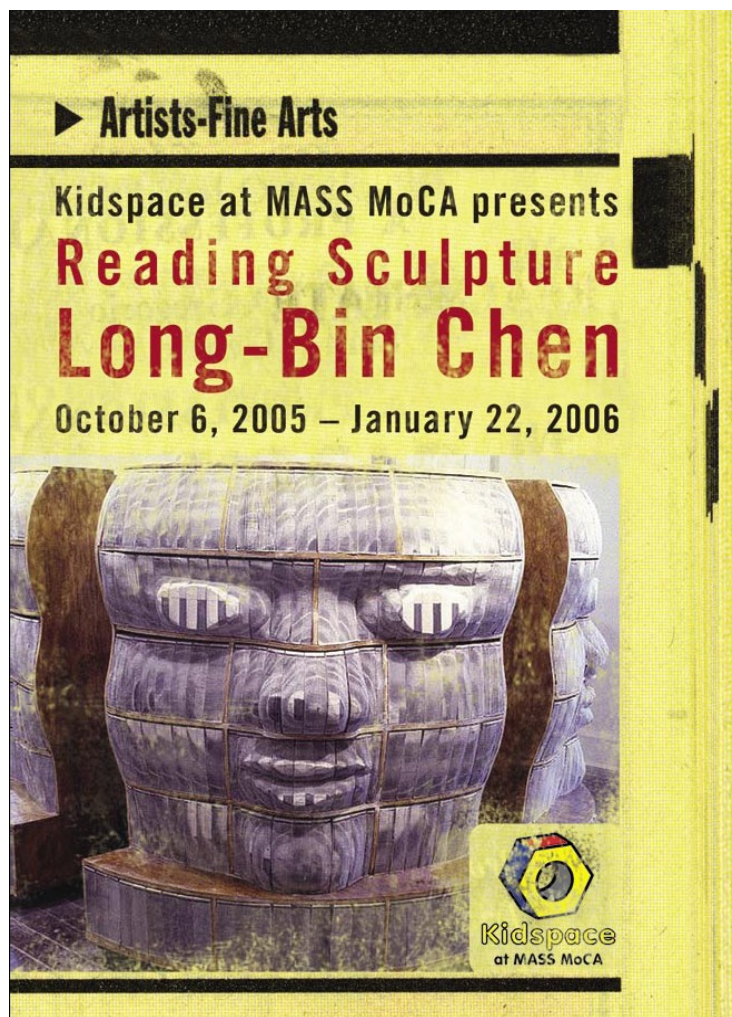




TEACHER CURRICULUM GUIDE FALL 2005



Reading Sculpture: Long-Bin Chen

ACKNOWLEDGEMENTS

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This curriculum was developed by Bonnie Kirkwood, 3rd grade teacher; Sue Olieveri, 5th grade teacher, Brayton Elementary School; Angela Roberts and Laura Thompson, Kidspace. Thanks to Bonnie and Sue for all their hard work and dedication to the project over their summer break.



Reading Sculpture: Long-Bin Chen
October 6, 2005 – January 22, 2006

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INTRODUCTION

Reading Sculpture: Long-Bin Chen

October 6, 2005 – January 22, 2006

EXHIBITION OVERVIEW

Taiwan-based sculptor Long-Bin Chen considers himself an “international artistic nomad” who travels the world to create and display his works of art. He transforms old telephone directories, magazines, books, and other printed material into sculptures of human heads, figures, and even representations of hurricanes. He also creates replicas of ancient stone monuments, mummies, weapons, and tools.

Long-Bin’s work addresses a wide range of social, political and personal themes. The artist wants to draw attention to his fear that humans are over-consuming the earth’s resources. He is also troubled by societies throughout the world that are placing less value on books and written words in favor of technology.

Long-Bin is interested in building viewers’ understandings of different cultures. He honors Buddha in his sculpture and refers to China’s cultural icons such as its ancient warriors. He is influenced by the international communities he visits, and incorporates imagery from various nations into his work. Long-Bin revisits artifacts that have become obsolete, reminding us that these materials transmit important cultural information.

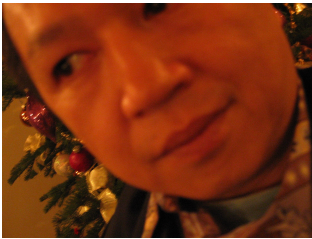
His recycled-book sculptures often take on the look of old stone or untreated wood, suggesting his fascination with the materials of ancient artifacts. The printed material Long-Bin selects for his sculptures adds to their meaning. For example, the Buddha heads he created from telephone directories are designed as a symbolic container to hold the names of all the people in the books and bring them under Buddha’s care and compassion.

The books themselves are significant to Long-Bin as they symbolize his appreciation for a lost art-form. With the growing use of the computer for information, many people are becoming less concerned with the appearance of

books. Long-Bin believes that books—their content as well as their physical make-up—used to be treasured and collected. Their binding, typeface, paper, and images were all appealing, whereas now often books are mass produced with cheap paper and with the purpose of being thrown out after one has read them.

Reading Sculpture will feature many sculptural heads made out of telephone directories, Chinese periodicals, and other printed materials. It will also include an over-sized Buddha head, several human bodies, and a “hurricane tunnel”, also comprised of books and magazines. The back of the gallery will consist of low work tables (no stools to fall off of this year as your students will sit on the floor!) and a wall for which the 1st and 5th graders will design artwork with Long-Bin to add to the overall exhibition.

ABOUT THE ARTIST



Long-Bin Chen

Artist Statement

Since 1993, in my artwork I have used printed materials - discarded books, magazines, computer printouts, etc. - that form the cultural debris of our global information society. My art form explores different cultural meanings and seeks to combine ideas and concepts from the East with those from the West.

The structural make-up of my sculpture is similar to the structure of traditional Chinese architecture and furniture where no nails are used; instead, the various parts of the structures are held together by plugs only. I carve the printed materials for my sculpture to also fit seamlessly together like the pieces of a puzzle. The end result looks like wood or marble. I use the image of Buddha, as well as other cultural icons from the West and East, for my sculpture, modeling them after ones I studied in museums and city architecture.

The content, as well as the shape and color, of the printed materials are relevant to my sculpture. For instance, in the *China Can Say No* series I used books published in mainland China in the 1990s that raise objections to cultural and economic dominance by the West. These sculptural pieces represent modern-day warriors fighting for their own unique cultural identities.

Some Buddha heads shown in Kidspace consist of phone books from the Western communities where I have completed artist residencies. Symbolically, the millions of residents listed in the phone books are being taken care of by the compassionate Buddha who is comprised of their unique names and phone numbers.

Why do I often present just heads? Since colonial times, Westerners have taken Buddha heads from statues in Asia and brought them back to the West. Today, while one finds many Buddha heads in Western museums and galleries, equally as many Buddha bodies in Asia are headless. The Buddha head is an important cultural image from the East, and I want my art to help Westerners understand its significance.

For many of my projects, I must travel to other nations to complete artist residencies. I enjoy meeting new people and living among different cultures, which influence my work. After my residency in North Adams, I have been invited to do projects in Brazil and Hong Kong.

Long-Bin Chen, Taipei, Taiwan, August 2005

Biography

Taiwanese artist Long-Bin Chen has a Master of Fine Arts degree from New York's School of Visual Arts. He has been awarded artist fellowship grants from Taiwan's National Endowment for the Arts and New York's Joan Mitchell Foundation, as well as the Silver Prize of the Osaka Triennial, Japan; the Visitors Prize of the Six Triennial of Small Scale Sculpture, Stuttgart, Germany; and the 12th Shih Hsiung New Artist Prize, Taipei. Chen has completed artist residencies at the 18th Street Arts Center, Santa Monica, California; Vermont Studio Center, Johnson, Vermont; and the Sarabhai House, Ahmedabad, India. His work has been exhibited widely in the United States, Germany, Taiwan, Japan, Hong Kong, and Italy and can be found in private collections. His most recent group exhibitions include *The Invisible Thread: Buddhist Spirit in*

Contemporary Art, Snug Harbor Cultural Center, Staten Island, New York; and the *Dalai Lama Portrait Project*, the Dalai Lama Foundation traveling exhibition (Tokyo, London, Paris, Taipei, Berlin, New York, Los Angeles). Chen is the first international artist to show his work in Kidspace at MASS MoCA.

