

**How Architectural History Can be Taught in the K-5
Classroom Using Picturebooks**

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ABSTRACT

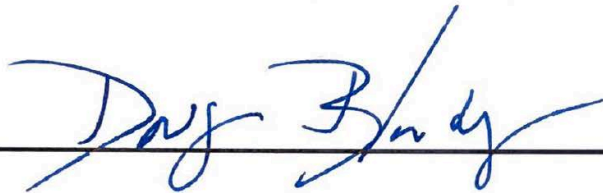
Architecture, and architectural history, is not typically a focus of art education in the K-5 classroom. In this study I aim to demonstrate how picturebooks can be used as a tool in the K-5 classroom to teach architectural history. This study was modeled after Sipe's (2001) article *Using Picturebooks to Teach Art History*. I analysed eighty-six picturebooks based on a specific criteria, choosing books that have been: (1) published or republished in the past 20 years; (2) have a strong narrative quality in text; (3) allude to architecture and have architecture as part of the integral setting; and (4) are set at a K-5 reading level. I arranged the eighty-six books into four types: (1) Tours; (2) Building Practices/Principles; (3) Stories of Architects: Real, Child, or Animal; and (4) the Architecture of Houses and Homes. Within the Tour type, I found three subtypes called the "City Tour," the "State/Country Tour," and the "Cross-Country/World Tour" subtypes. I addressed each type and subtype, discussing themes that appeared. In talking about the themes and subtypes, I also address "what can be taught," giving specific examples of how these themes and subtypes can be used in the classroom. In these sections I discuss the *National Core Arts Standards* (Standard, 2014) and the *National English Language Arts Standards* ("English Language Arts Standards," 2018) that pertain to the subtypes and themes. Lastly I address representations of Medieval architecture in picturebooks. I address a specific time period within architectural history, and discuss what could be taught in the classroom using picturebooks as a resource. Using twelve picturebooks I looked at representations of churches; castles; other buildings; and building principles, practices, and concepts. In these sections I discuss what can be taught along with any inaccuracies and inconsistencies that appear in the picturebooks when compared to current scholarship on the subject.

KEYWORDS

Architectural History, Art History, Picturebooks, Art Education, Architecture, Children's Literature

PROJECT APPROVAL

This project was approved by:

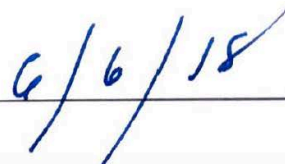


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Chapter 1- Introduction to the Study and Literature Review

Architecture, and the buildings that have been built throughout history, are able to teach us of culture and of people. Architectural history ties in to the ideas and challenges of a society, their needs, and their technologies. The history of architecture is able to teach about the history of the people who made it, and their material culture. Many students, however; do not learn about the history of art and architecture in the classroom until high school or college. When teaching the history of art and architecture there are limited tools for teachers to use. When talking about the instruction of architecture, Guilfoil (2007) states,

Many educators know how built environments also represent an “irreplaceable record of human culture and achievement enabling people to understand where they came from, to understand themselves better, to appreciate the perspective of others, and to place their own time within the frame of history” (Short, Erikson, & Cunliffe 199, p. 38) The problem is that instructors do not have many built environment visual resources or appropriate text materials from which to choose. (p. 5)

Guilfoil expresses a need for a new tool in teaching architecture and architectural history.

In this study, I suggest picturebooks as a tool for teaching architectural history to K-5 students. I use a constructivist methodology, focusing on how people, in this case children, can learn through the documents being analyzed: picturebooks. The study is based on qualitative methods of research. Other studies have been conducted looking

at other forms of art education such as art history, including how art history can be taught through picturebooks both in the classroom and in the context of a museum (Sipe 2001; Yohlin, 2012). While art history taught through picturebooks has been studied, the specific use of picturebooks to teach architecture and architectural history is limited.

Methodology

The main question that I address within this study is: “how can picturebooks be used to teach architectural history?” The structure of this study is based off of Sipe’s (2001) article *Using Picturebooks to Teach Art History*. Sipe’s (2001) article discusses a number of picturebooks that reference art history in some way or another. His criteria for picking picturebooks was that they need to “(1) be currently in print; (2) allude in some way to the history of art; and (3) be a work of narrative fiction” (p. 199). Sipe made a list of sixty-two picturebooks which he analyzes and categorized. His four categories of art history picturebooks are:

(1) books [that] refer to specific works of art through parody; (2) fictional works about well-known artists; (3) books set in museums and concerned with the experience of visiting museums; and (4) books that imitate or draw on identifiable artistic styles or historical schools of art. (p. 199)

Sipe then goes on to discuss each category explaining what children can be taught and what themes occur.

For this study, I used a similar process. First, I selected picturebooks based on a specified criteria. I chose books that: (1) have been published or republished in the past

20 years; (2) have a strong narrative quality in text; (3) allude to architecture and have architecture as part of the integral setting; and (4) set at a K-5 reading level.

I compiled a list of eight-six books, found in APENDIX A, which I then analyzed and categorized into types. Types were decided by writing the titles of each book on a notecard and placing them next to others that had similarities. The similarities were formed into types then subtypes as needed. Some books fall within multiple types, having a main type, a secondary, and tertiary type (in no particular order). A list of all books and their types is found in APPENDIX A along with a shorter table of each type (see tables 1-7). The types I found were (1) Tours; (2) Building Practices/Principles; (3) Stories of Architects: Real, Child, or Animal; and (4) the Architecture of Houses and Homes. The type that has the most books is the Tour type, which is split into subtypes called the City Tour, the State/Country Tour, and the Cross-Country/World Tour subtypes. I discuss each of these types in the individual chapters along with what can be taught in the classroom based off of each type. These chapters aim to evaluate the subquestion: What can be taught specifically from each type of picturebooks?

After each chapter looking at the types of picturebooks, I then discuss the specific topic of Medieval architecture in a separate chapter. I evaluate how the topic is represented in picturebooks, and how teachers can use picturebooks to teach this topic. I chose Medieval architecture because it a time period that I have studied in the past and have an interest in. This period has a large number of monuments to study, many of which are still standing today. Drawing from the larger list of picturebooks used for this study, I have put together a list of books that can be used to specifically teach Medieval architecture (see table 8). This chapter evaluates the subquestions: “How is

medieval architecture represented in picturebooks?” And, “How are prominent points of a specific architectural topic addressed, absent, or idiosyncratic in juvenile literature?”

What is a Picturebook?

For this study, I will use the compound word “picturebook” to describe the works of juvenile literature that I have analyzed.

One may find several spellings: picture book, picture-book, or picturebook.

[I] find, however, that the compound word, “picturebook” recognizes in the union of text and art that results in something beyond what each form separately contributes. (Marantz, 1997; Lewis, 2001 as cited in 2007, p.273)

Picturebooks are comprised of illustrations and text. I separate text from the picturebooks into two categories: narrative text and accompanying text. The narrative text is the main text of the picturebook that leads the reader through the main storyline. I define the accompanying text as the additional text that is displayed in some picturebooks to add facts or point out specific aspects of an illustration. Accompanying text is shown in separated side section of books, or overlaid onto the illustrations. Accompanying text often times has arrows or lines pointing to specific elements of the illustrations.

I will specifically be looking at picturebooks that contain references to architecture. Picturebooks can use architecture as a tool to develop setting, which is called “integral setting”. Nikolajeva and Scott (2006) state, “Integral setting is an indispensable component of the narrative; the story cannot take place elsewhere” (p. 69). For example, it is integral that the book *Larry Gets Lost in Portland* by Skewes

(2012) is set in Portland, if it was set somewhere else Larry would not view the same monuments, or have the same experiences.

Narratives

Narrative text in picturebooks is the main text that takes the reader through the story. The main text flows from page to page throughout the book. In selecting picturebooks for this study, one of the selection criteria was for the book to have a strong narrative text. Selecting based on narrative quality ties to the use of the compound word picturebook, showing the union of art and text, and the importance of this union in learning. "Fiction is a popular story genre developed in picturebooks, yet it is not sufficient for describing the full range of available narrative in this form" (Wolfenbarger & Sipe, 2007). This selection criteria excludes most nonfiction picturebooks, but not all. Examples of nonfiction books that possess strong narratives included *What's Inside?: Fascinating Structures Around the World* by Laroche (2009), *You Lived Here: Houses of the World* by Laroche (2011), and *Julia Morgan Built a Castle* by Davis (2006). David Mauculay is author who is well known for his architectural picturebooks, but because most of his books do not have a narrative my selection criteria excluded most of his books.

There are two narratives simultaneously going on within picturebooks. One is the narrative that the text is telling; the other is the visual narrative within the artwork and illustrations. The idea that dual narratives that work together is an important aspect in literary development, especially in young children because they build the skill of visualization. Newland (2013) references Wooley (2010) saying,

Visualization is the 'formation of visual image... without the ability to visualize, written text holds no meaning for students' (p.108). Those students who lack the cognitive ability to create 'mental models' of text are those who suffer most in reading comprehension. (p.48)

Picturebooks provide students with both the textual and visual narrative which helps in the development of visualization skills, providing the mental model Newland (2013) talks about. Since more than one person can read a description and come up with different images in their head, picturebooks aid in showing the author's intent. The illustrations also provide more details than what is in the text creating a more accurate picture, building on the visualization skills that children are learning (Pitri, 2007).

The dual narratives also work together to build vocabulary. Wolfenbarger & Sipe (2007) state,

Nikolajeva and Scott (2001) suggest that there are at least five ways that words and pictures interact in picturebooks, opening up possibilities for readers' experiences and explorations: 1) symmetry—the words and pictures are on equal footing; 2) complementary—each provides information; 3) enhancement—each extends the meaning of the other; 4) counterpoint—words and pictures tell different stories; and 5) contradiction—beyond different narratives, the words and pictures seem to assert the opposite of each other. (p. 274)

The first three help develop language by connecting the images and the words with similar ideas and concepts, which builds language skills. The book, *Visual Thinking*

Strategies by Yenawine (2014) discusses how the act of viewing art affects the development of language skills in elementary schoolers. Yenawine (2014) says,

The very act of seeing starts a process that, because of how our brains are wired, ends up helping us form language. Our brains automatically begin a sorting process of what we see; in other terms, we are wired to comprehend what we see and hear. Because we're humans, almost as instinctually, what is taken in and sorted out is routed to language centers of the mind; we begin to connect what we see to words we hear spoken by those around us. (p.108)

Since many picturebooks in classrooms are read aloud, the text and narrative connect to the pictures and illustrations developing language skills in children.

Publication Relevancy

For the purpose of this study I selected only books that have been published or republished in the past 20 years. This ensures that they are easily accessible for teachers and are able to be used in the classroom. This omitted most of the books that have been discussed in previous articles about architecture in picturebooks. Since previous articles were written in the 1990s, they reference picturebooks from the 1950s, 60s, and 70s which are mostly out of print.

Reading Level

All of the books I have selected for the study have a reading level between kindergarten and fifth grade. This is the typical grade range where teachers will use picturebooks in their classroom. Having reading levels starting at kindergarten and up

excludes a number of board books about architecture. I found a number of series of board books that reference architecture and fit all other of the selection criteria. Some of these include some of the *Larry Gets Lost* series by Skewes (2007-2017) such as *Larry Love Portland* (2014), *Larry Loves Seattle* (2014), and *Larry Loves Chicago* (2014); the *Good Night Our World* series by Gamble such as *Good Night New York City* (2006), *Good Night Los Angeles* (2007), and *Good Night Washington D.C.* (2006); and the *All Aboard!* series by Meyers & Meyers such as *All Aboard! Washington D.C.* (2016), *All Aboard! London* (2016), and *All Aboard! Paris* (2015). Board books of this kind could be used in situations where the reading level of the child is not the same as grade level, or in the case of a student with disabilities. Board books could be used to teach similar lessons as outlined in this study, but will not be discussed.

National Visual Art and English Language Arts Standards

The *National Core Arts Standards* (Standard, 2014) and *National English Language Arts Standards* (“English Language Arts Standards,” 2018) are discussed in each chapter under the “What Can be Taught” sections. Each standard is discussed with examples of picturebooks that can be used to teach it. A list of all *National Core Standards* and *National English Language Arts Standards* that are mentioned are found in APPENDIX B along with grade levels and descriptions of the standards. Both *National Core Arts Standards* and the *National English Language Arts Standards* are addressed ranging from Pre-K to 5th grade.

Why Are Picturebooks Good for Teaching Architectural History?

In the study *Picture/Text Relationships: An Investigation of Literary Elements in Picturebooks* Martinez and Harmon (2012) examined the literary elements that appear in picturebooks. They split the study up to look at picturebooks for younger and older readers, examining thirty picturebooks in each category. They charted the development of certain literary elements such as plot, setting, mood, and character development examining if those elements developed through pictures only, primarily pictures, interdependently, parallel to each other, or primarily or only through text.

When looking at the element of setting, 89.9% of the picturebooks developed setting only through illustrations, primarily through illustrations or interdependently through the illustrations. Martinez & Harmon (2012) found that setting was developed primarily through illustrations 56.6% of the time. When looking specifically at place compared to time, they found that place was a more significant element in younger reader's picturebooks. Martinez and Harmon (2012) did not select books based on story content or subject, yet found that setting is an element that appears through illustrations. In our world, architecture and buildings are becoming more and more connected to setting, and with a sense of place. Because setting and place are such a strong element in the illustrations of picturebooks it makes sense that architecture an architectural history, can be studied by using them.

Picturebooks are a candidate to be a tool for teaching architecture and architectural history because they are accessible to everyone and are cross-cultural teaching tools. Picturebooks allow teachers to teach about different cultures, educating them to be global citizens, and teaching them to see more than just the culture of their

county, state, or country (Guilfoil, 2007). Unless children are in a place that are historically significant, they are not able to view it; even if children are in a place where there is a large amount of architecture to view in person, like a big city, they are then only exposed to a small percentage of the architecture in the world. This makes the physical visiting of architecture an impractical tool for teaching many students about architectural history.

Since physically going to the sites is often impractical, images or illustrations of architecture are the main source of teaching architecture. When looking at image based methods of teaching, picturebooks have some advantages over other media. Mitchell (1990) points out the practicality of using picturebooks stating, "They require no set up and can be selected so that they fill whatever time is allotted to them" (p. 841).

Picturebooks, unlike other forms of juvenile literature, already have the illustrations with the text, which means they could act as stand-alone tools. Picturebooks can be more advantageous over slides because the text and illustrations build off of each other providing more information for the lesson. They also can be used in conjunction with more traditional methods of teaching art and architectural history to enhance the classroom experience. Mitchell (1990) states, "Art history concepts that have been introduced through children's literature can be reinforced by having the students' look at reproductions of the art works discussed..." (p. 842). They can be used to compare and contrast which aids in visual literacy development and fosters discussion. In short, picturebooks can be used in a variety of ways, and are an accessible tool for teaching architecture and architectural history.

Chapter 2- The Tour Type Picturebook

The first type of picturebook that I will address is the Tour picturebook. This type accounts for sixty-five of the eighty-six books that I analyzed (see table 1). This type is identified by stories that involve a child, animal, or an unnamed narrator leading the reader through a city, state, country, multiple countries, or all over the world as if the reader is going on a tour. I have split this type into three different subtypes called the City Tour, the State/Country Tour, and the Cross Country/World Tour. Each subtype can teach different lessons based on the scope of the tour, yet all can show how architecture is important in culture and a sense of “place.”

