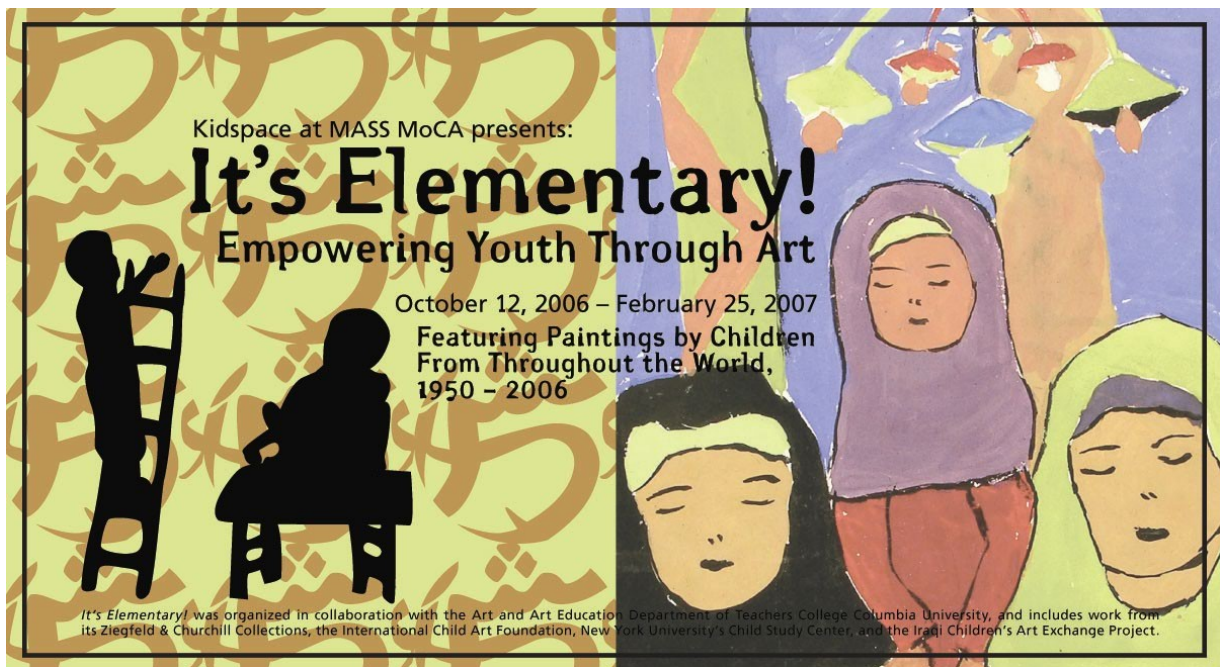




## TEACHER CURRICULUM GUIDE 2006-07



Curriculum activities relating to  
*It's Elementary! Empowering Youth Through Art*  
with Three Museum connections

*It's Elementary! Empowering Youth Through Art*  
October 12, 2006 – February 25, 2007

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(Prayer, Egypt, Ziegfeld Collection)

## INTRODUCTION

### ***It's Elementary!*** ***Empowering Youth through Art***

**October 12, 2006 – February 25, 2007**

## EXHIBITION OVERVIEW

The fall 2006 Kidspace at MASS MoCA exhibition—*It's Elementary!*—will offer a look at how children (ages 6 – 17) from around the globe make visual their enjoyment of, and concerns for, the world in which they live. Kidspace will bring together historic and contemporary artwork of young students from many nations, marking the first time that the gallery will feature a totally youth-made art exhibition, with historical components (some artwork dates back 50 years). It is hoped that the exhibition will build students' appreciation and empathy for young people in communities throughout the world.

The themes found in the young artists' imagery will lead visitors of all ages to increased consideration of young people's thoughts and feelings, as well as their modes of artistic expression. Themes to be represented in the exhibition range from the interests of the individual to community and global concerns including People, Places, and Experiences.

This exhibition will be held in collaboration with Art and Art Education Department, Teachers College Columbia University

The exhibition will feature over 50 works of art drawn from the following collections of children's art:

- Teachers College – Edwin Ziegfeld Collection – works by teenagers post World War II from: Morocco, Japan, South Africa, Trinidad, Luxemburg, Egypt, The Netherlands, Canada, Austria, Scotland, U.S.S.R., Germany, U.S.A.;

- Teachers College – Angiola Churchill Collection – paintings (1950-1960s) from Japan and U.S.A.;
- International Child Art Foundation – contemporary lithograph reproductions by children 8 – 15 years old from: United Arab Emirates, U.S.A., Liberia, Papua New Guinea, Nigeria, Iran, Indonesia, Gambia, Egypt;
- New York University Child Study Center - contemporary works made by children 11 – 17 years old from New York in response to 9/11
- Iraqi Child Art Exchange – contemporary works made by children 8 – 12 years old from Iraq in refugee camps and hospitals, along with drawings made by American children that were sent to the Iraqi children, and photographs.