READING SCULPTURE PROGRAMS

TEACHER WORKSHOPS

We have found that by participating in teacher workshops, educators feel better prepared to incorporate the Kidspace curriculum into their busy schedules. There are two workshops planned for your school this fall, one of which will take place at MASS MoCA (B-10 Theater). At this workshop we will review how to make connections between art and other subject areas including science and English language arts. You will be divided into groups to work with Bonnie Kirkwood and Sue Oliveri, curriculum activity writers, on projects outlined in this curriculum. The second workshop will take place back in your school and will focus on evaluation. Please mark the workshop dates on your calendar (you can find the dates in Section 2 of this curriculum.) Plus, note the dates for the Three-Museum Semester teacher training sessions in the spring.

KIDSPACE PROGRAMS

This curriculum provides you with classroom activities that you can do with your students before and after visits to Kidspace. It is broken down into two curriculums: one for Pre-K – K and one for 1st – 5th grade. Activities can easily be adjusted to suit the needs and interests of your particular grade level. In certain cases, we offer different activities for the different grade levels.

We purposefully choose exhibition themes that easily relate to topics you are working on in school or that are included in the MA Learning Frameworks. The goal of this curriculum is to demonstrate easy ways in which you can connect on-going classroom activities to themes addressed in Kidspace exhibitions and programs. You might already have in your curriculum classroom projects that can easily tie into Kidspace and we encourage you to plan this before the beginning of the Kidspace semester. We will have time to discuss this further at our teacher workshops.

Each class will visit Kidspace. These visits will take place AFTER your artist residency. During your visit to Kidspace your students will work with Kidspace staff to explore the *Reading Sculpture* exhibition. Students will then have the opportunity to create their own three-dimensional work of art using materials similar to those used by Long-Bin.

The artist residency program continues this year with Massachusetts Cultural Council funding. Each class will have a visit with Long-Bin in their school auditorium/lunchroom BEFORE to their visit to Kidspace. Students will work on art projects with the artist. The 1st and 5th graders will have an additional visit to Kidspace, this time with the artist to create an installation in the exhibition. This visit will also take place prior to their general visit to Kidspace. They will also work with him back in their schools. Because of school size and time constraints, we have had to limit the number of visits students can make to Kidspace. Last year the 2nd and 3rd graders had an additional visit, and this year, the 1st and 5th graders. Our goal is to have all students visit Kidspace on several occasions.

PROGRAM GOALS

- Contemporary art can be used to sharpen student visual literacy skills which can be applied in many subject areas, including art-, English language arts, science, and social studies.
- Interactions with artists and their artwork help students to more fully understand the artistic problem-solving processes.
- Curriculum materials and teacher workshops can motivate classroom educators to make multiple curriculum connections to the subject of patterns and systems of organization.

LEARNER OUTCOMES

The *Reading Sculpture* exhibition can be used to focus on a wide range of topics, including: recycling, communication methods, portraits, sculpture, and community. Through multiple activities, students will:

- discuss their understanding of how an artist's selection of material influences meaning in works of art;
- recognize that sculptures can be made up of recycled materials;
- describe how cultural information is transmitted through art, books, totem poles, portraits, personal journals and other artifacts;

- explain their understanding of sculpture and compare to past Kidspace exhibitions featuring art of different mediums (installation art, painting, photography);
- illustrate in sculpture their interpretations of storybooks or create their own portraits in sculpture.

YOUR FEEEDBACK AND SHARING WITH OTHERS

We will have an evaluation workshop with all of the teachers in your school (see your school's schedule in this curriculum). We would like to know your thoughts on the curriculum and programs. We also ask that you share your comments on the exhibition. We will provide you with an evaluation form to complete before the workshop. Meanwhile, we would appreciate hearing your thoughts along the way. Drop us a note at lthompson@massmoca.org, or phone us at 413-664-4481 ext. 8131. **Your comments do make a difference.**

We hope that you will share your class projects with others in your school. Since each class in your school is involved with Kidspace, it would be interesting to see the different interpretations of the activities and the Kidspace experience. You might display your work throughout the school and meet with other classes to discuss the artists' work and Kidspace.

We would like to visit your school to document your students' work and to hear about the other projects that you develop on your own in conjunction with the *Reading Sculpture* exhibit. You may also send digital photographs, scanned work, or project ideas to the email address above.

We look forward to a successful collaboration!

Laura Thompson, Ed.D.
Director of Exhibitions and Education

Angela Roberts
Kidspace Assistant



RECYCLING PORTRAITS

Pre-K & Kindergarten Activities

OVERVIEW

In the classroom and at Kidspace, students in Pre-K and Kindergarten will examine different ways artists create portraits through looking at sculpture, reading books, and class discussions. They will also discuss recycling and how artists might use recycled materials for art supplies.

At Kidspace, students will discuss the sculptural work of Long-Bin Chen. They will look for ways in which the artist represents the human figure and heads in his sculptures comprised of carved books. And they will seek out ways in which Long-Bin relates the content of the books to the overall theme of his sculptures. Students will then make their own book portrait sculptures.

Within the post-visit activities provided in this curriculum are specific activities for Kindergarten students as they relate to the Scott Foresman reading series. Also suggested are reading activities for Pre-K students. The other post-visit activities can be adjusted to meet the needs and interests of your students.

ACTIVITY SCHEDULE

Before Your Kidspace Program

1. Discussion: Introduction to Topic and Kidspace Semester
2. Art: Looking at Portraits in Sculpture
3. Science / Social Studies: Recycling

Artist Residency at Your School

1. Preparing for Artist Residency

During Kidspace Visit

1. Guided Discussion
2. Art-Making Activity: Portrait People

Connecting to Language Arts

1. Pre-K Suggested Books
2. Kindergarten Scott Foresman Connection

After Your Kidspace Program

1. Language Arts/Art Project: Look Who's Talking
2. Art Project: Community Sculpture
3. Art Project: Me, Myself, and I
4. Language Arts: Further Reading

BEFORE YOUR KIDSPACE PROGRAM

Pre-K & Kindergarten

Objectives

- Through a review of images and an introductory discussion on portraiture and recycling, students will understand how Long-Bin Chen uses recycled materials to create portraits.
- Through a review of images, students will investigate how other artists represent the human figure and heads in their work.

PRE-VISIT ACTIVITY 1

Discussion: Introduction to Topic and Kidspace Semester

Ask your students to discuss what they saw at Kidspace last year (*Wonder Worlds* installation by Linda Price-Sneddon comprised of pom-poms and pipe cleaners). (For Pre-K students, introduce them to Kidspace by explaining the activities that happen in our gallery and in their classroom.) Explain to your students that this year's Kidspace program focuses on sculpture by Long-Bin Chen who uses books and other printed materials to create portraits. While last year, they studied installations and patterns, this year's program will involve looking at sculptures and identifying why these portraits are important to Long-Bin. Give your class an overview of the semester including classroom activities, the visit to Kidspace, and artist residency with Long-Bin Chen.

Next, ask your students to discuss portraits. Suggested questions:

- ≈ What is a portrait?
- ≈ Have you ever sat for a portrait? What did you have to do for it? What did you wear?
- ≈ Have you ever seen an artist-made portrait in a museum or a book? What did it look like?
- ≈ In what form do artists show us portraits (i.e., photographs, collage, sculpture)?

You might want to review the following list of terms with your students (see box on next page). Also, discuss facial expressions with your students. Have each student make an expression and the class should guess what they are feeling. When looking at the slides in Activity 2, students will be asked to "read" the portraits faces for what they are expressing, so this is a good warm-up activity for young students.

Important Terms

(Taken from www.artfaces.com/artkids/terms.htm and <http://www.m-w.com> (Merriam-Webster On-Line))

Bust: a figure sculpture or painting representing a person's head, neck, shoulders, and upper chest, and perhaps the upper arms.