The City Tour Subtype

The first subtype is the City Tour which includes thirty-five books (see table 2). This subtype includes the *Larry Gets Lost* series by Skewes (2007-2017), as well as part of the *This Is...* series by Sasek (2003-2014). This subtype is identified by stories where a child, an animal, or an unnamed narrator leads the reader through the city. As the stories progress, the children or animals are able to see important architectural landmarks around the city. Some books such as the *Larry Gets Lost* series by Skewes (2007-2017), and the *A Walk In...* series by Rubbino (2009-2014) have accompanying text that introduces facts about architectural monuments, while others such as Sasek’s (2003-2014) *This Is...* series includes information about monuments in the narrative text. When the story involves a child walking through the city there is an adult figure, most often a grandparent, guiding the child and pointing out the important monuments. There are some exceptions to this however: in *Katie in London* by Mayhew (2014) Katie and her brother Jack start by taking a visit to London with their grandmother, but when their

grandmother falls asleep on a park bench, a lion statue comes to life and flies Katie and Jack through the city.

There are cases of animals taking the viewer through the city such as in the *Larry Gets Lost* series by Skewes (2007-2017) where Pete's dog Larry gets separated from his family and wanders around various cities. In *On the Loose in Boston: a Find-the-Animals Book* by Stossel (2009) the reader is taken through the streets of Boston trying to find the animals that escaped from the zoo as the viewer sees the different regions and buildings in the city. In contrast, *This Is...* series by Sasek as well as *New York, New York!: The Big Apple from A to Z* by Melmed (2005) have an unnamed narrator instead of a child or animal leading the reader through the city.

Theme- Cities Can Be Scary at First

One theme within the City Tour subtype is the idea that cities can be scary to children. Many of the books play off the small size of children compared to the city's large crowds, and the city's large buildings. Larry the dog in the *Larry Gets Lost* series by Skewes (2007-2017) is constantly getting lost until a stranger is able to read his tag on his collar, call his family, and they are reunited. Elliot the elephant in *Little Elliot Big City* by Curato (2014) has a hard time avoiding being stepped on in huge crowds. Elliot is also unable to catch a cab because he is not big enough, and is not seen by the bakery worker when trying to buy a cupcake because he is so small compared to the counter. Everything seems better however, when Elliot finds a mouse to be his friend who helps him get his cupcake. *Katie in London* by Mayhew (2014) talks about a similar aversion to cities. The story starts off saying, "London seemed very big to Katie. Big

trains, big buildings and big crowds. She held on to Grandma with one hand and her little brother, Jack, with the other” (Mayhew, 2014, p.1).

By touring through the city, all of the children learn about the city’s culture. By becoming familiar with its monuments they are able to find it less scary in the end. When reading these stories to students, they can put themselves in the place of the child or animal in the story. By becoming familiar with the city as the characters do, students too can find it less scary. Reading these stories can help students feel less lost since they can be familiar with the monuments through learning where the monuments are, and through the information about the monuments’ history in the picturebooks.

What Can be Taught

The City Tour subtype can be used to teach the *National Core Arts Standards* (Standard, 2014) for Responding to Art for 1st grade: VA:Re.7.2.1a. The descriptor for the standard states students should be able to “compare images that represent the same subject” (Standard, 2014). A similar standard in English Language Arts Literacy of Informational Texts for Kindergarten is CCSS.ELA-LITERACY.RI.K.9, which states a child should be able to, “with prompting and support, identify basic similarities in and differences between two texts on the same topic (e.g., in illustrations, descriptions, or procedures)” (English Language Arts Standards, 2018). The 1st grade equivalent for this standard is CCSS.ELA-LITERACY.RI.1.9, which states children should be able to “identify basic similarities in and differences between two texts on the same topic (e.g., in illustrations, descriptions, or procedures)” (English Language Arts Standards, 2018). These standards can be taught by using different books that reference the same city. When looking at different books about the same city students and teachers can

compare and contrast different renderings of the same monument, find differences in which monuments the authors chose to include or deemed important as part of their tour. Students and teachers can also look at the information in the narrative text and the accompanying text to compare and contrast what is provided about the monuments. When looking at monuments that two or more books have in common, students can gather bits of information given about the monument or building to paint a greater picture.

Some pairings include:

- *Larry Gets Lost in New York City* by Skewes (2010), *In New York* by Brown (2014), *New York, Baby!* by Jenkins (2004), *Little Elliot Big City* by Curato (2014), *New York, New York!: The Big Apple from A to Z* by Melmed (2005), *A Walk in New York* by Rubbino (2009), and *This is New York* by Sasek (2003)
- *Larry Gets Lost in Washington DC* by Skewes (2014), *This is Washington DC* by Sasek (2011), and *Madeline at the White House* by Marciano (2011)
- *Larry Gets Lost in Boston* by Skewes (2013), and *On the Loose in Boston: Find-the-Animals Book* by Stossel (2009)
- *Larry Gets Lost in San Francisco* by Skewes (2009), and *This is San Francisco* by Sasek (2003)
- *Madeline and the Cats of Rome* by Marciano (2008), *This is Rome* by Sasek (2007), *Roman Antics* by Macaulay (1997), and *City Cat* by Banks (2013)
- *Katie in London* by Mayhew (2014), *This is London* by Sasek (2004), *This is Britain* by Sasek (2008), *A Walk in London* by Rubbino (2011), and *City Cat* by Banks (2013)
- *This is Paris* by Sasek (2004), *A Walk in Paris* by Rubbino (2014), and *City Cat* by Banks (2013)

One of the biggest pairings includes various books about New York City. One monument that is included in many of the books is Grand Central Station. *Larry Gets Lost in New York City* by Skewes (2010) shows the entrance to Vanderbilt Ave and the

central information clock. The accompanying text states, “Usually called Grand Central Station, it has more platforms than any train station in the world. More than 100,000 people pass through every day” (p.8).

New York, New York!: The Big Apple from A to Z by Melmed (2005) shows Grand Central Station from the same perspective, but the view is wider, and the reader can see the ticket counters as well as the ceiling. A small illustration of the building’s exterior is in the corner of this illustration. More information is provided such as:

The double staircase is modeled on one in another landmark structure, the Paris Opera building...The great arched windows on the east and west walls have walkways... The ceiling shows constellations of the zodiac copied from a medieval manuscript... A 50-foot statue of the Roman god Mercury stands atop the clock at the main entrance. Mercury was the speedy messenger of the gods and is also the fastest-moving and innermost planet of the solar system... [and]...the main concourse is about 275 feet long by about 120 feet wide and 125 feet high. (Melmed, 2005, p.12-13)

A Walk in New York by Rubbino (2009) shows the wall opposite of those shown in the previous two books. The clock, however, is still shown in the center of the terminal. Accompanying text states,

Grand Central Terminal has more platforms (44) and more tracks (67) than any other railway in the world... the clock in the middle of Grand Central Terminal has four sides, so you can see the time wherever you are... the ceiling shows about 2,500 stars in the night sky and constellations of the

zodiac... [and] about 125,000 people travel to and from Grand Central Terminal each day. (Rubbino, 2009, p.5-6)

Rubbino (2009) on the next page shows an exterior view of the terminal (p.7-8).

The books use different terms to refer to the building, some use Grand Central Station, while others use Grand Central Terminal. Teachers can explain to students how both terms are correct. Each of the representations of Grand Central Station can be compared, or a teacher can use two to compare. *New York Baby!* by Jenkins (2004), *In New York* by Brown (2014), *This is New York* by Sasek (2003), and *Little Elliot Big City* by Curato (2014) do not include Grand Central Station as one of the featured monuments. A compare and contrast technique can be used with multiple monuments such as the Empire State Building, the Brooklyn Bridge, the Flatiron Building, and many others from the picturebooks mentioned. This can also be done with any of the pairings of city tour books about the same city to fulfil this National Standard.

For 1st grade, the standard for English Language Arts, Literacy of Literature the standard CCSS.ELA-LITERACY.RL.1.9 can be taught through using books of the same series. The standard states that children should be able to “compare and contrast the adventures and experiences of characters in stories” (English Language Arts Standards, 2018). The 3rd grade equivalent is CCSS.ELA-LITERACY.RL.3.9 which states children should be able to, “compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series)” (English Language Arts Standards, 2018). This can be taught by looking at the experiences of the same character or similar characters in a series of

books. By using picturebooks in series that focus on architecture or architectural history students and teacher can focus on comparing and contrasting setting.

Some pairings include:

- *Larry Gets Lost in Portland* by Skewes (2012), *Larry Gets Lost in Seattle* by Skewes (2007), *Larry Gets Lost in San Francisco* by Skewes (2009), *Larry Gets Lost in Chicago* by Skewes (2010), *Larry Gets Lost in Washington DC* by Skewes (2014), *Larry Gets Lost in Philadelphia* by Skewes (2013), *Larry Gets Lost in New York City* by Skewes (2010), *Larry Gets Lost in San Diego* by Skewes (2017), and *Larry Gets Lost in Boston* by Skewes (2013)
- *A Walk in London* by Rubbino (2011), *A Walk in New York* by Skewes (2009), and *A Walk in Paris* by Rubbino (2014)
- *Madeline at the White House* by Marciano (2011), and *Madeline and the Cats of Rome* by Marciano (2008)

One of these series can be selected to compare and contrast. For example, when looking at the *Larry Gets Lost* series by Skewes (2007-2017), Pete and Larry experience some similarities among all of their adventures. The stories start with Larry and Pete arriving in the city, usually by car. In *Larry Gets Lost in Chicago* (2010), they arrive by train, and in *Larry Gets Lost in Los Angeles* (2009) they arrive by plane. Another commonality is that in all except *Larry Gets Lost in Los Angeles* by Skewes (2009) Pete and Larry see a map or a view of the city at a distance. Pete and Larry see many monuments, then at some point in the story Larry looks up and can not find Pete. Larry then runs through the city seeing more monuments trying to find Pete. Later a stranger finds Larry, reads his ID tag on his collar, and is able to call Pete and his family. Larry and Pete are then reunited. All the stories end with Pete and Larry sleeping (usually in the car) on the way home after a long day in a new city.

When looking at the different books in the series teachers can have students

focus on the differences in setting. In the *Larry Gets Lost* series by Skewes (2007-2017) the settings are the various cities that Pete and Larry visit. Students can compare and contrast the different types of monuments that Larry and Pete see. Some of the different things they see include: bridges, museums, sports stadiums, monuments, zoos or gardens, churches, buildings, and sculptures. Students can compare and contrast the author's choice of including or excluding these monuments across or several of the *Larry Gets Lost* books. This compare and contrast technique can be used to teach the CCSS.ELA-LITERACY.RL.1.9 and CCSS.ELA-LITERACY.RL.3.9 standard by using any of the series listed above.

The State/Country Tour Subtype

Another of the subtypes is the State/Country Tour. This subtype includes twenty-seven books (see table 3). This subtype includes the *Discover America by State* series by various authors, which includes books like *M is for Mitten* by Appleford (2005) and *P is for Peach* by Crane (2002). This series has an alphabet format which pairs each letter of the alphabet with an object, person, or place that is important to the state. This subtype also includes some of Sasek's (2003-2014) *This Is...* series that are about whole countries, and *The ABC Book of American Homes* by Shoulders & Brannen (2008) which tours America by looking at the different types of homes that are across the country. This subtype includes books that explore a whole state or country by looking at important monuments and architecture of that area. All of the books analyzed have an unnamed narrator who takes the reader through the narrative. The *This Is...* series by Sasek (2003-2014) as well as *The ABC Book of American Homes* by Shoulders & Brannen (2008) have information about the architecture, monuments, and

other things mentioned in the narrative text. The *Discover America by State* series by various authors have accompanying text to give the reader more information.

Theme- “Place” Is an Important Part of a State or Country’s Culture

One theme that is apparent among all of the state and country tours is that specific things make a state or country different than others. These can be things such as historical events that happened there, objects that were invented there, people who lived there, or places within that state or country. Architecture connects to this concept because it is greatly associated with the idea of place. In the *Discover America by State* series by various authors, architecture is not the primary focus, but it appears in each book in the series. In almost every book of the series the state capital is one of the letters. It sometimes is the name of the capital city, or is “C for capital,” with the capital building illustrated. In certain books there is a stronger focus on architecture, in others architecture is only referenced once. In addition to the capitals, *L is for Lone Star* by Crane (2001) specifically mentions the Alamo, *M is for Mitten* by Appleford (2005) mentions the Mackinac Bridge, and *M is for Mount Rushmore* by Anderson (2005) mentions the Corn Palace. These are all specific monuments of architecture that are special to the state. Another important idea of place that relates to architecture is the reference to specific cities within the state or country. *M is for Mitten* by Appleford (2005) references Detroit, and *M is for Mount Rushmore* by Anderson (2005) mentions De Smet. Although these are not specific buildings, the illustrations show the buildings of the city which help identify it. Even though architecture and buildings within cities change, the architecture is one of the aspects that makes a city a city. This shows the

importance of place and the built environment surrounding that place being important to the identity of a state or country's culture.

What Can be Taught

State and Country Tour books can help teach the *National Core Arts Standards* (Standard, 2014) for Responding to Art for Pre-K, kindergarten, and 2nd grade: VA:Re.7.1.Pka, VA:Re.7.1.Ka, and VA:Re.7.1.2a. These standards are about recognizing art in a students' own environment. Pre-K students should be able to, "Recognize art in one's environment," kindergarten students should be able to, "identify uses of art within one's personal environment," and 2nd grade students should be able to, "perceive and describe aesthetic characteristics of one's natural world and constructed environments" (Standard, 2014). State and Country Tour books work specifically well to teach these standards because there is a book about each of the fifty states, multiple books about American as a whole, and books about other countries. A teacher can choose the book that is about the specific state, or country that the students live in; students, by seeing the art and architecture that is mentioned, can start to recognize these in their daily life. By being able to identify art and architecture in their own environment they can start to understand how the built environment is specific to different cultural identities.

Books in the City Tour subtype about cities that students live in or are near can also be used to teach these standards. This however is not the case for many classes. City Tour books would be a better tool to teach these standards because they give more specific examples of architecture, but if a class is not close to the city it may not be familiar enough to qualify as "their environment". State or Country Tours are more

accessible and wide spread, therefore being a more familiar reference to the child's environment.

The Cross Country/World Tour Subtype

The last subtype is the Cross Country/World Tour. This includes picturebooks that go on tours of multiple countries or the entire world. This type includes four of the eighty-six picturebooks analyzed for this study (see table 4). These books look at different aspects of cities and countries through the world within one book. Included in this subtype is *This is the World* by Sasek (2014) is an abridgement of most of his *This Is...* series. By having the stories in one book, it allows the readers to see the differences among the cities and countries through different architectural monuments. Another book, *If You Lived Here: Houses of the World* by Laroche (2011) looks at different house types throughout history, across different countries. This allows readers to see cultural differences among houses, and how they differ across countries and time. *What's Inside?: Fascinating Structures Around the World* by Laroche (2009) is similar, showing the outside and inside of monuments from around the world. Lastly, *Walk this World* by Nieminem & Broom (2013) shows snapshots of cities from different countries with images meant to spotlight the countries culture through elements such as architecture, landscape, dress, and other cultural practices.

What Can be Taught

The *National Core Arts Standards* (Standard, 2014) for Responding to Art for 5th grade VA:Re.7.2.5a states that children should be able to “identify and analyze cultural associations suggested by visual imagery” (Standards, 2014). This can be taught using

the Cross Country and World Tour books by looking at the individual representations and discussing how specific aspects of the image correlate to that culture. By doing this with multiple images, students can start to recognize differences in cultures. These differences can include the monuments that are in different countries or cities and details such as the style of buildings, the differences in dress, and many others. Although this can be done by comparing multiple City Tour or State/Country Tour books, using a Cross Country/World Tour type books allows the teachers to be more concise using only one book instead of multiple, which makes comparison easier because the teacher is flipping between pages instead of juggling different books. Cross Country/World Tour books also show broader images that represent larger cultural ideas instead of small geographic areas like specific cities that may not represent the larger culture.

Walk this World by Nieminem & Broom (2013) is great for comparing monuments among cultures along with landscape and dress. Since a flag is hidden in each page, students can guess the country and identify different cultural aspects within the image. Moving through the book, students can continue to identify visual representations of culture.