In the spring, students will visit the Clark Art Institute, Williams College Museum of Art, and MASS MoCA as part of the Three Museum Semester. They will follow-up on themes addressed in *It's Elementary!*, viewing artwork by adult artists who also express in their artwork their concerns and an interest for people, places, and experiences. Comparisons will be made between the techniques and materials used, and concepts expressed by young international artists and their adult counterparts.

## **ABOUT THE COLLECTIONS**

### **Ziegfeld Collection of Adolescent Art, Teachers College Columbia University**

The collection consists of 361 paintings, drawings, prints, and collages made by young people ages 10 to 18 years, representing 32 countries of the world, some of which, like the U.S.S.R., now exist under new names. The collection was assembled by Professor Edwin Ziegfeld, then Chair of Art and Education at Teachers College Columbia University. At the time, Ziegfeld was also the President of the International Society for Art Education (INSEA), an organization he helped found in 1954 under the auspices of the United Nations Education, Scientific, and Cultural Organizations. These were the post-WWII years, when the promotion of peace and international cooperation through the arts stimulated a new interest in paintings and drawings made by children. It was believed that

art was a language that transcended national boundaries and a powerful force in the development of understanding and good will. In 1957, Ziegfeld dedicated the second General Assembly of INSEA to Art Education for Adolescents and arranged an international exhibition of adolescent art works, first shown at the High Museum in the Hague, the Netherlands. Following this show, the collection traveled to the United States to colleges and other venues, until it made its home at Teachers College.

~ Taken from Ziegfeld Catalogue by Judith M. Burton

### **Churchill Collection, Teachers College Columbia University**

Angiola Churchill started her artistic career as a painter, and developed through cubism but left it behind in the early 1970s to move onto the use of natural forms and installation sculpture. Churchill is Professor Emeritus at New York University, where she was Head of the Department of Art and Art Professions for twelve years. Presently she is director of the N.Y.U. Studio Arts Masters Program in Venice, which she founded thirty years ago. She is also adjunct professor at Teachers College Columbia University. Churchill has written extensively on teaching art to children, and recently donated her collection of international children's artwork from the 1950s and 60s to Teachers College.

~ Taken from [tenri.org](http://tenri.org)

### **International Child Art Foundation**

The history of the International Child Art Foundation (ICAF) begins in the mid-1980s with the proposal of a very honest and simple idea: to create an organization that would actively nurture, sustain and promote the artistic promise and creativity of children around the world. ICAF's founder, Ashfaq Ishaq, an educator (and former award-winning child artist), believed the time was right for such an effort. In addition to programs designed to actively engage children in the creation of original artwork worldwide, Dr. Ishaq envisioned an international children's art festival, to be held, like the Olympic games, in a host city. Schools in every country would participate, and creative children, along with their parents and teachers, would be invited to attend the festival's exhibitions, creativity workshops, seminars and ceremonies. The festivals could be a strong source of encouragement and pride for each child, and he believed that through the universal language of art, understanding and cooperation could be fostered among all children, the future leaders of our world.

ICAF continues to organize the world's premier events for children, their teachers and families. On May 27-31, 2006, the First European Festival of Children's Art & Creativity (link to: [www.icafe.org/munich/](http://www.icafe.org/munich/)) will be held at the Olympia Park in Munich, under the patronage of Lord Mayor of Munich Christian Ude and in partnership with Olympiapark Munich GmbH. The World Children's Festival will be held in the summer of 2007 on the National Mall in Washington, DC. Held every four years, this festival is the world's largest international children's event. To learn more about events sponsored by ICAF, visit their website at [www.icafe.org](http://www.icafe.org).

~ Taken from ICAF website

### **New York University Child Study Center**

New York University's Child Study Center and the Museum of the City of New York came together to pay tribute to children's artistic responses to September 11<sup>th</sup> with the exhibition *The Day Our World Changed: Children's Art of 9/11*. This juried exhibition contained 83 pieces of artwork—selected from a pool of hundreds—created by young people ranging from five to eighteen years of age. The artwork, at once troubling and touching, reflects the children's memories of the September tragedy and the fear, sadness, anger and hope they felt. A beautiful book was published under the same title, and you can visit their website for more information: [www.TheDayOurWorldChanged.org](http://www.TheDayOurWorldChanged.org).