Portrait: a picture or sculpture representing a person

Sculpture: Its major techniques include (1) carved (cutting up), (2) modelled (building up), and (3) assembled (the joining or construction of prefabricated elements.) Its three dimensionality creates volume, mass, and presence in space. Common materials used include bronze, clay, fibreglass, marble, plaster, stone, wire, and wood.

PRE-VISIT ACTIVITY 2

Art: Looking at Portraits in Sculpture

(Materials: Overhead projector or computer, transparencies or CD-ROMs)

Now that your students are aware of portraits in general, discuss sculptures that are portraits of famous people or people from different cultures and time periods (see image list on next page). We have provided you with overhead projector transparencies and CD-ROMs with images of sculpture (check them out at your school's main office).

Suggested questions:

- Do you think this bust is made out of natural (stone, clay, etc.) or recycled materials (newspaper, milk cartons, etc.)?
- What do you think the subject of the portrait is feeling? How can you tell by the expression on the person's face?
- How do you feel when you have your portrait taken (school portraits, family portraits)?
- (Show two images together) If these two people could talk to each other, what would they say?

IMAGE LIST

1. *China Can Say No* by Long-Bin Chen, 2004, carved books
2. *New York Roman* by Long-Bin Chen, 2004, carved phone books
3. *Roman Warrior* by Long-Bin Chen, 2004, carved books
4. Marble bust of a bearded man, ca. 150-175, Roman (Met)
5. Terra-cotta bust of George Washington, 1785 (Mount Vernon)
6. Limestone head of Buddha ca. 700, China (Smithsonian)
7. Black marble bust of Dr. Martin Luther King Jr., 1983 (US Capitol—did you know he is the only African-American honored with a bust in the capitol?)
8. Limestone head of Buddhist Disciple, Ananda, c.650, China (Smithsonian)
9. Marble head of a goddess, 4th century BC, Greek (Met)
10. *Anitgraceful* by Umberto Boccioni, 1913, bronze cast in 1950-51, Italian modern (Met)
11. *Portrait Bust* of young girl by Jean-Antoine Houdon, 1788, white marble, France (Met)
12. Haida Nation of British Columbia Totem poles
13. *Dr. Martin Luther King Jr.* by Anna Koh-Varilla and Jeffrey Varilla, 1999, Bronze, University of Texas at Austin
14. Roman Architecture, Photo taken by Long-Bin Chen
15. Map of Asia
16. Map of Taiwan

PRE-VISIT ACTIVITY 3

Science / Social Studies: Recycling

Long-Bin Chen uses recycled books and other printed material to create his artwork. In addition to preparing your students to look at portraits, begin exploring recycling and the use of recycled materials as art supplies.

Begin your discussion by drawing a KWL chart on your blackboard (see next page). Have your students fill-in the KWL chart by answering questions about recycling such as:

- What do we recycle?
- Where do we recycle (home, school, etc.)?
- What happens to things that are recycled?
- Where do things go to be recycled?

| K | W | L |
|---|--|---|
| Make a list of things that are know to be recycled. | Make a list of things that should be recycled. Brainstorm ideas of what could be done with them. | Tire recycling is a large industry. There are many states mandating the need for recycling the excess amount of tires in their areas. Some recycled tires are used for playgrounds, horse stables, and parks. |
| Paper Plastic Glass | Books Cars Shoes Computers Markers | TVs Furniture Toys Pencils www.rubberrecycle.com www.playsafer.com www.recycle.net |

Tell your students that Long-Bin believes it is important to recycle. Ask them to discuss why they think the artist uses recycled books and printed material for his artwork. Then, ask your students to imagine what they might be able to make out of certain recyclable materials such as juice containers, newspaper, and paper plates. They will have the opportunity after their visit to Kidspace to create a class portrait out of a variety of recycled materials.

ARTIST RESIDENCY

Pre-K & Kindergarten

Your students will have the opportunity to work with Long-Bin Chen in your school lunchroom prior to your visit to Kidspace. Working in groups of two classes at a time, Long-Bin will demonstrate how he creates his book sculptures and will have your students create their own mini-book sculptures. Each session will take place for 1 hour.

We recommend that you prepare you students ahead of time for this exciting piece of the Kidspace program. Please make sure to do the pre-visit activities in this curriculum guide before your visit with Long-Bin, if time allows. If tight for time, please simply introduce the artist to your students and show them a few slides of his work (3 sets of overhead images and CDs are available to borrow from your school's main office.) Then complete the pre-visit activities after your artist residency and before your trip to Kidspace.

DURING YOUR KIDSPACE VISIT

Pre-K & Kindergarten

A series of questions will be used to help guide your students in their exploration of *Reading Sculpture*. They will be asked to respond to these questions using the artwork as a source of both information and inspiration. Each question builds upon another so that students can make connections among the work on view. For instance, they might be asked the following questions when standing in front of one work of art:

- What do you think is going on in this sculpture?
- What kind of materials did the artist use to create the work? Why do you think that the artist chose to use these materials?
- When looked at together, how does the artist's work tell us a story?
- What do you think the artist was inspired by?
- What details are important to the story the artist is trying to tell us?
- How does the artist's piece relate to the last artist's work we looked at?
- Does this portrait look realistic? Have you seen something similar to it in other museums?

These guided discussions serve two purposes: to build students' visual literacy skills and to increase their knowledge of portraits. Visual literacy skills include thinking critically about what one sees, forming opinions and interpretations about artwork, and expressing in words these observations and opinions.

Following the guided discussions, students will have the opportunity to reflect on Long-Bin's art-making processes. We will talk about what the artist needed to do in order to create his works of art. In particular, we will discuss how Long-Bin relates the text of the books to the theme of his sculpture. Students will then have the opportunity to create Portrait People, where they will be able to choose a book to turn into a portrait.

CONNECTING TO LANGUAGE ARTS

Pre-K & Kindergarten

Continue to explore the idea of how people are represented through portraiture and self-portraits. Introduce this topic by asking your students to review what they saw at Kidspace. Ask them to discuss how Long-Bin's sculpture tells us something about the portraits of Chinese warriors or the heads of Buddha. Next, have your students discuss other art forms they might have experienced that show portraits of people such as paintings, photographs, and collages. Then have your students focus on the following story from your Scott Foresman Reading Series.

Pre-K

Since Pre-K does not have textbooks within the Scott Foresman Reading Series, the following is a list of books that may be useful for a language arts activity relating to portraits. Read aloud the books with your students and be sure to show them the images.

- *Funny Faces: A Very First Picture Book* by Lorenz Books, Nicola Tuxworth (Editor) - Photographs and simple text show how babies' faces can reveal their feelings and moods.
- *Find A Face* by Francois Robert - Cheese graters wearing grins? A cookie cutter with a surprised look and a large red clown nose? How about a shoe heel with round eyes and a smiley mouth? These and other unexpected and unique objects are showcased in a fun book that demonstrates that faces can be found anywhere if you look hard enough.
- *Making Faces* by Dawn Bentley - Kids love making faces to express their feelings, and these colorful Pop-Outs, featuring five very different faces, will elicit giggles and gasps--and inspire lots of creative face-making.

Kindergarten

Unit 1 – “Getting to Know Us”

***All I Am* by Eileen Roe**

Introduction

Before reading this story about a young boy defining his many roles (i.e. dancers, neighbor, brother), ask your students to think about how they would describe themselves. Remind your students that a description of someone is like a “portrait” in that it includes many personal details. While Long-Bin Chen creates

portraits of people by using recycled materials, this story uses word and pictures to create a portrait of the boy. Follow along with the suggested activities 'Activate Prior Knowledge' and 'Build Background' on page 197 of your teacher's guide.

Follow-Up Discussion

Review what your students learned about themselves through reading this story. Discuss with your students if the illustrations of the boy helped them to better understand who he is and what makes him unique. Ask your students if they can relate to any of the things the boy described himself as (animal lover, artist, friend, etc.).