If You Lived Here: Houses of the World by Laroche (2011) Can be used to compare types of houses across cultures. Students can discuss how elements of house design reflects the culture as a whole, and how those differ among cultures and countries.

This is the World by Sasek (2014) can be used to compare multiple monuments across different cultures and countries. Although this can be done with Sasek's other

books from the *This Is...* series, *This is the World* (2014) allows teacher to do so with one book. Since it is an abridgement, the book allows students to briefly assess and understand the cultural difference and compare and contrast them.

VA: Re.7.2.5a can also be taught by assessing state and regional cultures in the United States. This can be done by reading multiple of the *Discover America by State* series by various authors. A similar exercise can be done using *The ABC Book of American Homes* by Shoulders & Brannen (2008). Teachers can point out regional styles and cultures, looking at changes within the United States based on domestic design and architecture.

Chapter 3- The Architecture of Houses and Homes Type Picturebook

The second type of picturebook that I will address is the Architecture of Houses and Homes picturebook. This type accounts for seven of the eighty-six picturebooks that I analyzed (see table 5). The books in this type focus on domestic architecture.

Theme- Functions of a House

Some of the books in this type address the functional purposes of elements in a house. The books address housing elements such as porches, attics, bedrooms, and fireplaces, and what these elements do. *Let's Go Home: The Wonderful Things About a House* by Rylant (2002) takes the reader through the different rooms of a house discussing the different functions of each room. Rylant focuses on the front porch, the living room, the kitchen, the bathroom, bedrooms, and the attic. *If I Built a House* by Van Drusen (2012) similarly leads the reader through a house discussing the different functions of each of the rooms. This book however is from the perspective of a child, Jack, who is creating his dream house, so some functions are idealized and imagined. For example, instead of just regular chair and sofas in the living room, all of them spin, and there are trampolines leading into a ball pit. Van Drusen (2012) also mentions some unconventional rooms Jack includes in his design, and what functions they would serve. An example is a room filled with water to for Jack keep his fish in, and for him to swim around in. Van Drusen (2012) merges the practical uses of a house with the imaginatory nature of the child. Either imagined, or practical, both Rylant (2002) and Van Drusen (2012) show that elements and rooms of houses have specific purposes, and that there is a reason that a house includes them.

Theme- Home Looks Different to Everyone

Many of the books in this type address the idea of home, and how this term differs from the word “house”. Many houses have similar qualities such as the types of rooms they possess, but houses can look very different. A house is just a building; a home, however, is more personal. The word home means something different to everyone. A home does not even have to be something architectural, it can be a car or a tour bus as Ellis (2015) points out in his book *Home*. The picturebooks in this type reference the idea of home compared to just a house by showing many different types of houses and how they are each home to different people.

The ABC Book of American Homes by Shoulders & Brannen (2008) shows different types of houses across the United States. The book does this in an ABC format, highlighting a specific type of house for each letter of the alphabet. Within the narrative text, the book mentions the locations that these houses exist in. For example according to Shoulders & Brannen (2008), “P is for Pueblo. These communal homes were invented by the Pueblo Indians of America’s Southwest”(p.19), and “C is for Cajun Cottage. This home is found in southern Louisiana” (p.5). Each illustration shows the people who live there, connecting it to the idea of home.

Home by Ellis (2015) shows different types of houses and how they are all homes to different people. “Some homes are boats. Some homes are wigwams. Some are palaces. Or underground lairs.... French people live in French Homes. Atlantians make their homes underwater....” (p. 6-13). Ellis (2015) shows that houses are defined by the type of people who live in them, emphasizing how the people are what makes someplace a home.

Bottle Houses: The Creative World of Grandma Prisbrey by Slaymaker (2004) tells the story of Grandma Prisbrey and how she made her house out of unconventional materials. This book, like *Home* by Ellis (2015), shows how a home does not have to match the traditional mold. Ellis (2015) and Slaymaker (2004) show that what a house looks like is not what makes it a home with home being a more abstract concept.

What Can be Taught-

Like the Tour type picturebooks, the Architecture of Houses and Homes type picturebook can be used to teach the Standards for Visual Arts Responding to Art: VA:Re.7.1.Pka, VA:Re.7.1.Ka, and VA:Re.7.1.2a for preschool, kindergarten and 2nd grade. By the end of preschool, children should be able to “recognize art in one’s environment,” (Standard, 2014, p.6) by the end of kindergarten students should be able to “identify uses of art within one’s personal environment;” (Standard, 2014, p.6) and finally, by the end of 2nd grade students should be able to “perceive and describe aesthetic characteristics of one’s natural world and constructed environments” (Standard, 2014, p.6). These standards are fitting for this type of picturebook because children are able to look at their own house as a piece of architecture, and in turn see their house as art. Almost all students have a house or some form of home that they are able to relate this lesson to. Once the student is able to think of their house as a form of art, they can start to recognize art in their everyday lives. Some examples follow.

Let's Go Home: The Wonderful Things About a House by Rylant (2002) and *Bottle Houses: The Creative World of Grandma Prisbrey* by Slaymaker (2004) can be read aloud by the teacher, or be read individually by students depending on grade to teach this standard. *Bottle Houses: The Creative World of Grandma Prisbrey* by

Slaymaker (2004), recounts the story of Grandma Prisbrey who builds her house out of recycled materials. Grandma Prisbrey stacks bottles to make the walls; she builds more walls from shells, rocks, and rhinestones; and a pyramid out of car headlights and lipstick cases (Slaymaker, 2004). This is perfect for discussing how houses can be a work of art.

After reading *Bottles Houses: The Creative World of Grandma Prisbrey* (Slaymaker, 2004), I recommend reading, *Let's Go Home: The Wonderful Things About a House* by Rylant (2002). This book talks about each room of the house, and the functions of each of those rooms. Students can discuss the purposes of each of the rooms, then the purposes of the elements in those rooms. This can transition into a discussion about if the students have these elements in their own houses. Rylant (2002) writes, "some people are lucky enough to have a fireplace in their living room, and there are few things that make a person cozier" (p.9). Students can first discuss if they have a fireplace and if it is in their living room. If students have a fireplace they can discuss if the fireplace is used for heating the house, or if it is an accessory. For second graders, students can also work on describing the aesthetics of specific rooms in their house or their house as a whole. By reading *Let's Go Home* (Rylant, 2002) after *Bottle Houses: The Creative World of Grandma Prisbrey* (Slaymaker, 2004) students can move from seeing a special house like Grandma Prisbrey's as a work of art to seeing their own house as a work of art, helping them recognize art in their own environment.

Chapter 4- Stories of Architects: Real, Child, or Animal Type Picturebook

The third type of picturebook that I will address is the Stories of Architects: Real, Child, or Animal picturebook. This type includes thirteen of the eighty-six picturebooks analyzed in this study (see table 6). This type of book is characterized by books that tell stories of one architect or multiple architects. Some of the stories are about real architects such as Maya Lin, Zaha Hadid, Julia Morgan, Antoni Gaudi, Teressa “Grandma” Prisbrey, and Filippo Brunelleschi. Other books tell the story of children as architects. Many of these books reference works of other architects alongside the children’s designs. Lastly, some of the books tell tales of animals who act as architects: the Three Little Pigs in *The Three Little Pigs: An Architectural Tale* by Guarnaccia (2009), and an insect named Roberto in *Roberto: Insect Architect* by Laden (2016).

Theme- Stories of Architects

A major aspect of this type is that the books tell stories of architects. This theme is similar to the category that Sipe (2001) describes in his study *Using Picturebooks to Teach Art History*. One of his categories is “Fictional Works About Well Known Artists” (p.202). He excludes biographies in his study, but addresses stories from famous artists’ perspectives, or stories where children meet famous artists. Sipe (2001) states,

The books in this category are useful for humanizing artists for children-- for helping children understand artists as real people, whose lives are, like all human lives, a mixture of success and failure, sorrow and joy. The books also convey a great deal of information about the artists' lives and work, in an enjoyable and engaging narrative style. (p.203)

I have found that Sipe's idea applies to the books in the Stories of Architects: Real, Child, or Animal type that focus on stories of real architects. Many of the books analyzed discuss the emotions that architects face in their careers. Harvey (2017) in *Maya Lin- Artist Architect of Light and Lines* recounts when Maya Lin wins the contest to design the Vietnam Memorial. When the judges announce that she is the winner people are surprised and then object since she is an unknown architecture student. They start to criticize her design saying angry words. Maya then has to defend her design for months as public hearings are called wanting her to change the design. These emotions are something that students can identify with and that can help them connect with the architect. Children can reflect on times that they have been judged or criticized and empathize with Maya Lin.

In *Julia Morgan Built a Castle*, Mannis (2006) describes how Julia struggles with getting into architecture school because she is a woman. She is not allowed to take the entrance exam for a year and a half. Once she is allowed to take it, she has to pass it three times before the École will admit her to the school. This story of perseverance and overcoming prejudices can resonate with students who have felt discriminated against. These stories are "humanizing" as Sipe stated (2001, p.203), and allow students to connect experiences in the architects' lives to their own.

Theme- Children as Architects

Another theme of the books in the Stories of Architects: Real, Child, or Animal type is children acting as architects. These books show children that they can create, that they can use their imaginations to come up with new solutions, and that they can be architects if they want to be. *Young Frank Architect* by Viva (2013) tells the story of

Young Frank, a child architect who creates innovative designs. His grandpa, Old Frank, tells Young Frank that those ideas are not what architects do, and not as things should be. When Young Frank and Old Frank go to the Museum of Modern Art in New York they see works by other architects named Frank: a wiggly chair by Frank Gehry, and an entire city designed by Frank Lloyd Wright, which teaches both Young and Old Frank that architects can be innovative and unconventional. Both of the Franks then go on to build crazy designs in their living room. This story can teach children to be innovative, and to challenge previous thinking, which is what many architects do; it encourages children to build, to be creative, and to be imaginative.

If I Built a House by Van Drusen (2012) has a similar message of encouragement for children to be creative. Jack, the child in the story, imagines what his house could be if he was the designer. Jack is able to think of new things to add to his house including new creative rooms. Jack is thinking of new solutions and letting his imagination guide his architectural plans.

Iggy Peck, in *Iggy Peck, Architect* by Beaty (2007), goes through a similar experience as Young Frank, when the teacher tells Iggy and the class that in the 2nd grade there will be no talk of buildings. Previously in the story, Iggy had built recreations of famous buildings with unconventional materials: the Bell Tower of Pisa out of diapers, the St. Louis Arch out of pancakes, and churches out of apples. Iggy is saddened when the teacher says there will be no more building. On a class trip the walking bridge collapses leaving them stranded and the children of the class must brainstorm a solution: building a bridge to save the day. After this incident the teacher encourages

building. This shows students how they can follow their dreams and become an architect as Iggy did, as well as encouraging creative problem solving.

The books that reference real architects also connects to this theme because many of the books including *Julia Morgan Built a Castle* by Mannis (2006), *The World is Not A Rectangle: A Portrait of Architect Zaha Hadid* by Winter (2017), and *Maya Lin Artist-Architect of Light and Lines* by Harvey (2017) start by showing the architect as a child who dreams of building things. Students can identify with the architects at that point in their lives and see them grow into a great architect. This shows students that they can grow up to be anything they dream to be, including an architect.

Theme- Parodies of Architects and Architectural Monuments

This type was the only type to have references to monuments and other architects in the form of parody. *Roberto: Insect Architect* by Laden (2016) mentions the architects “Hank Floyd Mite...” and “Antonia Gaudi...” (p. 10-11) which are parodies of Frank Lloyd Wright and Antonio Gaudi. The narrative text is accompanied with an altered picture of the Guggenheim Museum, designed by Frank Lloyd Wright. *Iggy Peck, Architect* by Beaty (2007) shows the bell tower of Pisa Cathedral (also known as the Leaning Tower of Pisa) made out of diapers, the Sphinx made out of dirt, and the St. Louis Arch made out of pancakes. *The Three Little Pigs: An Architectural Tale* by Guarnaccia (2009) uses the architects Frank Lloyd Wright, Frank Gehry, and Philip Johnson as models for the three little pigs. The pigs have traits of these architects: Philip Johnson’s thick round glasses, Frank Lloyd Wright’s pork pie hat and scarf, and Frank Gehry’s thin glasses and hair. These traits make the pigs look like the architects which they model their houses after. The first pig who looks like Frank Gehry builds his

house out of scraps. His house is shown as a parody of Frank Gehry's Gehry House built in 1978. The second pig who looks like Philip Johnson builds his house out of glass. His house is a parody of Philip Johnson's The Glass House built in 1949. Lastly the third pig who looks like Frank Lloyd Wright builds his house out of stone. His house is a parody of Frank Lloyd Wright's Falling Water built in 1935. Throughout the book there are other parodies of famous architecture and art. Some of these parodies appear in architectural drawing in the pigs' studios. Other parodies are objects used in the book like a chair that resembles Mart Stam's Cantilever Side Chair made in 1926 (p.7), which is in one of the pigs studios. The book has all of the references to the parodies in the end pages of the book for the reader to see.

The use of this theme adds humor to the books and adds another level of investigation for the student. The students may not notice at first that the three little pigs have character traits of famous architects, or that the diaper tower built by Iggy Peck is the Leaning Tower of Pisa, because they may not have prior knowledge of the references. After observing and studying further, students will be able to make the connection. Students who do not understand that the parodies are in reference to something will not lose the lesson of the book in that they will still understand the basic storylines and principles. Once the references are explained, they will be able to go back and see the new details, and will be able to look for those in the future.

The parodies can differ from normal illustrations of architectural monuments within stories by being hidden within the story, or including a significant change to the monument. These books tend not to have accompanying text or information within the

narrative text about the architectural references, which means outside information may be needed for students to understand the references.

What Can be Taught-

The theme of Parodies of Architects and Architectural Monuments is similar to Sipe's category of "Picturebooks with Parodies of Specific Works of Art" (2001 p.201).

When talking about the use of this category in the classroom Sipe (2001) states,

Children are fascinated to learn that illustrators include work by other artists in this fashion. Books in this first category provide an excellent way to begin to talk about the history of art, because of the specificity of their references. Teachers can bring and show reproductions of the works of art that are referenced or parodied in the picturebook, and children will immediately want to talk about the similarities and differences. Once this is done, children will be keenly on the lookout for other references. (p.201)

This thought process can be transferred to books in the Stories of Architects: Real, Child, or Animal type that contain parodies. Teachers can use slides of actual monuments next to the illustrations in the picturebooks and have students compare and contrast them. A teacher can also show the students these monuments before reading the books and have the students watch for them as they read. This allows students to see the parodies in references to the original if they do not have prior knowledge of the reference, and puts everyone on the same level. For older children this could turn into a compare and contrast essay to supplement class discussion.

Chapter 5- Building Practices/Principles Type Picturebook

The last type of picturebook that I will address is the Building Practices/Principles type. This type includes eleven of the eight-six picturebooks (see table 7). These picturebooks discuss how buildings are built, show the building process, or discuss larger architectural concepts. Many of these books show different ways to build, and the machinery or tools used to build buildings. This type contains a number of books that have been previously mentioned in earlier types: *The Three Little Pigs: An Architectural Tale* by Guarnaccia (2009), *Bottle Houses: The Creative World of Grandma Prisbrey* by Slaymaker (2004), *The Little House 75th Anniversary Edition* by Burton (2017), *Roberto: Insect Architect* by Laden (2016), and *If I Built a House* by Van Drusen (2012).

