Tracing jar lids or other circular items works well for younger children.

**Construction paper**

Mediumweight paper found in the art room comes in a large variety of colors. It folds well and is easily cut with scissors, but is not very durable.

Contact paper

Plastic coated and sticky on one side, contact paper comes in rolls and is found in grocery and department stores. Available in solid colors, clear, and an endless variety of patterns, it is very useful for covers! Adds durability and texture to pop-up book or card.

Copy

Term given to the text of the story this is written, computer-generated, or typed. This applies to the text before it is glued into the book.

Drawing guide

Anything used to draw a design (e.g. cup, ruler, paper clip, stapler base, etc.).

Eraser

Very effective for graphite pencils, colored pencils, and pastel chalk.

First-aid kit

Safety first of course, but when little mishaps occur, it is prudent to have a first-aid kit handy.

Fluorescent paint

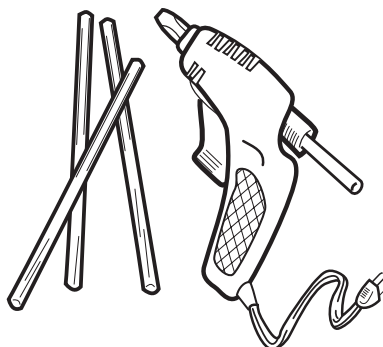
Intensely colored paint. Excellent for highlighting text, drawings, and covers.

Foil

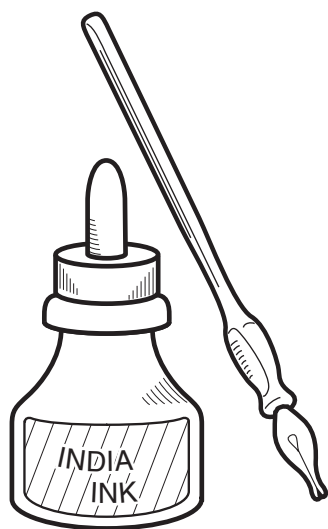
Standard aluminum foil for texture and flash for stars, mirrors, light sabres, classic car grills, anything requiring a bright accent.

Glue

Regular white glue is effective for most materials, and creates the strongest bond for paper to paper. Not recommended for book binding.

**Glue gun**

For serious, industrial strength bonding jobs, this is the ticket. Requires a moderate investment, but proves useful in many ways even after the pop-up project.

**Glue stick**

Adhesive in a solid form recommended for lightweight paper because it is not wet when applied.

Hair spray

Cheapest variety is fine, hair spray is perfect for setting/fixing pastel chalk drawings. Pump does not work—too wet.

India ink

An opaque, waterproof ink used with a Speedball or an Osmond pen (art stores) for high contrast lettering. Available in a variety of ink colors and pen tips. Not recommended for younger children—permanently stains clothing.

Magic markers

Permanent and water-soluble markers are available in a variety of colors and widths. Some types of permanent markers suggest being used with adequate ventilation.

Masking tape

Common inexpensive adhesive tape that can be removed easily from most surfaces keeps paint away from where it isn't wanted. Works well on tabs for extra support.

Mat board

A heavyweight, high-quality cardboard with colored paper laminated on one side. Frame shops often throw away scraps.

Paper

Pop-ups need sturdy pages and covers for all of the action they produce. Quality poster board (50-75 lb.) is recommended for the pages and action figures. Material for covers should be sturdier yet.

Pastels

Chalk-like crayons. Used sparingly and spread with facial tissue, they produce a beautiful effect similar to water colors without the mess. Also available in oil, but sticky and difficult to spread. Chalk pastels require fixing by spraying with a fixer. See hair spray.

Pencils

Colored pencils are an effective way to highlight art work. Easy to erase and make changes. Excellent for younger children.

Poster board (tag board)

Lightweight cardboard that is the material of choice for durable pop-up pages. It is inexpensive and available in an assortment of colors in stationery and variety stores.

Poster paint

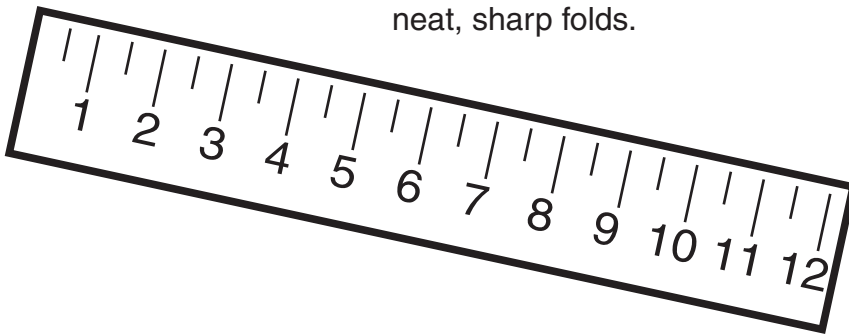
Convenient, pre-mixed, opaque, water-based paint that comes in jars and has a gel-like consistency that is easy to use.

Rubber cement

Liquid rubber adhesive. Works well for binding books and applying art work. Offers a “second chance” to reposition materials, dries clear, and excess can be rubbed off with finger or cloth. Best technique for binding as it is flexible. Use in well-ventilated area with adult supervision.

**Ruler**

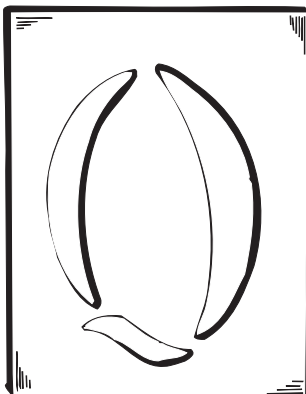
A ruler may be used for measuring, making straight lines, creating neat, sharp folds.

**Scoring tool**

Any device used after scoring to improve the fold—ruler, blade of blunt scissors, ballpoint pen, etc.

Stencil

A cut-out that can be used to trace or paint any shape or design. Effective for creating a repeating pattern.

**Tempera paint**

Opaque, water-based paint in powdered form. Creates intense colors on paper. Most school art supply rooms usually have an ample supply on hand. Ask nicely.

Tracing paper

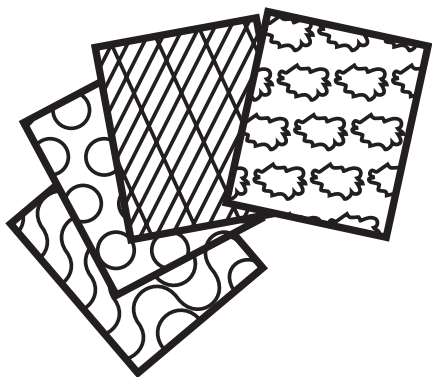
Thin, translucent paper found between laminating sheets or transparencies in the school's work room. Used for copying and transferring designs.

Tissue paper

Lovely, inexpensive, lightweight paper found in a variety of colors. Use with light coating of glue only. See glue stick.

Water colors

Transparent water-based paint sold in small containers. Creates an attractive “touch of color” effect.

**Wall paper**

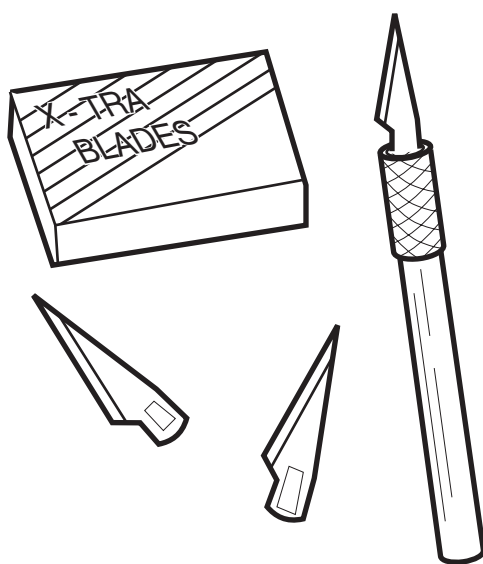
Terrific paper for durable folds and for adding designs and texture. Ask a local dealer for old sample books.

Wrapping paper

Excellent for folds, and a great way to add a variety of colors and patterns.

**X-acto knife**

Brand name for a precise razor knife. Best cutting results are with #11 blade. Available at local craft, department, or hardware stores. Most effective method of scoring heavy paper, mat board, or cardboard. To be used with adult supervision only.



Student participation within their groups

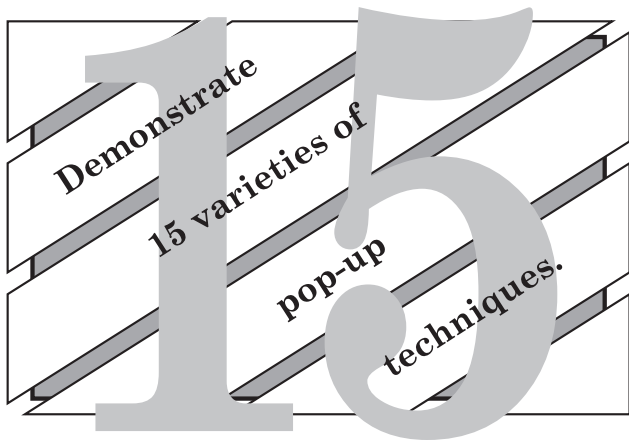
Motivate your students so that they are prepared to become active participants within their cooperative learning group.

Explain how being in a group will help them all to think and act creatively. Help them recognize that creating pop-ups is an opportunity for self-directed and self-initiated learning that both they and their peers will evaluate.




The process will likely increase the following: self-understanding, self-esteem, self-confidence, leadership, and group cooperation.

Student objectives

1. Analyze, summarize, and adapt a fairy tale (or other familiar story) for use in a product.
2. Set up and follow a time management plan in order to complete a product.
3. Assess needs for materials and resources.
4. Choose and duplicate a type of printing style.
5. Learn how to transfer designs for book.
6. Learn how to score, cut, and fold paper for 3D art work.
7. Determine best type of paper for a particular art technique.
8. Demonstrate the use of five art techniques within the book.
9. Demonstrate 15 varieties of pop-up techniques.
10. Bind a book.
11. Laminate a finished product.
12. Share product with a chosen audience.
13. Brainstorm with peers for help or for product improvement.
14. Evaluate process and product for self and for peers.



 **Note:** This UNIT TIME CHART is intended as an example of the daily lessons—about one hour or more per day—for your L (grades 1–3) students. Alter as directed for M (grades 4–6) and H (grades 7–9) students.

Lesson 1: Introduce the simulation Read fairy tales; discuss symbolism 1	Lesson 2:  Organize students into groups Groups brainstorm and problem solve 2	Students prepare time management program 3	Lesson 3:  Students prepare scripts for book review 4	Students prepare materials list and begin working outside class to find materials 5
Lesson 4: Demonstrate binding techniques Students bind book 6	Lesson 5: Students choose lettering style 7	Lesson 6: Demonstrate grid-graph Students begin using this technique 8	Lesson 7: Demonstrate score, cut, fold techniques Students practice techniques 9	Lesson 8: Students produce six pages of text 10
Lesson 9: Students demonstrate other art techniques 11	Lesson 10: Students complete pop-up books. 12	Lesson 11:  Students work on project 13	14	15
16	17	18	19	Review Day Share products 20

Note: The following daily lessons include the introduction of one new paper art technique at the beginning of each class period. If each group is not ready to use the new technique, it does not matter. The groups will need the new skills sooner or later. To enable you to teach the technique only once, it is each group's responsibility to "store" the information until needed. As students master a particular technique and incorporate it into their pop-up book, allow them to share the accomplishment with the entire group. This enhances self-esteem and contributes to the success of others as they struggle with the project. Also for each of the following daily lessons, allow about 10 minutes for group interaction. Brainstorming, problem solving, sharing, and encouraging are integral to the cooperative learning process.

Note: Below is an overview of activities covering 20 days' instruction. Examine this Activity Schedule along with the Unit Time Chart on page 3:2 and the Daily Lesson Plans, pages 3:5-3:13.

Day 1

Have your students read several examples of fairy tales (or some other appropriate books). Then discuss the use of symbolism in the stories. Finally, have individual students select and summarize a tale for their separate products.

Day 2

Organize the students into groups. Have them brainstorm and problem solve for scenery and pop-up/action content of the various books. Explain that they will continue this process during the first 10 minutes of each period thereafter.

Day 3

Students set up and prepare a time management program and determine the art group for which their pop-ups are produced. You will introduce a new art concept or art technique during the first few minutes of the following class periods. Group members problem solve and do independent work. They may do most tasks inside or outside class—at your discretion.

Day 4

Students prepare their scripts for a book review within their group. (Later each student presents his/her script to you during an individual conference.)

Day 5

Students prepare their materials list. Then they gather materials from classroom, art department, and home.

Day 6

Demonstrate the different binding techniques. Then have students bind their books.

Day 7

Students choose and duplicate a lettering style for their book. At least the first letter of every page must be in an unusual script form which the student has chosen.

*If you need help,
ask the art teacher
to demonstrate
some of these
techniques*

Day 8

Demonstrate a grid-graph technique to your class. Using this technique, students transfer pictures, designs, or page layout from another source to their own book.

Day 9

Demonstrate score, cut, and fold techniques. Have students practice these skills.

Day 10

Working independently and with group support, students produce six pages of text with at least 15 examples of pop-up/action art.

Day 11

By this time students will be challenged to incorporate many forms of texture and color into their books. Demonstrate the use of chalk pastels, watercolors, poster paint, magic markers, and tissue paper.

Day 12

Students organize their pop-up books. If possible, have each student's book laminated.

*Primary grade
students really
enjoy coming to
these presentations.*

Day 13

While your students are working, arrange for a certain audience to come to your class on a special day to see the completed pop-up books. This select audience might include other classes and teachers, parents, and other school workers.

Days 14-18

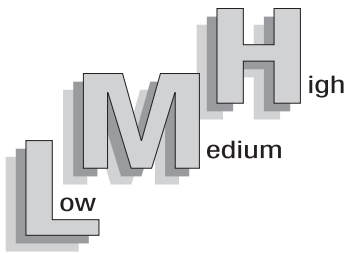
Students work on their project and submit their pop-up books for your evaluation.

Day 19

Students complete pop-up book. Prepare for Review Day.

Day 20

Students share their completed products during Review Day.



Inviting students to explore and investigate is a powerful educational tool. This unit provides the opportunity to do just that. In order to create excitement and enthusiasm, collect or borrow as many pop-up books and cards as you can find. Encourage students to bring their favorites to share, and then devote a class period dedicated to discovering what makes pop-ups so enjoyable.

The following lesson plans are offered according to ability levels using the rough guideline of Low (**L**), grades 1-3; Medium (**M**), grades 4-6; and High (**H**), grades 7-9. If you feel your students can handle more than the objectives listed, go for it! Also do not rule out high school students who could learn and grow from the challenge of paper engineering and group projects.

Lesson 1

Goal

- **All levels:** Introduce students to the art and creativity of pop-ups.

Objectives

- **L:** Students examine a variety of pop-up books and cards, experience the magic added to a story by paper action, and focus on the diversity of various pop-ups.
- **M-H:** Students identify four pop-ups that intrigue them.

Time

- **All levels:** One class period

Materials

- **All levels:** Pop-up books and cards. Include books on specific topics that are enhanced with pop-ups and relate to another subject area, for example, a nature book with plant information, or a “travel book” that articulates with geography.

Procedure

- **All levels:** Have students read a pop-up book aloud to other students. Encourage students to read and manipulate pop-ups.

 Lesson 2**Goal**

- **L:** A pair of students work together to produce a pop-up card or a page of a pop-up book.
- **M:** A group of four students works together to produce a pop-up book. Each student is independently responsible for illustrating one or two pages of the book, depending on the size of the group project.
- **H:** Each student produces his/her own pop-up book. Assign each student to a group which will function as an idea market. Students assist in problem solving and evaluate the group members' products.

Objectives

- **L:** Students design and plan a movable pop-up, focus on one portion of a story, use creativity skills, recognize the importance of how parts comprise a whole, and work productively in a group. (See Cooperative Learning on pages 1:7-1:9.)
- **M-H:** Students identify literary terms (plot, character, theme, setting); design and plan a movable pop-up page; recognize and use creative thinking skills; create a personal educational plan and make decisions which lead to its completion; and focus on the most important aspects of a story, prioritize its ideas, and arrive at a consensus with other group members.

Time

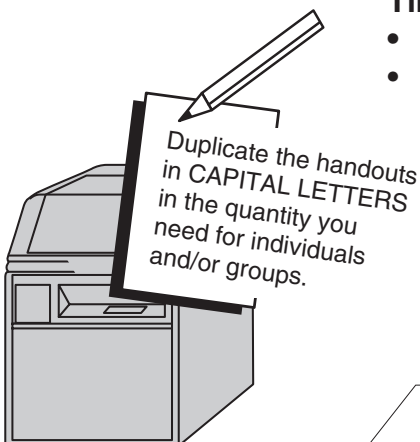
- **L:** Two class periods
- **M-H:** Three class periods

Materials

- **L:** Reading text
- **M-H:** Fairy tale story for oral reading; optional Fantasy video such as "Never Ending Story," "Dark Crystal," "Return to Oz," etc.; LITERARY WORK SHEET, PAGE MANAGEMENT PLAN, BOOK MANAGEMENT PLAN, and **TECHNIQUES GUIDE**.

Procedure

- **M-H:** Before listening to the story or viewing the video, students are prepared to list fairy tale characters, their personality traits, their function in the story; and to describe the characteristics of the story's fantasy scenes.



See comment on page 4:1 about this **TECHNIQUES GUIDE**, which is a cluster of pages in Tab 4.



Lesson 3

Goal

- **All levels:** Students create texts for their pop-up books.

Objectives

- **L:** Students rewrite a story in their own words, demonstrate comprehension skills, demonstrate sequencing of events.
- **M:** Students rewrite a story in their own words, demonstrate comprehension skills, demonstrate sequencing of events, and show use of story elements.
- **H:** Students write a story of their own, demonstrate comprehension skills, demonstrate sequencing of events, and show use of story elements.

Time

- **L:** Two class periods

Materials

- **L-M:** Reading text
- **H:** Student's own written story

Procedure

- **L:** Select a story from reading series. Assign particular pages or passages that are essential to the flow of the story line. Assign particular scenes to be illustrated. Allow students to write and discuss their ideas for how their story will be supported with pop-up style illustrations. Permit rewriting and editing.
- **M-H:** Each group selects a story from the reading series which the class has already read. Designate one person as the "recorder." He/she writes the ideas and then the text as dictated by the group. Recorder may also contribute ideas. Students must consider pop-up illustrations spaced evenly throughout the text they are synthesizing.

 Lesson 4**Goal**

- **All levels:** Develop groups where students can interact and work toward a common goal. (See Cooperative Learning on pages 1:7-1:9.)

Objectives

- **L:** Discuss the role of being in a group, determine group memberships, and determine the parts of the story which are to be illustrated.
- **M-H:** All of the above, plus brainstorm and problem solve within groups to determine the scenery and pop-up action content of the book.

Time

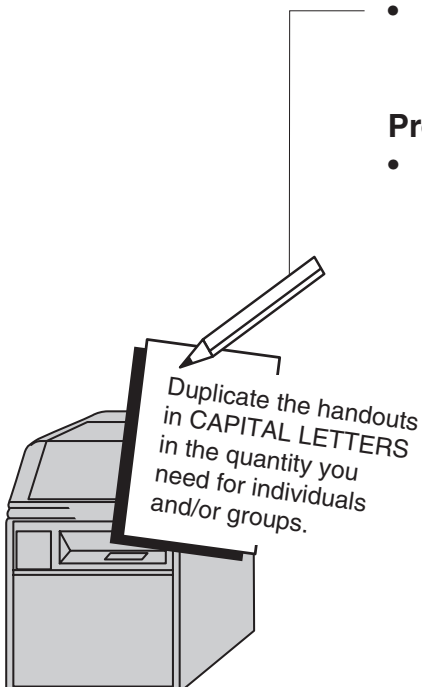
- **All levels:** One class period

Materials

- **L:** COOPERATIVE LEARNING SOCIAL SKILLS work sheet. Read and discuss this work sheet with entire class. Break into pairs. (See comments on Cooperative Learning grouping on page 1:7.) Assign a portion of a story to each pair and allow them to read and discuss how it could be illustrated with pop-ups.
- **M-H:** LITERARY SHEET, PAGE MANAGEMENT PLAN, BOOK MANAGEMENT PLAN

Procedure

- **H:** Working in groups, students determine the scenery and pop-up action content of the book, plan the coordination of script with illustrations, delegate responsibility for various tasks, set target dates for completion of tasks, and devise a system to evaluate group members' progress.





Lesson 5

Goal

- **All levels:** Prepare a materials list. Using basic paper art techniques, examine and use the materials.

Objectives

- **L:** Become familiar with a variety of materials and alternative uses.
- **M-H:** Plan which materials and tools will be needed to complete the illustration and construction of the pop-up book.

Time

- **All levels:** One class period

Materials

- **All levels:** construction paper, scissors, markers, pens, crayons, glue, string, yarn, fabric, buttons, and anything else you can dig up which encourages student creativity in planning the pop-up project. (See Tab 4's TECHNIQUES GUIDE.)

Procedure

- **L:** Have an assortment of materials available allowing students to contribute other helpful things from home. Permit them to practice with inexpensive materials and share their discoveries.
- **M-H:** Have students list the materials needed for their pop-up, gather the materials, and begin practicing the techniques.



Lesson 6

Goal

- **All levels:** Learn about score, cut, and fold techniques.

Objectives

- **All levels:** Students manipulate paper, using the score, cut, and fold techniques.

Time

- **All levels:** One class period

**Materials**

- **All levels:** Paper, ruler, scissors, X-acto knife, tag board. See Tab 4's TECHNIQUES GUIDE for instructions on how to score, cut, and fold.

Procedure

- **All levels:** Following the techniques guidelines, introduce the entire class to the score, cut, and fold technique. Give each group a copy of the pertinent pages of Tab 4: techniques and allow time for practice and mastery. Those who know of other methods which will accomplish the task should be allowed to make the meaningful contribution to the class.

 **Lesson 7****Goal**

- **All levels:** Incorporate a variety of textures and colors into the pop-up.

Objectives

- **All levels:** Become familiar with new or mixed mediums such as chalk pastels, poster paint, water colors, tissue paper, India ink, wallpaper, fabric, etc.
- **M-H:** Introduce materials other than basic construction type paper into the pop-up book.

Time

- **All levels:** One class period

Materials

- **All levels:** Student's choice from the supply table or from home.

Procedure

- **All levels:** On a large table display materials appropriate for the lesson. Generally the more "stuff" available the better.
- **All levels:** Encourage students to bring in materials from home which will contribute to the originality of their pop-up. Use the art teacher or other talented person as an outside resource for demonstrations on the various uses of the materials. Craft type people from the community usually enjoy demonstrating and sharing their skill and expertise with children. Students also are generally more attentive when an outside "expert" has been summoned for their class.

 Lesson 8

Goal

- **All levels:** Bind the book

Objectives

- **L:** Learn how brass fasteners or string can be used to bind a book
- **M-H:** Learn how brass fasteners, string, rubber cement, and hot glue can each be used to bind a book.



Time

- **All levels:** One class period

Materials

- **All levels:** Brass fasteners, string or yarn, rubber cement, tag board, hole punch, hot glue gun.

Procedure

- **L:** Demonstrate hole punching and how either brass fasteners or string can be used to hold the pages of a book together. Give step by step directions to the group. *Important:* Remind students of the space on each page that will *not* be visible when the pages are bound together.
- **M-H:** Demonstrate each possible technique so that choices can be made. The purpose of this demonstration, long before students have completed the pop-up book, is to allow for student planning of the overall appearance of the book in terms of how the binding can relate to the book theme or mechanics. Remind the students of the space on each page that will *not* be visible when the book is bound.