~ Taken from book jacket

### **Iraqi Children's Art Exchange Project**

In 2001, The Northampton Committee to Lift the Sanctions on Iraq (NCLSI) organized an art project, inviting children in the community to make pictures and paintings with the intention of sending them to children in Iraq. Claudia Lefko, early childhood educator and activist, joined a humanitarian delegation and traveled to Iraq, bringing with her more than 400 pictures along with art supplies: crayons, markers, paint and paper for the Iraqi children. Most of these items were left at an elementary school; some taken to Al-Mansour Pediatric Hospital in Baghdad. There with the help of the doctors, she went from bed to bed meeting the children and distributing the supplies and pictures from the U.S.A. Each American child who donated a picture received a copy of an Iraqi child's drawing, and some children got a photo of the Iraqi child holding the picture they had sent to them.

Claudia returned to Baghdad for three weeks in December 2003 and January 2004, visiting the same hospital ward with a new batch of pictures and supplies from the U.S.A. On this second trip, she was invited to join a group of doctors on their weekly visit to the Al--Gazolia Refugee Camp at the former site of Udday Hussein's chicken farm in Baghdad. Rubble had been moved aside and some 2,000 men, women, and children were living in whatever shelter they could find. She gave the children art materials as they came to the makeshift clinic, and invited them to make pictures for me to take back to America. It was a beautiful sunny, mild winter day in Iraq. Women spread out carpets and blankets, and provided small bowls of water for painting. Soon 30-40 children were splayed out in front of Claudia, painting and drawing, talking and laughing in the sunshine—troubles temporarily put aside. Adults crowded around talking to one another, watching the unfolding scene, asking to have their photographs taken. Visit her website for more information at:

[www.hge.net/~lefkoef/](http://www.hge.net/~lefkoef/)

~ Claudia Lefko, 2006

## **IT'S ELEMENTARY! PROGRAMS**

### **TEACHER WORKSHOPS**

North Adams teachers will be provided with four teacher workshops. The first workshop will be held at MASS MoCA (B-10 Theater) on October 5<sup>th</sup>, your half day (lunch will be provided). At this workshop we will review how to make connections between art and other subject areas including science and English language arts. We also have invited Claudia Lefko, Iraqi Children's Art Exchange Project, to discuss her work with children in Iraqi refugee camps and hospitals. On October 12<sup>th</sup> at 5:00pm, Dr. Judith M. Burton, professor, Teachers College, will discuss how to look at children's artwork, also taking place in MASS MoCA's B-10 Theatre. This is a great opportunity to learn more about your students' developmental stages from a renowned scholar. The final two workshops will take place back in your school and will focus on evaluation and the Three Museum Semester. Please mark the workshop dates on your calendar (you can find the dates in Section 2 of this curriculum).

### **KIDSPACE / THREE MUSEUM PROGRAMS**

**This curriculum provides you with classroom activities that you can do with your students before and after visits to Kidspace and the three museums.** It is broken down into two curriculums: one for grades Pre-K – 1 and one for grades 2 – 5. 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 and three museum exhibitions and programs. You might already have in your curriculum classroom projects that can easily tie into Kidspace and the three museums, and we encourage you to plan this before the beginning of the semester. We will have time to discuss this further at our teacher workshops. **New this year:** We have added to the curriculum a section with pre- and post-visit activities relating to the Three Museum Semester. We hope these activities will help to strengthen connections between the themes addressed in Kidspace in the fall and the tours your students will experience in the three museums during the spring.

**Each class will visit Kidspace.** During your visit to Kidspace your students will work with Kidspace staff to explore the *It's Elementary!* exhibition. Students will then have the opportunity to create their expressive paintings using tempera, acrylic and watercolor paints. **New this year:** Tours will be lead by Williams College graduate and undergraduate students, and an intern (recent graduate from Cornell).

**The artist residency program continues this year with Massachusetts Cultural Council funding.** New this year: The format of the residency program has shifted to provide more intensive experiences for students rather than one-session per class. The fourth graders will be provided with five-sessions per class in the schools with an artist / doctoral student from Teachers College Columbia University. These sessions will take place in January. In addition, the 1<sup>st</sup> and 3<sup>rd</sup> graders will have an additional visit to Kidspace, this time with a TC artist to create an installation in the exhibition. This visit will take place prior to their general visit to Kidspace in October. Our goal is to alternate the grade levels each year so that eventually all grades will have been provided with intensive residency experiences.