Art Project: Me, Myself, and I Collage

(Materials: photographs of students, magazines, construction paper, markers, glue, scissors)

Portraits are not only three-dimensional sculptures like what they saw at Kidspace, but they can also be flat two-dimensional objects such as paintings, collages, or photographs (or the illustrations in *All I Am*). This activity will allow students to create a two-dimensional self-portrait collage using recycled printed material like Long-Bin. Before you begin, ask students to bring in from home photographs of themselves, preferably ones that can be cut-up and altered. They can glue their photos to construction paper. Surrounding their photos should be images of things that they like to do, eat, play with, etc., as well as their favorite color, activity, animal or food. Have students comb thru magazines for images that can be pasted onto the construction paper. They can also draw some images. When completed ask students to share their art projects with the class.

AFTER YOUR KIDSPACE PROGRAM

Pre-K & Kindergarten

Objectives

- Students will further explore the use of recycled materials to create self-portraits and portraits of other people.
- By reading suggested books students will re-examine the themes of portraiture and recycling that have been discussed along with Long-Bin Chen's work.

POST-VISIT ACTIVITY 1

Discussion / Art Project: Look Who's Talking

Have a discussion about Long-Bin Chen's sculpture. Suggested questions:

- What was your favorite sculpture? Why was this your favorite?
- When you saw this sculpture, how did it make you feel? What did you see that makes you feel this way?
- If your favorite sculpture could talk, what do you think it would say?

Art Project: Talking Heads

(Materials: images of Long-Bin Chen's sculptures, markers or crayons, paper, glue, beads, sequins, other embellishments)

In the **Teacher Resource** section of this curriculum packet you will find images of Long-Bin's sculptures that may be photocopied for this activity. Ask students to choose a copy of one of the heads and brainstorm ideas for what their favorite head might say. Is the head happy that it was made out of recycled materials? Was it happy that the students came to visit Kidspace? How is it feeling? etc. – encourage your students to use their imaginations. They might even create a dialogue among several heads. Teachers can draw a conversation bubble coming out of the heads and write in what the students came up with. Students may add color or other embellishments to make their head unique. First glue the photocopies to construction paper to add support to them. Or you can have your students cut out the completed projects and hang on the walls to create a class mural. You could also attach a string to them and hang them individually from the ceiling, like the ones you saw at Kidspace.

POST-VISIT ACTIVITY 2

Art Project: A Community Sculpture

(Materials: recycled materials, markers, glue, scissors, tape, wire)

Long-Bin Chen creates portraits of different people, often recreating images of people he found in various cultures' sculptures. These portraits communicate information about the person and his/her life. As a group, brainstorm with your students important people from your community (mayor, principal, a special teacher, superintendent, etc.). Use recycled materials to create a sculptural portrait of the person that you chose as a class. Before you begin making your sculpture respond as a class to the following questions:

- What does the person look like?
- How does this person dress?
- What will the sculpture tell viewers about the person?

Hold up different recyclable materials and ask students what each object could represent as a body part. For example, a book may represent a foot or paper towel rolls may represent arms or legs. To join the different materials together use glue, tape, or staples. Using a hole-puncher and string or twisteez wire (www.twisteezwire.com) will allow for a more flexible sculpture. Try problem-solving as a class as to how you might attach the different parts. You might be surprised by the innovative solutions your young students will come up with!

SUGGESTED RECYCLED MATERIALS

| | |
|--------------------------------|------------------------|
| Milk/juice cartons | Newspapers |
| Recycled classroom materials | Magazines |
| Bottles | Books |
| Cans/coffee containers | Toys |
| Toilet paper/paper towel rolls | Boxes |
| Tissue boxes | Egg cartons |
| Paper plates | Plastic forks & spoons |
| Bottle caps | |

POST-VISIT ACTIVITY 3

Language Arts: Further Reading for Ages 4 – 8

The following books will help you to make more connections to the themes of portraiture and recycling that have been discussed both at Kidspace and in the classroom.

Recycling

- *The Lorax* by Dr. Seuss
- *Why Should I Recycle?* by Jen Green and Mike Gordon

Portraiture

- *Degas and the Little Dancer: A Story About Edgar Degas* by Laurence Anholt



Little Dancer Aged Fourteen by Edgar Degas is part of the Clark Art Institute's permanent collection – this makes a good connection between your Kidspace and Three-Museum semesters.

- *Just Like Me: Stories and Portraits by Fourteen Artists* Edited by Harriet Rohmer – Representing the Hispanic, Black, Asian-American, Jewish, and Native American experiences, the contributors discuss important moments in their lives and how they became artists. Each double-page spread is composed of a full-page self-portrait opposite an explanation of the picture and a photograph of the subject as a child and at present.



COMMUNICATING CULTURE

1st – 5th Grade Activities

OVERVIEW

In the classroom and at Kidspace, students in 1st – 5th grade will examine different ways in which culture is communicated including in sculpture, Native American totem poles, photographs, personal journals, self-portraits, books, and stories. They will use their Scott Foresman reading series to make connections to themes addressed in Long-Bin Chen's work on view in Kidspace, and complete related projects that show how different cultures have distinct, yet related ways to communicate.

At Kidspace, students will discuss the sculptural work of Long-Bin Chen. They will look for ways in which the artist articulates his thoughts on and concerns for communication in a global society. And they will seek out ways in which Long-Bin relates the content of the books—the material he uses for his artwork—to the overall theme of his sculptures. Students will then have the opportunity to make their own book sculptures.

Within the post-visit activities provided in this curriculum are specific activities for each grade level, 1st through 5th grade, as they relate to the Scott Foresman reading series. In addition there are post-visit activities for all grade levels that you can adjust to meet the needs and interests of your students.

ACTIVITY SCHEDULE

Before Your Kidspace Program

1. Discussion: Introduction to Topic and to Kidspace Semester
2. Art: Looking At Portraits in Sculpture
3. Social Studies: Where is Taiwan?

Artist Residency with Long-Bin Chen

1. Preparing for Artist Residency

During Your Kidspace Visit

1. Guided Discussion
2. Art-Making Activity: Babbling Books (Sculpture)

Connecting to Scott Foresman

1. 1st grade – Communities / Photographs
2. 2nd grade – Stories / Authors
3. 3rd grade – Native American Totem Poles
4. 4th grade – Personal Journals
5. 5th grade – Family Storytelling

After Your Kidspace Program

1. Art Project: Self Portraits
2. Writing / Art Project: Figurative Family Stories
3. Writing Project: Letters to Home

BEFORE YOUR KIDSPACE PROGRAM

1st – 5th Grade

Objectives

- Through an introductory discussion on communication methods, students will understand how cultural information is conveyed.
- By reviewing images that show different types of sculpture and portraits, students will be better prepared to discuss what they see during their field trip.
- With a map of Taiwan and articles about the country, students will better understand the place where Long-Bin Chen lives.

PRE-VISIT ACTIVITY 1

Discussion: Introduction to Topic and Kidspace Semester

Ask your students to discuss what they saw at Kidspace last year (*Wonder Worlds* installation by Linda Price-Sneddon comprised of pom-poms and pipe cleaners). Explain to your students that this year's Kidspace program focuses on sculpture by Long-Bin Chen who uses books and other printed materials to create portraits. While last year, they studied installations and patterns, this year's program will involve looking at sculptures for how they communicate cultural information. Give your class an overview of the semester including classroom activities, the visit to Kidspace, and artist residency with Long-Bin Chen.

Next, ask your students to discuss communication methods they have experienced. Suggested questions:

- ≈ What do we mean by communication?
- ≈ What are some forms of communication (i.e., books, telephone, computers, newspapers)?
- ≈ What are some examples of how different cultures communicate (i.e., language, art, food, traditions)?

Ask your students to discuss what they expect they might see at Kidspace this year that will relate to the theme of communication. Tell them that they will see sculptures made of books and other printed materials. You might also want to review the following list of terms with your students (see box). Ask them if they have ever seen a sculpture made out of books. Show them the transparencies in Activity 2.

Important Terms

(Taken from www.artfaces.com/artkids/terms.htm and <http://www.m-w.com> (Merriam-Webster On-Line))

Bust: a figure sculpture or painting representing a person's head, neck, shoulders, and upper chest, and perhaps the upper arms.

