

3/8/11

EDUC 215.2 Art in the Elementary School

Moravian College

Spring 2011, 3/16/2011 - 4/27/2011

Wednesday 6:30-9:30pm

Art Building Room 7

Instructor: Kristin Baxter, Ed.D., Assistant Professor of Art
Office location: Art Building Office 2
Office hours: Tuesdays 12noon-4pm or by appointment. Please call or email first, to confirm office hours
Office phone: My Office: 610.861.1463; Art Dept: 610.861.1680
Email: kbaxter@moravian.edu

“Too often we give children answers to remember rather than problems to solve.”

Quotes by former students in EDUC 215.2:

Throughout the course of this entire class I have been trying to remember what it was like when I was a kid; how I felt when I played with paint or sculpted monsters out of model magic.

I never took into consideration that art work is a form of self-expression, imagination, and creativity. Just because my art work may not look like it should be in an art museum does not mean that it is not a great piece of work.

As teachers, we need to remember that it is not the type of art that we see with our eyes that is important. We need to look at the masterpiece with our heart to understand the student. If, as teachers, we do this, our students will be more open to be creative. We also need to know how to prompt them, in certain times, to be creative.

Course Description:

Designed to present a meaningful technical and philosophical understanding of elementary children and their art. Includes lectures and studio experiences in the history of art and art education, creative and mental development of children, basic materials of creative expression, and understanding of various teaching methodologies. Prerequisites: Education 150 and 155, QPA of 2.70.

Required Texts: (All are available on Blackboard)

- Bronson, P. & Merryman, A. "The Creativity Crisis." *Newsweek*, July 10, 2010, retrieved July 27, 2010 from <http://www.newsweek.com/2010/07/10/the-creativity-crisis.html>
- Erikson, J.M. (1985). Vital senses: Sources of lifelong learning. *Journal of Education*, 167(3), 85-96.
- Eubanks, P. (2002). Students who don't speak English. *Art Education*, 55(2), 40-45.
- Furniss, G. (May/June 2007). Practical considerations for teaching artists with Autism. *School Arts*, 6.
- Furniss, G. (2008). Celebrating the artmaking of children with Autism. *Art Education*, 61(5), 8-12.
- Lord, L. (1996). *Collage and construction in school*. New York: Bank Street College of Education.
- Miller, P.C. & Endo, H. (2004). Understanding and meeting the needs of ESL students. *Phi Delta Kappan*, 85(10), 786-791.
- Vize, A. (2005). Making art activities work for students with special needs. *Art and Activities*, 138(4), 17,41.

Additional required resources:

PA Dept. of Education Standards Aligned System



<http://www.pdesas.org/>

Pennsylvania State Academic Standards in the Visual Arts:

(Use these in your lesson plans)

http://www.pde.state.pa.us/stateboard_ed/cwp/view.asp?Q=76716

Pennsylvania Department of Education/ Language Proficiency Standards for English Language Learners PreK-12

(Use these in your lesson plans)

<http://www.able.state.pa.us/esl/cwp/view.asp?a=3&Q=110015&eslNav=|6449|&eslNavPage=|>

Pennsylvania's Code of Professional Practice and Conduct for Educators

<http://www.pacode.com/secure/data/022/chapter235/chap235toc.html>

General standards and specific program guidelines for state approval of professional educator programs (Chapter 354)

http://www.portal.state.pa.us/portal/server.pt/community/institutional_program_approval/8817

PDE Guidelines for ELL: Meeting the needs of English language learners

PDE Guidelines for Special Education

PDE Chapter 354 Guidelines for Early Childhood Education

Goals of the course:

Students will be able to:

- Develop interdisciplinary art activities for students in pre-k through grade four that support their cognitive, social and artistic development and encourage constructive play, sensory exploration, and metaphorical thinking (Universal Design for Learning – UDL) through the development of ideas for works of art that have personal and global meaning.
- Write interdisciplinary art-based lessons that exceed Pennsylvania State Academic Standards and identify strategies for teaching students with diverse needs, such as those who are learning the English language and student with disabilities.
- Improve their creative thinking skills and understanding of creativity; awaken and open their imaginations so that they may create lessons that foster the same in their pre-k through grade four students.
- Analyze art and its intention and critically evaluate works of art using vocabulary germane to the discipline. (Visual literacy)
- Demonstrate the context of art in history and society, showing relationships between the visual arts and literature, philosophy, music, history, religion, and other disciplines. (Interdisciplinary learning)
- Develop an appreciation of the visual arts and the creative process in the fine arts. (Arts Appreciation)