 Lesson 9

Goal

- **All levels:** Select lettering for text

Objectives

- **L:** Practice clear, legible writing or printing.
- **M-H:** Determine stylistic lettering for adding interest to a story.

Time

- **All levels:** One class period

Materials

- **All levels:** Paper, lettering books, markers, pens, colored pencils, India ink, and other books brought in by students.

Procedure

- **All levels:** Allow students to select a lettering style which will complement their text and book. Options may include only the first letter of every page to the entire script. Check with the library on lettering techniques and calligraphy. A parent may be a terrific resource for this procedure.



Example of a clever lettering style combined with an illustration ...

 **Lesson 10****Goal**

- **All levels:** Transferring pictures

Objectives

- **L:** Enhance student eye-hand coordination by tracing pictures.
- **M-H:** Better understand ratio through reducing and enlarging art work.

Time

- **All levels:** One class period

Materials

- **All levels:** Overhead projector, overhead markers, transparencies, and tracing paper. (Those translucent sheets that are used to ship and separate dittos or overhead transparencies work well here.)

Procedure

- **All levels:** Demonstrate the process. (See Tab 4's TECHNIQUES GUIDE and allow students to use when necessary.)

 Lesson 11**Goal**

- **All levels:** To give students a formal sense of ownership in having completed (published) a book.

Objectives

- **All levels:** Create a brief informational time line of their lives, write interesting facts about their lives, and draw or obtain a picture of themselves for an author page which will be included in the pop-up book.

H: All of the above plus include the topics or inspiration, accomplishments, and learning objectives on their author page; and review each other's books, write comments for each other's books, and select "promotional" comments to be included on the back cover of the pop-up book.

Time

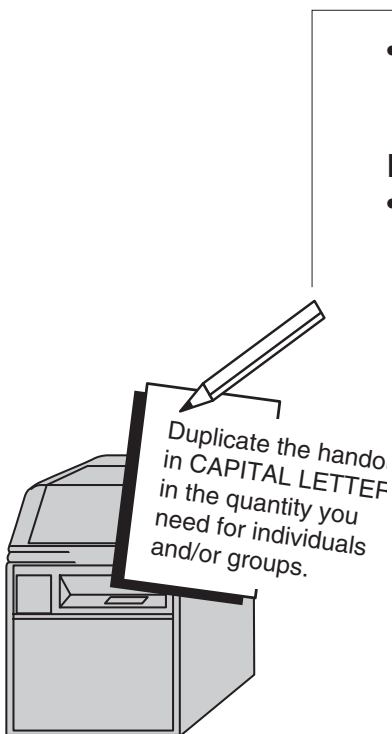
- **L-M:** One class period
- **H:** Two class periods

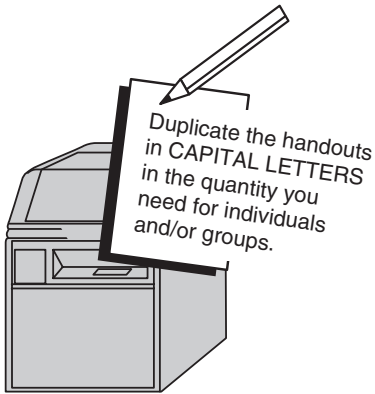
Materials

- **L-M:** MEET THE AUTHOR (younger model) and INVITATION TO OPEN HOUSE (optional)
- **H:** MEET THE AUTHOR (older model) and INVITATION TO OPEN HOUSE (optional)

Procedure

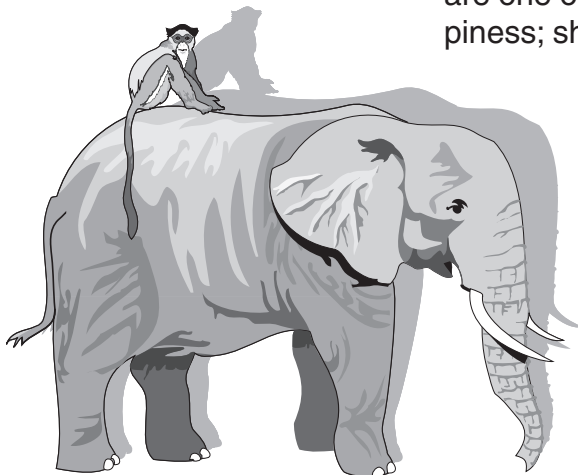
- **All levels:** Hand out MEET THE AUTHOR model (L-M or H depending on grade level). Have students answer profile questions and write them into paragraph form. They incorporate a picture of themselves into the final rewrite, and glue the page into the inside back cover of their pop-up book.
- **All levels: (optional)** Hand out the INVITATION TO OPEN HOUSE. Have students brainstorm whom they wish to invite to a final day's celebration. Then have students fill out the handouts and deliver/send them to groups/persons.
- **H: (optional)** A review page may also be added. Students hand their completed pop-up books to at least five other students to be evaluated on content, graphics, and pop-up engineering. After students have received written comments from other students, they write a "book review" page for the back covers of their own books.





Comments for the teacher

1. Tab 4 contains pages you duplicate as handouts for your students. Note the graphic on the left. It appears occasionally in this notebook as a signal for you to duplicate pages students need as they work individually or within groups. The graphic first appears on page 3:6. Pages 4:2 through 4:34 is a TECHNIQUES GUIDE. We recommend that you duplicate these pages—back to back if possible—to form a small TECHNIQUES GUIDE for your students. Either duplicate a *class set* of the above numbered pages or at least *three copies per group*. Place these pages in some kind of folder or stapled booklet. Duplicate the handouts from page 4:35 through page 4:43 in the number appropriate to your situation. See Lesson Plan pages in Tab 3.
2. Realize that all these handouts in this Tab 4 section present *basic* processes persons need to master in order to make pop-up books and cards. Note the word *basic* in the last sentence. These handouts cover only the *basics*.
3. You and your students can find many additional ideas if you explore commercially available pop-up books. (See pages 1:10 and 1:11 for other resources.)
4. Encourage your students to take chances. Point out how they are being courageous if they try and fail and try and fail and try again. (Eventually they will *discover* and feel good about their success.)
5. Point out as students' faces light up that they have suddenly answered their question: "How does this work?" Such moments are one of life's real pleasures. Get inside your students' happiness; share it with them.



"You did it! **You** put the monkey on the elephant's back.."

6. Once they are enjoying success, challenge them even more. Encourage them to create special effects of their own by adapting the techniques introduced to them in the handouts.
7. Browse around your room, encouraging, suggesting tentatively, but not answering exactly how to do something. You will enjoy their success more if they discover more than you tell them.

1. This practice activity will help you build the confidence you need to plan and construct pages in any pop-up book you desire to make. Such practice allows you to use trial-and-error methods. Share your successes—or failures—with others.
2. Practice the technique, using a manila folder and/or other stiff paper.
3. On the back of each folder, write down the steps you used and any tips you have for anyone else attempting a particular technique for the first time.
4. Follow these directions to make a pop-fold on a practice folder.
 - a. Fold a rectangular piece of paper in half (Illustration 1).
 - b. Draw a figure (dinosaur, for example) on half of the folded page. Draw tabs at the ends of the feet (Illustration 2).
 - c. With paper folded, cut along the outline of your figure (Illustration 3).
 - d. Unfold the paper (Illustration 4).

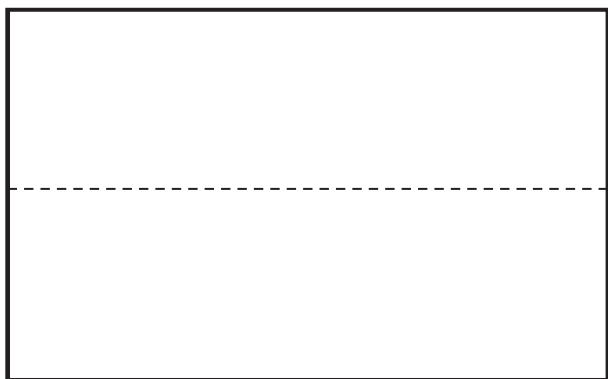


Illustration 1

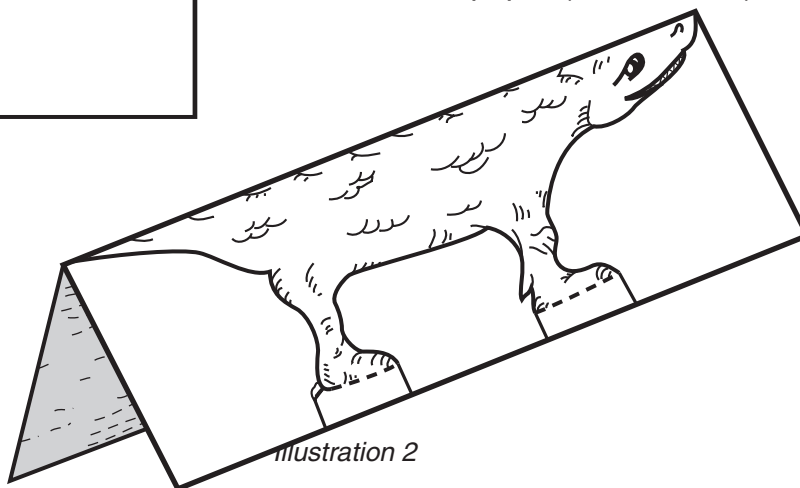


Illustration 2

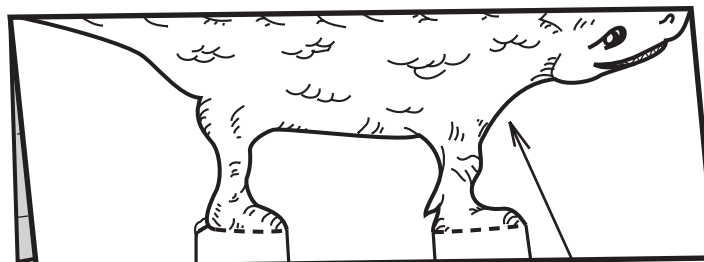


Illustration 3



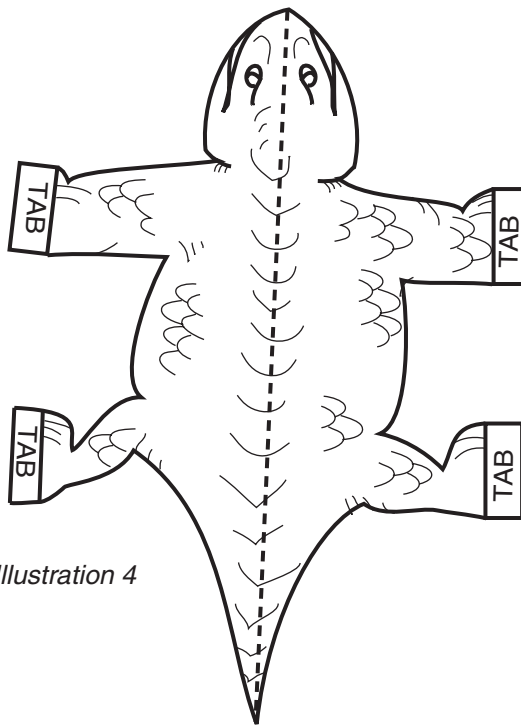


Illustration 4

- e. Fold the tabs inward. Glue to a manila folder which you may want to illustrate with an appropriate scene (Illustration 5).
- f. Illustration 6 shows how your completed pop-fold will look when you have glued it to the manila folder.

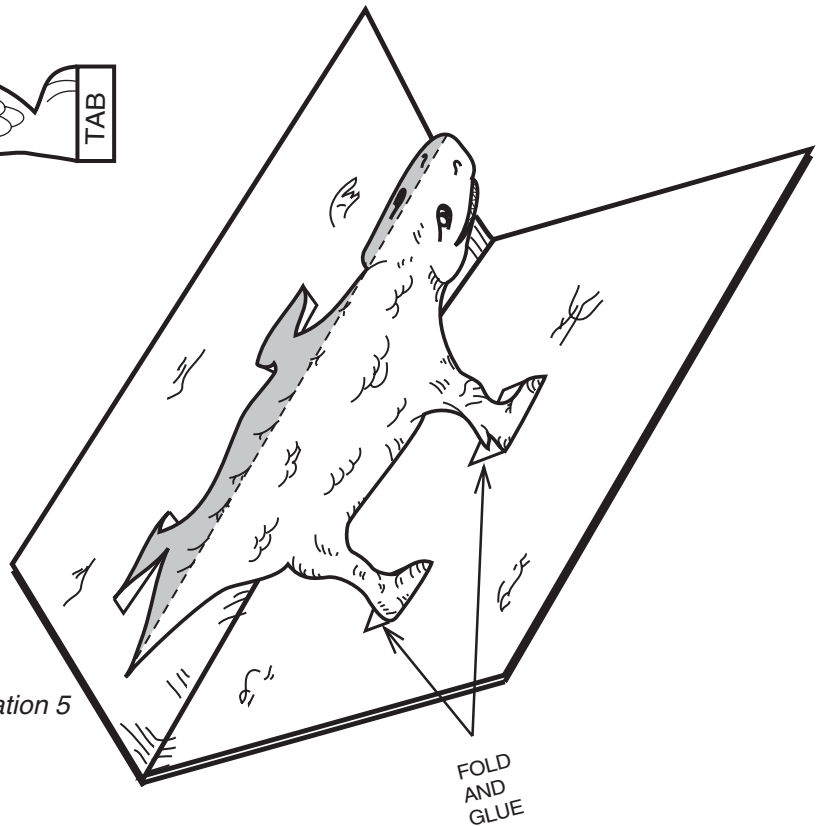


Illustration 5

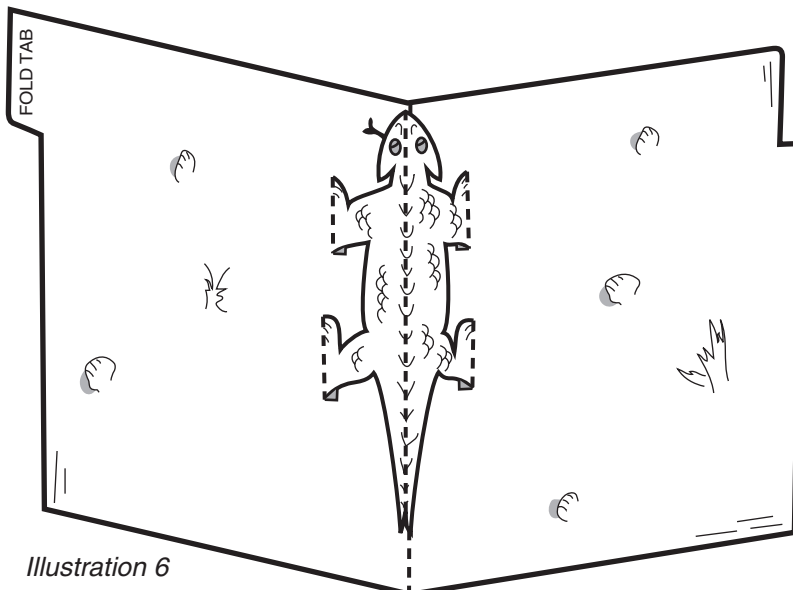
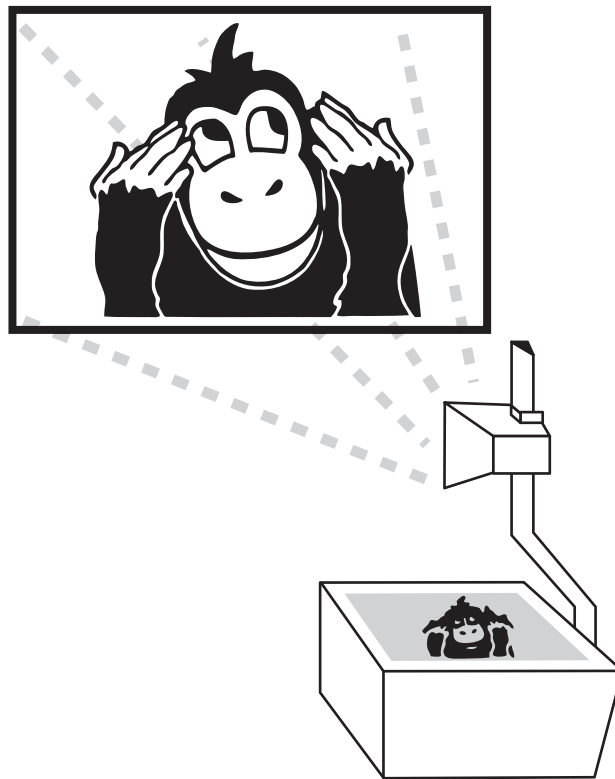


Illustration 6

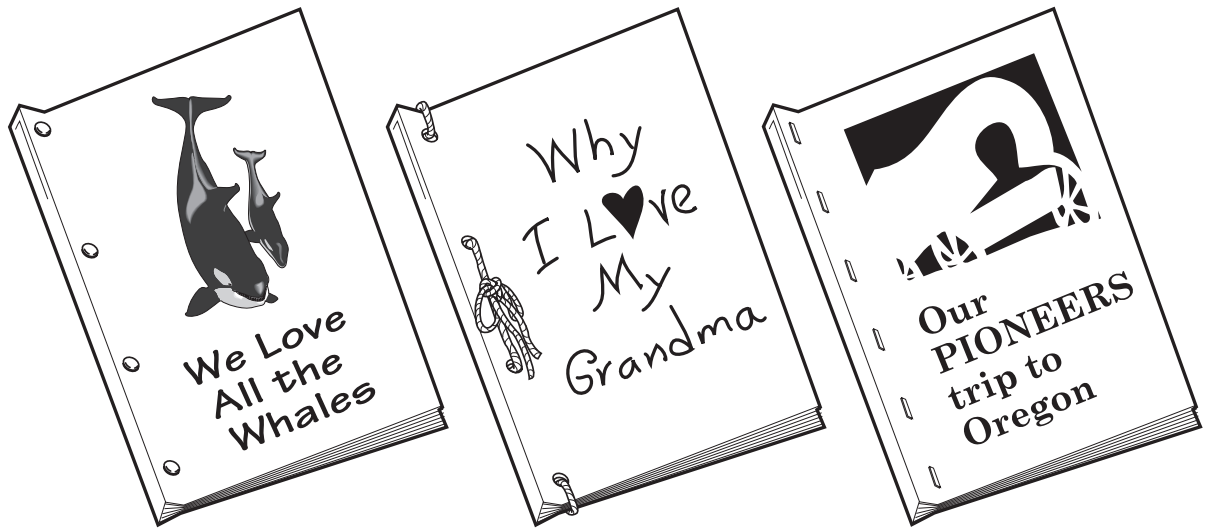
If you are concerned that you may not draw something well, consider following these steps:

1. Take picture or illustration to a copy machine. (The picture or illustration may already be on paper or it may be in a book.)
2. Place it on the copy machine's copying glass and have the machine make a copy. If the machine has the capability, you may wish to enlarge or reduce the illustration or picture.
3. Take the copy of your picture or illustration to a machine that makes overlay transparencies. Make the transparency.
4. Place your transparency on the overhead projector and turn on the projector. Move it back or forth the distance necessary to project the size image you wish on the paper you are using.
5. Trace on your paper the image your wish to create—either larger, smaller, or identical to the size you copied on the copy machine.



6. Once you have traced your picture's or illustration's outline, fill in the detail and color you wish to add.

1. Here are three sample front covers:

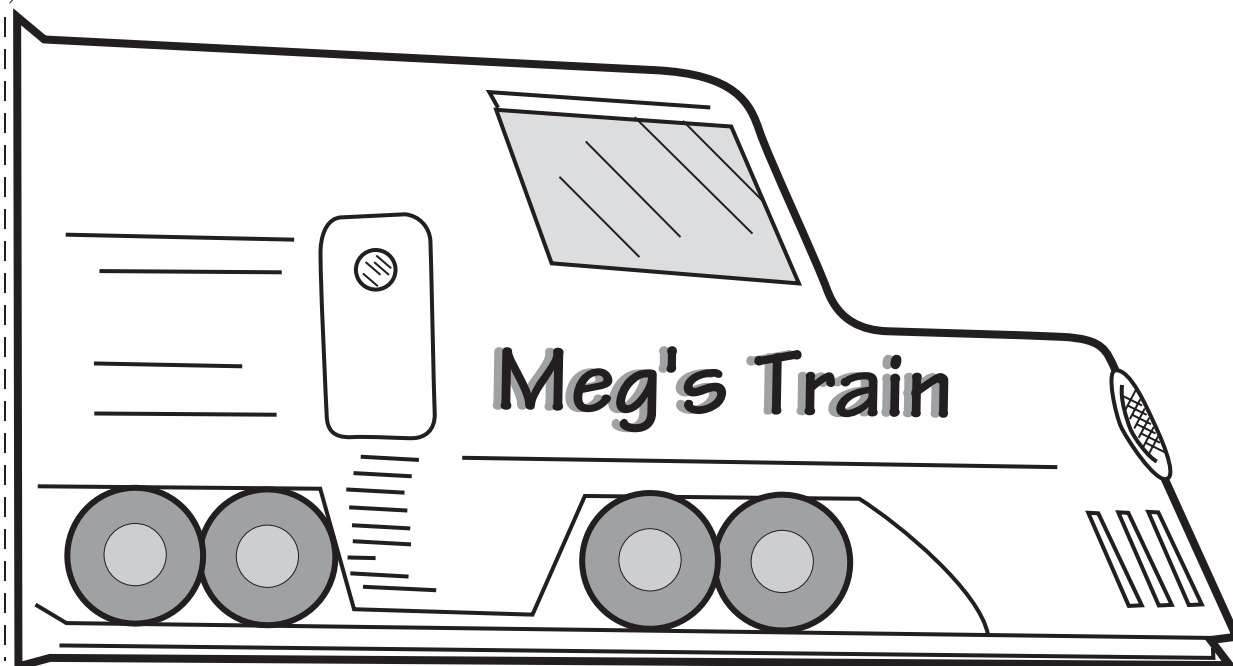


2. You can make a cover for your pop-up book with several kinds of paper or cardboard, but #3 below is a key suggestion.
3. Avoid using regular weight paper or even construction paper for your cover and other pop-up book pages. Both are too weak and will fall apart after your book has been opened even a few times. Such paper is not strong enough to hold the pop-ups glued to them.
4. Use either tagboard or cardboard instead of lighter paper. Tagboard is the better for scoring and folding. **Note:** *Don't use construction paper; it is too weak and will fall apart.*
5. Since pop-up pages are sturdy and sometimes double thick, the number of pages in a book is small, usually about four to six scenes. Try to produce an action surprise with every turn of a page, including opening the front cover. Therefore, the front and back covers should be considered part of the first and last action pages. That's one reason why we design front and back covers first.
6. Another reason to design covers first is that doing so gives you an early glue warning. *Do not glue anything until all of the pages (action and otherwise) have been designed and laid out.* Since the front of one page will be the back of the next page, you need to see how everything works together before you touch the glue bottle to anything in your book.
7. Now let's see what kinds of action pages you can put together.

Shape Book

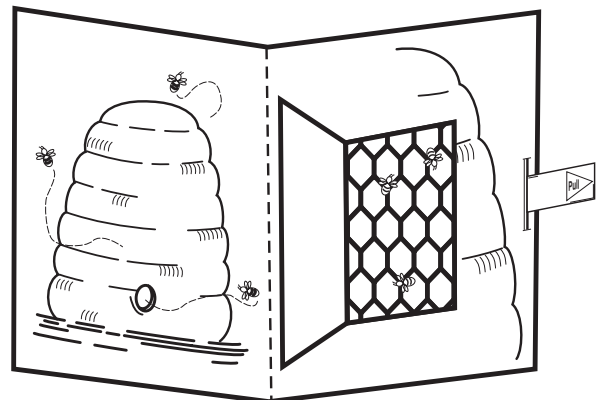
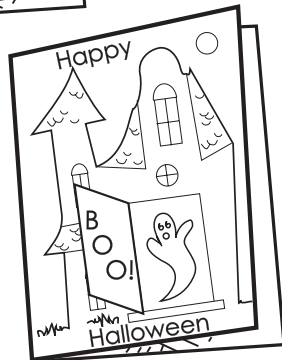
1. One way to really have fun is to make a Shape Book. In such a book, your book's shape represents what your book is about.
2. Giving your book a special shape captures your reader's attention right away.
3. Look at the train book at the bottom of the page as an example.
4. To have a Shape Book, you must cut all pages and the covers in the desired shape.
5. You may use any shape as long as you make one edge of the page or cover a solid edge. This edge is used to bind the book. At this place the pages turn.
6. Either a side, the top, or the bottom can serve as the binding edge.
7. Think how much fun your readers will have while turning the pages of a Shape Book!