Communication: a process by which information is exchanged between individuals through a common system of symbols, signs, or behaviour; a technique for expressing ideas effectively (as in speech); the technology of the transmission of information (as by print or telecommunication)

Portrait: a picture or sculpture representing a person

Sculpture: Its major techniques include (1) carved (cutting up), (2) modelled (building up), and (3) assembled (the joining or construction of prefabricated elements.) Its three dimensionality creates volume, mass, and presence in space. Common materials used include bronze, clay, fibreglass, marble, plaster, stone, wire, and wood.

PRE-VISIT ACTIVITY 2

Art: Looking at Portraits in Sculpture

(Materials: Overhead projector or computer, transparencies or CD-Rom)

Now that your students are aware of communication methods, talk about how artists communicate cultural information in their work. Specifically, discuss sculptures that are portraits of famous people or people from different cultures and time periods. We have provided you with overhead projector transparencies and CD-ROMs with images of sculptures (check them out at your school's main office). Suggested questions:

- Why do you think artists choose to create portraits or busts of people?
- What does this bust tell us about the person being portrayed (Buddha, George Washington, etc.)? Was this person an important figure in society? How do you know?
- Is this bust representational (what the subject would look like in real life) or more abstract? How do you know?
- What can we tell about the artist's interests from looking at this bust?

- What does this sculpture tell us about the time period that the subject lived in? That the artist lived in? Do you think that the artist made this bust while the subject was alive? Why or why not?
- What kinds of materials and tools do you think the artist used to make this bust? Why do you think that the artist chose those materials?
- Guess where this sculpture was made. What clues did you use in the sculpture to learn the location? How does the sculpture provide us with cultural information?

You might also compare images, such as:

- The two images of images of Martin Luther King, Jr. were made by different artists (transparencies 7 and 13). Ask your students to identify similarities and differences in how each artist decided to represent King in the two portraits.
- Long-Bin Chen's *Roman Warrior* is based on sculptures he saw while visiting Rome, Italy. Show your students the image of Long-Bin's sculpture (transparency 3) along with one of the Roman sculptures provided (transparencies 4 or 14) and ask them to describe the similarities and differences.

IMAGE LIST

1. *China Can Say No* by Long-Bin Chen, 2004, carved books
2. *New York Roman* by Long-Bin Chen, 2004, carved phone books
3. *Roman Warrior* by Long-Bin Chen, 2004, carved books
4. Marble bust of a bearded man, ca. 150-175, Roman (Met)
5. Terra-cotta bust of George Washington, 1785 (Mount Vernon)
6. Limestone head of Buddha ca. 700, China (Smithsonian)
7. Black marble bust of Dr. Martin Luther King Jr., 1983 (US Capitol – did you know he is the only African-American honored with a bust in the capitol?)
8. Limestone head of Buddhist Disciple, Ananda, c.650, China (Smithsonian)
9. Marble head of a goddess, 4th century BC, Greek (Met)
10. *Anitgraceful* by Umberto Boccioni, 1913, bronze cast in 1950-51, Italian modern (Met)
11. *Portrait Bust* of young girl by Jean-Antoine Houdon, 1788, white marble, France (Met)
12. Haida Nation of British Columbia Totem poles
13. *Dr. Martin Luther King Jr.* by Anna Koh-Varilla and Jeffrey Varilla, 1999, Bronze, University of Texas at Austin
14. Roman Architecture (Photo taken by Long-Bin Chen)
15. Map of Asia
16. Map of Taiwan

PRE-VISIT ACTIVITY 3

Social Studies: Where is Taiwan?

(Materials: Overhead projector or computer, transparencies 15 and 16 or CD-Rom)

Explain to your students that Long-Bin Chen is the first international artist to show his work in Kidspace and to work with students in the artist residency program. Therefore, it will be important to know where he is from and to consider how his culture has made an impact on his artistic vision. Ask your students if they know where Taiwan is located. Show them the overhead transparencies of Asia and of Taiwan and discuss the geographical location of Taiwan. Discuss important information about Taiwan using the material in the **Teacher Resource** section of this curriculum guide. For older students you might discuss how Taiwan is part of the Communist Republic of China, although it has its own democratic government and therefore is seeking independence from the mainland.

ARTIST RESIDENCY

1st – 5th Grade

Your students will have the opportunity to work with Long-Bin Chen in your school lunchroom prior to your visit to Kidspace. Working in groups of two classes at a time, Long-Bin will demonstrate how he creates his book sculptures and will have your students create mini-book sculptures. Each session will take place for 1 hour.

1st and 5th grade teachers: An additional visit with Long-Bin will take place at Kidspace. Students will work with him on creating a group wall sculpture. These sessions will take place for 1 hour and 15 minutes. (Please be sure review your schedule in the front of this curriculum guide and make sure to have your class on the bus on time.)

We recommend that you prepare your students ahead of time for this exciting piece of the Kidspace program. Please make sure to do the pre-visit activities of this curriculum guide before your visit with Long-Bin if time allows. If tight for time, please simply introduce the artist to your students and show them a few slides of his work (3 sets of overhead images and CDs are available to borrow from your school's main office.) Then complete the pre-visit activities after your artist residency and before your trip to Kidspace.

DURING YOUR KIDSPACE VISIT

1st – 5th Grade

A series of questions will be used to help guide your students in their exploration of *Reading Sculpture*. They will be asked to respond to these questions using the artwork as a source of both information and inspiration. Each question builds upon another so that students can make connections among the work on view. For instance, they might be asked the following questions when standing in front of one work of art:

- What do you think is going on in this sculpture?
- What kind of materials did the artist use to create the work? Why do you think that the artist chose to use these materials?
- When looked at together, how does the artist's work tell us a story?
- What do you think the artist was inspired by?
- What details are important to the story the artist is trying to tell us?
- How does the artist's piece relate to the last artist's work we looked at?
- Does this portrait look realistic? Have you seen something similar to it in other museums?

These guided discussions serve two purposes: to build students' visual literacy skills and to increase their knowledge of the various ways in which artists communicate cultural information. Visual literacy skills include thinking critically about what one sees, forming opinions and interpretations about artwork, and expressing in words these observations and opinions.

Following the guided discussions, students will have the opportunity to reflect on Long-Bin's art-making processes. We will talk about what the artist needed to do in order to create his works of art. In particular, we will discuss how Long-Bin relates the text of the books to the theme of his sculpture. Students will then read short books and take them apart to create sculptures reflecting the content of the book.

CONNECTING TO SCOTT FORESMAN

1st – 5th Grade

Continue exploring how culture is communicated through reading stories about other cultural artifacts. Introduce this topic by asking your students to review what they saw at Kidspace. Ask them to discuss how Long-Bin's sculpture tells us something about the communities that he lived in (e.g., the materials used such as Chinese magazines or New York phone books; the images he presents such as the portraits of Chinese warriors or the heads of Buddha). Next, have your students discuss other art forms they might have experienced that communicate culture such as personal diaries, totem poles, and stories. Then have your students focus on the following different art forms that are described in your Scott Foresman Reading Series.

* * * * *

Grade 1

Leveled Reader Unit 3

***Communities* by Gail Saunders-Smith**

“Motivate The Reader”

Before reading the story, ask your students to describe what they know about communities. Have them describe their own neighborhood and the different people who live in it. Be sure to show your students the photos in the book. While reviewing the story, ask your students to keep in mind how communities are made up of a variety of people. Follow along with the suggested leveled reading activities in the Scott Foresman teachers guide page 120b-131 to help your students with reading comprehension.

Follow-Up Discussion

Ask your students to review what they learned about communities in the book. Review the photos in the book. Ask your students if seeing the photos of the community members helps them to better understand their jobs. Through the text and images, information about a particular community can be communicated. Similarly, Long-Bin is able to make visual information about the various communities in which he has lived. Remind students that they saw sculpture at Kidspace that was influenced by images Long-Bin saw in China, Taiwan, Japan, Italy, and America, to name a few.