Goal	Means of assessing goal Students will...
Develop art activities	Write critiques and engage in discussion of readings; participate in peer review of lesson plan; create works of art of their own
Write lesson plans	Participate in peer review of lesson plan; submit draft and final copy of lesson plan
Improve creative thinking	Create their own works of art; participate in group critiques; engage in discussions of readings
Use art vocabulary (Visual Literacy)	Include related art vocabulary in lesson plan
Show relationships between art and other disciplines (Interdisciplinary Learning)	Write an interdisciplinary lesson; Write critiques of the work of other students in the class
Develop and appreciation of the visual arts (Arts Appreciation)	Create their own works of art and participate in group critiques

Means of assessing goals of the course:

Course requirements	Portion of final grade	Chapter 354 Guidelines for Early Childhood Education	PDE Guidelines for ELL's	PDE Guidelines for Special Education
3 Written critiques of readings + commenting on your classmates' critiques on Blackboard	30% (10% per written critique + comments)	I.B. I.D. II.B. II.C.	II.C.3.	I.A.1. I.B.1.b. I.B.1.d. I.D.2. I.D.3. III.6 III.9.
Whirligig	10%	II.B. II.D.		
Assemblage	10%	II.B. II.D.		
At least one book made during bookmaking workshop	10%	II.B. II.D.		
One complete interdisciplinary lesson, using the format found at the end of the syllabus and discussed in class	Draft: 10% Final version: 30%	I.B. I.D. II.B. II.C. II.D. III.C.	II.A.1. II.A.2 II.A.3. II.B.1. II.B.2 II.B.3 II.C.3.	I.A.1. I.B.1.c. I.B.1.d. I.C.1. I.C.2. I.C.4. I.C.6. I.C.7. I.C.9. I.D.3. I.E.3. III.1. III.2. III.2. III.3. III.4. III.5. III.6. III.7. III.10 III.11. III.12

Course Requirements:

1. Three (3) written critiques of readings 30% of final grade

Post on Blackboard; comment on at least 2 other students' critiques for each of the readings.

Minimum of 500 words per critique

Each critique can earn a maximum of 100%; 10 points are deducted for each day it is late.

Do not just summarize the readings. Instead, describe how the chapter or article could influence the development of interdisciplinary lessons. How would the assigned readings influence your own teaching practice? What is something you might try in your classroom? What was useful about the reading? Or what are your criticisms of the article?

Studio Activities:

A copy of the rubric for grading studio work is found at the end of the syllabus. 5 points are deducted for each day your artwork is late.

Selected students will be invited to submit their paintings and/or collages to an exhibition of student artwork in the lobby of the PDE offices in Harrisburg, PA, in August 2011. Details to follow.

2. Whirligig 10 % of final grade

3. Assemblage 20% of final grade

4. Book 10% of final grade

5. One (1) complete interdisciplinary lesson, using the format given out and discussed in class;

Draft 10%; Final copy 30%.

10 points are deducted for each day the draft or final copy are late.

We will spend one class period reviewing a complete draft of your lesson. This will provide you valuable feedback from your peers and myself. I will collect your draft and give you feedback on it, for you to use when completing your final copy.

You will write one (1) interdisciplinary, sensory-based lesson that provides children (in one grade, pre-k through grade four) the opportunity to engage in exploratory or constructive play to generate ideas for works of art that are not predetermined.

Your lessons should be based on using art-making to support learning in other disciplines (or vice versa), such as Language Arts, Math, Science, Social Studies, Music, Theatre, History, or Foreign Language, etc.

Use the lesson plan format given out in class.

Refer to the SAS/PDE website to assist you in writing lesson plans. You cannot just copy and paste the content from the website, but rather, use the web site to generate ideas and gather information.

Extra Credit: Visit the Writing Center with a draft of your lesson plan and you will receive **5 extra points** on your final grade for your lesson. Writing Center tutors will email me after your meeting. Writing Center is located on the second floor Zinzendorf; phone 610-861-1592.

Attendance:

The Art Department established this department-wide attendance policy to apply to students in all art classes.