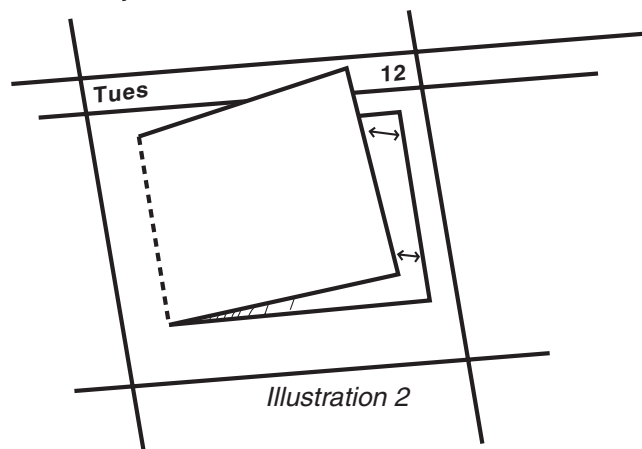
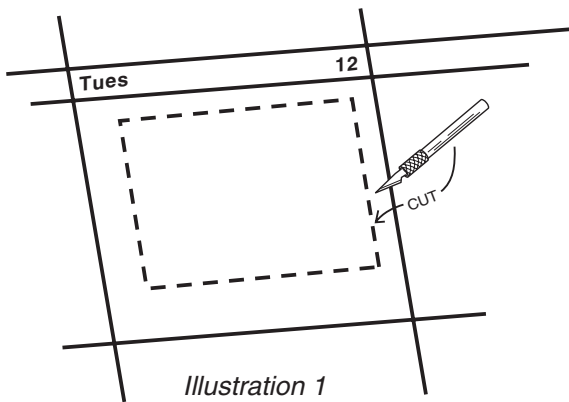
Solid edge where
this book is bound



Flap Book

1. Making a Flap Book is quite easy for a beginner. You will feel rewarded because this kind of book has surprises in it for your readers (e.g., the Happy Halloween card illustrated).
2. You will need two pieces of paper. They should be the same size, but their weights may be different.
3. Use tagboard instead of paper if you can. Tagboard is more durable.
4. When you do your art work, be sure you mark the appropriate pieces. The art work is done and the appropriate flap marked for cutting the inside edge of the box - - - - to indicate a fold line.
5. Using an X-acto knife, cut three sides of the box in the shape of a rectangle. (Any shape is possible provided one side is merely folded and scored.)
6. Lay the top piece of paper tagboard over the bottom piece of paper tagboard. Use lighter paper for cards.
7. With a pencil trace the size of space available for art work.
8. Remove the top piece and supply the bottom art work.
9. When complete, carefully glue the sheets (pieces of tagboard) together. Glue edges carefully to avoid spreading glue on flap.





Calendar

1. Use two identical calendar pages. Place artwork on the background calendar. On the other calendar, cut out flaps.
2. To make flap, cut three sides and fold the fourth. (See Illustration 1.)
3. Check it out. Cover background art work sheet with cut-through flaps sheet, making sure that all of the little art work surprises show through the flaps when they are opened. (See Illustration 2.)
4. Apply glue on corner edges only and glue these two sheets together. (See Illustration 3.)
5. Your finished calendar will be similar to Illustration 4.

FEBRUARY						
SUN	MON	TUES	WED	THUR	FRI	SAT
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28		

FEBRUARY						
SUN	MON	TUES	WED	THUR	FRI	SAT
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28		

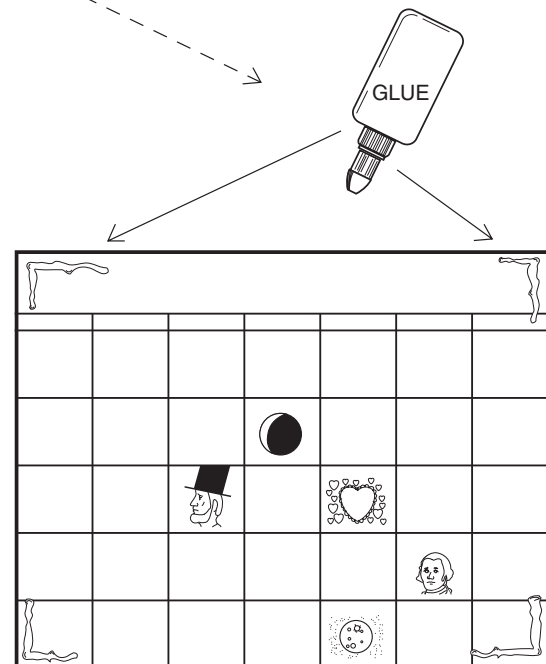


Illustration 4

Skeleton card

1. Design a card. After the card is designed, draw the front and back of a movable flap on a separate piece of stiff paper. Illustration 1 shows the front and back of a door.
2. Cut two slits on the front of the card, one small stop-slit where the pull tab fits, and one larger slide-slit where the action fits. See Illustration 2.
3. Weave flap pull-tab through card, large slit first. See Illustration 3.

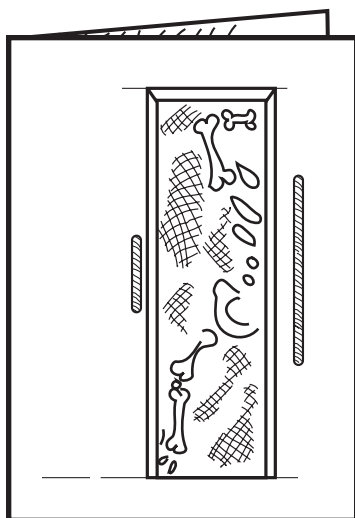
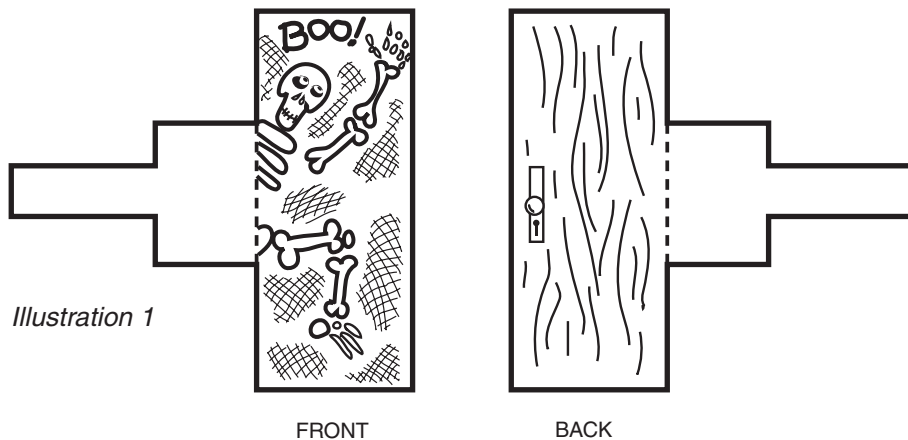


Illustration 2

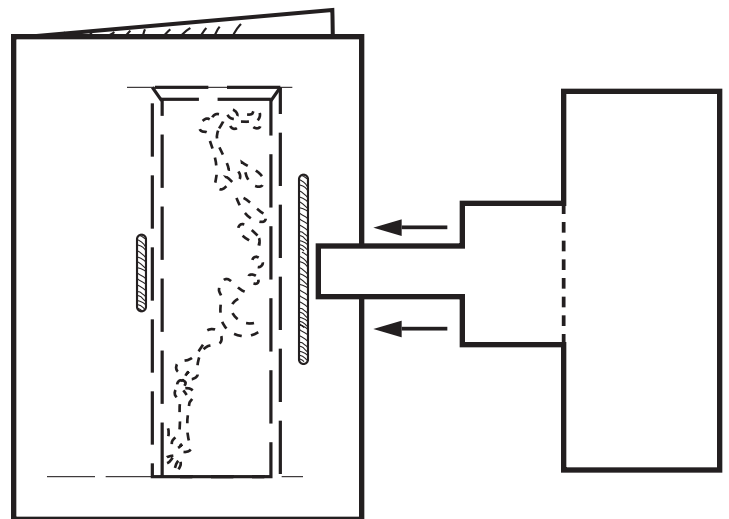
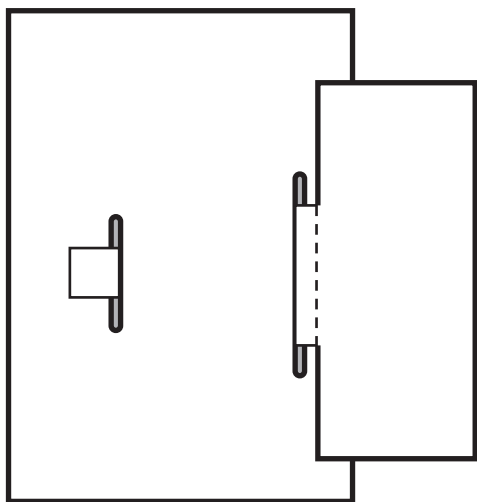
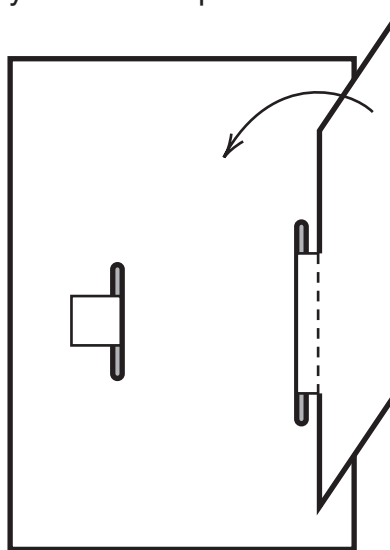
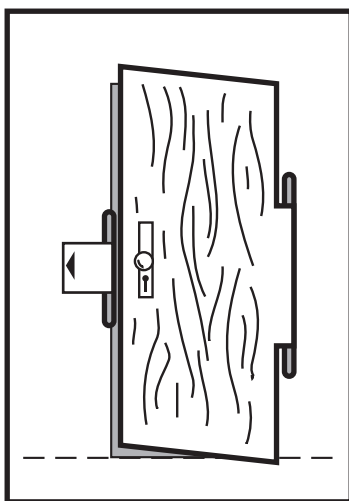
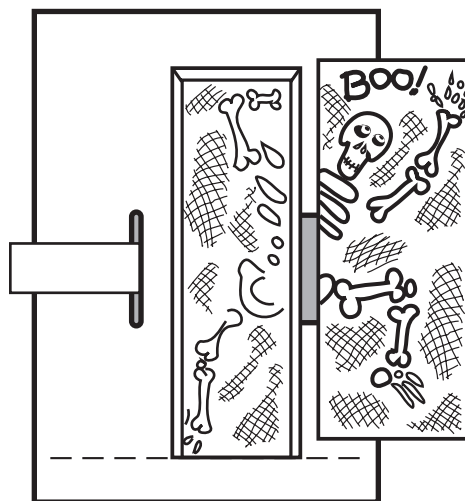


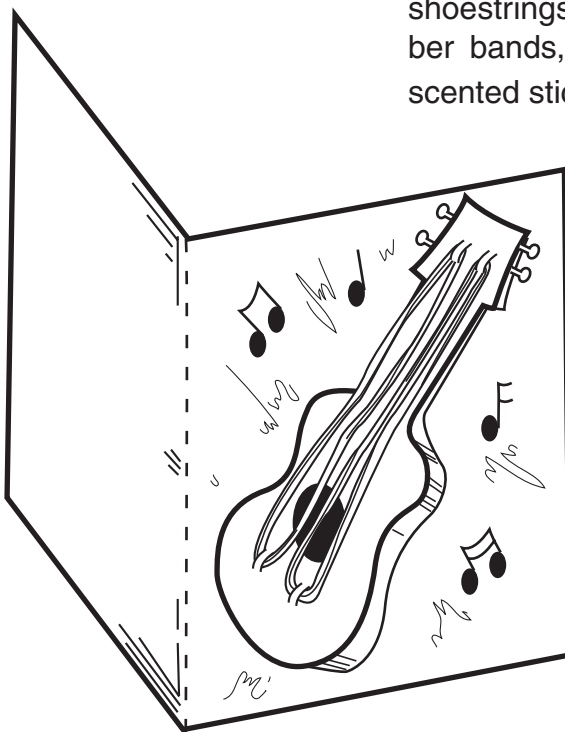
Illustration 3

4. Gently pull tab into place (Illustration 4).
5. Slightly score on dotted line for crisp fold. Be careful or you'll lose your flap (Illustration 5)!
6. After folding the flap so it can open and close, run your fingernail along the fold to improve the crease (Illustration 6). Pulling on the tab forces the fold against the slot causing it to open.
7. Illustration 7 shows your finished product.

*Illustration 4**Illustration 5**Illustration 6**Illustration 7*

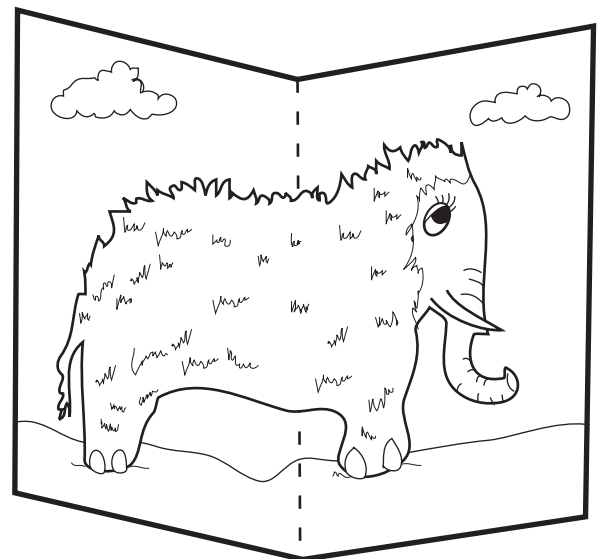
Texture Book

1. If you are making a pop-up book for young children to read, consider making a Texture Book. Your young readers will love seeing and touching the texture material you have used.
2. You can use almost any textured material to add interest to your pop-up book. (See examples in #4 below.)
3. When choosing your texture material, consider how thick it is. If you use a bulky material such as a piece of carpeting on a book cover or on a greeting card, you will have no problem. However, if you want to place such a bulky material on a page within your book, the book may not close.
4. When you are going to place texture inside a book, you have many options. Here are only a few ideas from a list that could be endless: sandpaper, shiny wrapping paper, string, yarn, shoestrings, plastic wrap, textured wallpaper, buttons, rubber bands, fabric, sequins, mashed cotton balls, feathers, scented stickers.



Shoestrings or rubber bands for strings?

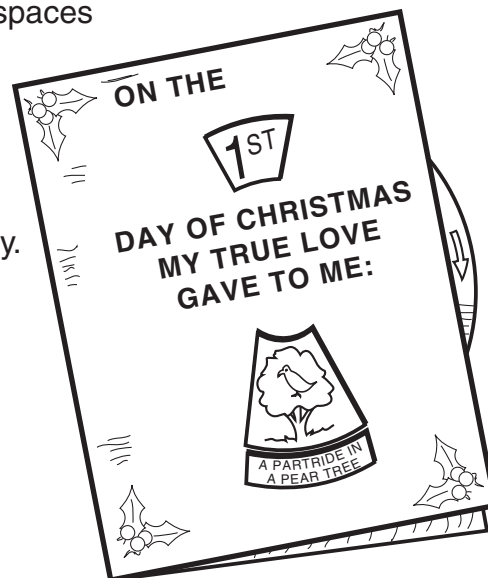
Thin pieces of cotton for clouds? ... Rough wall paper for skin?



Wheels



1. If you want to be a real pop-up engineer, learn to use wheels in your pop-up book or card (e.g., the 1st Day of Christmas card illustrated below). You will enjoy making the wheels, and your readers will enjoy them on your pop-ups.
2. You will need two pieces of paper or cardboard of identical weight. If possible, try to use our old favorite—tagboard.
3. Be sure you design your outer pages so that their markings are clearly visible.
4. Cut out any wheel areas with an X-acto knife.
5. Measure a circle about 1 cm. larger than the area which is to hold the rotating wheel.
6. Cut out a circle.
7. Poke a hole through the center of the wheel.
8. Mark the center on the face page—the supporting page—where the wheel will go.
9. Poke a hole through the face page.
10. Place a brass fastener through page and wheel with wings of the brass fastener in back.
11. Outline with pencil the spaces to be designed.
12. Remove the circle and decorate.
13. Replace, turn, and enjoy.



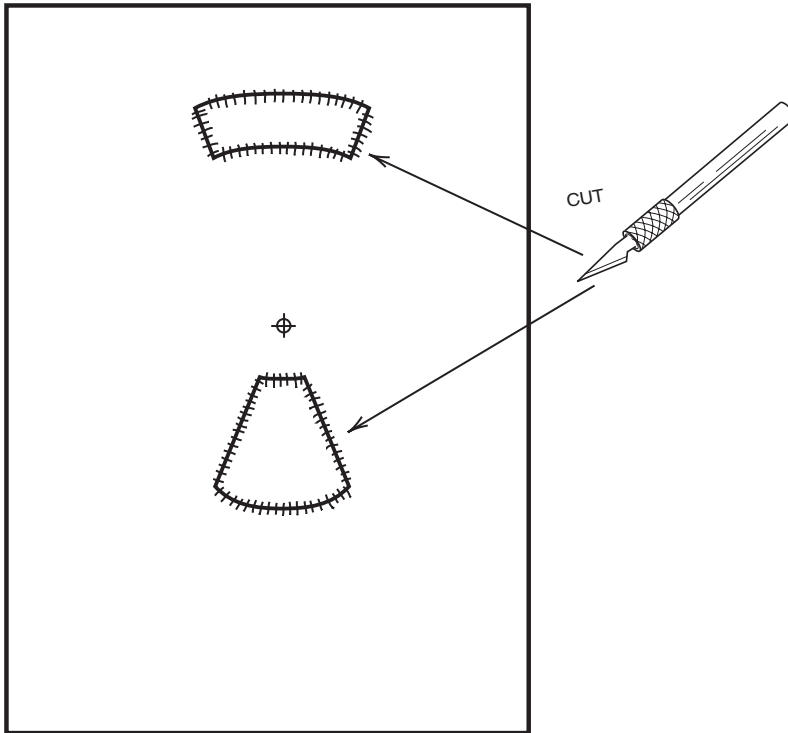


Illustration 1

Making a card using wheels

1. Cut wheel slightly larger than card. Remember the wheel will be mounted slightly off center and a part of it will stick out from the edge of the card. That way you can turn it.
2. Cut areas open before doing art work (see Illustration 1).
3. Assemble wheel for a better visual understanding. Trace with pencil for a shortcut (see Illustration 2).

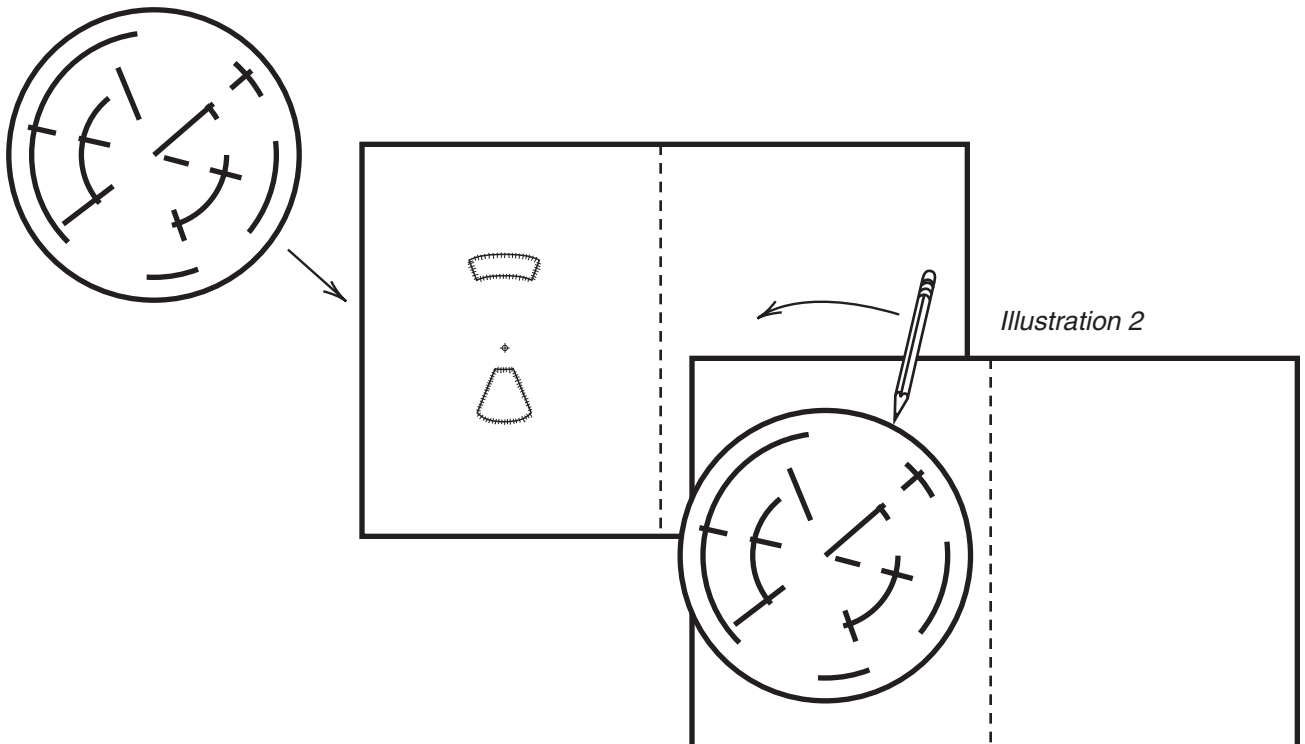


Illustration 2

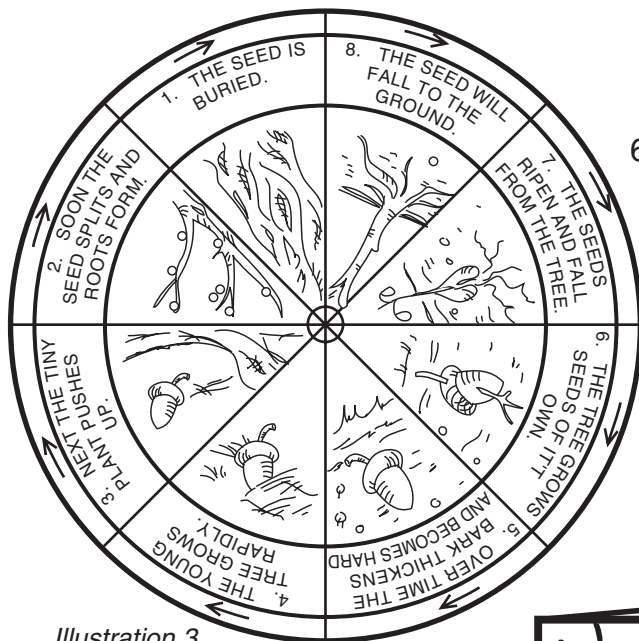


Illustration 3

4. Disassemble.
5. Note the divisions on the wheel. A thin outside edge is needed for turning. The wider inside ring is for text. Print text facing the center. Create art work facing the opposite way. (See Illustration 3.)
6. Reassemble. Illustration 4 shows your great product!