## **KIDSPACE / THREE MUSEUM SEMESTER GOALS**

- Art experiences can be used to sharpen student visual literacy skills which can be applied in many subject areas, including art, English language arts, science, math, and social studies.
- Interpreting and creating art can enhance students' critical thinking and problem solving skills.
- Art experiences can build students' self confidence in forming opinions and sharing ideas, and are significant means of expression.
- Interactions with professional artists 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 via the arts.

## **LEARNER OUTCOMES**

The *It's Elementary!* exhibition can be used to focus on a wide range of topics, including: community life, activism, global concerns, communication and self expression. Through multiple activities at Kidspace and the three museums, and in the classroom, students will:

- discuss how children can express ideas and concerns that are important to them;
- recognize that children around the globe share similar concerns and interests;
- describe the similar ways in which adults express same concerns and interests to children;
- describe how cultural information is transmitted through art;
- express empathy for other children and their unique experiences;
- demonstrate their understanding of painting as a means of communication, and compare to Kidspace and three museum exhibitions featuring art of different mediums (installation art, sculpture, photography);
- illustrate their points-of-views in art and writing activities.

## YOUR FEEEDBACK AND SHARING WITH OTHERS

An evaluation form can be found at the end of this curriculum. You will notice that we merged the Three Museum Semester evaluation into the one for Kidspace. Please fill this out as the year progresses and we will collect the form at our workshop in your school in May. **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 exhibit. You may also send digital photographs, scanned work, or project ideas to [kidspace@massmoca.org](mailto:kidspace@massmoca.org)

We look forward to a successful collaboration!

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

Cynthia Way  
Director of Education, WCMA

Laura Christensen  
Visual Arts Coordinator, MASS MoCA

Danielle Steinmann  
Associate Curator of Education, Clark Art Institute



## **EXPRESS YOURSELF!**

### ***Pre-K – 1<sup>st</sup> Grade Activities***

#### **OVERVIEW**

In the classroom, and at Kidspace and the three museums, students in Pre-K through 1<sup>st</sup> grade will examine different ways in which children and adults express themselves through art, especially in paintings and drawings. Young students will begin to investigate how the arts can empower them to express their unique ideas and to share their concerns for the world around them. In discussions about historical and contemporary works of art, students will learn how to look at art—particularly that which was made by their peers—for information about people, places, special experiences and global concerns.

At Kidspace, students will discuss the artwork of children from around the world. They will look for ways in which the artists represent similar interests and concerns for the world around them. Students will then make their own paintings. At the three museums, students will look at adult-made art and connect the artistic process and themes back to the children's art in Kidspace.

The activities suggested in this curriculum encourage teachers to provide opportunities for their young students to explore different materials and to express different ideas. Each activity invites students to freely express themselves, to help them realize that their expressive artwork is valued. Activities are also included that relate the children's art-making process and themes to that of adults. New to this curriculum guide, teachers will find activities to be used during the three-museum semester in the spring. Teachers should feel free to adjust all curriculum activities to meet the needs and interests of your students.

## **ACTIVITY SCHEDULE**

### *Before Your Kidspace Program*

1. Art: Free-Play
2. Art / Discussion: Introduction to Topic and Kidspace Semester
3. Art / Language Arts: Looking at People, Places, and Experiences
4. Language Arts: Characters with Character

### **Connecting to Language Arts**

1. Pre-K Suggested Books
2. Kindergarten – Places
3. 1<sup>st</sup> Grade – Places / Communication

### **During Kidspace Visit**

1. Guided Discussion
2. Art-Making Activity: Painting

### **After Your Kidspace Program**

1. Art / Discussion: Global Connections
2. Art / Math: Family Counts!
3. Art : An Exchange of Images and Ideas

### **Three-Museum Semester**

1. Introduction
2. Pre-Visit: Looking at People, Places, and Experiences at the Three Museums
3. Post-Visit: The Sterling & Francine Clark Art Institute
4. Post-Visit: MASS MoCA
5. Post-Visit: Williams College Museum of Art

## MASTER LIST OF CURRICULUM IMAGES

The images listed in the **Master List of Curriculum Images** will be used in various activities throughout this curriculum guide. Overhead transparencies and CD-ROMs of images can be borrowed from your school's main office.