Theme- Urbanization

The Little House 75th Anniversary Edition by Burton (2017) shows the theme of urbanization throughout time. The story follows a personified house in the countryside which watches the land around it become developed. The house sees a road being built, then a suburb, then apartment buildings, trolleys, a subway, then sky scrapers. The house sees people flood into the city and is saddened that it can not see the sun anymore or the fields that it used to enjoy. After a long time, the house is put on a truck and moved out of the city and back to the country side again where it is happy again. The house witnesses urban growth over the changing of the seasons, year after year. The story shows the gradual growth of the city with the house ending back in a countryside which may then be subject to the same cycle of urbanization. This book can be used to show students how cities have grown throughout time, and how they

continue to grow now. This can prompt classroom discussion about the issue on land conservation and other matters that come with increased urbanization.

Theme- The Building Process

Build Dogs Build by Horvath (2014), *Pippo the Fool* by Fern (2009), *Me and Momma and Big John* by Rockliff (2012), and *Green City* by Drummond (2016) all show the machinery and the process of building. Most books focus on specific ways that buildings can be built. *Green City* by Drummond (2016) focuses on eco-friendly and sustainable building practices when rebuilding a community after a storm. This way of building is a contemporary practice, and an ideal practice in most people's opinions because of the growing current concern about the Earth and its environment. In contrast to the new practices in *Green City* by Drummond (2016), *Me and Momma and Big John* by Rockliff (2012) focuses on using traditional methods and tools to carve stones for a cathedral. John sees his mother and other stone carvers use traditional practices that are very time consuming in contrast to current practices. *Pippo the Fool* by Fern (2009) shows Pippo's revolutionary design to solve a problem that has been unsolved for many years and how the builders are able to use the tools of their time to complete the project. *Build Dogs Build* by Horvath (2014) uses standard practices of building where the book is set. The different building machinery and tools used in each book mentioned above can be compared. Students can also compare the methods that the characters choose to use and if they are before, current, or advanced for the practices of their times.

Another aspect of the building process that the books illustrate is the design process. *If I Built a House* by Van Drusen (2012) shows Jack's thought process as he

imagines what a house would like it if he could be the architect. When he is designing the house he uses both models and architectural drawings. Models are used in the design project to work out in three dimensions different design problems. The models in *If I Built a House* by Van Drusen (2012) are made out of common toys that children might have: Legos, Linkin' Logs, and Tinker Toys; Jack also uses cardboard and tape as part of his models.

Pippo the Fool by Fern (2009), *Roberto: Insect Architect* by Laden (2016), and *The Three Little Pigs: An Architectural Tale* by Guarnaccia (2009) shows more examples of architectural drawing. Pipo in *Pippo the Fool* by Fern (2009) is shown in his studio drawing with a compass and ruler, Pipo also makes a model of his design later in the book. In *The Three Little Pigs: An Architectural Tale* by Guarnaccia (2009), the Three Little Pigs are shown in their studios drawing out their designs for houses. The pigs are shown drawing with straight edges and compasses with other drawings scattered throughout that reference other architects' designs. Roberto from *Roberto: Insect Architect* is also shown hunching over a drafting table with a straight edge and pencil drawing out his designs (Laden, 2016). Each of these books demonstrate how architects draw and use common tools in the design process. Whether it is a boy, a Renaissance architect, a bug, or pigs, they all use the same tools, and same hand drawing process for figuring out their ideas. Hand drafting however, is not used as much today since many architects use computers and Computer Aided Design (CAD).

Theme- The Use of Toys

Both *If I Built a House* by Van Drusen (2012) and *Dreaming Up* by Hale (2012) show children using toys to build models of buildings or build structures that are similar

to buildings. Jack in *If I Built a House* by Van Drusen (2012) uses Legos, Linkin' Logs, and Tinker Toys; the children in *Dreaming Up* by Hale (2012) use stacking cups, mud, blankets, chairs and blankets, blocks, sand, Legos, cards, toothpicks and gumdrops, sticks, snowballs, cardboard tubes, popsicle sticks, and couch cushions. This use of toys and play connects to practices of some architects. Architects have referenced using these types of toys and have attributed them to the design process they use as architects. For example Frank Lloyd Wright was trained as a child in Friedrich Froebel's "kindergarten," a 1800's pedagogy of child education.

Applying the formula to human development, Froebel embarked upon a plan that would both strengthen the human seedling's inner forces (natural inclinations) and enrich its outer forces (environment) by providing educative materials disguised as playthings, presented as "gifts," and serving as stimulants to self-motivated learning: development outward from within. (Rubin, Rubin, & State, 1989, p.25)

Some of these gifts included "Froebel blocks," and "sticks and peas" which were a precursor to Tinker Toys (Rubin, Rubin, & State, 1989). Later gifts included paper and cardboard for modeling. These toys that Wright would have used in kindergarten are similar to some of the toys found in picturebooks such as *If I Built a House* by Van Drusen (2012) and *Dreaming Up* by Hale (2012). *Dreaming Up* by Hale (2012) shows these blocks stacked into a shape resembling Wright's building Falling Water, which is shown on the opposite page (p. 10-11). Wright states that kindergarten and the Froebelian method directly influenced his way of thinking, and affected his design

process. In an autobiography Wright (1957) talks about his using blocks in his early kindergarten education saying,

...for several years I sat at the little kindergarten table-top ruled by lines about four inches apart each way making four-inch squares; and, among others things played upon these “unit-lines” with the square (cube), the circle (sphere) and the triangle (tetrahedron or tripod)—these were smooth maple-wood blocks... Eventually I was to construct designs in other mediums. But the smooth cardboard triangles and maple-wood blocks were most important. All are in my fingers to this day. (p.19)

He continues saying, “On this simple unit-system ruled on the low table-top all these forms were combined by the child into imaginative pattern. Design was recreation!” (Wright, 1957, p.20). Later Wright (1957) talks about the sticks and peas, which were part of the Froebelian gifts, and how playing with them as a child helped him understand natural structures saying,

There were also ingenious “constructions” to be made with straight, slender, pointed sticks like toothpicks or jack-straws, dried peas for joining, etc., etc. The virtue of all this lay in the awakening of the child-mind to rhythmic structure in Nature—giving the child a sense of innate cause-and-effect otherwise far beyond child-comprehension. I soon became susceptible to constructive pattern *envolving everything I saw*. I learned to “see” this way and when I did, I did not care to draw casual incidents of Nature. I wanted to design. (p.20)

Chapter 6- How do Picturebooks Portray Medieval Architecture?

The purpose of this chapter is to look at a specific topic in architectural history: Medieval architecture, and to give suggestions for teachers based on a handful of specifically referenced picturebooks. I will show how picturebooks can be used to teach students about this topic. I will do this by analyzing representations of Medieval architecture, looking specifically at what buildings or concepts are referenced in picturebooks, and if buildings and concepts differ from contemporary teachings in architectural history. For this chapter, I will discuss Medieval architecture including both the Romanesque and Gothic styles. I also address certain instances of early Renaissance and Gothic revival architecture. The chapter is separated into four sections: churches, castles, other buildings, and building concepts.

Out of the eighty-six picturebooks that were analyzed for this study, twelve referenced Medieval architecture in some manner (see table 8). These twelve picturebooks will be the sources of discussion in this chapter.

Representations of Churches

Churches constitute the majority of the surviving buildings of Medieval architecture. Because of this they are the subject of most of the scholarly examinations of this time period. Since they are widely studied, they are a great focus for the teaching of Medieval architecture in the K-5 classroom.

A number of picturebooks reference specific churches built in the Middle Ages. Within the twelve picturebooks that reference Medieval architecture, seven of these books reference specific churches by name, with a total of twenty-two churches being referenced. Some books mention multiple churches, and some churches are repeated

among multiple books. One book, *Iggy Peck, Architect* by Beaty (2007) references a specific church, but the church is not named in the text.

Half of the references to Medieval churches appear in the picturebooks within the City Tour subtype (see table 2). On these tours, churches are mentioned as important city monuments. These books include: *A Walk in Paris* by Rubbino (2014), *This is Paris* by Sasek (2004), *This is Britain* by Sasek (2008), and *City Cat* by Banks (2013). The other half of the references are in books in the Stories of Architects: Real, Child, Or Animal type. These books include: *Pippo the Fool* by Fern (2009), *Me and Momma and Big John* by Rockliff (2012), *Julia Morgan Built a Castle* by Mannis (2006), and *Iggy Peck, Architect* by Beaty (2007).

The references of named churches focus on specific facts such as dimensions, dates of construction, unique features of the buildings' architecture, and the relationship to other churches.

Notre-Dame de Paris

One of the most notable Medieval churches that picturebooks reference is the Cathedral of Notre-Dame de Paris. This cathedral is referenced in four of the twelve picturebooks: *A Walk in Paris* by Rubbino (2014), *This is Paris* by Sasek (2004), *Julia Morgan Built a Castle* by Mannis (2006), and *City Cat* by Banks (2013).

The first reference is in the book *City Cat* by Banks (2013). In this story, a cat travels from city to city passing by architectural monuments. The cat visits the cities of Rome, Marseille, Barcelona, Paris, London, Amsterdam, Munich, and Venice. On the cat's journey through France, she is shown on the Chimera Gallery level of Notre-Dame de Paris looking out over the city with the Eiffel Tower noticeably in the distance. The

building of Notre-Dame itself is not actually seen in the book, only a single the chimera from the Chimera Gallery. “She folds her paws and drops her head and settles on the gargoyle’s bed, until wakened by a gentle rain. She heeds the call of the midnight train” (Banks, 2013, p. 16). After this, the cat then goes on a train and leaves Paris behind for another city.

The second reference to Notre-Dame is in *Julia Morgan Built a Castle* by Mannis (2006). This is a story about Julia Morgan, a female architect in the late 1800s. Julia is one of the first women to study at the École des Beaux-Arts. While in France, Julia spends time sketching from the belfry of Notre-Dame de Paris and uses the city’s architecture as inspiration. In the book, there is a single illustration of Notre-Dame. In this scene, Julia is standing on the Chimera gallery level with a sketchbook in hand, looking at the cityscape of Paris. In this scene a chimera is next to her. The gargoyles and flying buttresses of the cathedral are mentioned, but no other facts are presented within the text. The text focuses on Julia’s experience instead of facts about the building.

The next reference to Notre-Dame is in *A Walk in Paris* by Rubbino (2014). In this story, a girl walks around the city with her grandfather. As they walk around the city the grandfather points out important monuments. During the tour they see Notre-Dame which is illustrated from different angles. The first illustration of the cathedral shows the west façade with its great rose window, as well as the south side with its buttressing. The building is mentioned within its geographical context on the Île-de-la-Cité, the island on which it was built. Surrounding the first illustration of Notre-Dame are small groupings of accompanying text pointing out facts about the building. These facts

include pointing out the south tower and the Chimera Gallery; a fact about Emmanuel, the great bell in the South Tower belfry; and how Napoleon's coronation was held there in 1804.

The second illustration in *A Walk in Paris* by Rubbino (2014) shows the perspective of the Chimera Gallery looking out at the city of Paris. This illustration shows other monuments in the city such as the Eiffel Tower, the Louvre, and the Sainte-Chapelle. The accompanying text explains the term "chimera": the statues of beasts made up of other creatures, and states the height of the Chimera Gallery (Rubbino, 2014, p.12). The last illustration of Notre-Dame shows an exterior view of the east end, showing the windows of the ambulatory. The accompanying text surrounding this illustration states that it took almost two hundred years to build Notre-Dame.

Lastly, Notre-Dame is referenced in *This is Paris* by Sasek (2004). In this book an unnamed narrator takes the reader on a tour of Paris. The facts in this book, unlike earlier mentioned books, are within the main narrative text instead of in accompanying text. The illustration shows an exterior view of the west façade. The triple portals, the rose window, and the two towers are all noticeable. The cathedral is shown within the context of the city showing the buildings surrounding it and cars driving in front of the cathedral. The narrative text includes facts about the ground breaking, coronations, and relics housed within the cathedral.

What Can be Taught-

Firstly, when discussing the cathedral's name: Notre-Dame de Paris, the concept of dedication can be taught. The phrase "Notre-Dame" meaning "Our Lady" in French, is a dedication to the Virgin Mary. Both *A Walk in Paris* by Rubbino (2014) and *Julia*

Morgan Built a Castle by Mannis (2006) reference the church as “Notre-Dame”. This makes sense since the cathedral’s name is usually shortened colloquially. Sasek (2004) in *This is Paris* however, states “Notre Dame—The Cathedral of Paris,” (p. 12-13) which captures the idea of “de Paris” or “of Paris”. Although colloquially Notre-Dame de Paris is referenced just as Notre Dame, there are multiple ‘Notre-Dames’ including Notre-Dame de Chartes, Notre-Dame de Strasbourg, and Notre-Dame de Reims, which are all Medieval cathedrals. Teachers can discuss the idea of dedication, and how there can be multiple cathedrals of “Notre-Dame,” using the initial references and language used in picturebooks.

Secondly, the references can be used to discuss Notre-Dame’s relationship to other monuments in the city of Paris. Both *A Walk in Paris* by Rubbino (2014) and *This is Paris* by Sasek (2004) have an illustration of Notre-Dame included in the overall map of the city. These are both situated in the beginning of the books. While Rubbino (2014) labels the building, and Sasek (2004) does not, both show the general relationship of the building to other monuments in the city. The relationship to other monuments in the city is also shown in the Chimera Gallery scenes in *A Walk in Paris* by Rubbino (2014), *City Cat* by Banks (2013), and *Julia Morgan Built a Castle* by Mannis (2006). The illustrations of the cathedral within the cityscape can help readers understand Notre-Dame’s context within Paris. Students, using all three books side-by-side, or selecting two to compare, can discuss topics the illustrators’ perspective, and style. They can discuss similarities in architectural structures or monuments as well.

The illustrations do not; however, show the Medieval context in which Notre-Dame was built. *Julia Morgan Built a Castle* by Mannis (2006) shows an 1800’s context

and the others shows the modern city context. Illustrations can be used to teach about city development around Medieval buildings. The Middle ages were a time of great urban growth, which has continued throughout centuries. “The Gothic age was a time of profound change in European society. The centers of both intellectual and religious life shifted definitively from monasteries to cities” (Kleiner & Mamiya, 2001, p. 488). Cities are constantly changing, and look very different now than they did in the Middle ages. Looking at the different city contexts, students can learn how cityscapes have changed over time.

Thirdly, *A Walk in Paris* by Rubbino (2014), *City Cat* by Banks (2013), and *Julia Morgan Built a Castle* by Mannis (2006) depict the gargoyles and chimeras of Notre-Dame. These sculptures serve a functional purpose for the building. Gargoyles are carved drain spouts that transfer water away from the walls of the building. Chimeras on the other hand are the decorative creatures: “[they’re] made up of body parts from different creatures” (Rubbino, 2014, p. 16). This difference between these two sculptures can be taught through these books: students can compare and contrast the illustrations within the same book and illustration across both books.

Fourthly, *A Walk in Paris* by Rubbino (2014), *This is Paris* by Sasek (2004), and *Julia Morgan Built a Castle* by Mannis (2006) discuss the building in relationship to time: how long it took to build, or when it was built. By looking at the individual facts presented between each of the books, students can learn that construction started in 1163, and that it took almost two hundred years to build. The reference in *Julia Morgan Built a Castle* by Mannis (2006) can be confusing for students trying to figure out the building’s timeline stating, “Gothic cathedrals over eight hundred years old,” (Mannis,

2006, p. 15) since it is relative to the book being set in the 1890s. The facts presented in all three books can be used as a basic timeline, and expanded upon in classroom discussion bringing in more sources. Kleiner & Mamiya (2001) state, “The Gothic church (Notre-Dame) replaced a large five-aisled Merovingian basilica and has a complicated building history. The choir and the transept were completed by 1182; the nave, by ca. 1225; and the façade not until ca. 1250-1260” (p.495). The information combined from the various sources can paint a more detailed timeline of the building for students.