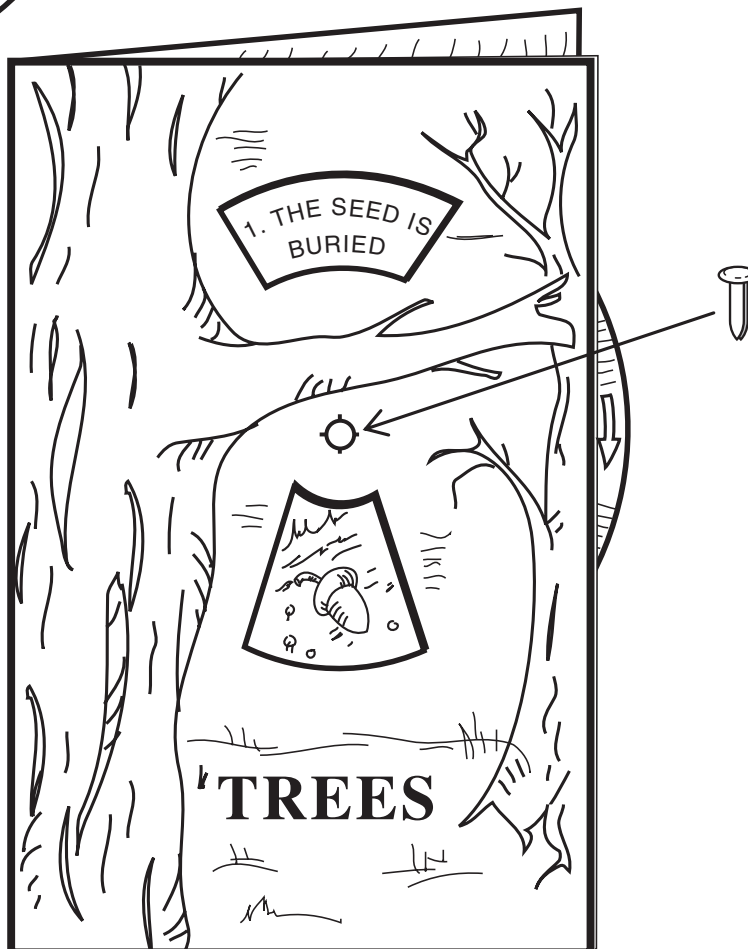


Illustration 4

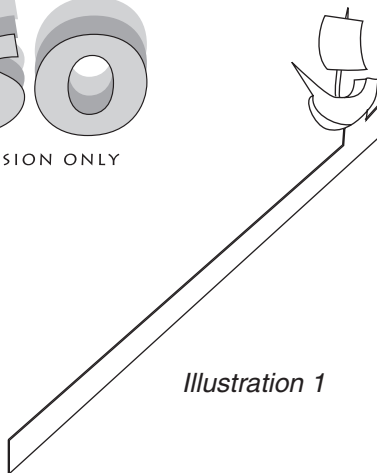


Illustration 1

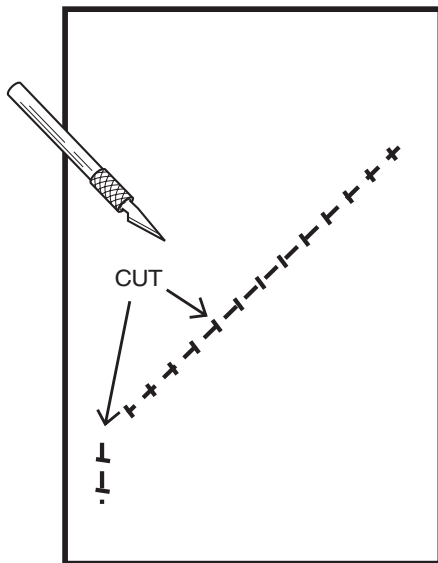


Illustration 2

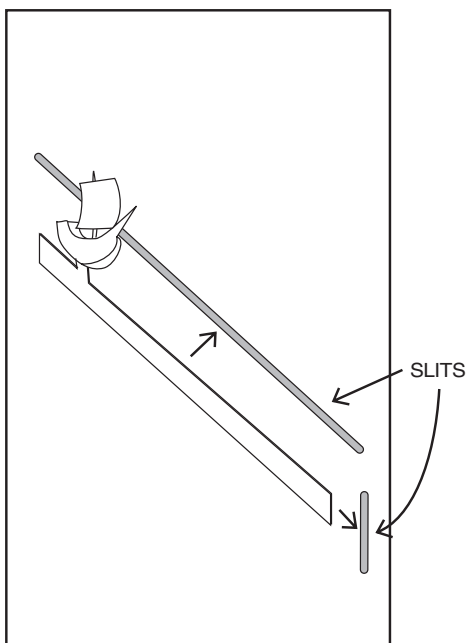


Illustration 3

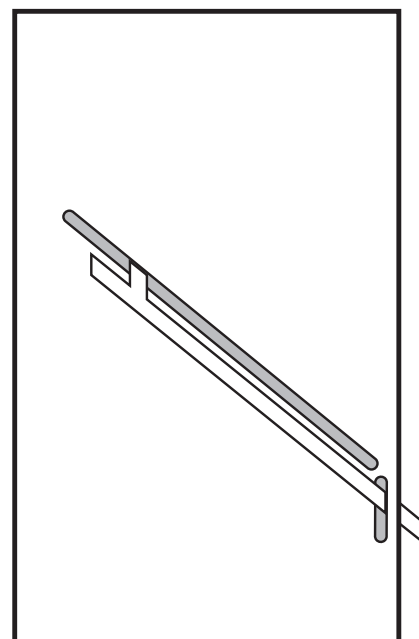


Illustration 4

Slots and pull tabs

1. Slots and pull tabs are three-piece projects. They are a bit more complicated and require patience.
2. While learning to make and use pull tabs, practice with expendable paper *before* using a knife to cut into your precious art work.
3. To make a slot and pull tab, two basic pages are required. Make a pull-tab strip with attached movable art work (see Illustration 1).
4. Design your top page art work with a slit cut where desired. Cut the slit the length of the desired movement. Below that, you cut a small pull slit through which the long pull-tab strip will slide. See Illustration 2.
5. Slip art work through the back of the page (see Illustrations 3 and 4).

6. Check to make sure that everything works. Then glue movable art work to the sturdy thin strip.
7. Replace the strip and artwork into the slit.
8. Glue the basic two pages together. Sandwich the sturdy strip in-between the two pages. Be sure you do not glue the sturdy movable strip to the two pages. If you do, the sturdy movable strip will no longer be movable.
9. Glue a two-tabbed strip around the slit to create a more stable slot through which the sturdy strip may move. Illustration 5 shows your finished product.

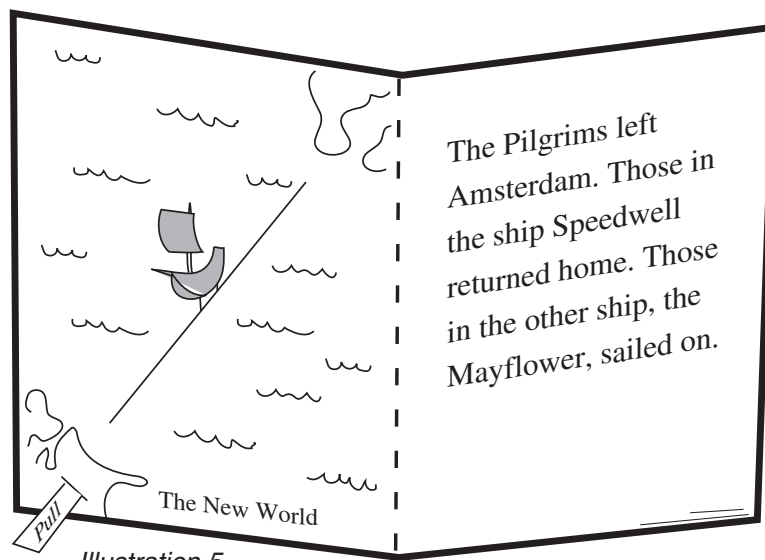


Illustration 5

Interweaving pictures

1. This technique is a variation of the slot/pull tab. It is more complicated and very time consuming, but its visual effect is extremely powerful. You must be skillful and precise to get it right. The following directions are for the right-hand side of your pop-up book or card.
2. You need three pieces of paper per page. Two are the interweaving illustrations; the third forms a frame or mat around the illustrations. The page itself serves as a foundation.
3. Opposing (interweaving) illustrations need to be completed separately before you make any cuts. The stationary illustration paper is smaller than the book page by approximately 5 cm. on all sides. The illustration itself is smaller yet. The movable illustration is exactly the same size as the stationary illustration.
4. Draw your art work for the movable piece on stiff paper (Illustration 1).
5. Using a ruler and an X-acto knife, make “hockey stick” cuts approximately 2 cm. apart on the back of this movable piece (Illustration 2). Slant the cuts toward the right-hand margin at the bottom of the movable piece of art. Do not cut all the way to the edge!

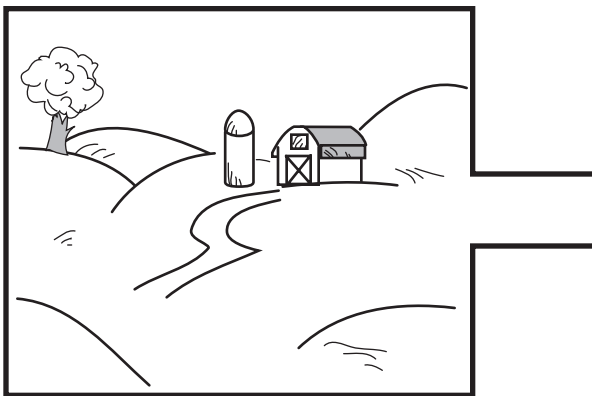


Illustration 1

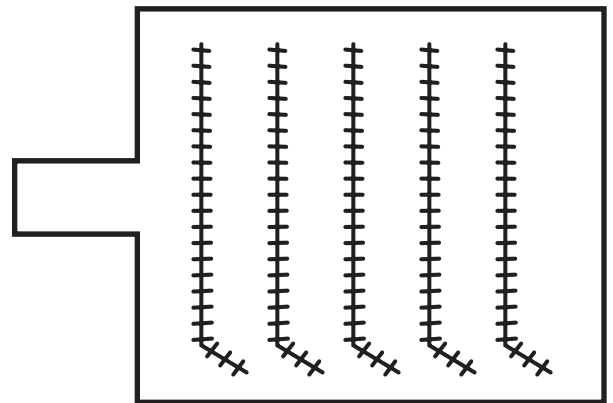
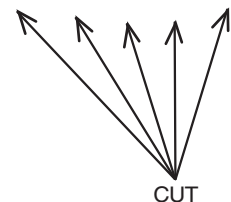


Illustration 2



6. Illustration 3 shows the page in book with artwork. On this piece of artwork make the same number and type of “hockey stick” cuts, slanting toward the left-hand margin. In addition, make straight cuts at the top of each “stick,” also slanting toward the left-hand margin (Illustration 4). Also make a slit for the pull tab.

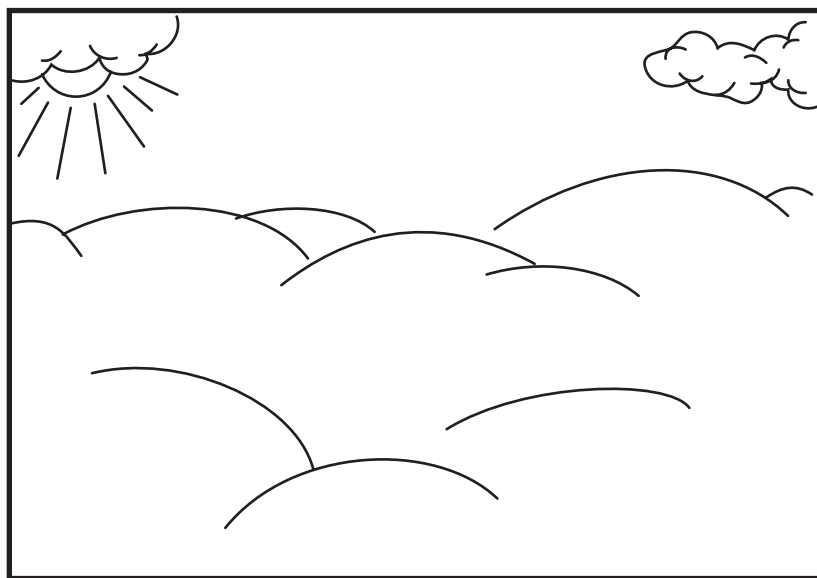


Illustration 3

The “hockey stick” shaped cuts help the interweaving pictures to slide past each other.

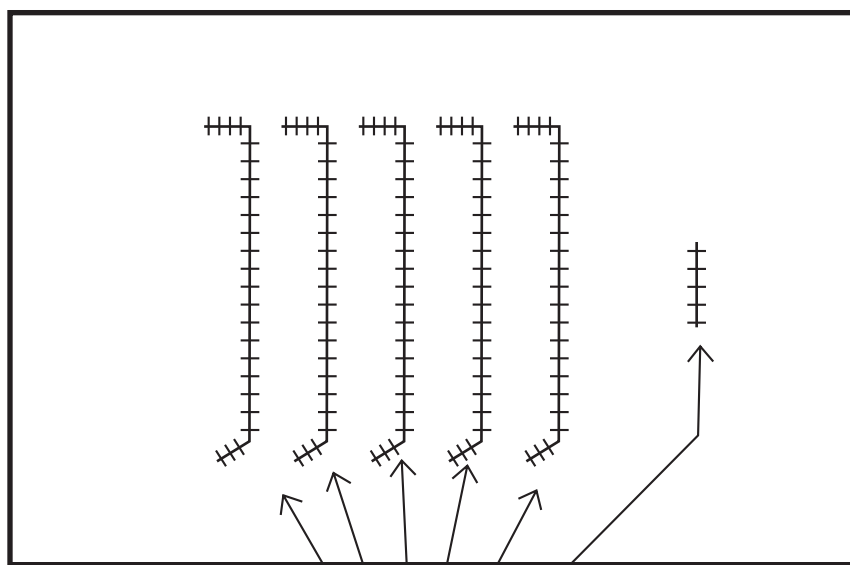


Illustration 4

CUT

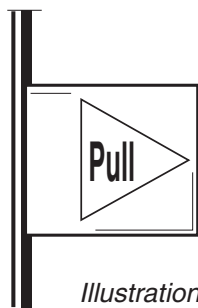


Illustration 5

7. Attach this artwork to a pre-existing page in the pop-up book by gluing its top edge to where you want it positioned on the page.
8. Attach a pull tab (Illustration 5) to the back of the sliding illustration on its right margin side about in the middle of the margin.

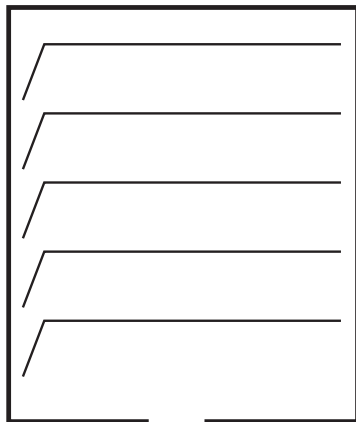
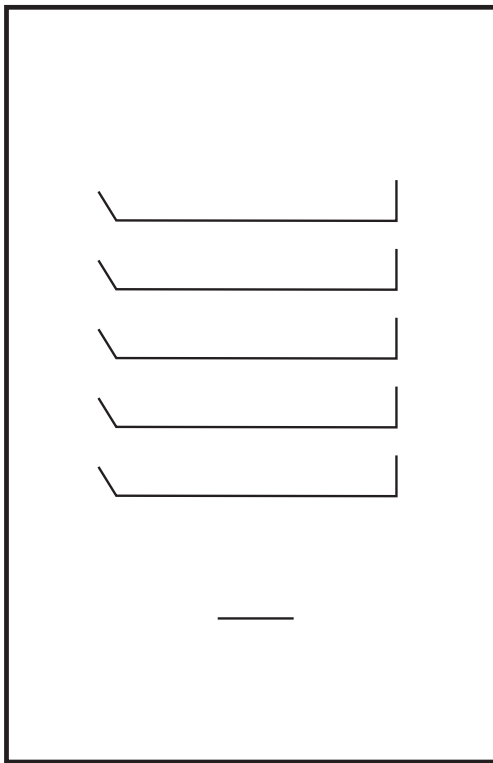


Illustration 6

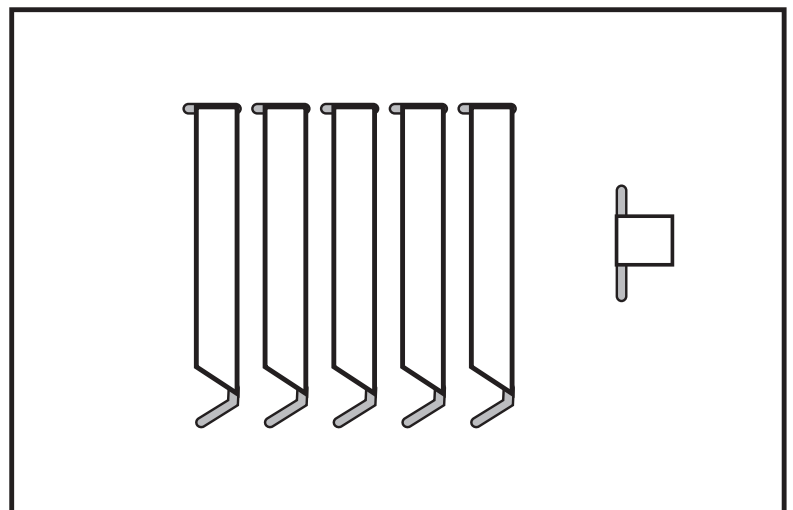


Illustration 7

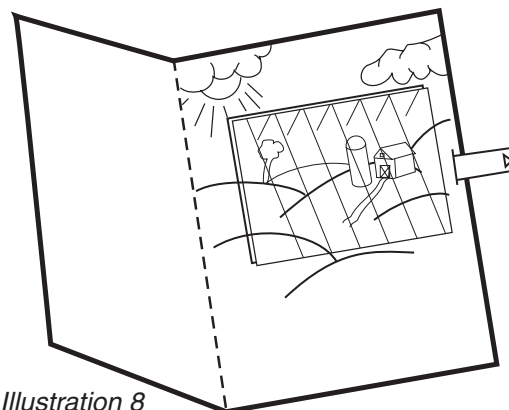


Illustration 8

9. Interweave the two illustrations (Illustration 6). Because of the hockey cuts, there is room for the two illustrations to interweave.
10. Illustration 7 shows the finished back side of the interweaving pictures.
11. Cut a hole in a fourth piece of paper which will serve as a matting over the entire action effect. Leave the bottom of the stationary illustration loose. Glue the framework over (around) the illustrations for reinforcement.
12. To ensure stability, glue a two-tabbed strip over the slit where the pull-tab emerges from the right-hand margin.
13. Illustration 8 shows your finished product.

The Pop-Up effect

1. This exciting technique is what pop-up books are all about. You are going to create three-dimensional movement that jumps out at the reader. **Note:** *This effect can be done only on a fold.*
2. You will need two pieces of paper—one for the pop-up; the other for a backing.
3. To use the top of the page for your pop-up, fold the paper in half as in Illustration 1. To enhance the crispness of the fold, pull the edge of a ruler along the fold in the paper.
4. Now fold down the top edge as shown in Illustration 2. Use the ruler to enhance the crispness of this fold.

Illustration 1

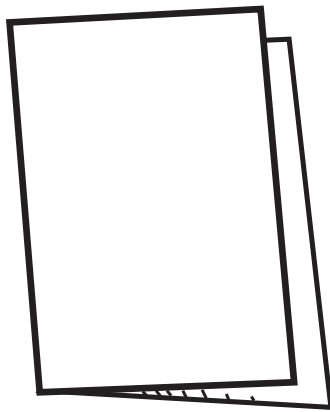
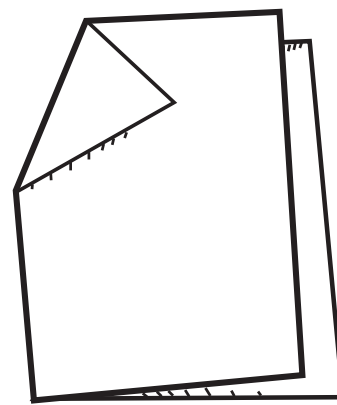
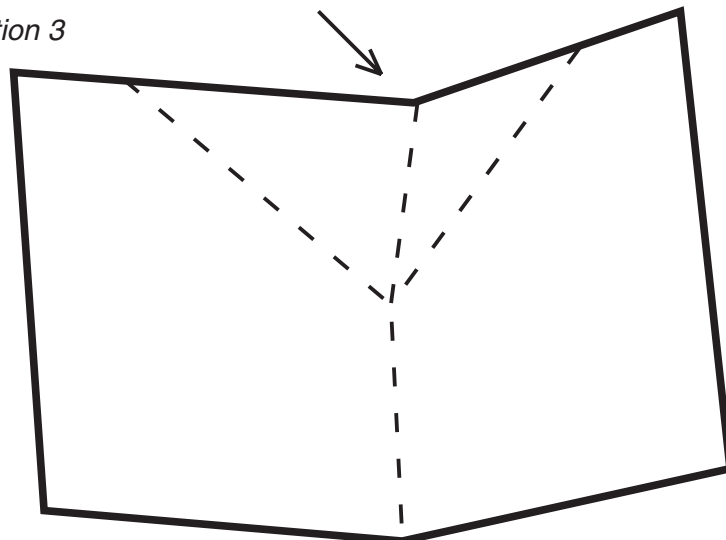


Illustration 2

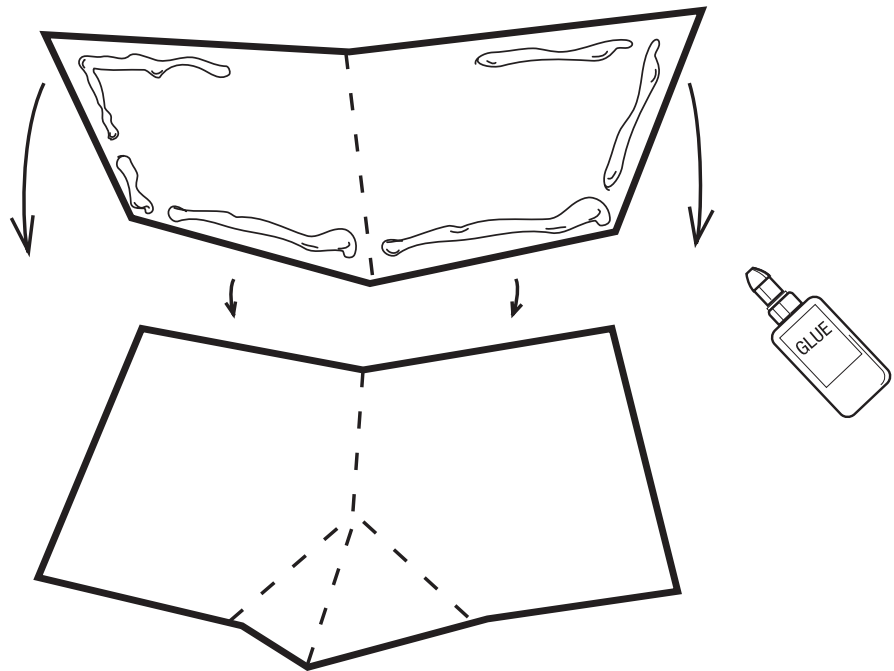


5. Decorate the paper as you wish to decorate it.
6. Open the paper and push it gently inward to stand out. (See Illustration 3.)