1. *Friends of Mine* by Toshiko Katsumata, girl, age 13, Isuzan, Japan, 1957, Ziegfeld Collection, Teachers College Columbia University
2. *Chimney* by Arthur Johnstone, boy, age 13, Kilmarnock, Scotland, 1957, Ziegfeld Collection, Teachers College Columbia University
3. *Bird of Peace* by Linda Kholobekian, girl, age 11, Nigeria, 1999, International Child Art Foundation
4. *Culture Warrior (Orange) Man* by Long-Bin Chen, 2005, Kidspace at MASS MoCA
5. *Installation view of Wonder Worlds* by Linda Price-Sneddon, 2004, Kidspace at MASS MoCA
6. *Cushion Me Soft* by Victoria Palermo, 2003, Kidspace at MASS MoCA
7. *Trompe L'Oeil* by Louis-Léopold Boilly, 1785, The Sterling and Francine Clark Art Institute
8. *Battlefields (Sarajevo)* by Nebojsa Seric-Shoba, 2001 – 2006, MASS MoCA
9. *Summer Hotel, Maine* by Maurice Prendergast, Williams College Museum of Art
10. *Working Together* by Sherry Atef Georgy, girl, age 12, Egypt, 1999, International Child Art Foundation
11. *View at the Kremlin from the Ustinski Bridges* by Walijew A., boy, age 17, Moscow, U.S.S.R., 1957, Ziegfeld Collection, Teachers College Columbia University

## **MASTER LIST OF CURRICULUM IMAGES cont.**

- 12. *Refugees***, boy, age 18, Aronskelkweg, The Netherlands, c. 1950, Ziegfeld Collection, Teachers College Columbia University
- 13. *It is Raining Medicine***, U.S. Iraqi Children's Art Exchange Program
- 14. *The Future*** by Azadeh Samiei, boy, age 10, Iran, 1999, International Child Art Foundation
- 15. *Father and Son*** by Errol Nelson, boy, age 16, Trinidad, British West Indies, 1957, Ziegfeld Collection, Teachers College Columbia University
- 16. *My School*** by Pamela Sanford, girl, age 15, Trinidad, British West Indies, 1957, Ziegfeld Collection, Teachers College Columbia University
- 17. *Nickel Plate Elevation*** by David Behr, boy, high school, Fort Wayne, Indiana, USA, c. 1950, Ziegfeld Collection, Teachers College Columbia University
- 18. *Signal Bridge at the Station in Vienna*** by Paul Sellner, boy, age 12, Vienna, Austria, c. 1950, Ziegfeld Collection, Teachers College Columbia University
- 19. *Shopping*** by Christopher Shezi, boy, age 12, Pretoria, South Africa, c.1950, Ziegfeld Collection, Teachers College Columbia University
- 20. *On the Moskwa River*** by Viktor Saplin, boy, age 15, U.S.S.R., 1957, Ziegfeld Collection, Teachers College Columbia University
- 21. *Light Red Over Black*** by Mark Rothko, 1957 Tate Gallery, London, England
- 22. *Blind Man's Meal*** by Pablo Picasso, 1903, Metropolitan Museum of Art, New York

**MASTER LIST OF CURRICULUM IMAGES cont.**

23. *War Is Not Healthy...* by Lorraine Schneider, 1967, for the Los Angeles organization Another Mother for Peace (AMP), a Vietnam War protest poster
24. *We Can Do It* by J. Howard Miller, 1942, for the Westinghouse War Production Coordinating Committee
25. *Depression* by Arona Dorfman, girl, high school, Montreal, Canada, c. 1950, Ziegfeld Collection, Teachers College Columbia University
26. *My World in the Year 2000* by Samuel Yangu McQueen, boy, age 10, Papua New Guinea, 1999, International Child Art Foundation
27. *World Map*

**BEFORE YOUR KIDSPACE PROGRAM**  
**Pre-K – 1<sup>st</sup> Grade**

**Objectives**

- Through an investigation of different art materials students will learn to explore the creative process with no boundaries.
- Through a review of images and an introductory discussion, students will investigate how artists, both adult and children, express themselves in their artwork.
- Through a reading and role-play activity, students will consider how to show compassion towards others.

**PRE-VISIT ACTIVITY 1**

**Art / Discussion: Free-Play**

(Materials: teacher's choice of any 4 different art materials)

**MA Learning Standards**

- English Language Arts
  - Standard 2
- Visual Arts
  - Standards 1.1, 1.5, 3, 5, 6, 10

Young students (1 – 5+ years old) developmentally are beginning to explore materials and often are found busily trying out new ways to express their ideas. They may make marks called “scribbles”—scribbly lines and circles—in an effort to learn how to control the marker or paintbrush. They might tear paper or roll clay into small balls to understand the affect or texture. These students are just beginning to learn how to take their ideas and turn them into art. Drawings of people and places will not be realistic or proportionally accurate. In other words, this is an important time in young children's lives to have the opportunity to explore materials. (See the **Teacher Resource** section of this curriculum for articles on the aesthetic development of children by Dr. Judith M. Burton, professor of art education, Teachers College Columbia University.) Allowing your students the opportunity for free exploration and for discussions about their work will make evident to your students that their thoughts are of value and help to build their self-confidence in sharing their opinions and ideas. Arts explorations and discussions will help to strengthen students' emotional well being, also encouraging them to be more open to other educational experiences.