Art Project: A Portrait of a Community

(Materials: markers or crayons, mural paper, glue, North Adams newspapers)

As a group have your class create a mural about their own community. Using a technique similar to Long-Bin, use recycled newspapers to form portraits of community members. First, brainstorm a list of the different members of a community (i.e., doctor, garbage collector, teacher) and chart your list on your blackboard or large paper. Next assign each student the responsibility for creating a cut-out of a different community member. Give each student a piece of local newspaper and have them draw the outline to their assigned figure on the paper. They should include features or props that would help to make clear the job of the community member. For instance, if creating a fireperson, he/she might be wearing a fire hat and holding a hose. After your students draw their outlines, they should cut them out and glue them onto the mural paper.

* * * * *

Grade 2

Leveled Reader Unit 3

***What Do Authors Do?* by Eileen Christelow**

“Motivate The Reader”

This story is about the different steps authors take to write stories. This would be a good opportunity to discuss stories as forms of communication. Also, you can connect the authors’ processes to that of artists. Before reading the story, ask your students to describe what they know about authors. While reviewing the story, ask your students to keep in mind how authors organize information into stories and how this might be similar to artists. Follow along with the suggested leveled reading activities in the Scott Foresman teachers guide page 260 -280 to help your students with reading comprehension.

Follow-Up Discussion

Ask your students to review what they learned about authors such as how they come up with ideas and how many versions of their stories they often write. Compare the authors’ processes to what an artist like Long-Bin has to go through to create a sculpture. Make a two-column list on the board and write their responses to the story on one column. On the other column, write what they imagine it took Long-Bin to make his sculptures (i.e., research in different communities, testing out carving techniques). Compare and contrast these lists.

Art Project: Communicative Cartoons

(Materials: markers or crayons, paper)

Like the author of *What Do Authors Do*, have your students create cartoons describing what they know about Long-Bin Chen's work. Using the chart above, have them illustrate the artist working step-by-step to create his unusual book sculptures. Remind your students that cartoons are made up of text and images that are framed and laid-out in a narrative sequence.

* * * * *

Grade 3

Leveled Reader Unit 3

***From Top to Bottom – Carving a Totem Pole* by Diane Hoyt-Goldsmith**

“Motivate The Reader”

Before reading the story, ask your students to describe what they know about Native American totem poles. While reviewing the story, ask your students to keep in mind how totem poles communicate information about culture in a similar fashion to Long-Bin's sculpture. Follow along with the suggested leveled reading activities in the Scott Foresman teachers guide page LR 10 – 11 to help your students with reading comprehension.

Follow-Up Discussion

Ask your students to review what they learned about totem poles in the book such as how they are made, what materials are used, and for what purpose they are used. Make a two-column list on the board and write their responses to the book on one column. On the other column, write what they know about Long-Bin's sculpture (i.e., materials, symbols, art-making methods). Compare and contrast these lists. Continue your discussion by reminding students that totems serve as a method of communicating stories, and ask them to consider how Long-Bin's work shares a story, too.

Art Project: Self-Portrait Totem Collages

(Materials: markers or crayons, paper, glue, magazines, newspapers)

Ask your students to create their own self-portrait totem collages using materials similar to Long-Bin's – recycled magazines and newspapers. Using the boxed information below, you might first talk about how totems have symbolic references in them. Then discuss the symbols the students might find in the printed materials to represent themselves. They need to cut-out images that portray their likes, hobbies, favorite foods, music, etc. Once they have gathered this material, have them draw on a piece of paper the outline to their totem. This

form can take the shape of their individual heads similar to what Long-Bin likes to make or a series of heads found on a Native American totem pole. Use the cut-outs to fill-in the head(s) to create a pleasing pattern (remind students to first arrange the images before gluing to insure they like their placement.)

ADDITIONAL INFORMATION ON NATIVE AMERICAN TOTEM POLES

1. Each symbol on the totem shares a piece of information about the person or clan it represents.
2. Totems were icons for communicating to other clan members, for sharing thoughts, messages, and ideas.
3. Memorial poles were carved to celebrate a special event. Mortuary poles were used to support the box containing the chief's body. Rank poles were used to signify the rank of the tribal member.
4. Some totem poles were used to purpose marriage, and others to apologize for an action.
5. Totems have special symbolic meanings such as Bear- strength and courage; Eagle – spirit and bravery; Wolf – patience and guardianship; Buffalo – abundance; Beaver – resourcefulness; Human Figures – hunter, fisher, or medicine
6. Often poles were found as part of a house or dwelling. Family crests most often decorated these carvings.

Extension Projects

Discuss the tools used by Long-Bin and the Native Americans to create their works of art. Integrate this discussion into a lesson on simple machines.

Most Pacific Northwest Indian totem carvings are made of cedar, a wood that was readily available in the region. On the other hand, Long-Bin uses recycled publications for his sculpture, a material source he feels is also readily available and under-utilized. Talk about artist materials and why it might be important to use the most available ones. Also discuss why it is important to recycle and preserve natural resources.

Talk about how many Native American totems do not exist in their original form or location, that many have been destroyed or taken to museums. Similarly, many statues of Buddha in China have been removed to Western museums (a

concern Long-Bin addresses in his work). Ask your students to consider how this movement of artifacts may negatively impact the community where they originated.

* * * * *

Grade 4

Unit 1 – *Addie in Charge* by Laurie Lawlor

“Motivate The Reader”

The author of *Addie in Charge* used her great-aunt’s diary about her life as a pioneer to develop the historical-based, fictional story. Before reading the story, ask your students if they keep a diary. What kind of information is often included in a diary? Discuss how diaries communicate information about a particular culture, community, family, and era, and give examples of famous published diaries, such as Ann Frank’s Holocaust-era diary, Sally Wister’s Colonial Quaker girl diary of 1777-1778, and Charles Lindburgh’s boyhood diary. When reading the story, ask your students to think about what information in the fictional story is truth and what might have been made-up by the author. Also ask them to think about how Long-Bin incorporated actual information (the text in his books) into his made-up portraits. Follow along with the suggested leveled reading activities in the Scott Foresman teachers guide page 116a – 135I to help your students with reading comprehension.

Follow-Up Discussion

After the reading, review how the author used a historical diary for information on which to base her novel. Ask your students to discuss how Long-Bin incorporated historical information into his sculpture (i.e., created replicas of sculptures from ancient Japan, Rome, and China.) Ask them to discuss how both the author and the artist might have sought out cultural information for their works.

Writing/Art Project: Recycle Book Diaries

(Materials: markers or crayons, paper, glue, magazines, newspapers, used books)

Ask your students to keep at least a 5-day written and visual diary for the week. Each day they should write and draw different experiences they have had and make sure they include as many details as possible. For the diary itself, they might create their own Long-Bin-like diaries out of used books (these can be anything you can get your hands on—paperback or hardcover). They can draw over the covers or add collage materials to personalize the books. And each day

have your students write in their diaries by overlapping small pieces of paper on pages inside of the book with text and adding collage materials and drawings.

* * * * *

GRADE 5

Unit 3 - *Going With the Flow* by Claire H. Blatchford

“Motivate The Reader”

Before reading this story, tell your students that the story they are going to read focuses on how a young boy feels about having to communicate through sign language. Follow along with the suggested leveled reading activities in the Scott Foresman teachers guide page 244g -259 to help your students with reading comprehension.

Follow-Up Discussion

Ask your students to talk about what it would feel like to have difficulty sharing their thoughts because of language barriers or some physical disability. Ask them to think about other ways in which one might communicate if he/she couldn't hear. Ask your students to recall how Long-Bin Chen shared his thoughts in his sculpture. Point out that it is possible to communicate in many different ways, especially through making your thoughts visual like an artist does in his/her work or like a deaf person does in sign language.

Art Project: Facing Each Other

(Materials: paper, markers)

To continue to build compassion for others, have your students pretend that the only way that they can communicate with each other is through drawing. Like Long-Bin does in his sculpture, have your students communicate their feelings through portraiture. Have them come up with four different facial expressions for how they might feel at different times during the day. They should include a great deal of details so that it is easily understood what they are trying to express. Then have your students lay out their portraits on their desks and go around the room to figure out what each student is trying to communicate. You can either do this part of the activity together as a group or have each student write down what they think is being expressed on small pieces of paper and leave at each student's desk as a sort of guessing game. After they write down their guesses, have the students read their fellow classmates' comments.