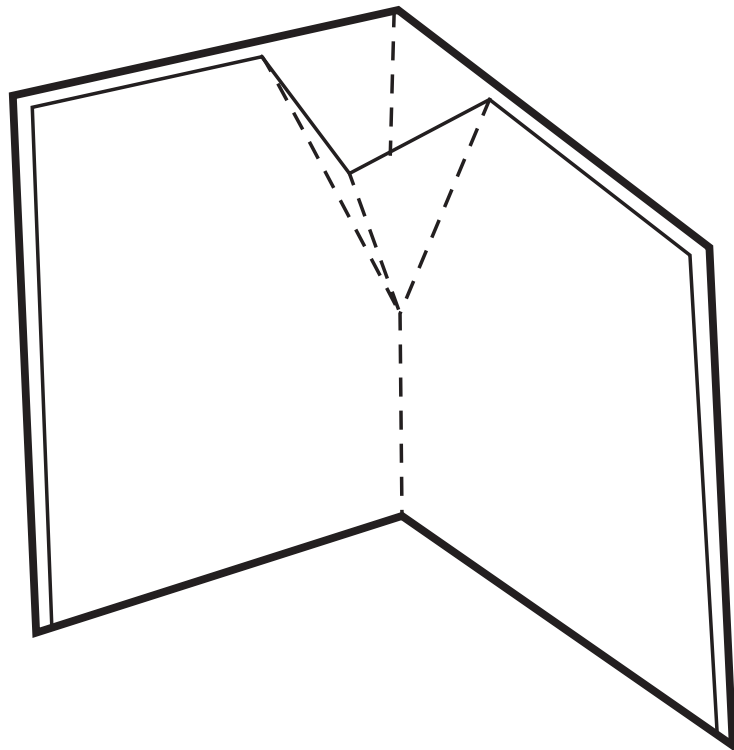
Illustration 3



7. Glue the backing paper to the back of your decorated sheet but *not* to the area directly behind the pop-up. (See Illustration 4.)

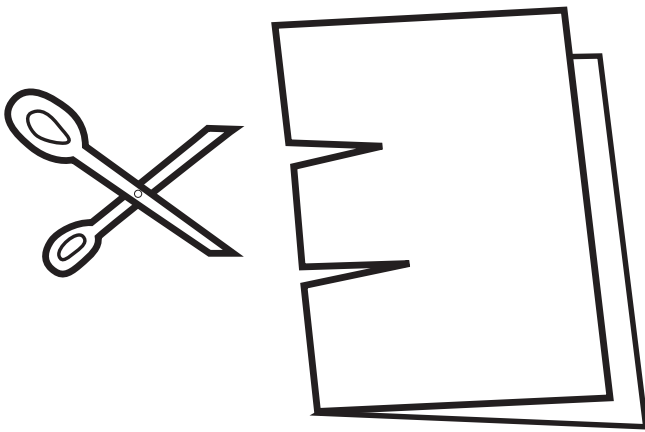
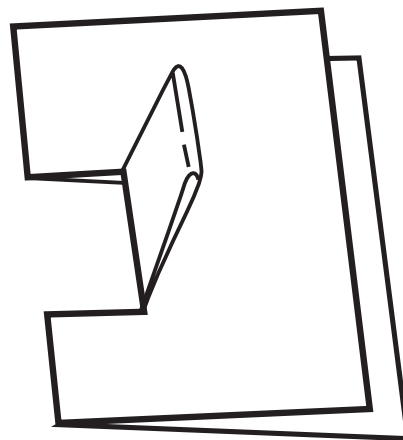
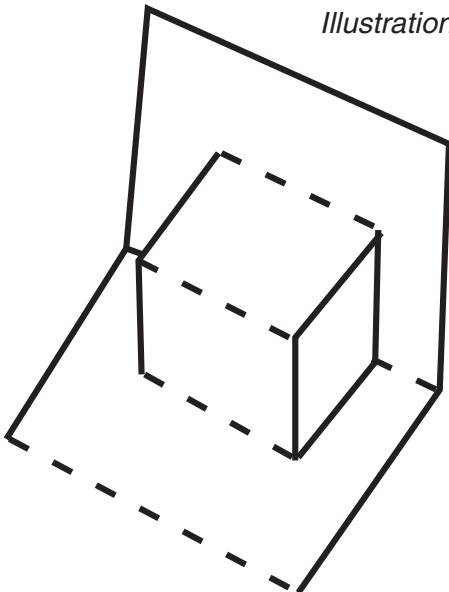
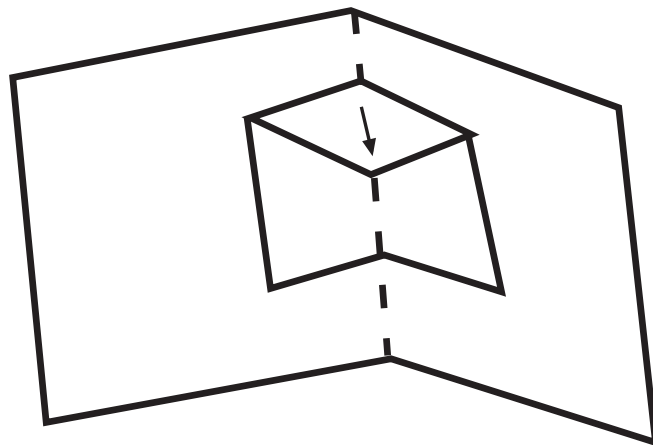
Illustration 4

8. Let glue dry. Open and close the page to enjoy the wonderful effect your have created! (See Illustration 5.)

Illustration 5

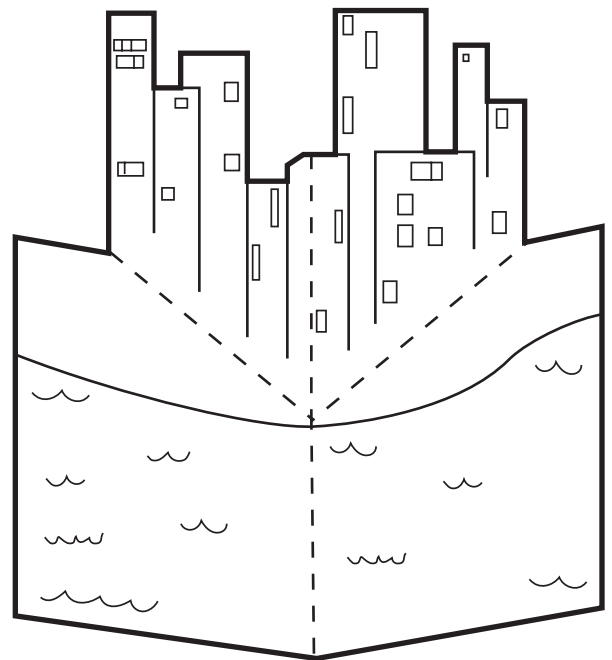
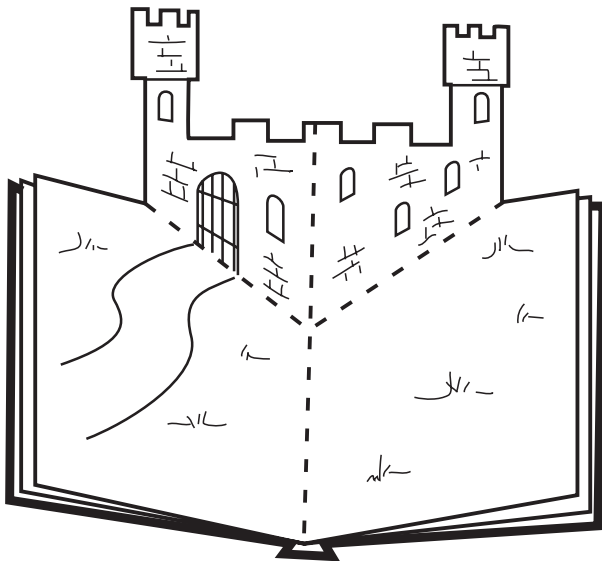
Center pop-ups

1. Cut your paper as shown in Illustration 1.
2. Fold the paper up and crease it as in Illustration 2.
3. Open the paper, push it gently inward so that it stands out as in Illustrations 3 and 4.
4. Follow directions for gluing as written and illustrated in #7 and #8 on the previous page, ACTION PAGE - 10.

Illustration 1*Illustration 2**Illustration 3**Illustration 4*

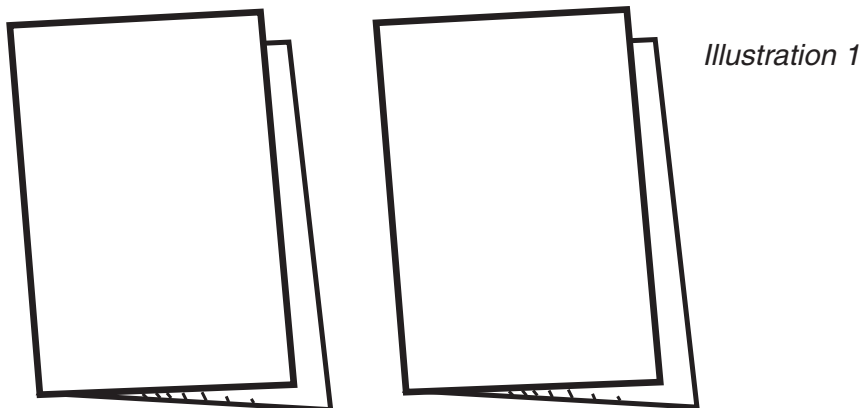
Combination pop-up and center pop-ups

1. You will do this technique only on a fold.
2. Using the same technique from the center pop-ups, cut your top page larger than your bottom page.
3. Determine the size of your paper by what you want to pop-up. (See the two sample illustrations below.) Four to six inches (10-15 cm.) taller than the regular page is easily manageable.
4. Draw and cut the appropriate shape of your pop-up design.
5. Fold on dotted line and crease.



Talking mouth

1. This is a fairly easy technique that has a striking effect. It can be done only on a fold.
2. Fold two pieces of paper as in Illustration 1.



3. Cut one folded piece of paper where you desire to make an opening. (See Illustration 2.)
4. Fold back and crease the edges as in Illustration 3.

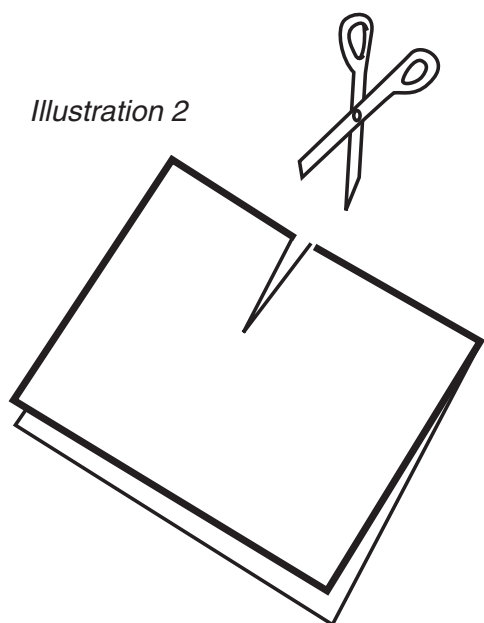
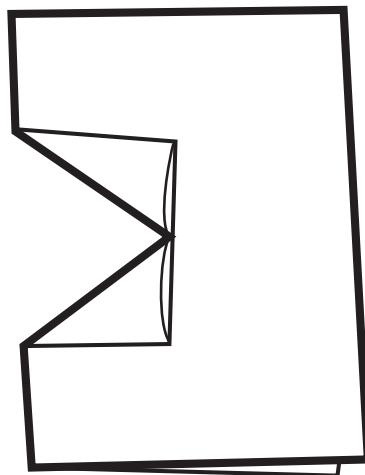
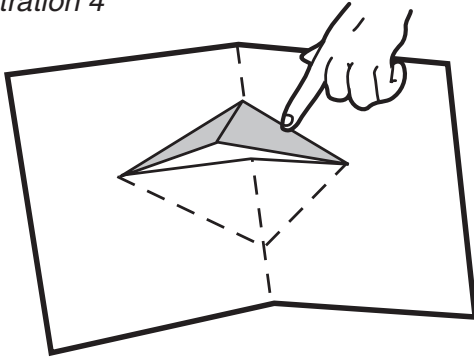


Illustration 3



5. Unfold and refold in opposite direction as in Illustration 4.

Illustration 4

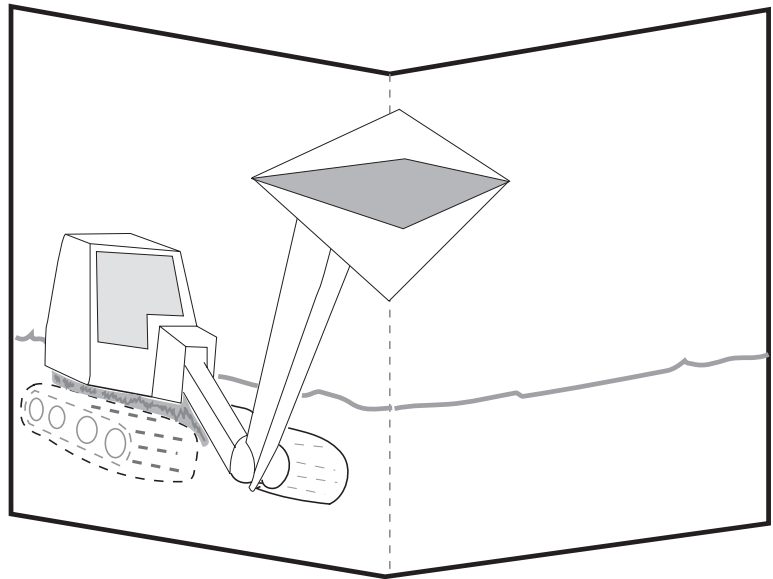


6. Decorate your pop-up as desired.

7. Unfold the folded paper you have cut. Gently push this paper through its opposite side.

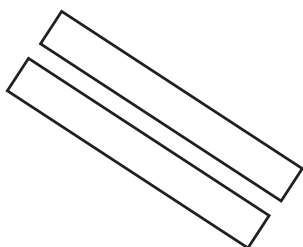
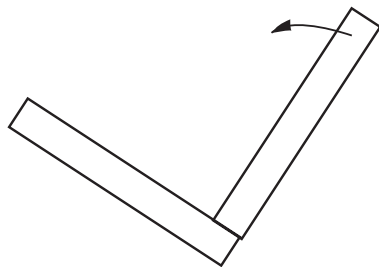
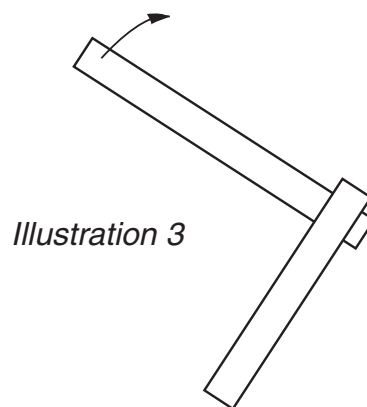
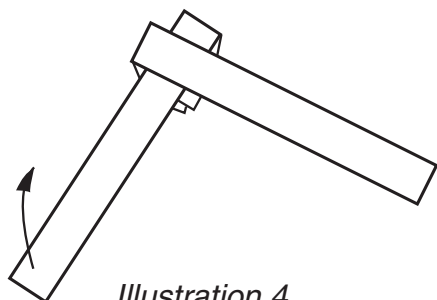
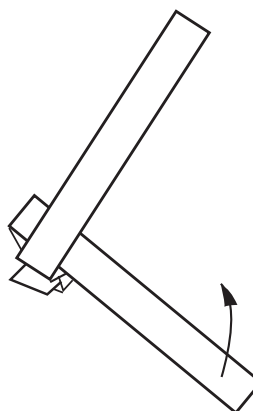
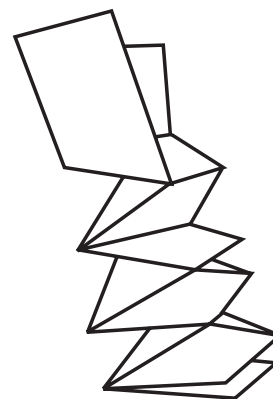
8. Glue the pages together—not gluing where the opening is to occur. Illustration 5 shows a sample of a finished talking mouth.

Illustration 5



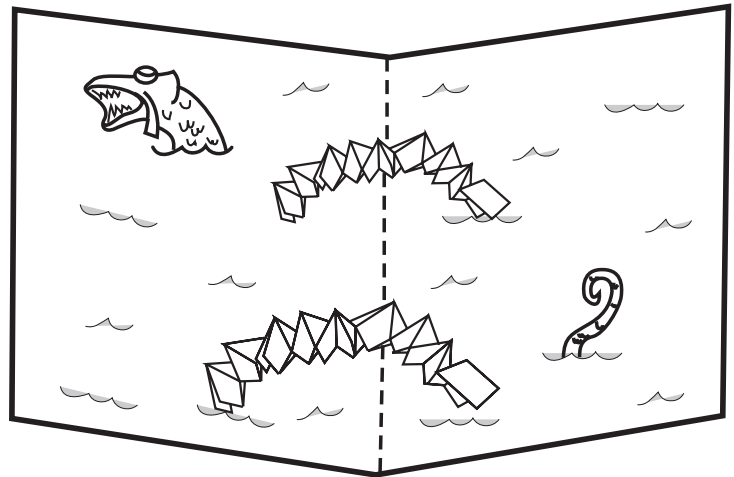
Springs

1. This is an easy technique with a delightful result.
2. Cut two strips of paper the same width, from 1 cm. to 2 cm., and length. (See Illustration 1.)
3. Place one strip over the second strip, thus forming the letter **L** as in Illustration 2.
4. Continue #3 while alternating strips as in Illustrations 4 and 5.
5. The finished spring will look like Illustration 6.
6. Glue the top of the spring to the item designed to pop out.

*Illustration 1**Illustration 2**Illustration 3**Illustration 4**Illustration 5**Illustration 6*

7. You can create another charming spring to add dimension to a number of creatures. Examples: snakes, caterpillars, larvae, and mythical beasts. Follow the steps for making springs: glue one end of the spring to one page; then glue the other end of the spring to the opposite page. (See the sea serpent example card in Illustration 7.)

Illustration 7



8. Another delightful use of paper springs is shown in Illustration 8. Glue springs to card and to rabbit ears.

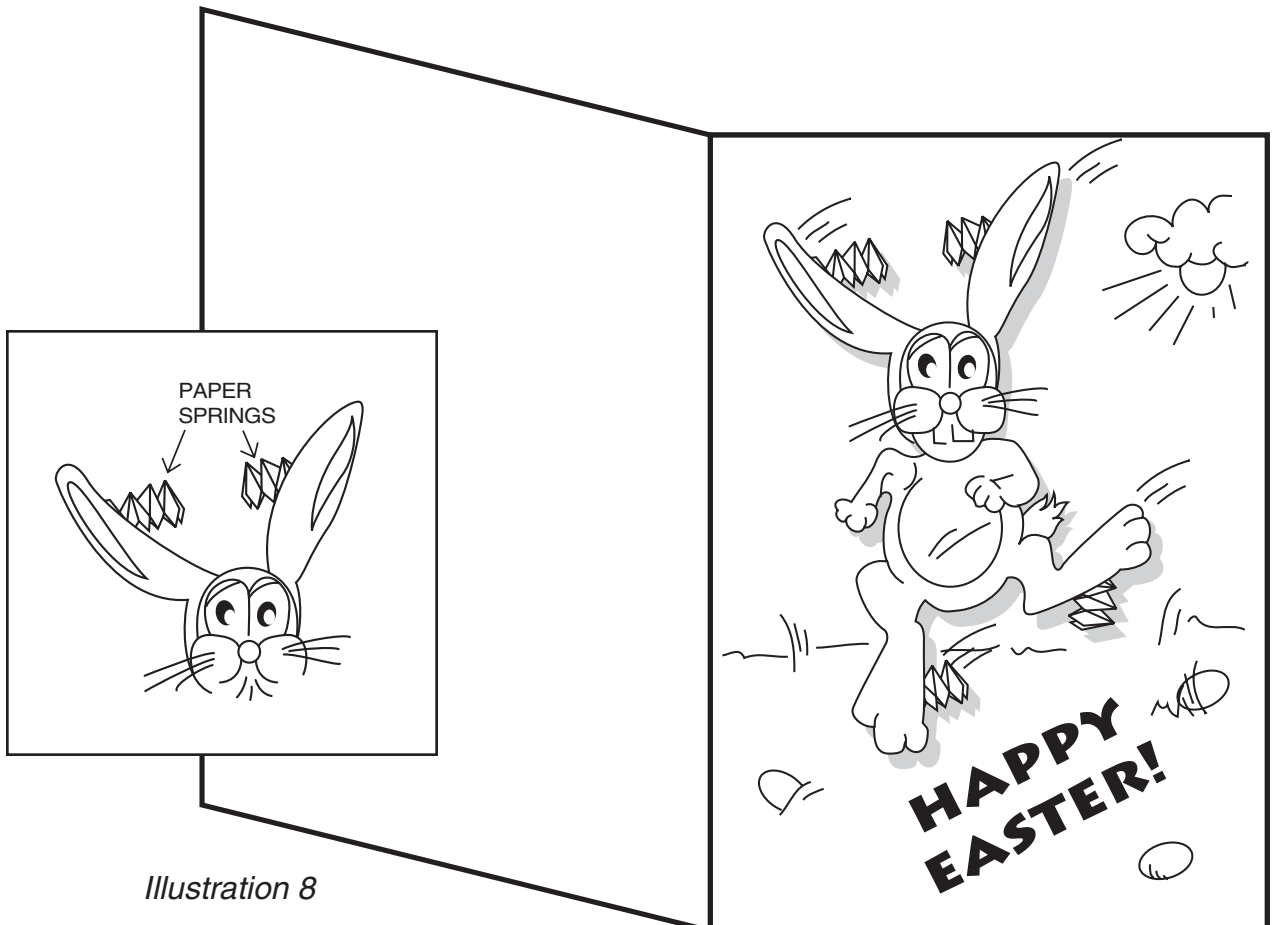
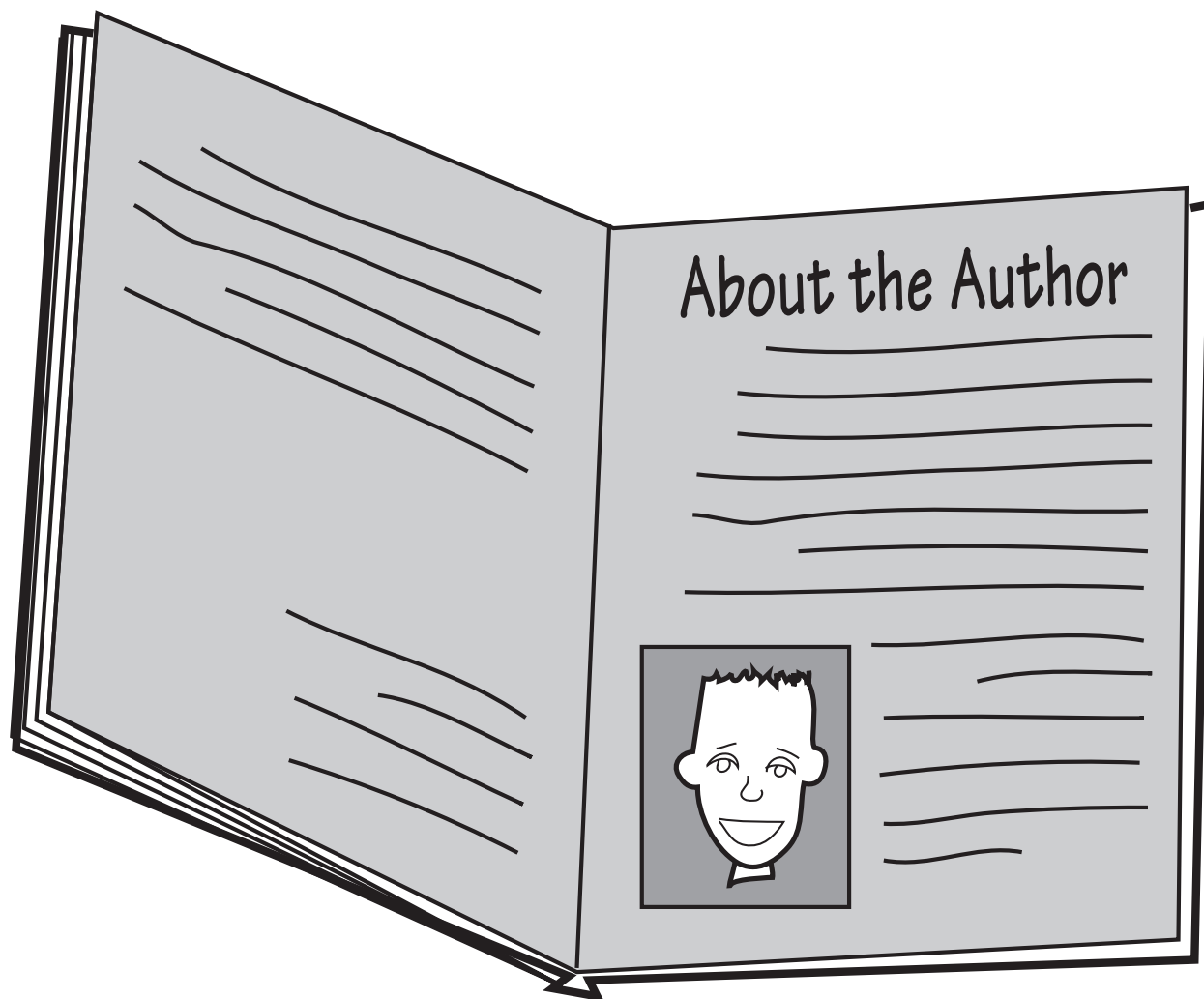