Before you introduce this year's visit to Kidspace, ask your students to create a piece of art of their choosing. Select four different art materials (i.e., clay, rip paper, markers, paint, pencils) and let your students decide what they would like to work with. This activity will allow your students the opportunity explore and experiment with a variety of different art materials without determining the subject or material of their artwork. Engaging in this free-play activity flexes your students' "creativity muscles."

After completing their art project, ask your students to discuss their creations. Suggested questions: why did you choose to work with this material? How did the material feel? What is your artwork about? (Remember, some time children may just be playing with materials and may not have a theme to their work. Other times, they may indeed have a theme and allow them to tell you what they are expressing rather than you describe their work for them. Sometimes your descriptions may not be accurate and could inhibit your students from freely expressing.)

## **PRE-VISIT ACTIVITY 2**

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### **Art / Discussion: Introduction to Topic and Kidspace Semester**

#### **MA Learning Standards**

- English Language Arts
  - Standard 2
- Visual Arts
  - Standards 1.1, 1.5, 3, 5, 6, 10

Now that your students' creative muscles have been warmed up, give your class an overview of the semester including classroom activities, and the visit to Kidspace and the three museums. Ask your students to discuss what they saw at Kidspace last year (*Reading Sculpture: Long-Bin Chen* comprised sculptures made from books, magazines, and other printed materials). (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 artwork created by children from the 1950s to the present day. While last year, they studied sculpture and recycling, this year's program will involve looking at children's artwork and how they make visual their enjoyment of, and concerns for the world in which they live. Themes to be represented in the exhibition range from the interests of the individual to community and global concerns including People, Places, and Experiences:

- » People: the artwork will focus on representations of people who have impacted the lives of the children artists (e.g., family members, friends, and community members);

- » Places: the artwork will emphasize the impact of schools, neighborhoods, and rural and urban communities on children artists;
- » Experiences: the artwork will explore concerns the children artists have for the natural environment, education, wealth and poverty, war and peace, medical care, people who need help.

Next, ask your students to discuss the type of art they like to create. Suggested questions:

- ≈ What do you like to paint or draw?
- ≈ Why do you like to make art about these things?
- ≈ What kinds of materials do you like to use? (paint, markers or crayons, clay)
- ≈ Can you tell someone how you are feeling through your art? How would you do that?

### **PRE-VISIT ACTIVITY 3**

#### **Art / Language Arts: Looking at People, Places, and Experiences** (Materials: Overhead projector or computer, transparencies or CD-ROMs)

##### **MA Learning Standards**

- English Language Arts
  - Standard 2
- Visual Arts
  - Standards 3, 4.6, 5, 6, 7, 9,10

Now that your students have talked about the kinds of art materials that they like to use and the art they like to make, view and discuss artwork that has been made by children and adults from throughout the world. We have provided you with overhead projector transparencies and CD-ROMs with images (check them out in your school's main office).

Explain to your students that the artwork they will see at Kidspace expresses the hopes and concerns of the artists through the exhibition themes of People, Places, and Experiences. For this activity you will start by looking at images that your students may see when they visit Kidspace. Then, relate back to images your students may have seen in previous Kidspace exhibitions such as *Nature Park*, *Wonder Worlds* and *Reading Sculpture*, connecting their past understandings about how adult artists also express their feelings and concerns through art. Continue to make connections to adult artists work by looking at work your students may see in the spring as part of the three-museum semester at the Clark, WCMA, and MASS MoCA.

Below you will find the image list with suggested questions. Use these questions as jumping off points for your discussion. Your students might come up with other things to then talk about and might make unexpected connections to the artwork and their own lives.

### **Transparency Images and Questions**

**Image 1:** *Friends of Mine* by Toshiko Katsumata, girl, age 13, Isuzan, Japan, 1957, Ziegfeld Collection, Teachers College Columbia University. Who do you think these people are? Do you think the people in this picture are important to the artist? How do you know this? Why do you think the artist chose to represent these people? Do you ever paint pictures of your friends?