Lastly, text as well as illustrations mentions the buttressing of the church. The flying buttresses of Notre-Dame are one of the first largescale examples of flying buttresses in Medieval churches. Flying buttresses function by using external arches “that spring from the lower roofs over the aisles and ambulatory [to] counter the outward thrust of the nave walls” (Kleiner & Mamiya, 2001 p. 496). Although buttressing had been shown internally on a few earlier churches, the flying buttresses of Notre-Dame illustrate the new trend of Gothic architecture. Used in combination with rib vaults, they allowed the walls of churches to be dematerialized and replaced with glass (Kleiner & Mamiya, 2001). Teachers can point out the buttressing of the building within the illustrations of the building and teach about their structural purpose. *A Walk in Paris* by Rubbino (2014) has the best illustration (p.10) to point out the buttressing in picturebooks.

Inaccuracies and Inconsistencies-

In *Julia Morgan Built a Castle* by Mannis (2006) there is an illustration of Julia standing in the nave of a cathedral. On the previous page, Notre-Dame is shown and referenced by name. This leads the reader to believe that the nave depicted would be

that of Notre-Dame. The nave illustrated, however, does not match the elevation pattern of Notre-Dame. This inaccurate representation could be confusing for readers, especially if the book is being used to teach specifically about the architecture of Notre-Dame. Mannis (2006) says, “She explored King Louis XIV’s Palace of Versailles, ornate Baroque theatres from the 1600s, and soaring Gothic cathedrals over eight hundred years old” (p.15). This however, does not inform the reader that Julia has moved to a different cathedral from the previous illustration. The nave elevation illustration is not only an inaccurate depiction of Notre-Dame, but of Gothic cathedrals in general, not matching any known cathedral elevation. This is due to the lack clerestory windows; the elevation depicted only shows the nave arcade and the triforium. Although earlier Medieval churches were built with two-story elevations having only a nave arcade and a clerestory (with no triforium) and Romanesque pilgrimage churches such as the Cathedral of Santiago have only nave arcades and tribune galleries, no cathedral exists with just a nave arcade and triforium with no clerestory.

Santa M`aria del Fiore

The Cathedral of Santa Maria del Fiore, the Cathedral of Saint Mary of the Flower, is referenced colloquially as Florence Cathedral. This church, built in the Gothic style, is most famous for the Renaissance dome that was constructed many years after the main building (Kleiner & Mamiya, 2001).

Pippo the Fool by Fern (2009) references Florence Cathedral. *Pippo the Fool* tells the story of the architect Filippo Brunelleschi (known as Pippo the fool in the book) who wins a contest to build the dome of the cathedral. The story tells of Pippo’s process of designing the dome, winning the contest, and the dome’s construction. Although the

dome itself is Renaissance, the story is still able to teach a number of things about Medieval architecture.

What Can be Taught-

One thing that can be taught from *Pippo the Fool* is the context of the dome's construction: as part of a contest. The Cathedral of Santa Maria del Fiore sat without a dome for a long time because the technology did not exist at the time the builders of the church started the building process. This presented a need for innovative people to design the dome. They needed a new processes associated with a new era. This is mentioned specifically in the narrative text stating, "building the dome had puzzled the greatest architects in Italy for more than one hundred years" (Fern, 2009, p. 8).

Other Churches

Picturebooks mention a number of other named churches. The Sainte-Chapelle, Saint-Jacques Tower, and St. Germain-des-Prés are all located in Paris. These three churches are referenced in books within the City Tour subtype of picturebooks (see Table 2). None of these however, are discussed in explicit detail. Both the Sainte-Chapelle and Saint-Jacques tower are mentioned in *A Walk in Paris* by Rubbino (2014) in relationship to their geographical closeness to the Cathedral of Notre-Dame. This can help students understand how these monuments work with each other in the context of a city, and that they are not independent sites removed from their surroundings. St. Germain-des-Prés is mentioned in *This is Paris* by Sasek (2004), but little information is given. The text only states that it is the oldest church in Paris.

Iggy Peck, Architect by Beaty (2007) references Pisa Cathedral and its leaning tower through parody. Iggy builds the cathedral's tower with diapers. Although the cathedral is not named, the Romanesque building is recognizable in the book that is on the floor next to Iggy.

This is Britain by Sasek (2008) references a great number of other Medieval churches in Britain. This includes churches in England, Wales, and Scotland.

References include:

the churches of Westminster Abbey, The Holy Trinity Church in Stratford-upon-Avon, Chester Cathedral, Durham Cathedral, York Minster, Lincoln Cathedral, Ely Cathedral, the Abbey Ruins at Bury St. Edmunds, Canterbury Cathedral, Canterbury Abbey, Salisbury Cathedral, Exeter Cathedral, Wells Cathedral, Gloucester Cathedral, Tewkesbury Cathedral, Hereford Cathedral, and Tintern Abbey. (Sasek, 2008)

All of these churches are mentioned briefly. They all have an illustration and are named. The construction date of some are mentioned in the narrative text, others include a fact about the church. Because of the brevity of each reference, and the large number of references, I will not describe them individually.

Although these buildings are not mentioned in great detail, the references help to expand the knowledge of the student. Students are able to see the vast number of Medieval churches. The illustrations within the picturebook also aid in expanding the student's visual vocabulary, helping them see differences in styles. Students can compare the different styles during the period. French Gothic and English Gothic have regional differences that can be pointed out among the buildings.

Representations of Castles

Castles are another highly studied type of building in Medieval architecture. The Gothic age was truly 'the age of great cathedrals,' but people, of course, also needed and built secular structures such as town halls, palaces, and private residences. In an age of frequent warfare, the feudal barons often constructed fortified castles in places enemies could not easily access. (Kleiner & Mamiya, 2001, p.509)

Within the eighty-six picturebooks that were analyzed for this study, three of these books reference specific castles by name.

Château de La Brède

Château de La Brède is a French castle built in the Gothic style and is referenced in the book *If You Lived Here: Houses of the World* by Laroche (2011). This is an example of a picturebook which is an Architecture of the Houses and Homes type. The book looks at different residences around the world throughout history. It compares the living situations and experiences people would have them living in the different buildings. *If you Lived Here: Houses of the World* by Laroche (2011) has a main narrative text on one side of the page, with accompanying text on the opposite page. The main narrative tells of the experiences the reader would have if they lived in that residence, with the accompanying text outlining house type, materials, location, date, and a fascinating fact. Although *If you Lived Here: Houses of the World* by Laroche (2011) mentions a specific building, most of the information applies generally to castles of the Middle Ages.

What Can be Taught-

The book addresses some general terms and materials used in castle building. It specifically references the castle as a “chateau,” describing it as “look[ing] like a castle but is more comfortable and less fortress like” (Laroche, 2011, p. 15-16). Laroche’s (2011) book also states the materials that are used in the building process: local granite and marble for the outside with wood and tile for in interior (Laroche, 2011). These materials were common for the time and can prompt discussion about why these materials would have been used for this specific type of building. Castles needed to be fortified against attacks, which turned stone into the primary building material instead of wood. Wood could easily be burned by flaming projectiles. Other layers of fortification include: (1) the moats, (2) round towers, (3) machicolation, (4) crenellation, and (5) slanted walls. (1) The moat is mentioned both in the narrative text as well as the imagery, while the fortification techniques are noticeable in the imagery, but not mentioned in the text. (2) Round towers are beneficial against attacks compared to earlier square towers. This is because of the support structure: if the corner was attacked and destroyed in a square tower the tower would fall. This is not true of a round tower. The round tower also gives defenders a 360 degree view of attackers (Coldstream, 2002). (3) Machicolation is an opening between the corbels of a projecting parapet or in the floor of a gallery or roof of a portal for discharging missiles upon assailants below (*Machicolation*, 2017). Hot liquid at times was deployed from machicolation onto enemies. Machicolation is apparent in the imagery of Château de La Brède above the drawbridge. (4) Crenellation is also shown in the imagery. Crenellation was used in Medieval castles giving defenders a place to shoot from and hid behind in

battle. (5) Slanted walls, seen on the right side of the illustration of Château de La Brède were used since the larger base would make it harder for attackers to break or tunnel through them, and they could not get as close to the building. All of these instances of fortification architecture teach students about the functional aspects of the architecture opposed to elements just being for decoration or aesthetics.

In addition to the military dimension of these fortification elements, many of these elements were also symbolic signs of wealth and power. If someone wanted to crenellate their building, there was a fee that had to be paid to the leader of the land. If a king had recently conquered a new land, he would build castles with crenellations to mark their territory.

Imposing cylindrical towers, cylindrical not because of the smooth, curved exterior offered fewer blind spots and deflected missiles more effectively, but to create a distinctive, consistent presence across newly consolidated royal domains. The towers were an instantly recognizable sign of royal authority...(Coldstream, 2002, p.167)

These can be tied into the conversation with students when identifying the different architectural elements in the illustrations.

Lastly, the accompanying text gives the date of construction: "Construction of La Brède began in 1419, and additions were made in the 1500s" (Laroche, 2011, p. 15-16). This shows the lengthy building process, as well as the idea of later additions. It is typical for Medieval buildings to have later additions. Many Medieval buildings are not 100% original, and later additions tend to be of a different style, having visually recognizable differences. The idea of buildings being "living" monuments is something

that can be taught from this. If these sections of new building are pointed out, students can compare and contrast the different styles. This is discussed next in the Tower of London section of this chapter.

Inaccuracies and Inconsistencies-

One thing that is inaccurately represented in the illustration of Château de La Brède is the moat. The moat is depicted with crystal blue water with swans and ducks swimming in it and two men in a boat about to go on a ride. Moats in the Medieval period were actually very dirty and unpleasant. This is due to the sewage that is drained from the castle into the moat. Moats were filled with filthy, disease ridden water, not suitable for animals to be in. This however did add to the fortification aspect of the moat, making them undesirable for attackers to go through them. The illustration can mislead students into viewing moats as a pleasant place similar to a swimming pool when that is not the case.

The Tower of London

The Tower of London is an English Romanesque castle that housed the English royal family before the Tudor period. This castle is referenced in *A Walk in London* by Rubbino (2011), and *Katie in London* by Mayhew (2014). Both books are in the City Tour subtype of picturebooks (see table 2).

A Walk in London by Rubbino (2011) like *A Walk in Paris* by Rubbino (2014), is a story where a grandfather takes a grandchild around the city. The tower is mentioned in the main narrative text, and there is accompanying text that states facts about the building. The main text provides the context that kings and queens used to live here, but

do not anymore. The first illustration shows the context of the castle within the city. The illustrations shows the two layers of curtain walls with the gates, and towers along with the central castle structure. The white tower, bloody tower, traitor's gate, and jewel house are all pointed out as well as some facts about the ravens, the thickness of the walls, when and for whom the white tower was built, as well as it's context as a prison as well as the home of the crown jewels. The second illustration shows the interior where the crown jewels are kept.

In the book *Katie in London* by Mayhew (2014), Katie and her brother Jack tour around the city with a giant lion statue that comes to life. The lion, Katie, and Jack walk next to The Tower of London, with the lion saying that the tower is "Haunted by the ghosts of kings and queens... [but] don't worry, they only come out after midnight... but you can see the crown jewels" (Mayhew, 2014, p.8). This view of the tower shows the curtain walls and the main tower. From this perspective all of the walls mix together and it is hard to distinguish which layer each part belongs to. Next Katie, Jack, and the lion are inside the tower looking at the crown jewels in glass cases. Lastly Katie, Jack, and the lion are outside the Tower of London playing around the ravens. The main castle is seen with its crenellation and round arches in the façade.

What Can be Taught-

One important topic that can be discussed is that of the shape of the towers. The towers of the Tower of London shown in the illustration are square with a single circular tower. This detail can be seen best in the illustration in *Katie in London* by Mayhew (2014). Square towers were more common in the Romanesque period, before moving to the round towers of the Gothic period. Students can observe the towers of the central

structure, built earlier than the round towers illustrated in the two layers of curtain walls that surround the Tower of London in the illustration in *A Walk in London* by Rubbino (2011). The curtain walls surrounding the building were built later in the 1190s, during the Gothic period. Students can compare and contrast the different towers in the central structure and the curtain walls in the illustration in *A Walk in London* by Rubbino (2011) to see the differences between the two styles. This also reinforces the concept of buildings as living monuments and that it was common for additions after the original construction with noticeably different styles.

Curtain walls are a method of fortification used in the Gothic period. They create multiple layers of walls that the attackers have to go through to reach the main castle. The walls and towers of these curtain walls are crenellated, adding to fortification, and asserting symbolic dominance over the land. The thickness of the walls is also a fortification technique, and is mentioned in the accompanying text of *A Walk in London* by Rubbino (2011) stating, “the Tower’s outer walls are about 50 feet high and 45 feet thick” (p.26-27).

A Walk in London by Rubbino (2011) can specifically teach children about the functions of the castle. The Tower of London was the home of the royal family. Rubbino (2011) explains, “nowadays, kings and queens live at Buckingham Palace... [and] as well as being a palace, the Tower was a Prison. Famous inmates included Guy Fawkes, Anne Boleyn, and Sir Walter Raleigh” (p. 26). Rubbino (2011) also states, “the Crown Jewels have been kept at the Tower of London since the fourteenth century” (p. 28). These examples demonstrate how functions of a particular building can change over time, and how the functions are important to the history of the building.

Alcázar of Segovia

Alcázar of Segovia is a castle in Segovia, Spain, and is referenced in *What's Inside? Fascinating Structures Around the World* by Laroches (2009). The castle is illustrated both from the interior and exterior views. The first illustration shows an exterior view of the castle on a hill. The second illustration shows the interior of the castle with King Ferdinand and Queen Isabella “preparing for the procession from the castle to a nearby church for the coronation ceremony...” (Laroches, 2009, p. 15). Accompanying text appears on the side of the page outlining the name, location, date of construction, building materials, builders, and a “little known fact” about the building.

What Can be Taught-

The accompanying text of the books lists a number of facts about the castle: it was built in the 13th- 15th century, the building materials were stone and slate, the location, and the builder's names. The accompanying text also mentions that the castle is built on a hill, which reinforces the previous page's illustration. This can teach students another fortification method for castles. Building castles on hills makes them easier to defend, and makes it harder for enemies to attack since they would have to travel up the hill (Coldstream, 2002). The height also gives the defenders an advantage because they can see attackers earlier on. The hill also makes shooting and hurling projectiles easier with gravity working in their favor.

Other Castles

This is Britain by Sasek (2008) references a number of other castles in England, Wales, and Scotland. These castles include:

Hampton Court Palace, Windsor Castle, Carlisle Castle, Colchester Castle, Cardiff Castle, Conway Castle, Caernarvon Castle, Harlech Castle, Pembroke Castle, Edinburgh Castle, Holyroodhouse Castle, and Stirling Castle.

These are all named with an illustration of the castle. Many of the references include who has lived there and when they lived there.

Iggy Peck, Architect by Beaty (2007) shows Iggy creating a model of a Medieval castle in chalk sticks. The castle that Iggy is building can be identified as Medieval through the design of the tower. Iggy's teacher discourages building in the classroom and is shown throwing away architecture books including one that says "Gothic" and another that says "Romanesque" (Beaty, 2007, p. 10)

Other Buildings

Although most detailed accounts of Medieval buildings in picturebooks are in reference to churches and castles, there are other types of buildings also appear. Other buildings include Palazzo Dario, a Venetian palace (Laroches, 2011), and Palazzo Vecchio, a town square (Fern, 2009). *This is Britain* by Sasek (2008) mentions a number of college buildings built in the Middle Ages, or in the Gothic style in the beginning of the Renaissance including:

Christ Church in Oxford, Corpus Christ College in Cambridge, Mob Quad of Merton College, the Bodleian Library, Peterhouse in Cambridge, Cambridge University, and King's College.

What's Inside: Fascinating Structures of the World by Laroches (2009) and *This is Britain* by Sasek (2008) mention gatehouses, bridges, and other fortifying walls such as Puerta del Sol, a city gate into Madrid, Canterbury Gatehouse, King Charle's Tower in Chester, and Monmouth Bridge.