Illustration 8

Showing pride

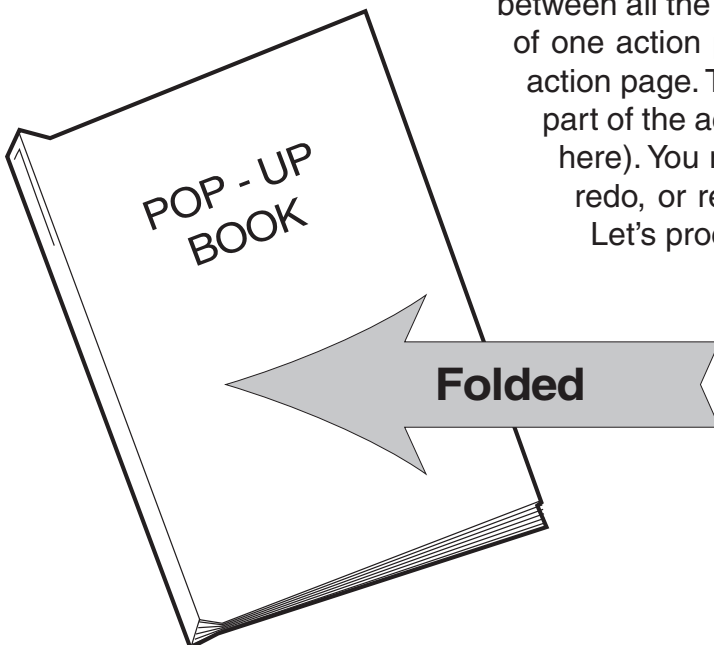
1. You are going to be proud of the pop-up book you have created.
2. Show your pride by setting aside a page at the end of your book. On this page tell your reader some interesting information about yourself.
3. Take a small picture of yourself—maybe this year's school picture—and glue it to the page.
4. You may also wish to include some interesting things that happened to you as you planned and wrote your book.

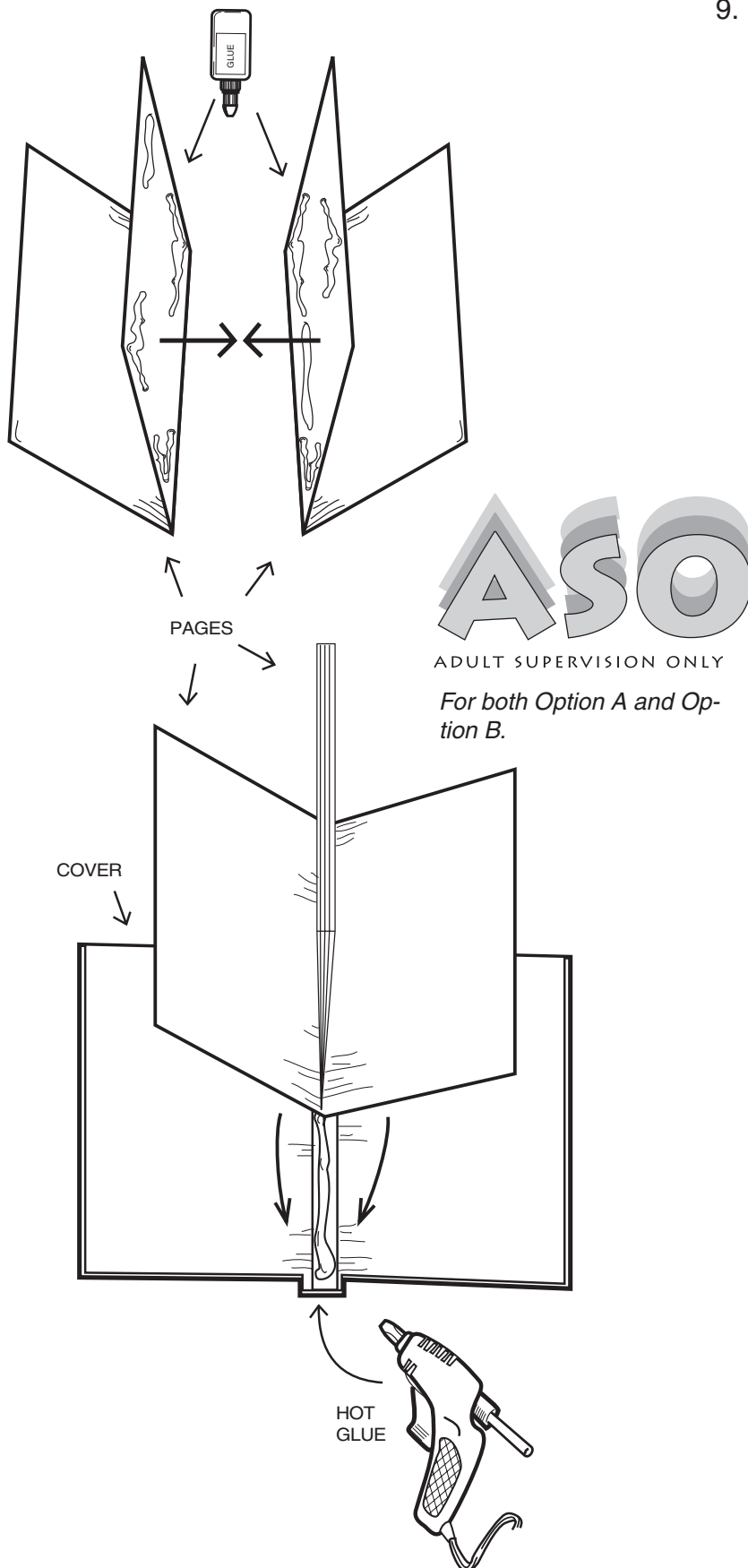


Folded pop-up book

This method is the best method and offers the most durability.

1. Measure the size of your pages.
2. Take out the tagboard for your front and back covers. Cut this tagboard 2" larger on each side than the paper you are using. For example, if your paper is about 8 1/2" x 11", you would cut your tagboard about 15" x 21 1/2".
3. Measure your tagboard covers and mark their centers.
4. Measure 1/4" to the left and right of the center marks.
5. Score 1/2" center top to bottom.
6. Fold tagboard lengthwise to create book covers and binding edge.
7. Next comes the most important step in the construction of a pop-up book. Do not short cut this planning process or you will probably have to go back and do some things all over again. ***Do not glue anything until you have completed the entire pop-up book, including the front and back covers.***
8. All pages must be carefully planned, constructed, laid out, put together, and inserted between the covers without gluing. This is the only way you can clearly see the relationship between all the action scenes on all the pages. The back of one action page is going to be the front of the next action page. The inside of the front cover is likely to be part of the action scene on the first page (your choice here). You may discover things you want to change, redo, or rearrange. Ready to glue? Are you sure? Let's proceed with Step 9.





9. After you have made sure that all action pages work, carefully glue them together at the edges only. Glue in the wrong place will prevent a wheel from turning or a pull-tab from pulling. Press each fold to create a clean edge.

Option A for binding pages to book cover:

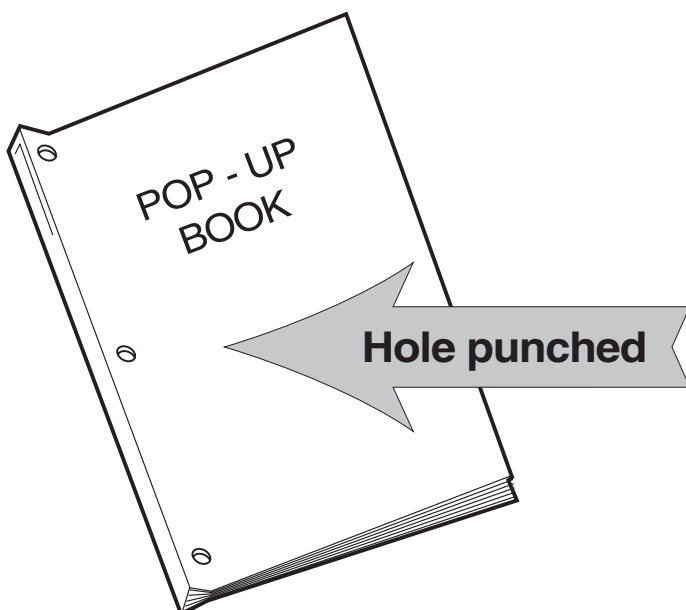
- Rubber cement the backs of the folded pages together.
- Allow to set for 2-4 minutes.
- Press pages into place.
- Rub off excess glue with eraser or fingers. This method produces a very flexible and sturdy binding, but it will dry out over time (months or years).
- Rubber cement binding edge.
- Allow to set for two to four minutes.
- Press pages and binding together.
- Rub off excess glue with eraser or fingers.

Option B

- Open book cover.
- Carefully hot glue binding edges *only*.
- Place pages inside binding.
- Do *not* touch glue. It will burn or melt on to anything.
- Hot glue the bundle of action pages to the binding of the book.
- Allow to cool. **Caution:** Do not use too much glue here as it is difficult to repair. This is a very durable technique which will last the longest of all bookbinding methods described.

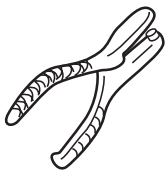
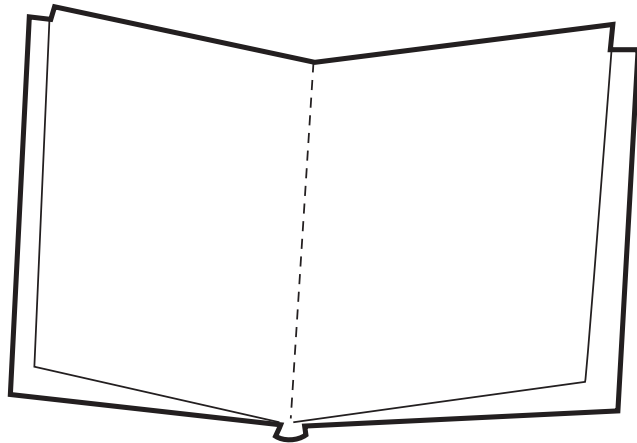
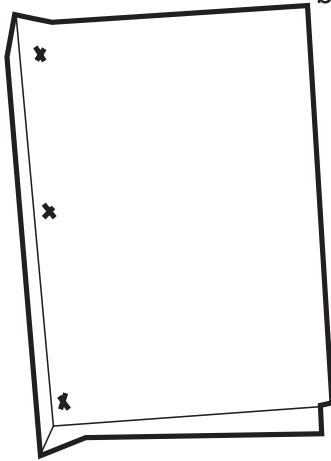
Hole punched pop-up book (brass fasteners)

1. This method is easily done, but the holes wear out quite quickly with use.
2. Measure the size of your pages.
3. Take out the tagboard for your front and back covers. Cut this tagboard 2" larger on each side than the paper you are using. For example, if your paper is about 8 1/2" x 11", you would cut your tagboard about 15" x 21 1/2".
4. Measure your tagboard covers and mark their centers.
5. Measure 1/4" to the left and right of the center marks.
6. Score 1/2" center top to bottom.
7. Fold tagboard lengthwise to create book covers and binding edge.
8. Press each fold to create a clean edge.
9. Place holed notebook paper on top of cover.
10. Make pencil mark for holes.



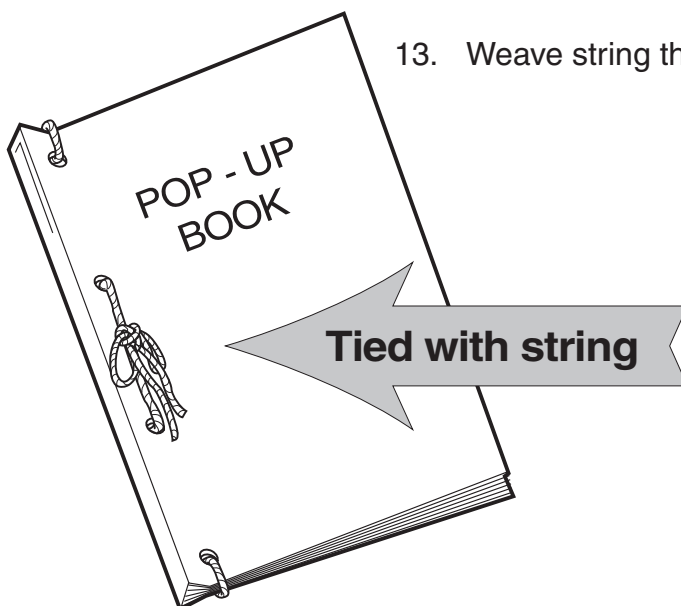


11. Punch with hole puncher. Note: Punch holes in your pages before you do art work so you know where the binding fold is going to be (Illustration 1). Create double scoring in the binding (spine) of your book to accommodate the action pages. This method also is used with the tied-with-string binding.
12. Score and fold pages (Illustration 2).
13. Insert pages using the same technique as on page 4:30.
14. Place brass fasteners through front cover holes. Bend the ends of the fasteners to the back of the tagboard back cover.

*Illustration 1**Illustration 2*

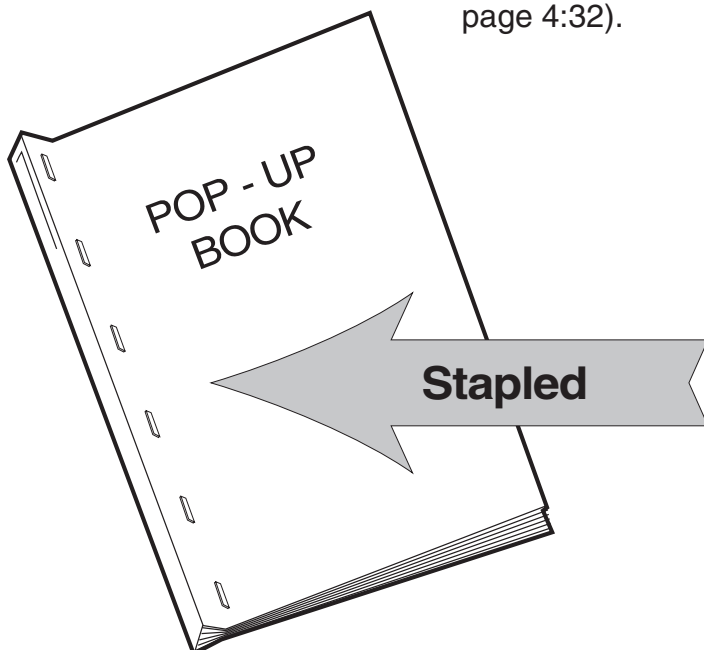
Tied with string pop-up book

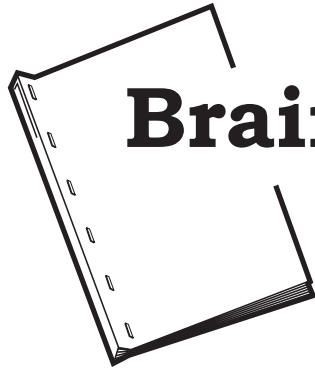
1. This method is easily done, but produces a book with loose pages that may look sloppy.
2. Measure the size of your pages.
3. Take out the tagboard for your front and back covers. Cut this tagboard 2" larger on each side than the paper you are using. For example, if your paper is about 8 1/2" x 11", you would cut your tagboard about 15" x 21 1/2".
4. Measure your tagboard covers and mark their centers.
5. Measure 1/4" to the left and right of the center marks.
6. Score 1/2" center top to bottom.
7. Fold tagboard lengthwise to create book covers and binding edge.
8. Press each fold to create a clean edge.
9. Place holed notebook paper on top of cover.
10. Make pencil mark for holes.
11. Punch with hole puncher.
12. Insert pages using the same technique as on page 4:30.
13. Weave string through holes as shown at left. Tie in center.



Stapled pop-up book

1. This method is quite durable, but it may look a little “tacky.” It has another problem. It limits the number of times you can open the cover and pages before you will have to make repairs at the folds.
2. Measure the size of your pages.
3. Take out the tagboard for your front and back covers. Cut this tagboard 2” larger on each side than the paper you are using. For example, if your paper is about 8 1/2" x 11", you would cut your tagboard about 15" x 21 1/2".
4. Measure your tagboard covers and mark their centers.
5. Measure 1/4" to the left and right of the center marks.
6. Score 1/2" center top to bottom.
7. Fold tagboard lengthwise to create book covers and binding edge.
8. Press each fold to create a clean edge.
9. Using commercial staple gun, staple near the fold.
10. To add flexibility to the pages, *lightly* score individual pages so that they will bend more easily (see Illustration 2 on page 4:32).

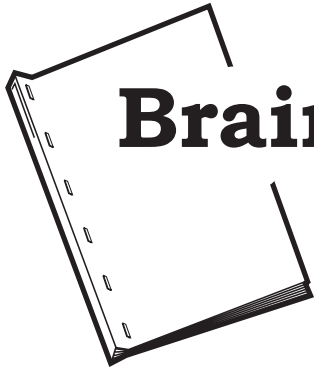




Brainstorming Ideas: (Book)

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____
16. _____
17. _____
18. _____
19. _____
20. _____

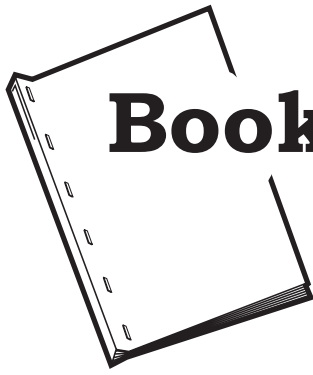
- ☐ Place a star by three of your best ideas.
- ☐ Have each group member vote on his/her favorite choice.
- ☐ Now the group selects one idea as being best.
- ☐ Here's your book topic, and away you go. Enjoy!



Brainstorming Ideas: (Pop-Up Art)

	Moment in the story	Pop-up art idea
<input type="checkbox"/>		
<input type="checkbox"/>		
<input type="checkbox"/>		
<input type="checkbox"/>		
<input type="checkbox"/>		
<input type="checkbox"/>		
<input type="checkbox"/>		
<input type="checkbox"/>		
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<input type="checkbox"/>		
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<input type="checkbox"/>		
<input type="checkbox"/>		
<input type="checkbox"/>		

- ☐ List as many pop-up ideas as you can in the **right column**.
- ☐ Think of a place in the story where this pop-up idea could be used. List these in the **left** column.
- ☐ In the small squares at the left write numbers sequencing these events 1, 2, 3, 4, and so on.
- ☐ Select _____ of these ideas and make mock-ups of them.



Book Management Plan

Worker name:

Title of story:

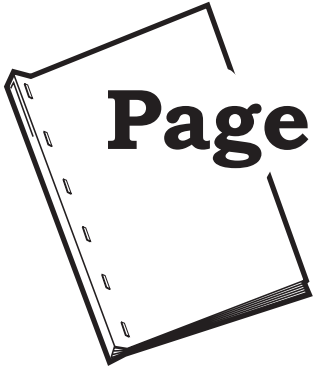
Task	Date due	Date done

What order should I follow to best organize my time?

What makes this story important?

Where can I take my product and share my results?

What age group is my target audience?



Page Management Plan

Worker name:

Name of book:

Page numbets:

Text summary;

Characters;

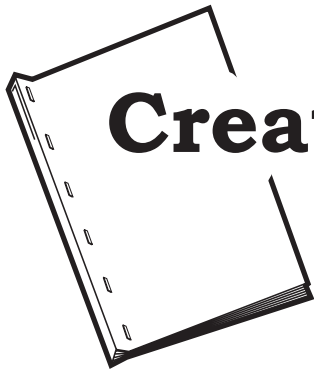
Setting;

Action event on pages;

Pop-up action technique which best emphasizes this event;

Sketch of pop-up pages:

How are you going to make sure that your characters have the same appearance throughout the pop-up book?



Creativity Scoring Guide

Student name:

Pop-Up Idea Mission (book, story, audience, etc.)

Today's date:

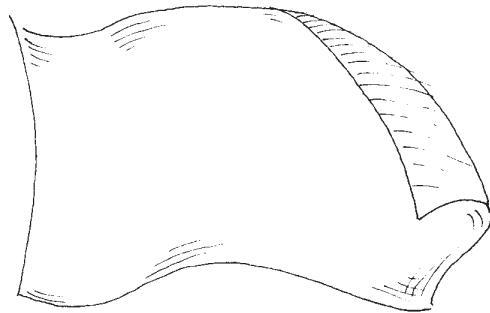
Fluency Score: (many)

In the drawing at right write in the total number of pop-up ideas.



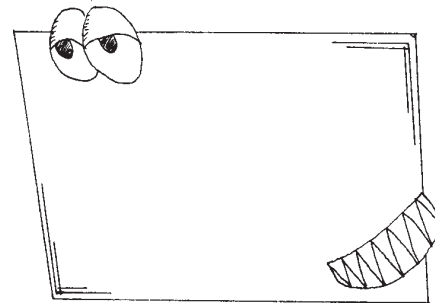
Flexibility Score: (adapt)

Count the number of different pop-up ideas. Put this number in the drawing on the right.



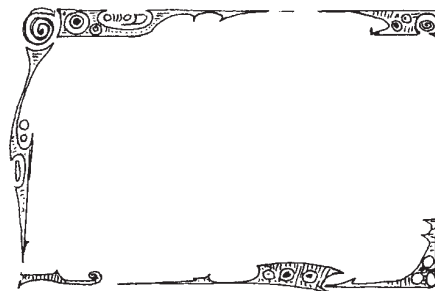
Originality Score: (unique)

Count the number of pop-up ideas that nobody else in class thought of. Put this number in the drawing on the right.



Elaboration Score: (add to)

Count the number of pop-up ideas that have interesting details or are very descriptive. Write this number in the drawing on the right.





Cooperative Learning Social Skills



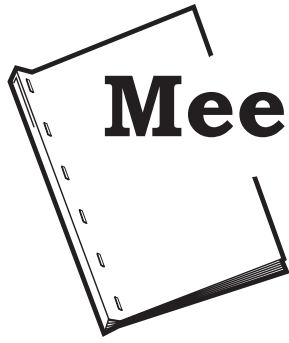
We're all in this together.