**Image 2:** *Chimney*, Arthur Johnstone, boy, age 13, Kilmarnock, Scotland, 1957, Ziegfeld Collection, Teachers College Columbia University. What is this a picture of? Why do you think the artist chose to represent these buildings? Have you ever seen a picture or been to a place that looks like this? Where do you think these buildings are located? Why do you think the artist wanted to draw these buildings? Do you have a place in your town that you would like to paint? Why would you want to paint this place?

**Image 3:** *Bird of Peace* by Linda Kholobekian, girl, age 11, Nigeria, 1999, International Child Art Foundation. What do you think the artist is trying to tell us in this picture? How can you tell? Who do you think the people are? What do you think they are doing? Do you think that this is a real place? How can you tell? How do the colors in this painting make you feel?

**Image 4:** *Culture Warrior (Orange) Man*, Long-Bin Chen, 2005, Kidspace at MASS MoCA. What kind of materials do you think the artist used to make this sculpture? Why do you think he used books to make a portrait of this person? Do you think that Long-Bin knew this person? How do you know? Can you tell how the person feels by the expression on his face? How is this portrait different from the first one we saw (**Image #1**) by Toshiko Katsumata?

## Transparency Images and Questions (con't.)

**Image 5:** *Installation view of Wonder Worlds*, Linda Price-Sneddon, 2004, Kidspace at MASS MoCA. What kind of materials do you think the artist used to make this sculpture? What does this look like to you? Do you think this represents a real place? Does this remind you of a place that you have been before? Why do you think the artist chose to represent this place? How is this place different from the chimney scene in **Image# 2**?

**Image 6:** *Cushion Me Soft*, Victoria Palermo, 2003, Kidspace at MASS MoCA. What kind of materials do you think the artist used to make this sculpture? Why do you think the artist used grass to make these chairs? Where do you think you would find these chairs? Who would use them? What point is the artist trying to make about nature? How is this similar to **Image #3**?

**Image 7:** *Trompe L'Oeil* by Louis-Léopold Boilly, 1785, The Sterling and Francine Clark Art Institute. Think about what each object is in this picture. Why do you think the artist chose to put these objects together in this picture? Think of a story that would tie all of these objects together. Discuss how this image is similar/different to **Image #1**.

**Image 8:** *Battlefields (Sarajevo)* by Nebojsa Seric-Shoba, 2001-2006, MASS MoCA. What do you think this is a photograph of? Does this look like a place that you have seen or been before? Why do you think the artist chose to take a photograph of this place? Do you think the artist was familiar with this place? How do you know? Would you want to visit this place? Why or why not? How is this piece similar / different to the children's art (materials, themes, style)?

**Image 9:** *Summer Hotel, Maine*, by Maurice Brazil Prendergast, Williams College Museum of Art. What do you think is going on in this painting? Where do you think this place is? Why do you think the artist would chose to paint this scene? What does this painting tell us about the people who are portrayed? How is this piece similar / different to the children's art (materials, themes, style)?

## PRE-VISIT ACTIVITY 4

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## Language Arts: Characters with Character

### MA Learning Standards

- Language Arts
  - Standards 2, 8, 24

*It's Elementary!* features artwork that illustrates everyday experiences in children's lives from going to the barber to shopping in a mall, having lunch with a friend to riding on a train. It also includes work that expresses concerns children have for their world and the people they see around them. It is through viewing this artwork that we hope to build compassion for children throughout the world. This exhibition affords teachers a good opportunity to discuss with their students "compassion" and how you can bring peace to a community through acts of kindness. (Are you doing a character education unit? This would make a great connection to the exhibition.)

Help your students to define "compassion" by reading the following book: ***One Smile* by Cindy McKinley** (or find one of your own favorites). This story is about a little girl on the bus who smiled at a young man on a park bench. He recently lost his job and was feeling discouraged, but Katie's smile inspires him to start looking for a new one. The man then in turn helps a woman change her flat tire; the woman, feeling grateful, leaves a large tip for a waitress, and the chain on kindness continues. The purpose of the story is to show how even the smallest act of kindness can powerfully impact the lives of others.

Discuss the different ways in which the people helped to spread kindness and compassion to their fellow community members. Next set up different scenarios for your students to solve through acts of compassion. Have one student act as the character who needs help and another student does something kind for him/her.

1. Character is sad because his dog is sick.
2. Character is hungry because he forgot his lunch at home.
3. Character is angry because he did not do well on his test.
4. Character is lost and can't find his way home.
5. Character is scared because he doesn't know how to ride a bicycle.