If You Lived Here: Houses of the World by Laroches (2011) references Palazzo Dario. This book shows different residencies around the world, one being a Medieval residence in Venice. The accompanying text mentions building materials such as wood, tile, brick framework, and marble. The accompanying text also shows how the house was built over water. This shows an example of a residence other than a castle, and helps expand the student's visual language. This example can also debunk the idea that all people of the time lived in castles.

The reference to Puerta del Sol is within *What's Inside?: Fascinating Structures Around the World* by Laroches (2009). The book shows the exterior and interiors of various structures around the world. The outside of the city gate is first shown, then the viewer is taken inside the city walls. In the accompanying text the book dates the city as being built from the tenth to fourteenth century and lists the building materials as brick, rubble, and granite. The horseshoe arch of the city gate is specifically mentioned in the narrative text and is thus reflected in the illustrations. This can be used to teach students about the fortification of cities by walls, and the control of entering and exiting through such gates. The fortification of the city can be compared and contrasted to that of castles. This can be done by looking at the illustrations of the city gate compared to illustrations of castles.

Pippo the Fool by Fern (2009) visually references Palazzo Vecchio. The town square is shown in an illustration of the city Florence. In the illustration, Palazzo Vecchio is drawn near the Cathedral of Santa Maria del Fiore with Pippo looking over the city. Although it is not titled, the monument is distinguishable and can teach the relationship of important secular and non-secular monuments of the city and how these buildings interact with the greater city layout. The buildings are shown significantly larger than the surrounding buildings. Although they are out of scale, being shown much larger than they are, the Cathedral of Santa Maria del Fiore and Palazzo Vecchio would be significantly larger than the surrounding residential buildings. Churches and public square structures in the Middle Ages were the largest in the cityscape unlike today.

There are many references in *This is Britain* by Sasek (2008) of colleges, gatehouses, bridges, and other fortifying walls. Although there are a large number of references, they are brief and provide limited information about each monument. All of the references have the name of the monument with an illustration. Some references tell the construction date, what the building is used for, or another fact. Because the brevity of each reference, and the large number of references I will not describe them individually. The references however can be used to show students examples of different types of buildings built in the Middle Ages.

Building Practices and Principles

Many historians study the practices and concepts surrounding the process of building in the Middle Ages. These concepts explore how Medieval buildings were physically made, why they were made, within what context they were made, as well as overarching stylistic practices and functions.

There are number of picturebooks that reference specific building practices and principles of Medieval architectural history. Within the eight-six picturebooks that I analyzed for this study, six show general concepts of Medieval building practice which were not isolated to specific buildings. Although some were mentioned in reference to specific buildings, the concepts show general ideas of the field. These include: building practices, the concept of a master mason vs an architect, architectural form, patronage, and functions of churches.

Building Practices

Two books specifically can be used to teach about Medieval building practices and provide insights to how Medieval buildings were made. The first, is *Me and Momma and Big John* by Rockcliff (2012); the second, *Pippo the Fool* by Fern (2009). *Me and Momma and Big John* discusses the modern-day construction of The Cathedral of Saint John the Divine in New York City. Even though this book is set in the present day, it talks about a Gothic revival building being constructed with techniques that were used in the Middle Ages. The cathedral was left unfinished for a long period of time, when in the 1970s an apprenticeship program was launched to revive the craft of European style stonework and stimulate jobs in New York. The story is told through the perspective of a boy named John whose mom is a stonecutter working on a single stone for the cathedral. John sees his mom working on her stone, and then witnesses the stone being placed on the building.

What Can be Taught-

Firstly, *Me and Momma and Big John* by Rockliff (2012) addresses is the concept that stone carving and cathedral building are an art. When talking to her son, Momma says, “Building Cathedrals isn’t just a job,’ she tells me. ‘It’s an art’ ” (Rockliff, 2012, p. 11). John learns about the amount of time and work it takes to carve a single stone. The time it took Momma to carve her stone is similar to the amount of time it would take Medieval masons to carve stones for cathedrals since Momma uses traditional practices and techniques.

Secondly, is the amount of time it takes to build a Medieval Cathedral. The narrative text in *Me and Momma and Big John* by Rockliff (2012) discusses how the Cathedral of Saint John the Divine has taken a long time to build, and when John asks when it is going to be done, Momma says it may not be done within their lifetimes. This idea is also expressed in *Pippo the Fool* by Fern (2009) as it takes sixteen years just to build the dome of the church. These examples can be used to teach students about the length of time it would take to build Medieval churches. Some churches took hundreds of years, meaning sometimes those who commissioned the building would not see the finished product before they died. This can be reinforced when learning about specific buildings and their individual timelines such as was learned about when discussing the cathedral of Notre-Dame de Paris.

Thirdly, is how each stone for cathedrals are carved from a template and are made to look the same under the direction of the master mason. Templates were created from the master mason’s geometry to create all of the parts of the church. It is thought by some that master masons oversaw the entire process being very hands on

in the decision-making process, while others gave a certain amount of freedom to the masons depending on the stone's position in the church. Although the template and master mason are not specifically mentioned in the text, John notices that Momma's stone looks just like all the others for the cathedral. "From every side, it looks the same: just like all the others... Where is Momma's name? How will all the people know that it's her art" (Rockliff, 2012, p. 18). This can be used to teach students about the templates that masons would have used to ensure uniformity of the stones so that they could fit together cohesively. Although Momma in the story does not sign her name on her block, it can be found in some cathedrals that the masons did sign their blocks with a specific symbol. This symbol was used by the treasurer who administered the salaries to the masons to know how many blocks each mason carved, to be able to pay them adequately. This; however, depended on the payment structure, if it was per stone carved, on a daily basis, or a longer contracted amount of time.

Fourthly, Medieval drawing practices and ideas of Medieval geometry are expressed through illustrations within *Pippo the Fool* by Fern (2009). Pippo is shown drawing the cathedral using architectural tools: a compass and a straight edge. The use of the compass and the straight edge that Pippo uses in the illustration can also be used to teach about the Medieval geometry and how it played a role in drawing and building. The illustrations show Pippo in his studio drawing different versions of the dome, making his proposal for the judges. Although not a lot of architectural drawings from the Middle Ages still exist, scholars know that they existed, and that it was not abnormal for mason to make them. A lot more drawings from the later Middle Ages, and from the Renaissance, when these types of drawings became more valuable. Medieval masons

would have made drawings to plan the building, but also to show patrons what they would be getting as part of the contract. One example of this is the Sandroni Palace contract from 1340.

Another aspect Medieval drawings was geometry. Since there was no standardized measuring system, geometry for buildings were relative to a set unit. In basilica style churches, geometry would be set off of the dimensions of the crossing square. Coldstream (2002) states, "The proportions were fixed and the building set out by a process now known as constructive geometry... the craftsman established the main dimensions by manipulating geometric figures: circles and polygons" (p.66). The length of the transept arms, the width of the side aisles, the width and length of the nave, and the apse size would all be based off of this one unit using a compass to plan out the parts. "Once the basic measurement was decided, all other dimensions in the building could be established by such ratios" (Coldstream, 2002, p.68). The idea of geometry is shown in the illustrations of Pippo when he is in his studio with his straight edge and compass. Pippo works over a piece of paper with lines from his compass overlaying various straight lines. He measures the distance from one intersection to another with his compass. This shows Pippo going through the process as a Medieval mason would, using ratios in the design process.

Another preparatory action Pippo takes in the story is to make a scale model of the dome to show the judges how the dome will work and look. This is an action that Medieval master masons might have taken to show patrons what a church may look like when it is completed. The models would not have been useful in the building process, but would have been important to transmit ideas to patrons. It was especially common

for masons who were also goldsmiths to use models of buildings (Coldstream, 2002). This fits in with the story since Pippo is named as a goldsmith early in the book (Fern, 2009).

Lastly, both *Pippo the Fool* by Fern (2009) and *Me and Momma and Big John* by Rockliff (2012), show the building process in their illustrations, showing building elements such as scaffolding and cranes. Scaffolding is used to hold the walls together in the building process, as well as allowing workers to reach different areas of the building. Cranes are used to lift stones into position. *Pippo the Fool* by Fern (2009) additionally mentions wagons in the narrative text that would be used to carry marble from the quarry to the cathedral. These references show the types of tools that were used in the Middle Ages and how they differ from modern day cranes and electronic tools. These illustrations also show the buildings' use during construction. In *Me and Momma and Big John* by Rockliff (2012) the scaffolding and construction of the building is shown adjacent to the liturgical use of the building which is happening at the same time. John witnesses mass being performed in the church despite the cathedral being unfinished. This shows the idea that cathedrals were used even when the entire building was not finished, which was a common practice in the Middle Ages. Churches were usually built from east to west, since the east end would be where the altars would be, and where liturgical services would be performed. This allowed people to use the church quicker since the building process could span hundreds of years in some cases. *Pippo the Fool* by Fern (2009) shows the Florence Cathedral similarly shown as the building is used for many years before the dome was designed and built.

Idea of a Master Mason vs Architect and Apprenticeship

A big topic for discussion is the idea of the master mason versus the architect.

The usual Medieval term for a professional in charge of building was 'master' (magister, maître, Baumeister, maestro), and only rarely 'architect'.

Gothic masters functioned as both architects and builders. Still, they were not architects in the modern sense because their professionalism consisted in being able to both design and construct, while the professionalism of contemporary architects consists in their ability to draw and building with such specificity that they need not personally direct their construction.

(Toker, F., 1985, p. 67)

When looking at Medieval builders, it is important to understand the roles of a master builder versus the modern term architect. It is also important to understand the transition in literature moving into the Renaissance in which the term architect begins to be used. There is a "parallel evolutionary process by which *magister* of Gothic buildings emerged as the *architectus* of the Renaissance" (Toker, 1985, p. 71). This is a topic that can be discussed by using picturebooks.

In *Pippo the Fool* by Fern (2009), Pippo is never referenced as either an architect or a master mason. The term architect is used in describing the situation of the dome: "building the dome had puzzled the greatest architects in Italy for more than one hundred years" (p. 8). The term master builder is used a different time: "Pippo stepped forward, so did a dozen master builders from Europe" (p. 11). The term "master" is then used without a modifying profession later in the book. In the Middle Ages, there would have been a number of "masters" involved in the building process: the master mason,

the master carpenter, the master glazer, etc. The use of the word “master” in *Pippo the Fool* by Fern (2009) reflects this. Since *Pippo the Fool* by Fern (2009) is based in the Renaissance, the use of the term “architect” when referring to Pippo may be accurate. *Gardener’s Art through the Ages* states, “Brunelleschi developed his revolutionary system of geometric linear perspective that fifteenth-century artists so eagerly adopted. It made him the first acknowledged Renaissance architect” (Kleiner & Mamiya, 2001, p. 605). Pippo however displays characteristics of a master mason when on the job site. This can represent the transition of common practices. Pippo is very hands on and he is there throughout the entire process. There is; however, some evidence of later master masons who were only on the job site a couple times a year, or working on multiple job sites of considerable distance apart at the same time. Despite this, “architects” can be thought to be more theoretical and do the planning and drawing, while master masons to be more hands on acting as structural engineer and contractor (Coldstream, 2002). As discussed earlier about architectural drawings becoming more valuable in the Renaissance, the surviving drawings may come from architects being more removed from the site, and the crew needing to rely more on the drawings than having the knowledge of the master mason on site.

Another aspect of the role of the master mason is the idea of apprenticeship. *Me and Momma and Big John* by Rockliff (2012) outlines an apprenticeship program which was started in the 1970s as a way to employ people. European stone cutting as a craft was dying out, but was needed to finish the cathedral. Masters from Europe were brought over to teach people how to carve stones and the program lasted for 25 years to revitalize the project. This process of master and apprentice is similar to how masons

would have learned their craft in the Middle Ages. Information and techniques were passed down. After their apprenticeship was complete, masons would enter into guilds, or groups of workers, who would share techniques and acted as a type of certification. After masons, artists, or builders gained experience and attracted patrons they could establish themselves as masters (Kleiner & Mamiya, 2001).

Inaccuracies and Inconsistencies-

In scholarship there is a debate about how many days master masons in the later part of the Middle Ages were on site, or if they ruled by “remote control” and may not actually be on site all the time. This shows the concept of the master mason being hands off. This is different from the depiction in *Pippo the Fool* by Fern (2009) which shows the progress of the dome stopping when Pippo is sick and Lorenzo is put in charge for the day. This is a very unlikely event, especially with the building process taking so long. Most workers would be able to carry on without help from the master mason for at least a day if not significantly longer. This instance, however, does reference the idea of successive master masons coming into a site and having to look at the previous mason’s work and designs and continue the building with little notes. Lorenzo is supposed to do this in Pippo’s absence but fails, and is subsequently fired.

Definitions of Architectural Forms

Within architectural history there are forms that are specific to Medieval architecture. An example of this in Gothic architecture is pointed arches. There are other terms that are specific to building types that span many periods in architectural history instead of being confined to a specific period. An example of this would be a column

which has been used in church and civic buildings from the Roman empire on. Many of these architectural forms are visually referenced within the picturebooks, which aid in identifying the references as Medieval. Some books go as far as to reference the specific forms within their text. *What's Inside? Fascinating Structures of the World* by Laroches (2009) uses terms such as: keep, tower, walls, vault, column, palace, fortress, spire, belfry, arch, and moat. Each of these terms are defined within a glossary that has pictures accompanying the words so that students can learn to connect the terms with their visual elements. *A Walk in Paris* by Rubbino (2014) uses the term “belfry” in its accompanying text. The term “belfry” is used when pointing to Notre-Dame de Paris stating, “the cathedral’s ‘great bell’-- the biggest bell with the deepest sound—is called Emmanuel. It hangs in the South Tower belfry” (p. 14). This is next to another set of accompanying text which points out the south tower of the building. The association of text and visuals allows students to make sense of the terms through examples instead of just definitions.

Patronage and Functions of the a Church

This is Paris by Sasek (2004) has quite a few examples of the functions of the church as well as the patronage involved in building Medieval churches. One of the examples of a functional aspect of a church is that some are used for royal coronation. Notre-Dame is mentioned as the coronation place of both Henry VI and Napoleon I (p. 11). This can teach students about how churches can be used for events other than its liturgical purposes.

One aspect of liturgy that is mentioned is that cathedrals can be the homes of relics. A relic can be defined as “an object esteemed and venerated because of

association with a saint or martyr” (Relic, 2017). Relics were housed in reliquaries that are in the altars of cathedrals. Relics are one of the reasons people in the Middle Ages would make pilgrimage to specific churches. Relics are thought to hold special powers of the saints: they can heal diseases, produce miracles, or be used in the repentance process (Kleiner & Mamiya, 2001). When describing the relationship of pilgrimage and relics, Kleiner & Mamiya (2001) say,

Horde of pilgrims paying homage to saints placed a great burden on the churches that stored their relics, but they also provided significant revenues, making possible the erection of even grander and more luxurious appointed structures. The popularity of pilgrimages led to changes in church design, necessitating longer and wider nave and aisles, transepts and ambulatories with additional chapels, and second-story galleries. Pilgrim traffic also established the routes that later became major avenues of European commerce and communication. (p. 457)

The relic of Notre-Dame, as Sasek (2004) mentions in the text of *This is Paris* is Christ’s crown of thorns. The crown of thorns however was not housed in Notre-Dame in the Middle Ages. “Louis IX built Sainte-Chapelle, joined to his royal palace, as a repository for the crown of thorns and other relics of Christ’s Passion he had purchased from his cousin Baldwin II, the Latin emperor of Constantinople” (Kleiner & Mamiya, 2001, p. 508). This purpose informed the design of the church, being mostly glass, resembling a reliquary (Kleiner & Mamiya, 2001). The crown of thorns and the other relics of the Passion were moved to Notre-Dame de Paris, later after the French Revolution.