The tasks ahead of you are not easy, and it would be great if you help each other over the rough spots. When you are all done, you can look back and say "We did another good thing we can be proud of!" Before you begin working, make an agreement with everyone in your group.

I, _____, agree to do the following helpful things:

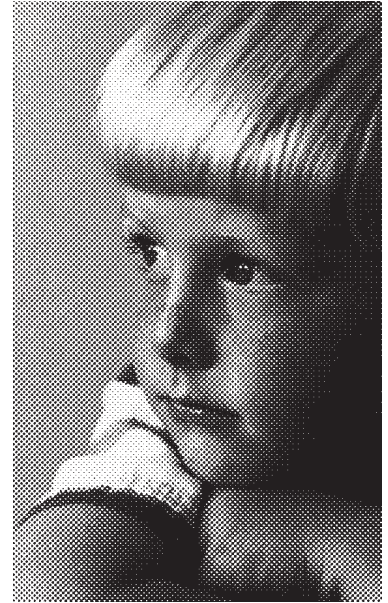
1. Contribute to the group by offering my ideas.
2. Be willing to consider ideas offered by every member of the group.
3. Give and receive praise when we do good things. A simple "thank you" just feels right sometimes.
4. Really listen to each other—look them in the eyes to let them know that what they're saying is important.
5. Explain disagreements in an agreeable way.
6. Encourage the quieter group members to contribute; they usually have excellent ideas because they're always thinking.
7. Take turns. There is enough time for everyone.
8. Work as a team toward the goal of producing a top quality Pop-Up Book.
9. Set goals about how much you expect to accomplish each class period.
10. Stay on task. Pop-Ups are a lot of work, and sometimes it's difficult to get the paper action just right. Don't give up!

Accept the challenge of making a pop-up. Remember: we're all in this together!



Meet the Author:

(Younger Model)



My name is Augie DeKock. I was born in Susanville, California, in 1982. It's a small town, but I have a lot of friends here. My mom and dad work in a school. Dad teaches sixth grade and mom teaches kids about computers.

I have one sister. She's older. Her name is Tenley. She is nice most of the time. We have a big dog named Satchmo.

I go to Johnsonville School. Our family does a lot of things in the schools because dad and mom are always there coaching basketball and organizing stuff.

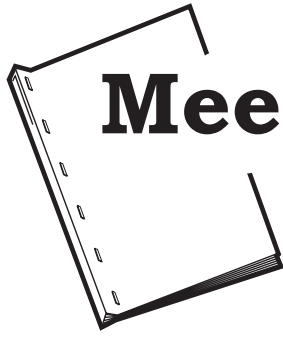
There are mountains real close. Sometimes we go there on field trips. One time my whole class got to swim in a lake where Indians used to swim.

I like books about Indians. That's why I made an Indian pop-up book. I really like to make pop-ups that have action parts in them. One page in my pop-up book is a teepee. The Indian goes in and out of the door on a tab. It was fun to make. I think I am going to make a pop-up Christmas card for my grandma and grandpa. I hope you like my book.



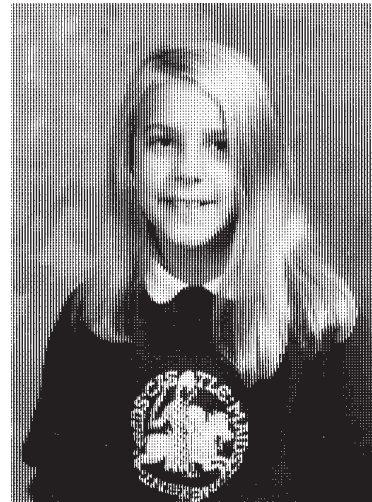
Notice these things about Augie's author model:

1. He includes his name and when and where he was born.
2. He tells you something about his family.
3. He comments about his school.
4. He tells you how he feels about pop-up books.
5. He seems to be happy with himself. (You should be, too.
Like Augie, you are a special person.)
6. He includes a picture of himself. (You can include a school picture, or you can draw one of yourself.)



Meet the Author:

(Older Model)



My name is Julia Riemann. I was born in Glenview, Illinois, in March 1981. When I was one year old, my family moved to a suburb of Chicago.

I go to school at Copeland Manor. My mom works at the local library in the morning, and my dad is an engineer. I have an older brother Alex, who can be a lot of fun. We have a cat named Tiger, and she really has trained us well.

I like to read books about cats. I find all the things they do fascinating. My favorite cat book is *Cats*. A fitting name, don't you think? I remember reading that the happiest cat is the one who is an inside and outside cat. I also read about why cats are fussy about food, what different cats adapt to and why cats do other silly things. I remember reading about cats that turn on taps and open doors!

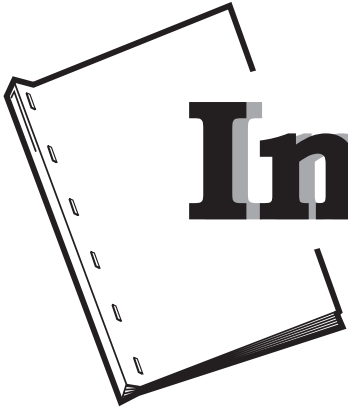
Our family likes to do lots of stuff. Since there are no mountains nearby, we ride bikes and go on neat trips to Colorado. We took a trip to the West Coast last summer. We visited my grandma and went through Arizona, Utah, and Colorado on the way.

I really enjoy school and was interested two years ago when one of my teachers suggested I make my own pop-up book. Since I had always really liked pop-ups, I had fun creating my book!



Notice these things about Julia's author model:

1. She includes her name and when and where she was born.
2. She tells you something about her family.
3. She comments about her school.
4. She tells you how she feels about pop-up books.
5. She seems to be happy with herself. (You should be, too. Like Julia, you are a special person.)
6. She includes a picture of herself. (You can include a school picture, or you can draw one of yourself.)



Invitation

We students in Room _____ of
_____ School

wish to invite you
to attend our
OPEN HOUSE

on _____, _____ .

Join us to touch, open,
and read the many
POP-UP BOOKS
we have recently made
in our class.

See you then!

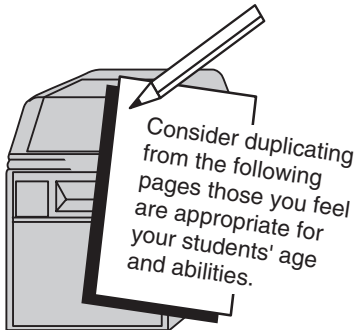
Connections

Opportunities for connecting pop-ups with existing curriculum are virtually limitless. This final tab section is called Connections because it is a sort of springboard over a pool of ideas. You will use Tab 5 materials after your students have learned the basics of making pop-up books and cards.

Now the real fun begins. Your students are ready for new challenges. Either you suggest ideas for them to dive into or they come up with their own. Suddenly they dive in and swim away alone or in groups. You only watch over them as a sort of idea and procedure lifeguard. Are you and your students ready to dive in and swim?

You will find in the following pages clusters of general ideas and specific recommendations which you can suggest to your students orally or hand out to them after duplication.

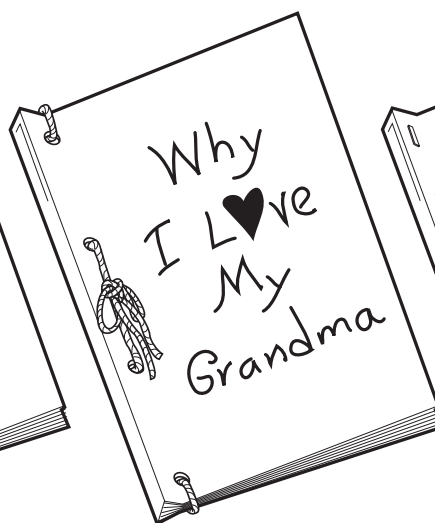
Good luck in this expansion of the how-to pages in the earlier sections. Don't neglect having your students create pop-up books and cards that reflect what they really care about—as discussed earlier at the bottom of page 1:2 and the top of page 1:3.



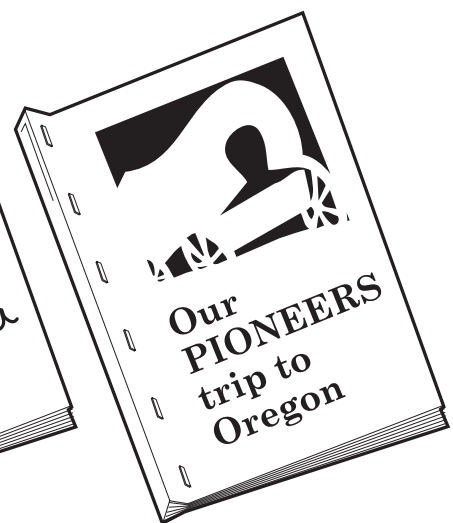
Depending upon your situation, you may wish to duplicate a class set of certain pages to hand out to all students ... or you may wish to duplicate only a few copies of certain pages to place in folders students can examine while they are looking for ideas.



A group expresses its environmental concern.



A grandchild gives a grandmother a gift.



A group cherishes its simulation experience.

Plants

- Seeds Become Plants
- Many Kinds of Plants
- How Plants Grow
- Plants Are Important
- The World of Plants (classification)
- Plant Growth and Responses

Animals

- Young Animals Grow and Change
- Many Kinds of Animals
- Dinosaurs
- Animal Life Cycles
- Animals That Live Together
- Animals Without a Backbone
- Animals With a Backbone
- Animal Adaptations

Ecology

- Where Plants and Animals Live
- Learning About Our World (the senses)
- Food Chains
- Food Webs
- Living Communities (ecosystems)
- Climate and Life (biomes)

Environment

- Tropical Rainforests
- Energy Alternatives (solar, wind, etc.)
- Pollution
- Garbage Overload
- Endangered Animals
- Recycling

Physical Science

- Classifying Objects by Their Properties
- Things Around Us (properties and states of matter)
- Measuring (metric mass, volume and length)
- Building Blocks of Matter (atoms and molecules, elements and compounds)
- Physical Changes
- Chemical Changes
- Simple Machines
- Magnets
- Heat and Light
- Energy, Force, and Work

- Electricity
- Sources of Energy
- Energy Conservation

Earth Science

- Our Earth (rocks, land, water)
- The Earth's Resources
- Oceans
- Changes on the Earth (weathering and erosion)
- Cleaning Up the Earth
- Continental Drift

Space

- Looking at the Sky (day, night, sun, moon, stars)
- Solar System
- Beyond the Solar System
- Exploring Space
- Life Cycle of Stars

Weather

- You and Weather (types/conditions, clothing, seasons)
- Clouds
- Weather Dangers
- Measuring the Weather
- Forecasting the Weather

Anatomy

- Your Senses
- Body Parts
- Caring for Yourself
- Keeping Safe
- Good Health Habits
- Nutrition
- Body Systems (digestive, circulatory, respiratory etc.)
- Growth and Development

- Cause/Effect
- Drawing Conclusions
- Context Clues
- Characterization
- Types of Literature
- Elements of a Story
- Homographs
- Main Idea
- Unstated Main Idea
- Prefixes
- Suffixes
- Compound Words
- Metaphor/Simile
- Fact/Opinion
- Types of Propaganda
- Slanted Writing/Loaded Words
- Author's Purpose and Viewpoint
- Story Point of View
- Multiple Meaning
- Predicting Outcomes
- Tables and Schedules
- Sequence
- Setting
- Generalizations
- Labels
- Dialogue
- Sets for a Play

Reading

Here is a list of excellent books appropriate for pop-up ideas in a wide range of diversity and interest. These include Caldecott and Newbery Award books, Author Studies, and some excellent books for which commercially prepared teacher support materials are available.

Caldecott Medal Award Books

Author	Title
Aardema	<i>Why Mosquitoes Buzz in People's Ears</i>
Ackerman	<i>Song and Dance Man</i>
Bemelmans	<i>Madeline's Rescue</i>
Brown	<i>Cinderella</i>
Brown	<i>Once a Mouse</i>
Brown	<i>Shadow</i>
Burton	<i>Little House</i>
Cooney	<i>Chanticleer and the Fox</i>
d'Aulaire	<i>Abraham Lincoln</i>
DeRegniers	<i>May I Bring a Friend?</i>
Emberly	<i>Drummer Hoff</i>
Ets & Labastida	<i>Nine Days to Christmas</i>
Field	<i>Prayer for a Child</i>
Goble	<i>Girl Who Loved Wild Horses</i>
Hader	<i>The Big Snow</i>
Haley	<i>A Story A Story</i>
Hall	<i>Ox Cart Man</i>
Handforth	<i>Mei Li</i>
Hodges	<i>Saint George and the Dragon</i>
Hogrogian	<i>One Fine Day</i>
Keats	<i>Snowy Day</i>
Langstaff	<i>Frog Went A-Courtin'</i>
Lathrop	<i>Animals of the Bible</i>
Lawson	<i>They Were Strong and Good</i>
Lobel	<i>Fables</i>
Macaulay	<i>Black and White</i>
MacDonald	<i>The Little Island</i>
McCloskey	<i>Make Way for Ducklings</i>
McCloskey	<i>Time of Wonder</i>
McDermott	<i>Arrow of the Sun</i>
Milhous	<i>Egg Tree</i>
Mosel	<i>Funny Little Woman</i>
Musgrove	<i>Ashanti to Zulu</i>
Ness	<i>Sam, Bangs, and Moonshine</i>
Nic Leodhas	<i>Always Room for One More</i>
Petersham	<i>The Rooster Crows</i>

Politi	<i>Song of the Swallows</i>
Provensen	<i>The Glorious Flight</i>
Ransome	<i>Fool of the World & the Flying Ship!</i>
Reynolds	<i>Shilo</i>
Robbins	<i>Baboushka and the Three Kings</i>
Sendak	<i>Where the Wild Things Are</i>
Spier	<i>Noah's Ark</i>
Steig	<i>Sylvester and the Magic Pebble</i>
Thurber	<i>Many Moons</i>
Tressels	<i>White Snow Bright Snow</i>
Udry	<i>A Tree is Nice</i>
Van Allsburg	<i>Jumanji</i>
Van Allsburg	<i>Polar Express</i>
Ward	<i>Biggest Bear</i>
Wiesner	<i>Tuesday</i>
Will & Nicolas	<i>Finders Keepers</i>
Yolen	<i>Owl Moon</i>
Yorinks	<i>Hey Al</i>
Young	<i>Lon Po Po</i>
Zer Mach	<i>Duffy & the Devil</i>

Newbery Medal Award Books

Asterisks indicate Newbery Award books for which student activities and teacher support materials are commercially available.

Reading

Author	Title
Alexander	* <i>The High King</i>
Armer	<i>Waterless Mountain</i>
Armstrong	<i>Sounder</i>
Bailey	<i>Miss Hickory</i>
Blos	* <i>A Gathering of Days</i>
Brink	<i>Caddie Woodlawn</i>
Byars	* <i>Summer of the Swans</i>
Chrisman	<i>Shen of the Sea</i>
Clark	<i>Secret of the Andes</i>
Cleary	* <i>Dear Mr. Henshaw</i>
Coatsworth	<i>The Cat Who Went to Heaven</i>
Cooper	* <i>The Grey King</i>
deAngeli	* <i>Door in the Wall</i>
DeJong	<i>Wheel on the School</i>
duBois	<i>Twenty-One Balloons</i>
Edmonds	<i>Matchlock Gun</i>
Enright	<i>Thimble Summer</i>
Estes	<i>Ginger Pye</i>
Field	<i>Hitty</i>
Finger	<i>Tales From Silver Lands</i>

Reading

Fleischman	<i>Joyful Noise</i>
Fleischman	* <i>The Whipping Boy</i>
Forbes	<i>Johnny Tremain</i>
Fox	* <i>Slave Dancer</i>
Freedman	<i>Lincoln</i>
George	* <i>Julie of the Wolves</i>
Gray	<i>Adam of the Road</i>
Hamilton	<i>M. C. Higgins, The Great</i>
Hawes	<i>Dark Frigate</i>
Henry	* <i>King of the Wind</i>
Hunt	<i>Up a Road Slowly</i>
Keith	<i>Rifles for Watie</i>
Kelly	<i>Trumpeter of Krakow</i>
Konigsburg	* <i>From Mixed-up Files of Mrs Basil F. Frankweiler</i>
	<i>And Now Miguel</i>
Krumgold	<i>Onion John</i>
Krumgold	<i>Carry On Mr. Bowditch</i>
Latham	<i>Rabbit Hill</i>
Lawson	* <i>A Wrinkle in Time</i>
L'Engle	<i>Strawberry Girl</i>
Lenski	<i>Young Fu of the Upper Yangtze</i>
Lewis	<i>Voyages of Dr. Dolittle</i>
Lofting	<i>Number the Stars</i>
Lowry	* <i>Sarah, Plain and Tall</i>
MacLachian	* <i>The Hero and the Crown</i>
McKinley	<i>Invincible Louisa</i>
Meigs	<i>Gay-Neck</i>
Mukerji	<i>I Like This Cat</i>
Neville	* <i>Mrs. Frisby & the Rats of Nimh</i>
O'Brien	* <i>Island of the Blue Dolphins</i>
O'Dell	* <i>Bridge to Terabithia</i>
Paterson	* <i>Jacob Have I Loved</i>
Paterson	* <i>The Westing Game</i>
Raskin	<i>White Stag</i>
Seredy	<i>Miracles on Maple Hill</i>
Sorensen	<i>Bronze Bow</i>
Speare	* <i>Witch of Blackbird Pond</i>
Speare	* <i>Call It Courage</i>
Sperry	* <i>Maniac Magee</i>
Spinelli	* <i>Roll of Thunder, Hear Me Cry</i>
Taylor	<i>I, Juan De Pareja</i>
Trevino	* <i>Dicey's Song</i>
Voigt	* <i>A Visit to William Blake's Inn</i>
Willard	* <i>Shadow of a Bull</i>
Wojciechowska	* <i>Amos Fortune, Free Man</i>
Yates	

Other excellent possibilities for pop-ups which also have teacher support materials and student activities commercially available:

Author	Title
Alcott	<i>Little Women</i>
Babbitt	<i>Tuck Everlasting</i>
George	<i>My Side of the Mountain</i>
Graham	<i>The Wind in the Willows</i>
Hunt	<i>Across Five Aprils</i>
Juster	<i>Phantom Tollbooth</i>
Lewis	<i>Narnia Series</i>
London	<i>Call of the Wild</i>
Lord	<i>In the Year of the Bear & Jackie Robinson</i>
Rawlings	<i>The Yearling</i>
Rawls	<i>Where the Red Fern Grows</i>
Spinelli	<i>Maniac Magee</i>
Steinbeck	<i>The Pearl</i>
Stevenson	<i>Kidnapped</i>
Taylor	<i>Roll of Thunder</i>
Tolkien	<i>The Hobbit</i>
Twain	<i>The Prince and the Pauper</i>
Wilder	<i>Little House on the Prairie</i>

Author Studies

The following list of authors and their books are long-time favorites of children and teachers. If your students were to make pop-ups focusing on books and the life of one author, they would enjoy a whole new dimension of understanding literature and the creative process.

Intermediate books

Joan Aiken: *The Wolves of Willoughby Chase; Black Hearts in Battersea; Nightbirds on Nantucket; Arabel's Raven; Arabel and Mortimer; The Stolen Lake; Bridle the Wind; Up the Chimney Down; Mortimer Says Nothing; Rainbow and Other Stories; The Teeth of the Gale; Return to Harken House.*

Lloyd Alexander: *Time Cat; The Book of Three; The Black Cauldron; The Castle of Llyr; Taran Wanderer; The High King; The Four Donkeys; The Cat Who Wished to be a Man; The Wizard in the Tree; Westmark; The Kestrel; The Beggar Queen; The Philadelphia Adventure.*

William H. Armstrong: *Souder; Sour Land; Through Troubled Waters-A Young Father's Struggle with Grief.*

Judy Blume: *Are You There, God? It's me, Margaret; Then Again, Maybe I Won't; Freckle Juice; Tales of a Fourth Grade Nothing; It's Not the End of the World; Otherwise Known as Sheila the Great; Deenie; Blubber; Starring Sally J. Freedman as Herself; Superfudge; Just as Long as We're Together; Fudge-a-Mania.*

Betsy Byars: *The Midnight Fox; The 18th Emergency; The TV Kid; The Pinballs; The Summer of the Swans; The Night Swimmers; The Two-Thousand-Pound Goldfish; Cracker Jackson; The Blossoms Meet the Vulture Lady; Beans on the Roof; The Burning Questions of Bingo Brown; Wanted ... Mud Blossom.*

Beverly Cleary: *Henry Huggins; Henry and Beezus; Henry and Ribsy; Beezus and Ramona; Fifteen; Henry and the Clubhouse; The Mouse and the Motorcycle; Runaway Ralph; Ramona the Brave; Dear Mr. Henshaw; Ramona Forever; The Growing-Up Feet.*

Roald Dahl: *James and the Giant Peach; Charlie and the Chocolate Factory; Fantastic Mr. Fox; Charlie and the Great Glass Elevator; Danny the Champion of the World; The Wonderful Story of Henry Sugar and Six More; The Enormous Crocodile; The Twits; The BFG; The Witches; Boy; Matilda.*

Paula Danziger: *The Cat Ate My Gymsuit; The Pistachio Prescription; Can You Sue Your Parents for Malpractice?; There's a Bat in Bunk Five; The Divorce Express; It's an Aardvark-Eat-Turtle World; Remember Me to Harold Square; Everyone Else's Parents Said Yes; Make Like a Tree and Leave.*

Barthe DeClements: *Nothin's Fair in Fifth Grade; How Do You Lose Those Ninth Grade Blues?; Sixth Grade Can Really Kill You; Double Trouble; Five-Finger Discount; Wake Me at Midnight; Breaking Out.*

Eleanor Estes: *The Moffats; The Middle Moffat; Rufus M.; The Sun and the Wind and Mr. Todd; The Hundred Dresses; Ginger Pye; Pinky Pye; The Alley; The Witch Family; Miranda the Great; The Tunnel of Hugsy Goode.*

Louise Fitzhugh: *Harriet the Spy; The Long Secret; Nobody's Family is Going to Change.*

Jean Fritz: *And Then What Happened, Paul Revere?; Why Don't You Get a Horse, Sam Adams?; Who's That Stepping on Plymouth Rock?; Where Do You Think You're Going, Christopher Columbus?; Traitor: The Case of Benedict Arnold; Homesick: My Own Story; The Double Life of Pocahontas; China Homecoming; Make Way for Sam Houston; Shh! We're Writing the Constitution; China's Long March; Bully for You Teddy Roosevelt!*

Martyn Godfrey: *The Vandarian Incident; Alien War Games; Here She Is, Ms. Teeny-Wonderful!; Plan B Is a Total Panic; Wild Night; Can You Teach Me to Pick My Nose?*

Virginia Hamilton: *Zeely; The House of Dies Drear; The Planet of Junior Brown; W.E.B. Dubois: A Biography; M. C. Higgins, The Great; Arilla Sun Down, Sweet Whispers; The People Could Fly: American Black Folktales; In the Beginning: Creation Stories from Around the World; Cousins; The Dark Way: Stories From the Spirit World.*

Monica Hughes: *The Keeper of the Isis Light; The Guardian of Isis; Hunter in the Dark; Ring Rise, Ring Set; Space Trap; Devil on My Back; Blaine's Way; The Refuge; The Promise.*

E. L. Konigsburg: *Jennifer, Hecate, Macbeth, William McKinley, and Me, Elizabeth; From the Mixed-Up Files of Mrs. Basil E. Frankweiler; About the B'nai Bagels; A Proud Taste for Scarlet Miniver; The Second Mrs. Giaconda; Father's Arcane Daughter; Throwing Shadows; Journey to an 800 Number; Up from Jericho Tel; Samuel Todd's Book of Great Colors; Samuel Todd's Book of Great Inventions.*