For classes that meet once a week (half-unit studio courses, seminars, evening art history courses): After the first unexcused absence, final grade will be dropped by one full letter. After the third unexcused absence, student will receive a failing final grade.

An excused absence is one confirmed by a note from the Dean's Office, Student Services, the Learning Center, or verified with a doctor's note (within 24 hours of illness). Death in family should be confirmed with Student Services.

Documentation is required for sports. Coach should email a note to instructor confirming matches, meets, departure time for away games, or anything that would require absence from class. Practice is not an excused absence.

Job interviews or doctor's/dentist's appointments are not to be scheduled during class.

Missing Portions of Class: The following count as unexcused absences

- More than 15 minutes late for class
- Failure to bring supplies to class
- Failure to return from break
- Leaving class half an hour or more early
- Being tardy more than 3 times. Tardiness: being 5 to 15 minutes late for class

Students: If you are late or absent, it is your responsibility (not the professor's) to find out what you missed and to catch up in a timely manner.

Grading:

Students "earn" grades; professors don't "give" them. Students earn their grades by following the instructions for each assignment and fulfilling each requirement for the assignment. See specific descriptions in the syllabus. Rubric for grading studio art assignments is found at the end of the syllabus.

Writing assignments should be organized and free of grammatical and typographical errors. They should be written in a formal, professional tone and style. Avoid slang and first person pronouns.

All assignments needs to show evidence that you are applying the knowledge gained from the readings and class discussion in the development of your own ideas.

It is within the instructor's purview to apply qualitative judgment in determining grades for an assignment or for a course.

**Course outline and schedule:
Wednesdays, 6:30-9:30pm**

Date & Theme	Topic/Work in class	Assignment due
<p>March 16 Introductions</p>	<p>Welcome & Introductions</p> <p>Review syllabus</p> <p>Be sure to sign up for Blackboard!</p> <p>How do teachers “grade” works of art? Review rubric at end of the syllabus.</p>	
<p>March 23 Creativity & Sensory Exploration</p>	<p>Group discussion of assigned readings</p> <p>Whirligig Inventions: 1) You must be able to tell us at least one discovery you made and what your invention does 2) You must be able to tell us about the connections between the materials you chose and your ideas 3) It must have at least one moving part 3) It must have at least 3 different textures 4)It must be at least 12” tall 5) It must be able to stand on its own</p> <p>Bring in a smock or wear old clothes</p> <p>Language Arts connection: Write a story about your invention. What does it do? Will it solve a problem? Will it make something or fix something? Will it fly or stay still? Who uses it? How does it work? (page length: as long as necessary, as short as possible)</p> <p>Include rich details. Your story/narrative should have an introduction, body, and conclusion.</p>	<p>Optional: Bring in materials for your whirligig. See the end of syllabus for ideas.</p> <p>Readings Due:</p> <p>Erikson, J.M. (1985). Vital senses: Sources of lifelong learning. <i>Journal of Education</i>, 167(3), 85-96.</p> <p>Bronson, P. & Merryman, A. "The Creativity Crisis." <i>Newsweek</i>, July 10, 2010, retrieved July 27, 2010rom http://www.newsweek.com/2010/07/10/the-creativity-crisis.html</p> <p>Lord, L. (1996). <i>Collage and construction in school</i>. New York: Bank Street College of Education. Collage, pp. 5-27 Construction, pp. 38-53</p> <p>Due: <u>500 word critique of the readings, posted on Blackboard.</u> How might the readings influence your lessons in your elementary classroom? Comment on at least 2 other entries posted by your classmates.</p>