Extension Activity**Leveled Reader Unit 2 - *The Trees* by Alice Cary**

This story is about the need to preserve trees, especially the sequoias. After reading this story, you might return to the topic of preservation and recycling as it relates to Long-Bin Chen. Just as naturalist John Muir in *The Trees* is concerned with conserving natural resources, so too, is Long-Bin. For his sculpture he uses recycled telephone books and other printed materials, which are often discarded without concern. How much paper must be used to create one telephone book? One Sunday newspaper? Have a discussion with your students about the importance of the preservation of trees, recycling paper, and conserving other natural resources.

AFTER YOUR KIDSPACE PROGRAM

1st – 5th Grade

Objectives

- Students will further explore portraits by making self-portrait collages out of recycled printed materials.
- Through writing stories about family memories, students will learn how to communicate information about themselves.
- By writing letters about their visit to Kidspace, students will learn how to express themselves in a “dying” art form. Letter writing will also reinforce their understanding of the *Reading Sculpture* exhibition.

POST-VISIT ACTIVITY 1

Art Project: Self-Portraits

(Materials: magazines, scissors, glue, markers, paper, overhead projector)

Long-Bin Chen creates portraits of different people, often re-creating images of people he found in various cultures’ sculptures. These portraits communicate information about the person and his/her life. Ask your students to create portraits of themselves that share information about their likes, dislikes, interests, and ambitions. Recycle printed materials similar to Long-Bin by cutting out images and text from magazines as collage materials. Use these materials to fill in silhouettes of their heads.

To create a silhouette, you will need an overhead projector to cast light onto your blackboard. Tape a piece of paper to the blackboard and have a student sit a few feet in front of the paper. His/her shadow will be projected onto the paper that can be outlined using markers.

POST-VISIT ACTIVITY 2

Writing/Art Project: Figurative Family Stories

(Materials: Memory Organizer Worksheet, scissors, markers)

In several of Long-Bin’s sculptures he uses telephone directories to connect the people listed in them to the figure of Buddha. In this way, the Buddha is symbolically overseeing and taking care of all the people in the books. For this project, your students can also create a symbolic work of art that will utilize the image an animal or figure to protect their families. First have your students write one or more stories about their family. They could ask a family member to help

them remember with detail a particular story by using the Memory Organizer Worksheet provided in this curriculum. Have your students write out their stories on paper that has been cut out in the shape of an animal or human figure they want to use to protect their families. Make sure that the figures are purposely chosen for their strength, compassion, and other positive characteristics. They might need to visit the library or explore the Internet to gather images that they can copy for the figures. Figures should take up the entire piece of paper so that there is enough room to write the family story within it. If your students have more than one family story, they might copy the figure onto additional sheets of paper. They can connect the figures together and make a book out of their stories.

POST-VISIT ACTIVITY 3

Writing Project: Letters to Home

(Materials: paper, pens, markers)

Long-Bin Chen has concerns for how information may be communicated globally and what forms of communication have been lost in the process. Have a discussion with your students on how communication methods have changed over time. You might make a chart illustrating past (or lost) forms of communication, such as the telegraph and to some extent, letter writing, and compare to new forms such as email and the Internet.

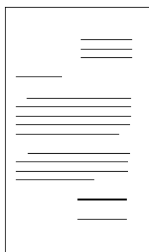
INFORMATION ON THE LOST ART OF LETTER WRITING

Colonial Letters in the Information Age

Here are some interesting tidbits to reflect on with your students if you are studying the colonial period and when discussing how communication methods have evolved over time. Letters in the colonial period were quite formal. The greeting was never as simple as "Dear_____." Instead a letter usually began with "Honour'd Sir." Since envelopes didn't exist, colonists folded letters and sealed them with drops of wax using a special stamp. Addresses with house numbers had not been developed, so colonial addresses included a name, a description of the location (like near the gristmill), and the city. No official mail service existed until 1753. Instead, a post rider delivered letters to their destinations. He waited until he had enough letters to make a trip worthwhile, and then delivered letters from a whole vicinity to a local tavern or business. There the letters sat until claimed by the destination. Far different from modern day email!

Follow-up your discussions by having your students write friendly formatted letters to their parents about their visit to Kidspace and their experience with Long-Bin. Introduce the letter writing activity by discussing what should be included in a letter and what can be learned about people through letter writing. How do letters chronicle historical events? When do people still write letters? Remind students to properly format their letters (see box below).

FRIENDLY OR PERSONAL LETTERS (From englishplus.com)



Personal letters, also known as friendly letters, and social notes normally have five parts.

1. The Heading. This includes the address, line by line, with the last line being the date. Skip a line after the heading. The heading is indented to the middle of the page. If using preaddressed stationery, just add the date.

2. The Greeting. The greeting always ends with a comma. The greeting may be formal, beginning with the word "dear" and using the person's given name or relationship, or it may be informal if appropriate.

Formal: Dear Uncle Jim, Dear Mr. Wilkins,

Informal: Hi Joe, Greetings,

(Occasionally very personal greetings may end with an exclamation point for emphasis.)

3. The body. Also known as the main text. This includes the message you want to write. Normally in a friendly letter, the beginning of paragraphs is indented. If not indented, be sure to skip a space between paragraphs. Skip a line after the greeting and before the close.

4. The complimentary close. This short expression is always a few words on a single line. It ends in a comma. It should be indented to the same column as the heading. Skip one to three spaces (two is usual) for the signature line.

5. The signature line. Type or print your name. The handwritten signature goes above this line and below the close. The signature line and the handwritten signature are indented to the same column as the close. The signature should be written in blue or black ink. If the letter is quite informal, you may omit the signature line as long as you sign the letter.

Postscript. If your letter contains a postscript, begin it with **P.S.** and end it with your initials. Skip a line after the signature line to begin the postscript.

READING SCULPTURE LEARNING STANDARDS

Arts

Students will:

- Use a variety of materials and media and understand how to use them to produce different visual effects (MA Standard 1.1).
- Expand their repertoire of 2D and 3D art processes, techniques, and materials with a focus on the range of effects possible within each medium. (MA Standard 1.5)
- Define and identify occurrences of balance, rhythm, repetition, variety, and emphasis (MA Standard 2.6)
- Create artwork from imagination to tell a story or embody an idea or fantasy (MA Standard 3.3)
- Interpret the meanings of artistic works by explaining how the subject matter and/or form reflect the events, ideas, religions and customs of people living at a particular time in history (MA Standard 6.3)
- Investigate how artists create their work (MA Standard 7.1)
- Identify and describe examples of how artists make innovative uses of technologies and inventions. (MA Standard 9.3)
- Apply their knowledge of the arts to the study of the English language arts, history and social science, and science and technology (MA Standard 10).

Science/Technology

Students will:

- Identify and describe the safe and proper use of tools and materials (e.g., glue, scissors, tape, ruler, paper, toothpicks, straws, spools) to construct simple structures. (MA Standard Technology / Engineering Strand 4 # 1.3).
- Identify and explain how symbols and icons are used to communicate a message (MA Standard Technology / Engineering Strand 4 #3.4).

History and Social Sciences

Students will:

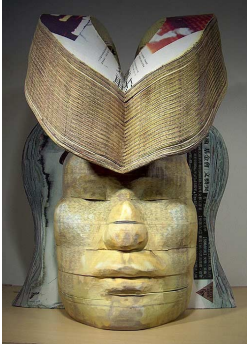
- Give examples of different kinds of jobs that people do, including the work they do at home. (MA Standard Pre-K-K.8).
- Read globes and maps and follow narrative accounts on them (MA Standard Grade 2.6)
- Observe visual sources such as historic paintings, photographs (or in this case, Long-Bin's sculpture based on historic figures) and describe details such as clothing, setting, or action (or expression) (MA Standard Grade 3.3).
- Give examples of limited and unlimited resources and explain how scarcity compels people and communities to make choices about goods and services, giving up some things to get other things (MA Standards Grade 4.8).
- Grade 4 has "optional standards for Ancient China" that might be met when viewing the Long-Bin Chen exhibition, especially #4.7 – After visiting a museum, listening to a museum educator in a school, or conducting research in the library, describe an animal, person, building, or design depicted in an ancient Chinese work of art.