Patronage is another concept that is mentioned in the text of *This is Paris* by Sasek (2004). The book specifically mentioned the Sainte-Chapelle being commissioned by King Louis. This is an example of how patrons such as kings, abbots, or bishops would commission a master mason to build a church for them. The Sainte-Chapelle was commissioned by King Louis as a private palace chapel. The patronage system was very important to the Medieval building system. Although the patron did not design the church, they would oversee the building project and figure out how it was to be paid for.

Conclusion

The purpose of this chapter was access how Medieval architecture is presented in picturebooks, and how picturebooks could be used to teach about Medieval architecture in a K-5 classroom. I accomplished this by looking at specific buildings, and building concepts using examples from picturebooks that can be used in the classroom to start discussions and teach lessons about this time period. I discussed how each of these topics are represented in the picturebooks, including areas of inaccuracies and inconsistencies, and related them to knowledge that is discussed in outside scholarship on the topics. This chapter is an example of how picturebooks can be used to teach a specific topic, and what types of lessons can be taught using picturebooks when learning about architecture and architectural history. Teaching techniques included: 1) comparing and contrasting between illustrations of the same building from different views, or by different illustrators and 2) combining facts from multiple sources to create a bigger picture about a building or concept. These are not the only techniques that can be used, or the only lessons and topics that can be taught about architectural history, or

even just Medieval architecture, but serves as a starting point for teachers using twelve specific picturebooks that reference Medieval architecture.

Chapter 7- Conclusion and Recommendations

Additional Standards That Can be Taught

In the previous chapters I have addressed how picturebooks can be used to teach architectural history in a K-5 classroom. I analyzed picturebooks splitting them up into types, and discussed what can be taught from each type, giving examples of specific standards from the *National English Language Arts* (“English Language Arts Standards,” 2018) and the *National Visual Arts Standards* (Standard, 2014). Lastly, in this chapter, I will discuss a few more standards that can be taught using picturebooks from any of the four types.

The first group of standards that can be taught using picturebooks about architecture are the Language Arts Standards CCSS.ELA-LITERACY.RL.K.3 and CCSS.ELA-LITERACY.RL.1.3 for kindergarten and 1st grade. These standards state that in kindergarten students should be able to, “With prompting and support, identify characters, settings, and major events in a story” (“English Language Arts Standards,” 2018). In 1st grade students should be able to, “With prompting and support, identify characters, settings, and major events in a story” (“English Language Arts Standards,” 2018). Using picturebooks about architecture teachers can focus on the setting aspect of this standard. Using any of the picturebooks mentioned in this study, teachers can have students point out different elements of the setting including the city, state, or country that the book is set, or specific buildings that are featured.

A second group of standards that can be taught using picturebooks about architecture are the Language Arts Standards CCSS.ELA-LITERACY.RL.K.7, CCSS.ELA-LITERACY.RL.1.7, CCSS.ELA-LITERACY.RL.2.7 and CCSS.ELA-

LITERACY.RL.3.7 for kindergarten through 3rd grade. The standards state that kindergarteners should be able to, “With prompting and support, describe the relationship between illustrations and the story in which they appear (e.g., what moment in a story an illustration depicts)” (“English Language Arts Standards,” 2018); 1st grade students should be able to, “Use illustrations and details in a story to describe its characters, setting, or events” (“English Language Arts Standards,” 2018); 2nd grade students should be able to, “Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot” (“English Language Arts Standards,” 2018); and 3rd grade students should be able to, “Explain how specific aspects of a text’s illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting)” (“English Language Arts Standards,” 2018). This group of standards focus on the companionship of illustrations and the story, and how they relate. For kindergarten, teachers can talk with students about how the illustrations relate to what is going on in the story. The monuments that are illustrated can help students understand what part of the story is illustrated because many of the book, especially Tour type books, mention the monument. Using, *A Walk in New York* by Rubbino (2009) as an example, the teacher can show the illustration of the boy and the grandfather walking through Grand Central Station. Students can then discuss that this is at the beginning of the story when the boy and the grandfather are entering the city from the train, and are about to explore the rest of the city. For 1st grade, teachers can have students look at both the illustrations and the text and have them use both of those to describe the setting of the story. Using monuments mentioned in the text and drawn in the illustration students can

describe the city, state, or country, or a combination of these. The 2nd grade standard is very similar to the 1st grade, but requires a demonstration of their understanding. 2nd grade teachers can expand on this by having the students write about the setting by looking at both the illustrations and the text. For 3rd grade teachers can have the students write about how the illustrations emphasize the aspects in the story, or relate to facts that are presented in the story. Using *A Walk in New York* by Rubbino (2009) again as an example, students can make the connection with the drawn constellations that appear on the ceiling of the illustration with the text that states, “The ceiling shows 2,500 stars in the night sky and constellations of the zodiac” (p.5).

Both of these groups of standards can be discussed using picturebooks that are about architecture. Teachers can focus on the setting aspects of these standards, but can also discuss the plots, characters, or other elements as well.

Recommendations for Further Study

This study is just the beginning of looking at the representations architectural history in picturebooks. I have created four categories based on eighty-six books. There are many other books that can be analyzed. For example, I was only able to include some of the *Discover America by State* series by various authors. The rest of the series can be analyzed and specific examples can be found. There are new books being published that can be analyzed, and probably a number of books that were missed in the selection process.

There are a number of books excluded in this study due to the selection criteria. Because one of the selection criteria was that books needed to be set at a K-5 reading level, board books were excluded from my study. There are a number of things that can

be taught about architectural history to children younger than K-5 using board books which can be studied in the future. Some books include books in the *Larry Gets Lost* series by Skewes such as *Larry Love Portland* (2014), *Larry Loves Seattle* (2014), and *Larry Loves Chicago* (2014); books in the *Good Night Our World* series by Gamble such as *Good Night New York City* (2006), *Good Night Los Angeles* (2007), and *Good Night Washington D.C.* (2006); and books in the *All Aboard!* series by Meyers & Meyers such as *All Aboard! Washington D.C.* (2016), *All Aboard! London* (2016), and *All Aboard! Paris* (2015).

In chapter 6 I looked at representations of Medieval architecture in picturebooks, but other time periods can be examined for themes and can be taught through picturebooks. I found a number of picturebooks that talked about Modern architecture, and those could be analyzed in a similar fashion to how I analyzed books about Medieval architecture. This could also be done for Classical Greek or Roman architecture, Renaissance architecture, or any other period in architectural history.

Other subjects of art education can also be taught through picturebooks. Sipe (2001) and Yohlin (2012) address art history in picturebooks, and I discuss architectural history through picturebooks, but other disciplines of art education could be studied. Music and the history of music or theater are other disciplines of art education that could be taught through picturebooks. *Never Play Music Right Next to the Zoo* by Lithgow (2013), *M is for Melody: A Music Alphabet* by Wargin (2006) and *I Know a Shy Fellow Who Swallowed a Cello* by Garriel (2012) are all books about music performance, composers, or musical history. These could be the start of a study about how music can be taught through picturebooks.

Conclusion

This study focuses on representations of architecture and architectural history in picturebooks, and how those books can be used to teach about architectural history in a K-5 classroom. I did this by examining picturebooks based on a specific criteria, choosing books that have been: (1) published or republished in the past 20 years; (2) have a strong narrative quality in text; (3) allude to architecture and have architecture as part of the integral setting; and (4) set at a K-5 reading level. I arranged the eighty-six books into four types: (1) Tours; (2) Building Practices/Principles; (3) Stories of Architects: Real, Child, or Animal; and (4) the Architecture of Houses and Homes. Within the Tour type, I found three subtypes called the “City Tour,” the “State/Country Tour,” and the “Cross-Country/World Tour” subtypes.

In the subsequent chapters I addressed each type and subtype, discussing themes that appeared. In the Tour type I discuss the themes of “cities can be scary at first,” and “place is an important part of a state or country’s culture.” In the Architecture of Houses and Home Type I discuss the themes of “functions of a house” and “homes look different to everyone.” In the Stories of Architects: Real, Child or Animal type I discuss the themes of “stories of architects,” “children as architects,” and “parodies of architects and architectural monuments.” In the Building Practices/Principles type I discuss the themes of “urbanization,” “the building process,” and “the use of toys.” In talking about the themes and subtypes, I also address “what can be taught,” addressing how these themes and subtypes can be used in the classroom. In these sections I discuss the National Visual Arts Standards and the National Language Arts Standards that pertain to the subtypes and themes.

Lastly I address representations of Medieval architecture in picturebooks. The purpose of this was to look at a specific time period within architectural history, and discuss what could be taught in the classroom using picturebooks as a resource. Using twelve picturebooks I looked at representations of churches; castles; other buildings; and building principles, practices, and concepts. I addressed representations of the Cathedral of Notre-Dame de Paris, the Cathedral of Santa M'aria del Fiore, Château de La Brède, the Tower of London, Alcázar of Segovia, Palazzo Dario, Palazzo Vecchio and Puerta del Sol. I also address building concepts, building practices, the idea of a master mason vs an architect and apprenticeship, definitions of architectural forms, and patronage and functions of a church. In these I discuss what can be taught along with any inaccuracies and inconsistencies that appear in the picturebooks when compared to current scholarship on the subject.

This study could be continued and expanded by finding more books that fit into the criteria, widening the criteria to include board books, or focusing on a different area of art education such as music and music history. Overall, the study accomplished its' purpose of demonstrating how picturebooks can be a classroom tool to teach architectural history in a K-5 classroom, providing a starting list of books that can be used, and samples of topics that can prompt classroom discussion satisfying National Language Arts and National Visual Arts Standards.

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APPENDIX A- Full List of Picturebooks Used

Title	Author	Main Category/Type	Second Category/Type	Third Category/Type
M is for Mitten: A Michigan Alphabet	Appleford, Annie	Tour: State/Country Tour		
City Cat	Banks, Kate	Tour: City Tour		
Iggy Peck, Architect	Beaty, Andrea	Stories of Architects: Real, Child or Animal		
Walk This World	Broom, Jenny	Tour: State/Country Tour		
In New York	Brown, Marcia	Tour: City Tour		
The Little House 75th Anniversary Edition	Burton, Virginia Lee	Architecture of Houses and Homes	Building Principles/Practices	
G is for Garden State: A New Jersey Alphabet	Cameron, Eileen	Tour: State/Country Tour		
B is for Big Sky: A Montana Alphabet	Collard III, Sneed	Tour: State/Country Tour		
P is for Palmetto: A South Carolina Alphabet	Crane, Carol	Tour: State/Country Tour		
Y is for Yellowhammer: An Alabama Alphabet	Crane, Carol	Tour: State/Country Tour		
P is for Peach: A Georgia Alphabet	Crane, Carol	Tour: State/Country Tour		
L is for Lone Star: A Texas Alphabet	Crane, Carol	Tour: State/Country Tour		
F is for First State: A Delaware Alphabet	Crane, Carol	Tour: State/Country Tour		
L is for Last Frontier: An Alaska Alphabet	Crane, Carol	Tour: State/Country Tour		

Little Elliot Big City	Curato, Mike	Tour: City Tour		
G is for Golden: A California Alphabet	Domeniconi, David	Tour: State/Country Tour		
Green City: How One Community Survived a Tornado and Rebuilt for a Sustainable Future	Drummon, Allan	Building Principles/ Practices		
Home	Ellis, Carson	Architecture of Houses and Homes		
Pippo the Fool	Fern, Tracey	Stories of Architects: Real, Child or Animal	Building Principles/ Practices	
A is for Aloha: A Hawaii Alphabet	Goldsberry, U'ilani	Tour: State/Country Tour		
N is for Nutmeg: A Connecticut Alphabet	Groddin, Elissa	Tour: State/Country Tour		
The Three Little Pigs: An Architectural Tale	Guarnaccia, Steven	Stories of Architects: Real, Child or Animal		
Dreaming Up: A Celebration of Building	Hale, Christy	Building Principles/ Practices		
Maya Lin Artist Architect of Light and Lines	Harvey, Jeanne Walker	Stories of Architects: Real, Child or Animal		
Build Dogs Build: A Tall Tail	Horvath, James	Building Principles/ Practices		
New York, Baby!	Jenkins, Ward	Tour: City Tour		
Roberto: The Insect Architect	Laden, Nina	Stories of Architects: Real, Child or Animal		
If You Lived Here: Houses of the World	Laroche, Giles	Architecture of Houses and Homes		
What's inside?	Laroche, Giles	Tour: Cross Country/World Tour		

C is for Centennial: A Colorado alphabet	Louise Doak Whitney	Tour: State/Country Tour		
Angelo	Macaulay, David	Stories of Architects: Real, Child or Animal		
Rome Antics	Macaulay, David	Tour: City Tour		
Julia Morgan Built a Castle	Mannis, Celeste	Stories of Architects: Real, Child or Animal		
Madeline at the White house	Marciano, John Bemelmans	Tour: City Tour		
Madeline and the Cats of Rome	Marciano, John Bemelmans	Tour: City Tour		
Katie in London	Mayhew, James	Tour: City Tour		
New York, New York! The Big Apple from A to Z	Melmed, Laura Krauss	Tour: City Tour		
H is for Hawkeye: An Iowa Alphabet	Pierce, Patricia	Tour: State/Country Tour		
M is for Mayflower: A Massachusetts Alphabet	Raven, Margot	Tour: State/Country Tour		
Look at That Building! A First Book of Structures	Ritchi, Scott	Building Principles/ Practices		
Me and Momma and Big John	Rockliff, Mara	Stories of Architects: Real, Child or Animal	Building Principles/ Practices	
Building on Nature: The Life of Antoni Gaudi	Rodriguez, Rachel Victoria	Stories of Architects: Real, Child or Animal		
A Walk in Paris	Rubbino, Salvatore	Tour: City Tour		
A Walk in London	Rubbino, Salvatore	Tour: City Tour		

A Walk in New York	Rubbino, Salvatore	Tour: City Tour		
Let's Go Home: The Wonderful Things About a House	Rylant, Cynthia	Architecture of Houses and Homes		
P is for Peace Garden: A North Dakota Alphabet	Salonen, Roxane	Tour: State/Country Tour		
This is New York	Sasek, Miroslav	Tour: City Tour		
This is Rome	Sasek, Miroslav	Tour: City Tour		
This is Wahsington D.C	Sasek, Miroslav	Tour: City Tour		
This is Sanfrancisco	Sasek, Miroslav	Tour: City Tour		
This is Paris	Sasek, Miroslav	Tour: City Tour		
This is Venice	Sasek, Miroslav	Tour: City Tour		
This is Munich	Sasek, Miroslav	Tour: City Tour		
This is Edinburgh	Sasek, Miroslav	Tour: City Tour		
This is Hong Kong	Sasek, Miroslav	Tour: City Tour		
This is Israel	Sasek, Miroslav	Tour: City Tour		
This is London	Sasek, Miroslav	Tour: City Tour		
<i>This is the World</i>	Sasek, Miroslav	Tour: Cross Country/World Tour		
This is Greece	Sasek, Miroslav	Tour: State/Country Tour		
This is Australia	Sasek, Miroslav	Tour: State/Country Tour		
This is Great Britian	Sasek, Miroslav	Tour: State/Country Tour		
This is Ireland	Sasek, Miroslav	Tour: State/Country Tour		
S is for Sooner: An Oklahoma Alphabet	Scillian, Devin	Tour: State/Country Tour		