<p>March 30 Writing student-centered lesson plans for students with diverse needs</p>	<p>Critique of Whirligigs & Stories; Discuss the expressive words or phrases in your stories, which will be the basis of an <i>assemblage</i></p> <p>Gallery Talk by Carli Timpson, in SPACE 105 (or April 6th – TBA)</p> <p>Peer Review Workshop of Lesson Plans (Drafts) Bring in 2 copies. One for me, and one to edit during class.</p>	<p>Whirligig and Stories due!</p> <p>Draft of Lesson Plan Due! Bring in 2 copies.</p> <p>Readings Due: Eubanks, P. (2002). Students who don't speak English. <i>Art Education</i>, 55(2), 40-45.</p> <p>Miller, P.C. & Endo, H. (2004). Understanding and meeting the needs of ESL students. <i>Phi Delta Kappan</i>, 85(10), 786-791.</p> <p>Vize, A. (2005). Making art activities work for students with special needs. <i>Art and Activities</i>, 138(4), 17,41.</p> <p>Due: <u>500 word critique of the readings, posted on Blackboard.</u> How might you adapt lessons for ELL's and for students with special needs? Comment on at least 2 other entries posted by your classmates.</p>
<p>April 6 <i>Exploring Paint</i></p>	<p>Complete Mid-Term Evaluations</p> <p>Gallery Talk by Carli Timpson, in SPACE 105 (or March 30th – TBA)</p> <p>Group discussion of readings</p> <p>Exploring paints; Discussion of connections between materials, processes and ideas. Discuss ideas for your assemblages next week.</p> <p>Bring in a smock or wear old clothes</p>	<p>Readings due: Furniss, G. (May/June 2007). Practical considerations for teaching artists with Autism. <i>School Arts</i>, 6.</p> <p>Furniss, G. (2008). Celebrating the artmaking of children with Autism. <i>Art Education</i>, 61(5), 8-12.</p> <p>Due: <u>500 word critique of the readings, posted on Blackboard.</u> How might you adapt lessons for students with Autism? Comment on at least 2 other entries posted by your classmates.</p>

<p>April 13 <i>Assemblages</i></p>	<p>Create an assemblage based on the salient or expressive words in your story.</p> <p>You may use paints, using brushes, sponges, fingers, etc. Consider scraping or rubbing, away parts of the paint on your paper. Collage items may also be integrated into your paintings, such as tissue papers, small bits of cloth, leaves, pictures, and other small found objects.</p> <p>Bring in a smock or wear old clothes</p> <p>Intro to bookmaking</p>	<p>Bring in found objects (wires, ticket stubs, candy wrappers, fabrics, empty boxes, etc.) or art materials for your assemblage. See list at the end of syllabus.</p> <p>Due: With a partner, choose a website about book-making from list at end of syllabus (or another of your choice) and present it to the class. (2-min.total) Identify a useful resource for teachers on the site.</p>
<p>April 20 Bookmaking</p>	<p>Bookmaking workshop with Lori Levan</p>	<p>We are starting at 6:30! Arrive on time!</p> <p>Bring: special papers, old mail, cereal boxes, any art materials you like to use (special papers, markers, etc.)</p> <p>Final Lesson Plan Due!</p>
<p>April 27</p>	<p>Critique of all works:</p> <ol style="list-style-type: none"> 1) whirligig 2) story 3) painting exploration 4) assemblage 5) book(s) <p>Set up a display of your work and be prepared to participate in a final critique</p>	

Materials for Assemblages

When teaching, offer materials with a variety of colors and textures to your students. Feel free to bring in any of these materials (or others) for your work in our class.

Hard materials:

Scrap wood, tongue depressors, Q-tips, popsicle sticks, toothpicks, balsa wood, wood dowels in ¼ and ½ inch diameters, cardboard

Flexible materials:

Wire, basket reed, telephone wire, cloth or wire mesh, straws, pipe cleaners, strips of paper

Papers:

Construction paper, heavy drawing paper, tag board, thin cardboard, thin illustration board, tissue paper

Metals:

Aluminum foil, thin sheet metal (copper), aluminum flashing, tin cans

Transparent materials:

Cellophane, thin colored plastics, glass and sea-glass, scraps of plastic, nets, lace

Materials to use as a base for sculptures:

Clay, plasticine, salt-flour dough, Styrofoam; staple a piece of wire to a cardboard or wooden base

Materials with texture:

Burlap, sandpaper, wood shavings, egg cartons, fabric, velvet, fur, cotton, sponges, shiny metallic papers, wrapping paper

Patterned materials:

Wallpaper sample books, wrapping paper, fabric,

Materials from nature:

Dried leaves, moss, berries, seed pods, grasses, pine needles, small shells and sand

Others:

Wire screening, colored string, black thread, ribbon, laces, small objects like spools, buttons, corks, bottle tops, bolts, washers; boxes ranging from match boxes and cardboard tubes in all diameters, paper cups, scrap cardboard painted in different colors

Tools and adhesives:

Scissors, pliers, hammers and nails, kitchen shears, staplers, hole punchers, metal shears, wood glue, white glue, Modge Podge, tape, paper fasteners, pins, thumbtacks

Art Department Philosophy

Contemporary visual culture includes real-time and interactive media, mass communications, and art. To develop a critical intelligence, students must learn how to question.