English Language Arts

Students will:

- Pose questions [about works of art and literature], listen to the ideas of others, and contribute their own information or ideas in group discussions and interviews in order to acquire new knowledge. (derived from MA Standard 2).
- Understand and acquire new vocabulary and use it correctly in reading and writing (MA Standard 4).
- Identify the basic facts and essential ideas in what they have read, heard, or viewed (MA Standard 9).

TEACHER RESOURCES
Pre-K – 5th Grade
Pre-Visit Activity 2



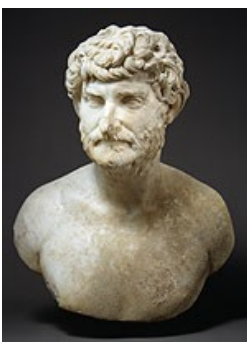
1. Long-Bin Chen, *China Can Say No (Yellow Warrior)*



2. Long-Bin Chen, *New York Roman*



3. Long-Bin Chen, *Roman Warrior*



4. Marble bust of a bearded man



http://www.metmuseum.org/toah/hd/ropo/ho_1998.209.htm

5. Terracotta bust of George Washington

<http://www.mountvernon.org/learn/collections/index.cfm/pid/100>



6. Limestone head of Buddha

<http://www.asia.si.edu/exhibitions/online/buddhism/china1a.htm>



7. Marble bust of Dr. Martin Luther King, Jr.

http://www.soulofamerica.com/images2/photosdc2/MLK_Capitol_bust.jpg



8. Limestone head of Buddhist Disciple, Andanda

<http://www.asia.si.edu/collections/singleobject.cfm?objectid=7218>



9. Marble head of a goddess

http://www.metmuseum.org/Works_of_Art/viewOne.asp?dep=13&viewmode=0&item=10.142.1



10. Umberto Boccioni, *Antigraceful*

<http://www.scultura-italiana.com/Biografie/Boccioni.htm>



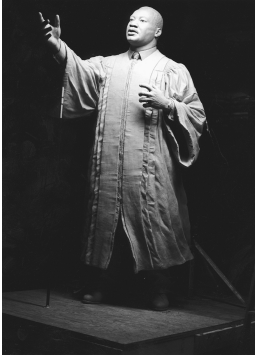
11. Portrait Bust of young girl

<http://www.bordercraft.co.uk/portfolio/oth001.htm>



12. Haida Nation of British Columbia Totem poles

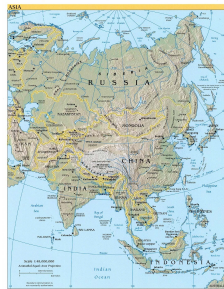
http://www.library.ubc.ca/finearts/first_nations.html



13. Dr. Martin Luther King Jr. by Anna Koh-Varilla and Jeffrey Varilla, 1999, University of Texas at Austin
<http://www.utexas.edu/general/mlksculpture>



14. Roman Architecture
 Photograph taken by Long-Bin Chen



15. Map of Asia
http://jpostil.com/content/map_of_asia.html



16. Map of Taiwan
http://www.lonelyplanet.com/mapshells/north_east_asia/taiwan/taiwan.htm

TEACHER RESOURCES

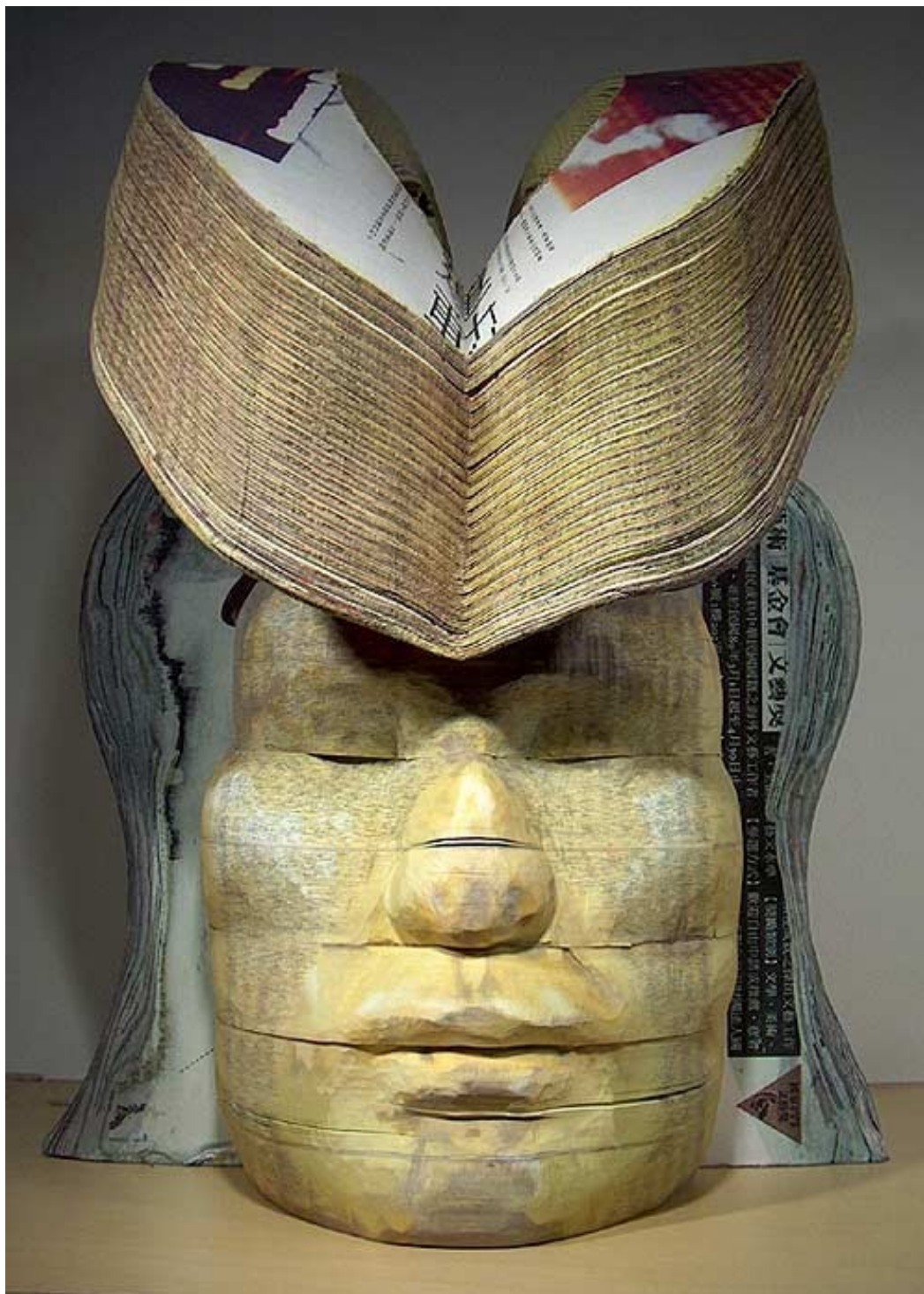
Pre-K – 5th Grade

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http://www.findarticles.com/p/articles/mi_m1248/is_n2_v82/ai_15011515
- General Information about Taiwan
<http://wikipedia.org/wiki/Taiwan>
- Timeline of Taiwanese History
http://news.bbc.co.uk/1/hi/english/static/in_depth/asia_pacific/2000/taiwan_elections_2000/default.stm

TEACHER RESOURCES
Pre-K & Kindergarten
Post-Visit Activity 1



Reading Sculpture
Pre-K - 5th Grade



Reading Sculpture
Pre-K - 5th Grade





Reading Sculpture
Pre-K - 5th Grade