Madeleine L'Engle: *Meet the Austins; A Wrinkle in Time; The Moon by Night; The Arm of the Starfish; The Young Unicorns; A Wind in the Door; A Swiftly Tilting Planet; A Ring of Endless Light; Many Waters, The Glorious Impossible.*

Jean Little: *Mine for Keeps; From Anna; Kate; Stand in the Wind; Listen for the Singing; Mama's Going to Buy You a Mockingbird; Hey World, Here I Am!; Little By Little; Stars Come Out Within; Once Upon a Golden Apple.*

Lois Lowry: *A Summer to Die; Find a Stranger, Say Goodbye; Anastasia Krupnik; Autumn Street; Anastasia Again!; Taking Care of Terrific; Anastasia, Ask Your Analyst, The One Hundredth Thing About Caroline; Anastasia and Her Chosen Career; All About Sam; Number the Stars.*

David Macaulay: *Cathedral: The Story of Its Construction; City: A Story of Roman Planning and Construction; Pyramid; Underground; Castle; Great Moments in Architecture; Motel of the Mysteries; Unbuilding; BAAA; Why the Chicken Crossed the Road; The Way Things Work; Black and White.*

Patricia MacLachlan: *Arthur, for the Very First Time; Tomorrow's Wizard; Cassie Binegar; Unclaimed Treasures; Sarah, Plain and Tall; The Facts and Fictions of Minna Pratt; Journey.*

Margaret Mahy: *A Lion in the Meadow; Ultra-Violet Catastrophe; David's Witch Doctor; The Boy Who Was Followed Home; The Wind Between the Stars; The Pirate Uncle; The Haunting; The Changeover: A Supernatural Romance; Aliens in the Family; The Catalogue of the Universe; The Tricksters; The Seven Chinese Brothers; A Door in the Air; Dangerous Spaces.*

Walter Dean Myers: *Fly, Jimmy, Fly!; Fast Sam, Cool Clyde and Stuff; Mojo and the Russians; It Ain't for Nothin'; The Young Landlords; The Golden Serpent; Hoops; Won't Know Till I Get There; The Nicholas Factor; The Outside Shot; Midtown and Didi: A Love Story; Fallen Angels.*

Scott O'Dell: *Island of the Blue Dolphins; The King's Fifth; The Black Pearl; Sing Down the Moon; Child of Fire; The Hawk That Dare Not Hunt by Day; Zia; Streams to the River, River to the Sea: A Novel of Sacajawea; The Serpent Never Sleeps: A Novel of Jamestown and Pocahontas; Black Star, Bright Dawn; My Name is Not Angelica.*

Katherine Paterson: *The Sign of the Chrysanthemum; Of Night-engales That Weep; The Master Puppeteer; Bridge to Terabithia; The Great Gilly Hopkins; Angels and Other Strangers; Jacob Have I Loved; Consider the Lilies; Park's Quest; The Mandarin Ducks; Lyddie.*

Gary Paulsen: *Winterkill; Tiltawhirl John; Hope and a Hatchet; The Green Recruit; The Spitball Gang; Tracker; Dogsong; Murphy; The Crossing; Hatchet; The Winter Room; The River.*

Lynne Reid Banks: *The L-Shaped Room; The Adventures of King Midas; The Farthest-Away Mountain; I, Houdini: The Autobiography of a Self-Educated Hamster; The Indian in the Cupboard; The Return of the Indian; The Fairy Rebel; The Secret of the Indian.*

Elizabeth George Speare: *Calico Captive; The Witch of Blackbird Pond; The Bronze Bow; The Prospering; The Sign of the Beaver.*

Mildred D. Taylor: *Song of the Trees; Roll of Thunder; Hear My Cry; Let the Circle Be Unbroken; The Friendship; The Gold Cadillac.*

E. B. White: *Stuart Little; Charlotte's Web; The Trumpet of the Swan.*

Picture Books

Pop-ups based on picture books give students the opportunity to create or extend narration and dialogue. This is great for older students who are making a pop-up book for a younger audience or for younger students who want to tell a story in their own way. Here are some of the best picture books available for an author study.

Mitsumasa Anno: *Topsy-Turvies: Pictures to Stretch the Imagination; Upside-Downers: More Pictures to Stretch the Imagination; Anno's Alphabet: An Adventure in Imagination; Anno's Journey; The King's Flower; Anno's USA; All In a Day; Anno's Math Games; Anno's Aesop: A Book of Fables by Aesop and Mr. Fox.*

Molly Bang: *The Old Woman and the Red Pumpkin; Wiley and the Hairy Man; The Old Woman and the Rice Thief; The Grey Lady and the Strawberry Snatcher; Dawn; Ten, Nine, Eight; The Paper Crane; Delphine; Yellow Ball.*

Aliki Brandenburg: *My Five Senses; Corn in Maize: The Gift of the Indians; Mummies Made in Egypt; The Two of Them; Digging Up Dinosaurs; We Are Best Friends; Feelings; Dinosaurs Are Different; How a Book Is Made; Manners.*

Ashley Bryan: *The Ox of the Wonderful Horns and Other African Folktales; Walk Together Children: Black American Spirituals; The Dancing Granny; Beat the Story-Drum, Pum-Pum; The Cat's Purr; Lion and the Ostrich Chicks and Other African Folktales; All Night, All Day: A Child's First Book of African-American Spirituals.*

Eric Carle: *Brown Bear, Brown Bear; 1,2,3 to the Zoo; The Very Hungry Caterpillar; The Tiny Seed; Do You Want To Be My Friend?; The Rooster Who Set Out to See the World; The Grouchy Ladybug; Let's Paint a Rainbow; The Very Busy Spider; Papa, Please Get the Moon for Me; Animals, Animals; The Very Quiet Cricket.*

Joanna Cole: *A Frog's Body; Cars and How They Go; Bony-Legs; How You Were Born; The Magic School Bus at the Water Works; The Magic School Bus Inside the Earth; Evolution; The Magic School Bus Lost in the Solar System; My Puppy Is Born.*

Donald Crews: *Freight Train; Truck; Light; Carousel; Parade; School Bus; Bicycle Race; Flying.*

Bruce Degen: *Commander Toad in Space; The Little Witch and the Riddle; The Chick's Big Day; Jamberry; The Josephina Story Quilt; Jesse Bear, What Will You Wear?; If You Were a Writer; Dinosaur Dances; Teddy Bear Towers.*

Tomie dePaola: *The Cloud Book: Words and Pictures; Strega Nona: An Old Tale; The Quicksand Book; The Popcorn Book; Francis, the Poor Man of Assisi; The Legend of Bluebonnet: An Old Tale of Texas; Tomie dePaola's Mother Goose; The Art Lesson.*

Diane and Leo Dillon: *The Ring and the Prairie: A Shawnee Legend; The Untold Tale; The Hundred Penny Box; Why Mosquitoes Buzz in People's Ears: A West African Tale; Ashanti to Zulu: African Traditions; Who's in Rabbit's House; A Masai Tale; The People Could Fly: American Black Folktales; The Porcelain Cat; The Tale of the Mandarin Ducks.*

Phoebe Gilman: *The Balloon Tree; Jillian Jiggs; The Wonderful Pigs of Jillian Jiggs; Grandma and the Pirates.*

Pat Hutchins: *Rosie's Walk; The Wind Blew; Follow That Bus!; Happy Birthday, Sam.*

Trina Schart Hyman: *King Stork; How Does It Feel to Be Old?; Self-Portrait: Trina Schart Hyman; Rapunzel; Little Red Riding Hood; Saint George and the Dragon; A Child's Christmas is Wales; Hershel and the Hanukkah Goblins.*

Ezra Jack Keats: *The Snowy Day; Whistle for Willie; John Henry, an American Legend; The Little Drummer Boy; Goggles!; Hi, Cat!; Apt. 3; Over the Meadow.*

Steven Kellogg: *Can I Keep Him?; The Boy Who Was Followed Home; The Mysterious Tadpole; Pinkerton, Behave!; The Day Jimmy's Boa Ate the Wash; Paul Bunyan: A Tall Tale; How Much Is a Million?; Pecos Bill; Johnny Appleseed.*

Arnold Lobel: *Frog and Toad Are Friends; Hildilid's Night; Frog and Toad Together; Mouse Tales; Grasshopper on the Road; Fables; Ming Lo Moves the Mountain; The Book of Pigericks: Pig Limericks; Whiskers and Rhymes.*

Robert McCloskey: *Lentil; Make Way for Ducklings; Homer Price; Blueberries for Sal; Centerburg Tales; One Morning in Maine; A Time of Wonder; Burt Dow, Deep Winter Man.*

James Marshall: *George and Martha; The Stupids Step Out; Mary Alice, Operator Number Nine; Miss Nelson Is Missing!; Portly McSwine; Red Riding Hood; Goldilocks and the Three Bears.*

Robert Munsch: *Mud Puddle; The Paper Bag Princess; Marmel, Marmel, Marmel; Thomas' Snowsuit; Love You Forever; A Promise Is a Promise; Angela's Airplane; Giant.*

Jerry Pinkney: *The Adventures of Spider: West African Folk Tales; Tonweya and the Eagles, and Other Lakota Indian Tales; Apples on a Stick: The Folklore of Black Children; The Patchwork Quilt; Half a Moon and One Whole Star; The Uncle Remus Tales; Mirandy and Brother Wind; Wild Wild Sunflower Child Anna; The Talking Eggs; Turtle in July.*

Barbara Reid: *The New Baby Calf; Have You Seen Birds?; Sing a Song of Mother Goose; Effie.*

Maurice Sendak: *Little Bear; The Moon Jumpers; The Nutshell Library; Where the Wild Things Are; Hector Protector; Higglety Pigglety Pop!; In the Night Kitchen; Outside Over There; Dear Milli.*

Dr. Seuss: *And to Think I Saw It on Mulberry Street; Horton Hatches the Egg; Bartholomew and the Ooblek; If I Ran the Zoo; A Cat in the Hat; How the Grinch Stole Christmas; Yertle the Turtle and Other Stories; Green Eggs and Ham; The Lorax; The Butter Battle Book.*

William Steig: *CDB!; Sylvester and the Magic Pebble; Dominic; The Amazing Bone; Abel's Island; Caleb and Kate; Tiffky Doofky; Doctor De Soto; Spinky Sulks.*

John Steptoe: *Stevie; Uptown; Train Ride; Daddy Is a Monster... Sometimes; All the Colors of the Race: Poems; The Story of Jumping Mouse: A Native American Legend; Mafaro's Beautiful Daughters: An African Tale.*

Chris Van Allsburg: *The Garden of Abdul Gasazi; Jumanji; Ben's Dream; The Wreck of the Zephyr; The Mysteries of Harris Burdick; The Polar Express; The Stranger; The Z Was Zapped: A Play in Twenty-Six Acts; Just a Dream.*

Bernard Waber: *The House on East 88th Street; Just Like Abraham Lincoln; Lyle, Lyle, Crocodile; An Anteater Named Arthur; A Firefly Named Torchy; Ira Sleeps Over; Dear Hildegard; Bernard.*

Vera B. Williams: *The Great Watermelon Birthday; Three Days on a River in a Red Canoe; A Chair for My Mother; Something Special for Me; Music, Music for Everyone; Cherries and Cherry Pits; Stringbean's Trip to the Shining Sea; More, More, More, Cried the Baby.*

Jane Yolen: *The Emperor and the Kite; The Girl Who Loved the Wind; The Girl Who Cried Flowers and Other Tales; Dream Weaver; Commander Toad in Space; Sleeping Ugly; Owl Moon; The Devil's Arithmetic.*

Ed Young: *Yeh-Shen: A Cinderella Story from China; The Double Life of Pocahontas; Falling Rabbit's Big Mistake; Cats Are Cats; In the Night, Still Dark; Lon Po Po: A Red-Riding Hood Story from China.*

Reading

Language Arts

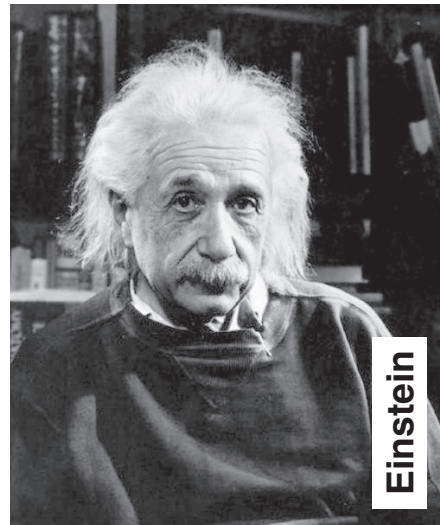
- Parts of Speech
- Use of Language
- Foreign Language “Dictionary”
- How to Give a Speech
- Vocabulary Builders
- Prefix, Suffix, Root Word
- Word Derivations
- Grammar
- Communication
- Idioms
- Metaphors
- Write and Illustrate Own Story

Social Studies

- Maps and Map Skills
- Compass Rose and Degrees
- Cardinal Directions
- Map Keys and Symbols
- Types of Communities
- Customs of an Ethnic Group
- Geography Landforms
- Hemispheres, Latitude and Longitude
- Continents
- Climate
- Natural Resources
- Native Americans
- Voyage of the Pilgrims
- Life With the Pilgrims
- Rural Life
- Suburban Life
- Flow Charts
- Bar Graphs
- Factories
- Assembly Line
- Transportation
- Subways, Trains, Planes, Automobiles, and Buses
- Bridges

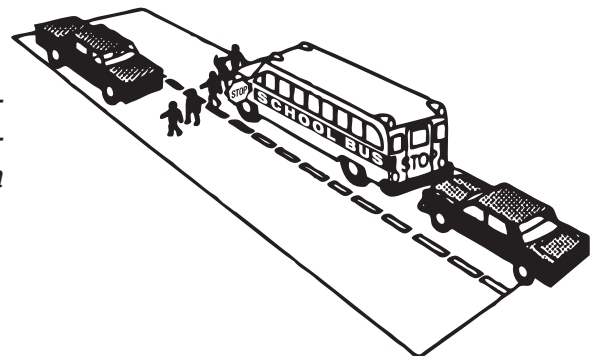
Social Studies

- The Gold Rush
- Product Maps
- Law Process
- Voting
- City Government
- American Revolution
- War Heroes
- The Constitution
- Thirteen Colonies
- Presidents
- Famous Women and Men You Really Admire
- Architecture
- Your Community
- Voyages and Explorations
- Jamestown
- First Thanksgiving
- Trading Posts
- Fishing and Whaling
- Shipbuilding
- Plantation
- Newspaper
- Bill of Rights
- The Legislative, Executive, and Judicial branches



Social Studies

- Pioneer Life
- Lewis and Clark
- Cowboys
- World Wars
- Inventions
- Central American Indians
- Time Lines
- Calendars
- Life in Egypt
- Life in Athens
- Life in the Middle Ages
- Games of Other Cultures
- Life in Russia and Eastern Europe
- Life in Africa
- Life in the Middle East
- Life in China
- Clothes Throughout History
- Inventions
- Types of Flight
- School Buses
(Think of the stories you could illustrate in such a pop-up book!)



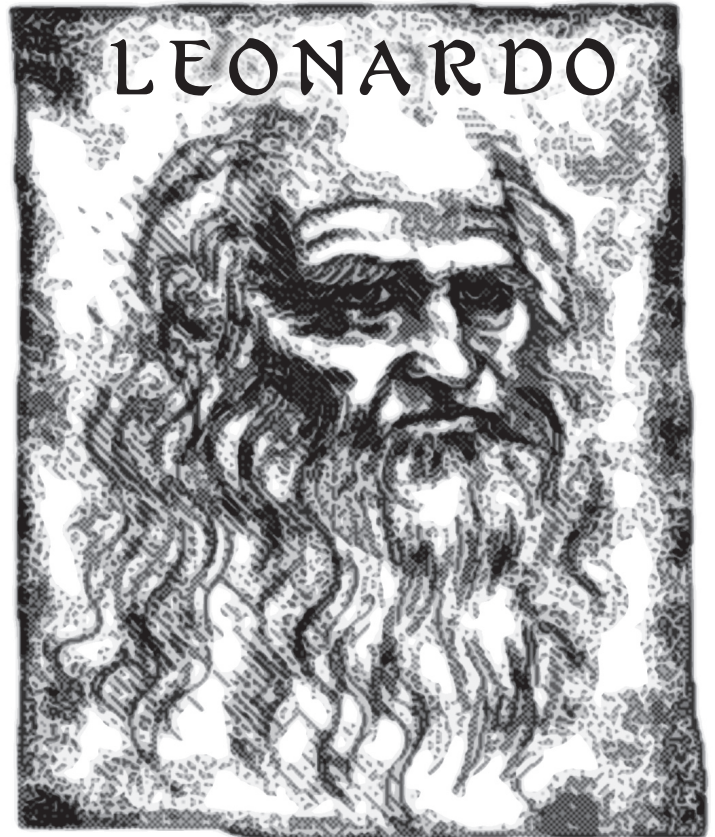
Interact simulations

If your class has used—or is currently using—a certain Interact simulation, you might like to illustrate some information, events, or feelings you experienced (or are experiencing) while playing the simulation. Below are only six examples of the many Interact simulations you would likely enjoy illustrating.

- **PIONEERS:** A simulation of decision-making on a wagon train
(Get together with other students who were—or are— on your wagon train and brainstorm for dramatic moments that happened to your wagon train. Illustrate them with vivid colors.)
- **MUMMY'S MESSAGE:** A simulation of an archeological expedition into one of man's most mysterious creations, the pyramid
(How could you illustrate the new, exciting information you learned about Egyptian history while playing MUMMY'S MESSAGE?)
- **DIG 2:** A simulation of the archeological reconstruction of a vanished civilization
(How about illustrating artifacts created by and dug up by members of both teams? Wouldn't the teams' secret alphabets leap off a pop-up book's pages?)
- **CARAVANS:** An adventure simulation focusing on world geography
(How team members react to dramatic FATE CARDS could make powerful pop-up pages illustrating what happened to you in exotic foreign locations.)
- **HONOR:** A simulation of coming of age in Native America before the horse
(You will likely have to make this pop-up book all by yourself, for only you know what happened to you while you were a Native American struggling to survive alone in the wilderness. Think of the dramatic illustrations that you could enhance with your original pictographic symbols!)
- **AGENCY:** A simulation of competing advertising agencies utilizing various communication skills
(How could you and your original team members best illustrate how your pizza, bubble gum, or skateboard advertising campaign had accuracy, drama, and flair?)

- Life Histories of Artists
- Art Techniques
(If you like certain artists ways of expressing themselves, try to capture this style in your illustrations in your pop-up book. For example, how would you show the style of the expressionist painters?)
- Art Forms
- Art Through the Ages
- Famous Painters, Musicians, or Sculptors and What They Created

The Arts



- Any traditional holiday
(What makes such a holiday, for example Christmas, Hanukkah, or Thanksgiving, so special? Is it the giving or receiving? Is it what you find in people's faces or hearts? Is it that the holiday brings families together? How could you best illustrate what is special about the holiday you select?)
- A not widely celebrated holiday
(What makes this holiday worth celebrating? Can you figure out a way to illustrate an answer to the last question so that your reader will consider celebrating the holiday rather than ignoring it?)
- A national holiday celebrating a famous woman or man
(President Washington ... President Lincoln ... Martin Luther King Jr. What would best capture such a man or woman's greatness? What do we Americans owe this person?)
- Your family celebrating one of the above holidays
(What do your family members do to make a certain holiday special? Have funny things happened in the past that all family members would love to have you illustrate?)

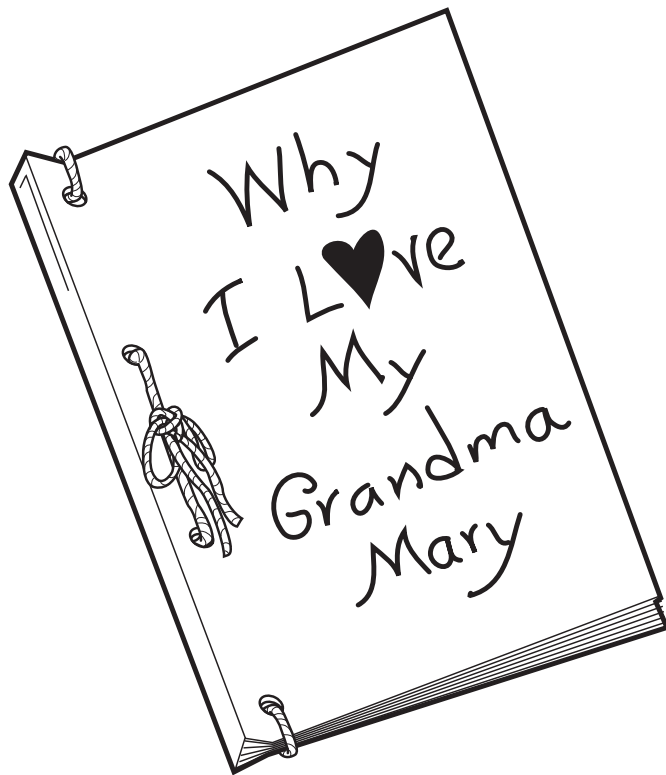
Holidays

For those you love

When it's time for you to give someone you love a special card or note, you usually think of buying something. Fine companies such as Hallmark do a good job of helping you when you are rushed. But consider this statement: ***Anything a commercial company does you can do better.***

The great American writer Ralph Waldo Emerson wrote an essay called "Gifts." In it he said, "The gift without the giver is bare." What does he mean? Think of last Christmas when Christmas cards arrived in the mail. So many of them were beautiful, but they had only a signature on them. What your family members really enjoyed were those in which the writer had taken a little extra time and had included something of himself or herself. Examples: a photograph ... a clipping ... a piece of fabric ... a letter about his/her family ... and, above all, a *personal comment* about you and/or your family. Such cards we treasure.

You can make those you love really happy if you give them a personal pop-up card or pop-up book. Imagine how your grandmother's face would light up if you gave her a pop-up with this cover:



On the next page are several ideas which should stimulate you to think of many pop-up cards or books you might create for someone you love. The receiver just may keep this original expression of your love forever.

For those you love

- Christmas or Hanukkah card for a special person
(What would you wish to jump from the page—a Christmas tree, a group of persons, or some special religious symbol?)
- A special card for a parent or grandparent's birthday or wedding anniversary
(How can you show on a one-sided greeting card why you love this person? Remember: If you wish to have more than one page, the pop-up card becomes a pop-up book. See the next item below.)
- Instead of a birthday or wedding anniversary card as in the item above, make and send a whole pop-up book.
(Are there some special moments in their lives which you might wish to celebrate with certain drawings and words? What you make should show you know why certain moments or events are important to these persons you especially love.)
- A card for a friend who has moved away whom you really miss
(What about illustrating some event you two experienced together that has special meaning for only you two?)
- A thank you card for an adult who really touched your life—for example a former teacher, a Little League or Bobby-Sox coach, a Boy Scout or Campfire Girl leader
(Think of illustrating some event that happened when the adult particularly helped you. This adult will really appreciate your consideration.)
- A card for a brother or sister who just earned an award that makes you proud to be his/her sister or brother
(You might wish to put yourself on the card some way showing how much you admire your brother or sister for being such a fine person whom you cannot help loving.)

TEACHER FEEDBACK FORM

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RELEASE FORM FOR PHOTOGRAPHIC IMAGES

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To help illustrate to others the experiential activities involved and to promote the use of simulations, we like to get photographs and videos of classes participating in the simulation. Please send photos of students actively engaged so we can publish them in our promotional material. Be aware that we can only use images of students for whom a release form has been submitted.

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I give permission for photographs or videos of my child to appear in catalogs of educational materials published by Interact.

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Parent or Guardian: _____ (print)

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Address:

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