Making art is based on experimentation and revision. Asking how, why, when, and by whom images are made should be integral to the liberal arts enterprise. The process of discovery and adaptation used in art-making could contribute profoundly to all disciplines. The informed contemporary liberal arts student cannot, without understanding the history of representation, make decisions about the meaning and value of their persistent attraction to static and moving images.

The Philosophy of the Art Education Program at Moravian College

The art education program at Moravian College places child-centered teaching and learning theories into practice. As children and adolescents create works of art about *big ideas that matter* to themselves and to others, they are problem-solving and problem-seeking. As they create works of art based on ideas that are shaped through dialogue with their peers and teachers, they are constructing new knowledge about their experiences in and through the world. They do so in an atmosphere that emphasizes cooperative, student-directed, and peer-group teaching and learning strategies. The primary outcome of this approach is that through the creation and sharing of personal meaning-making, students foster a greater understanding of themselves and others and awaken to alternative possibilities in the world. Art education provides an opportunity for children to respond to the question, “*must things be as they are?*” In doing so, they cultivate a more peaceful and socially just world and education becomes transformative.

Child-centered lesson units based on this philosophy and written by our pre-service art educators vigorously exceed the Pennsylvania Department of Education Academic Standards for the Visual Arts. Moreover, because it is child-centered, this philosophy supports educators in teaching students with diverse needs, such as students who are learning the English language and those with disabilities.

To carry out the ambitious goals set forth within this philosophy of art education, pre-service art educators at Moravian College must develop and sustain their own art practice and use their art practice to inform their pedagogy. In doing so, art educators come to understand their studio art practice as research, as the place where they are constructing new knowledge. Through the mastery of art processes and techniques, through the understanding of materials and their potential for shaping ideas, the pre-service educator calls on these experiences as he or she writes curricula that support and challenge the artistic, cognitive, and social development and learning styles of all children.

Disability Statement

Students who wish to request accommodations in this class for a disability should contact Mr. Joe Kempfer, Assistant Director of Learning Services for Disability Support, 1307 Main Street (extension 1510). Accommodations cannot be provided until authorization is received from the office of Learning Services.

Academic Honesty Policy

Moravian College expects students to perform their academic work honestly and fairly. A Moravian student, moreover, should neither hinder nor unfairly assist other students in efforts to complete their own work. This policy of academic integrity is the foundation on which learning at Moravian is built. See p. 47 in the Moravian College 2008-2010 Catalog. Also see the Student Handbook online at: <http://www.moravian.edu/studentLife/handbook/academic/academic2.html>

All violations of academic honesty reported to the Dean are shared with the Teacher Education Committee at the time the candidate's application for student teaching is being considered. In the past, such violations have prevented the Committee from approving some candidates for student teaching.

Syllabus is subject to change

Please note that this syllabus is subject to change, due to the needs of the students and to meet requirements of the art department and/or college. It is imperative that students attend class, seek out and stay apprised of changes or modifications of this syllabus.

Name:

Studio Activity/Project:

Rubric for grading studio activities/projects:

Grades: 15-20 A 13-14 A- 10-12 B 8-9 C 5-7 D 0-4 F Criteria	5 Highly accomplished; Student demonstrates initiative and responsibility for his/her own learning; evidence of original ways of thinking metaphorically	3 or 4 Student demonstrates good attempts; evidence that student is making honest efforts in developing original solutions to artistic problems	1 or 2 Student shows little effort and/or lack of engagement; little interest in developing new ideas	0 Student shows no effort
Student participates in group critiques and discussions; offers suggestions and help to peers				
Student experiments with materials and structures (formal choices) in original ways to communicate his/her ideas (conceptual interests) and is able to articulate the connections between the two				
Student show evidence of carrying ideas through to completion; shows a positive attitude while persevering through to completion; Shows improvement throughout project				
(Additional criteria developed by students)				
Total scores:				
Work was turned in on time; (5 points deducted for each day the work is late.)				

Partial Resource List–Bookmaking
Dr. Lori Don Levan

This is a very partial list of web sites I've found that may be of interest to you. If you do a web search on bookmaking with children, handmade books, etc., you will find a lot of interesting things to inspire you.