The ABC Book of American Homes	Shoulders, Michael	Architecture of Houses and Homes	Tour: Country Tour	
Larry Gets Lost in Portland	Skewes, John	Tour: City Tour		
Larry Gets Lost in Seattle	Skewes, John	Tour: City Tour		
Larry Gets Lost in San Francisco	Skewes, John	Tour: City Tour		
Larry Gets Lost in Los Angeles	Skewes, John	Tour: City Tour		
Larry Gets Lost in Chicago	Skewes, John	Tour: City Tour		
Larry Gets Lost in Washington DC	Skewes, John	Tour: City Tour		
Larry Gets Lost in Philadelphia	Skewes, John	Tour: City Tour		
Larry Gets Lost in New York City	Skewes, John	Tour: City Tour		
Larry Gets Lost in San Diego	Skewes, John	Tour: City Tour		
Larry Gets Lost in Boston	Skewes, John	Tour: City Tour		
Bottle Houses: The Creative World of Grandma Prisbrey	Slaymaker, Elissa Eskridge	Stories of Architects: Real, Child or Animal	Building Principles/ Practices	Architecture of Houses and Homes
B is for Beaver: An Oregon Alphabet	Smith, Marie	Tour: State/Country Tour		
On the Loose in Boston (Find the Animals)	Stossel, Sage	Tour: City Tour		
If I Built a House	Van Dusen, Chris	Architecture of Houses and Homes	Building Principles/ Practices	Stories of Architects: Real, Child or Animal
Young Frank, Architect	Viva, Frank	Stories of Architects: Real, Child or Animal	Building Principles/ Practices	
V is for Viking: A Minnesota Alphabet	Wargin, Kathy Jo	Tour: State/Country Tour		
L is for Lincoln: An Illinois Alphabet	Wargin, Kathy Jo	Tour: State/Country Tour		

M is for Mount Rushmore: A South Dakota Alphabet	William, Anderson	Tour: State/Country Tour		
The World is not a Rectangle : a Portrait of Architect Zaha Hadid	Winter, Jeannette	Stories of Architects: Real, Child or Animal		
S is for Show Me: A Missouri Alphabet	Young, Judy	Tour: State/Country Tour		

APPENDIX B- National Common Core Standards Used

Standard Category	Grade	Number	Description	Chapter Standard is Mentioned	Second Chapter Standard is Mentioned
Visual Arts-Responding	Pre-K	VA:Re.7.1.Pka	Recognize art in one's environment.	Chapter 2- The "Tour" Type Picturebook	Chapter 3- The Architecture of "Home" Type Picturebook
Visual Arts-Responding	Kindergarten	VA:Re.7.1.Ka	Identify uses of art within one's personal environment.	Chapter 2- The "Tour" Type Picturebook	Chapter 3- The Architecture of "Home" Type Picturebook
Visual Arts-Responding	2nd	VA:Re.7.1.2a	Perceive and describe aesthetic characteristics of one's natural world and constructed environments.	Chapter 2- The "Tour" Type Picturebook	Chapter 3- The Architecture of "Home" Type Picturebook
Visual Arts-Responding	1st	VA:Re.7.2.1a	Compare images that represent the same subject.	Chapter 2- The "Tour" Type Picturebook	
Visual Arts-Responding	5th	VA:Re.7.2.5a	Identify and analyze cultural associations suggested by visual imagery.	Chapter 2- The "Tour" Type Picturebook	
Reading-Literature	Kindergarten	CCSS.ELA-LITERACY.RL.K.3	With prompting and support, identify characters, settings, and major events in a story.	Chapter 7: Conclusion and Recommendations	
Reading-Literature	1st	CCSS.ELA-LITERACY.RL.1.3	Describe characters, settings, and major events in a story, using key details.	Chapter 7: Conclusion and Recommendations	
Reading-Literature	Kindergarten	CCSS.ELA-LITERACY.RL.K.7	With prompting and support, describe the relationship between illustrations and the story in which they appear	Chapter 7: Conclusion and Recommendations	

			(e.g., what moment in a story an illustration depicts).		
Reading-Literature	1st	CCSS.ELA-LITERACY.RL.1.7	Use illustrations and details in a story to describe its characters, setting, or events.	Chapter 7: Conclusion and Recommendations	
Reading-Literature	2nd	CCSS.ELA-LITERACY.RL.2.7	Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.	Chapter 7: Conclusion and Recommendations	
Reading-Literature	3rd	CCSS.ELA-LITERACY.RL.3.7	Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting)	Chapter 7: Conclusion and Recommendations	
Reading-Literature	1st	CCSS.ELA-LITERACY.RL.1.9	Compare and contrast the adventures and experiences of characters in stories.	Chapter 2- The "Tour" Type Picturebook	
Reading-Literature	3rd	CCSS.ELA-LITERACY.RL.3.9	Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series)	Chapter 2- The "Tour" Type Picturebook	

Reading- Informational Text	Kindergarten	CCSS.ELA- LITERACY.RI.K.7	With prompting and support, describe the relationship between illustrations and the text in which they appear (e.g., what person, place, thing, or idea in the text an illustration depicts).	Chapter 7: Conclusion and Recommendations	
Reading- Informational Text	1st	CCSS.ELA- LITERACY.RI.1.7	Use the illustrations and details in a text to describe its key ideas.	Chapter 7: Conclusion and Recommendations	
Reading- Informational Text	Kindergarten	CCSS.ELA- LITERACY.RI.K.9	With prompting and support, identify basic similarities in and differences between two texts on the same topic (e.g., in illustrations, descriptions, or procedures).	Chapter 2- The "Tour" Type Picturebook	
Reading- Informational Text	1st	CCSS.ELA- LITERACY.RI.1.9	Identify basic similarities in and differences between two texts on the same topic (e.g., in illustrations, descriptions, or procedures).	Chapter 2- The "Tour" Type Picturebook	

TABLES

Table 1: Tour Type Picturebooks

Title	Author
M is for Mitten: A Michigan Alphabet	Appleford, Annie
City Cat	Banks, Kate
Walk This World	Broom, Jenny
In New York	Brown, Marcia
G is for Garden State: A New Jersey Alphabet	Cameron, Eileen
B is for Big Sky: A Montana Alphabet	Collard III, Sneed
P is for Palmetto: A South Carolina Alphabet	Crane, Carol
Y is for Yellowhammer: An Alabama Alphabet	Crane, Carol
P is for Peach: A Georgia Alphabet	Crane, Carol
L is for Lone Star: A Texas Alphabet	Crane, Carol
F is for First State: A Delaware Alphabet	Crane, Carol
L is for Last Frontier: An Alaska Alphabet	Crane, Carol
Little Elliot Big City	Curato, Mike
G is for Golden: A California Alphabet	Domeniconi, David
A is for Aloha: A Hawaii Alphabet	Goldsberry, U'ilani
N is for Nutmeg: A Connecticut Alphabet	Groddin, Elissa
New York, Baby!	Jenkins, Ward
If You Lived Here: Houses of the World	Laroche, Giles
What's Inside?: Fascinating Structures Around the World	Laroche, Giles
C is for Centennial: A Colorado Alphabet	Louise Doak Whitney
Rome Antics	Macaulay, David
Madeline at the White house	Marciano, John Bemelmans
Madeline and the Cats of Rome	Marciano, John Bemelmans
Katie in London	Mayhew, James
New York, New York!: The Big Apple from A to Z	Melmed, Laura Krauss

H is for Hawkeye: An Iowa Alphabet	Pierce, Patricia
M is for Mayflower: A Massachusetts Alphabet	Raven, Margot
A Walk in Paris	Rubbino, Salvatore
A Walk in London	Rubbino, Salvatore
A Walk in New York	Rubbino, Salvatore
P is for Peace Garden: A North Dakota Alphabet	Salonen, Roxane
This is New York	Sasek, Miroslav
This is Rome	Sasek, Miroslav
This is Wahsington D.C	Sasek, Miroslav
This is Sanfrancisco	Sasek, Miroslav
This is Paris	Sasek, Miroslav
This is Venice	Sasek, Miroslav
This is Munich	Sasek, Miroslav
This is Edinburgh	Sasek, Miroslav
This is Hong Kong	Sasek, Miroslav
This is Israel	Sasek, Miroslav
This is London	Sasek, Miroslav
This is Greece	Sasek, Miroslav
This is Australia	Sasek, Miroslav
This is Great Britian	Sasek, Miroslav
This is Ireland	Sasek, Miroslav
This is the World	Sasek, Miroslav
S is for Sooner: An Oklahoma Alphabet	Scillian, Devin
The ABC Book of American Homes	Shoulders, Michael & Brannen, Sara
Larry Gets Lost in Portland	Skewes, John
Larry Gets Lost in Seattle	Skewes, John
Larry Gets Lost in San Francisco	Skewes, John
Larry Gets Lost in Los Angeles	Skewes, John
Larry Gets Lost in Chicago	Skewes, John
Larry Gets Lost in Washington DC	Skewes, John
Larry Gets Lost in Philadelphia	Skewes, John
Larry Loves Portland	Skewes, John
Larry Gets Lost in New York City	Skewes, John
Larry Gets Lost in San Diego	Skewes, John
Larry Gets Lost in Boston	Skewes, John
B is for Beaver: An Oregon Alphabet	Smith, Marie

On the Loose in Boston (Find the Animals)	Stossel, Sage
V is for Viking: A Minnesota Alphabet	Wargin, Kathy Jo
L is for Lincoln: An Illinois Alphabet	Wargin, Kathy Jo
M is for Mount Rushmore: A South Dakota Alphabet	William, Anderson
S is for Show Me: A Missouri Alphabet	Young, Judy

Table 2: City Tour Subtype Picturebooks

Title	Author
City Cat	Banks, Kate
In New York	Brown, Marcia
Little Elliot Big City	Curato, Mike
New York, Baby!	Jenkins, Ward
Rome Antics	Macaulay, David
Madeline at the White house	Marciano, John Bemelmans
Madeline and the Cats of Rome	Marciano, John Bemelmans
Katie in London	Mayhew, James
New York, New York!: The Big Apple from A to Z	Melmed, Laura Krauss
A Walk in Paris	Rubbino, Salvatore
A Walk in London	Rubbino, Salvatore
A Walk in New York	Rubbino, Salvatore
This is New York	Sasek, Miroslav
This is Rome	Sasek, Miroslav
This is Wahsington D.C	Sasek, Miroslav
This is Sanfrancisco	Sasek, Miroslav
This is Paris	Sasek, Miroslav
This is Venice	Sasek, Miroslav
This is Munich	Sasek, Miroslav
This is Edinburgh	Sasek, Miroslav
This is Hong Kong	Sasek, Miroslav
This is Israel	Sasek, Miroslav
This is London	Sasek, Miroslav
Larry Gets Lost in Portland	Skewes, John
Larry Gets Lost in Seattle	Skewes, John
Larry Gets Lost in San Francisco	Skewes, John

Larry Gets Lost in Los Angeles	Skewes, John
Larry Gets Lost in Chicago	Skewes, John
Larry Gets Lost in Washington DC	Skewes, John
Larry Gets Lost in Philadelphia	Skewes, John
Larry Gets Lost in New York City	Skewes, John
Larry Gets Lost in San Diego	Skewes, John
Larry Gets Lost in Boston	Skewes, John
On the Loose in Boston (Find the Animals)	Stossel, Sage

Table 3: State/Country Tour Subtype Picturebooks

Title	Author
M is for Mitten: a Michigan Alphabet	Appleford, Annie
G is for Garden State: A New Jersey Alphabet	Cameron, Eileen
B is for Big Sky: A Montana Alphabet	Collard III, Sneed
P is for Palmetto: A South Carolina Alphabet	Crane, Carol
Y is for Yellowhammer: An Alabama Alphabet	Crane, Carol
P is for Peach: A Georgia Alphabet	Crane, Carol
L is for Lone Star: A Texas Alphabet	Crane, Carol
F is for First State: A Delaware Alphabet	Crane, Carol
L is for Last Frontier: An Alaska Alphabet	Crane, Carol
G is for Golden: A California Alphabet	Domeniconi, David
A is for Aloha: A Hawaii Alphabet	Goldsberry, U'ilani
N is for Nutmeg: A Connecticut Alphabet	Groddin, Elissa
C is for Centennial: a Colorado Alphabet	Louise Doak Whitney
H is for Hawkeye: An Iowa Alphabet	Pierce, Patricia
M is for Mayflower: A Massachusetts Alphabet	Raven, Margot
P is for Peace Garden: A North Dakota Alphabet	Salonen, Roxane
This is Greece	Sasek, Miroslav
This is Australia	Sasek, Miroslav
This is Great Britain	Sasek, Miroslav

This is Ireland	Sasek, Miroslav
S is for Sooner: An Oklahoma Alphabet	Scillian, Devin
The ABC Book of American Homes	Shoulders, Michael & Brannen, Sara
B is for Beaver: An Oregon Alphabet	Smith, Marie
V is for Viking: A Minnesota Alphabet	Wargin, Kathy Jo
L is for Lincoln: An Illinois Alphabet	Wargin, Kathy Jo
M is for Mount Rushmore: A South Dakota Alphabet	William, Anderson
S is for Show Me: A Missouri Alphabet	Young, Judy

Table 4: Cross Country/World Tour Subtype Picturebooks

Title	Author
Walk This World	Broom, Jenny & Niemien, Lotta
If You Lived Here: Houses of the World	Laroche, Giles
What's Inside?: Fascinating Structures Around the World	Laroche, Giles
This is the World	Sasek, Miroslav

Table 5: Architecture of Houses and Homes Type Picturebooks

Title	Author
The Little House 75th Anniversary Edition	Burton, Virginia Lee
Home	Ellis, Carson
If You Lived Here: Houses of the World	Laroche, Giles
Let's Go Home: The Wonderful Things About a House	Rylant, Cynthia
The ABC Book of American Homes	Shoulders, Michael & Brannen, Sara
Bottle Houses: The Creative World of Grandma Prisbrey	Slaymaker, Elissa Eskridge
If I Built a House	Van Dusen, Chris

Table 6: Stories of Architects: Real, Child, Or Animal Type Picturebooks

Title	Author
Iggy Peck, Architect	Beaty, Andrea

Pippo the Fool	Fern, Tracey
The Three Little Pigs: An Architectural Tale	Guarnaccia, Steven
Maya Lin Artist-Architect of Light and Lines	Harvey, Jeanne Walker
Roberto: The Insect Architect	Laden, Nina
Angelo	Macaulay, David
Julia Morgan Built a Castle	Mannis, Celeste
Me and Momma and Big John	Rockliff, Mara
Building on Nature: The Life of Antoni Gaudi	Rodriguez, Rachel Victoria
Bottle Houses: The Creative World of Grandma Prisbrey	Slaymaker, Elissa Eskridge
If I Built a House	Van Dusen, Chris
Young Frank, Architect	Viva, Frank
The World is Not a Rectangle: a Portrait of Architect Zaha Hadid	Winter, Jeannette

Table 7: Building Practices/Principles Type Picturebooks

Title	Author
The Little House 75th Anniversary Edition	Burton, Virginia Lee
Green City: How One Community Survived a Tornado and Rebuilt for a Sustainable Future	Drummon, Allan
Pippo the Fool	Fern, Tracey
The Three Little Pigs: An Architectural Tale	Guarnaccia, Steven
Dreaming Up: A Celebration of Building	Hale, Christy
Build Dogs Build: A Tall Tail	Horvath, James
Roberto: The Insect Architect	Laden, Nina
Look at That Building! A First Book of Structures	Ritchi, Scott
Bottle Houses: The Creative World of Grandma Prisbrey	Slaymaker, Elissa Eskridge
If I Built a House	Van Dusen, Chris

Table 8: Picturebooks that Reference Medieval Architecture

Title	Author
City Cat	Banks, Kate
Iggy Peck, Architect	Beaty, Andrea
Pippo the Fool	Fern, Tracey
If You Lived Here: Houses of the World	Laroche, Giles
What's Inside?: Fascinating Structures Around the World	Laroche, Giles
Katie in London	Mayhew, James
Me and Momma and Big John	Rockliff, Mara
A Walk in Paris	Rubbino, Salvatore
A Walk in London	Rubbino, Salvatore
This is Paris	Sasek, Miroslav
This is London	Sasek, Miroslav
This is Great Britain	Sasek, Miroslav