Is it a Book web site–nice bibliography

<http://www.philobiblon.com/isitabook/bibhistory.html>

<http://colophon.com/gallery/minsky/tunnel.htm>

Examples of Tunnel Books

<http://www.makingbooks.com/>

Susan Kapuscinski Gaylord's web site

<http://www.chroniclebooks.com/excerpts.php?isbn=0811828026&store=books>

This page has a good contact list for bookmaking

<http://robertsabuda.com/popmakesimple.asp>

Pop up ideas

<http://www.pbs.org/wgbh/nova/archimedes/>

There is a cool link here about the Archimedes Palimpsest

<http://naturebooksart.wordpress.com/>

Children, nature and literacy

<http://poetry.arizona.edu/>

The University of Arizona Poetry Center

<http://www.bookmakingwithkids.com/index.php>

Bookmaking with kids blog

<http://www.sarajofrieden.com/>

A fun artist/illustrator's web site

<http://scissorsandpaperrock.blogspot.com/>

A cool blog about paper–includes hand made books

Suggestions for further reading in Art Education

Curriculum & Instruction

Anderson, T. & Milbrandt, M.K. (2002). *Art for life: Authentic instruction in art*. New York: McGraw Hill.

Amorino, J. (2008). An occurrence at Glen Rock: Classroom educators learn more about teaching and learning from the arts. *Phi Delta Kappan* 90(3), 190-195.

Beal, N. (2001). *The art of teaching art to children in school and at home*. New York: Farrar, Straus, & Giroux.

Hetland, L., Winner, E., Veenema, S., & Sheridan, K. (2007). *Studio thinking: The real benefits of visual arts education*. New York: Teachers College Press.

McCollister, S. (2002). Developing criteria rubrics in the art classroom. *Art Education*, 55(4), 46-52.

Smith, N. (1993). *Experience and art: Teaching children to paint*. New York: Teachers College Press.

Zimmerman, E. (2010). Reconsidering the role of creativity in art education. *Art Education*, 63(2), 4-5.

Artistic Development of Children & Adolescents:

Erikson, J.M. (1985). Vital senses: Sources of lifelong learning. *Journal of Education*, 167(3), 85-96.

Hurwitz, A. & Day, M. (2007). *Children and their art: Methods for the elementary school*. Belmont, CA: Thomson Higher Education.

Lowenfeld, V. & Brittain, W.L. (1987). *Creative and mental growth*. 8th ed. New York: MacMillan.

Art Lesson Ideas

Lord, L. (1996). *Collage and construction in school*. New York: Bank Street College of Education.

Wigg, P., Wankelman, W., & Hasselschwert, J. (2000). *A Handbook of Arts and Crafts*. McGraw Hill.

English Language Learners (ELL's)

Eubanks, P. (2002). Students who don't speak English. *Art Education*, 55(2), 40-45.

Miller, P.C. & Endo, H. (2004). Understanding and meeting the needs of ESL students. *Phi Delta Kappan*, 85(10), 786-791.

Students with special needs

Vize, A. (2005). Making art activities work for students with special needs. *Art and Activities*, 138(4), 17, 41.

Writing Skills

Barnet, S. (2008). *A Short Guide to Writing about Art*. Upper Saddle River, NJ: Pearson Prentice Hall.

Museum Education

Charman, H., Rose, K., & Wilson, G. (2006). *The Art Gallery Handbook: A Resource for Teachers*. London: Tate.

Children's Books about Transformations:

Banyai, I. (1995). *Zoom*. New York: Puffin.

Banyai, I. (1995). *Re-Zoom*. New York: Penguin.

Banyai, I. (2005). *The other side*. San Francisco: Chronicle.

Fox, M. (1983). *Possum magic*. New York: Voyager Books.

Langlois, F. (1996). *The extraordinary gift*. New York: Abbeville Kids.

Pfister, M. (2002). *Just the way you are*. New York: North-South Books.

Rosenthal, A.K. (2009). *Duck! Rabbit!* San Francisco: Chronicle.

Seeger, L.V. (2007). *First the egg*. New York: Roaring Book Press.

Smith, L. (2002). *Mrs. Biddlebox: Her bad day and what she did about it*. New York: Harcourt.

Vainio, P. (1997). *The dream house*. New York: North-South Books.

Ward, H. (2001). *The tin forest*. New York: Dutton Children's Books.