# CONNECTING TO LANGUAGE ARTS

## Pre-K – 1<sup>st</sup> Grade

Continue to explore the idea of expressing the thoughts and concerns that children have for the world around them whether it is individually, for their community, or globally. Introduce this topic by reminding your students how the artwork in *It's Elementary!* tells us something about children from other countries and their common concerns and feelings for the world and the communities that they live in. Then have your students focus on the following stories 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 the themes represented in the Kidspace exhibition. Read aloud the books with your students and be sure to show them the images.

- *The Dot* by Peter H. Reynolds – A frustrated student thinks he cannot draw. With the encouraging words of her teacher, "Just make a mark and see where it takes you," she is able to overcome her insecurities and express herself through her art.
- *Ish* by Peter H. Reynolds – Raymond loves to draw, that is, until his older brother laughs at one of his pictures and points out that it does not look like a real vase of flowers. Ramon crumples up all of his drawings but later learns that sister has hung the discarded papers on her bedroom walls. When he declares that the picture of the vase doesn't look like the real thing, she says that it looks "vase-ISH." His "ish art" inspires him to look at all creative endeavors differently.

### **Kindergarten**

#### **MA Learning Standards**

- English Language Arts
  - Standards 2, 4, 8, 9
- History and Social Sciences
  - Standards Pre-K-K.2, Pre-K-K.4, Pre-K-K.5
- Visual Arts
  - Standards 1.1, 1.5, 3, 4.6, 5, 6, 10

#### **Unit 2 – *Miss Bindergarten Gets Ready for Kindergarten* by Joseph Slate**

## **Introduction**

This story has many details about what children and teachers have to do to prepare for going to kindergarten. Not only students have to get ready for school, but also so do teachers. Teachers have to make the classroom a comfortable place for student to come to since they are there on a daily basis. Ask your students to think about all the things they have to do before coming to class. Follow along with the suggested activities ‘Activate Prior Knowledge’ and “Build Background” on page 55 of your teachers guide.

## **Follow-Up Discussion**

Ask your students to discuss the all of the different things the characters in the story had to do to get ready for school. Discuss what they do in the morning before they come to school and the things their teacher might have to do to get the classroom ready for them. Discuss the similarities and differences between your students and the characters in the story.

Tell your students that when they visit Kidspace they will see artwork by children that depicts different places. For example, look at *My School* by Pamela Senford (**Image #16**). Ask your students to look carefully at the picture and to discuss what we can learn about the students in this picture. Suggested questions: Where do you think this school is located? Does this school look similar to your school? Do you think the students in the picture do the same things as you do to get ready for school? Do you think their classroom looks like yours?

## **Art Project: Time for School**

**(Materials: assorted paper, crayons, colored pencils, markers)**

After discussing *My School* by Pamela Senford (**Image #16**) remind your students that students throughout the world go through similar tasks in order to get ready for school. Ask your students to draw a picture of them getting ready for school in the morning. Have them think about the things they do and who else is involved (i.e., a parent or grandparent, daycare provider)? Ask your students to discuss why they think it is important to go through these things everyday.

## **Additional Kindergarten Scott Foresman Connections**

## **Unit 4 – On the Go by Ann Morris**

This story shows photographs of various forms of “transportation” and how we carry things from place to place, from baskets balanced on heads to fire engines, from camels with riders to rockets in outer space. Relate the images of transportation in this story to the drawings that your students will see when they visit Kidspace. Look at *Nickel Plate Elevation* by David Behr (**Image #17**), *Signal Bridge at the Station in Vienna* by Paul Sellner (**Image #18**), *Shopping* by Christopher Shezi (**Image #19**), and *On the Moskwa River* by Viktor Saplin (**Image #20**). Discuss the different forms of transportations represented in these images. Ask your students if these transportation methods are still used or if they have ever been on them.

## **Grade 1**

### **MA Learning Standards**

- English Language Arts
  - Standards 2, 4, 8, 9
- History and Social Sciences
  - Skills and Concepts # 9
  - Standards 1.7, 1.9

## **Unit 1 – My Family’s Market by Theresa Volpe**

### **“Motivate the Reader”**

Before reading the story, ask your students to discuss the different kinds of food their family buys at the grocery store. What kind of food is their favorite? This story shows a number of families choosing their groceries at their local market. Follow along with the activities outlined in the Scott Foresman teachers guide page 85-93 to help with reading comprehension.

### **Follow-up Discussion**

Ask your students to create a list of all the different fruits in the story. Discuss the places that your students think this food may come from. Does it come from here in the United States or from other countries? Conduct research on the web or in your school library on where the fruit is grown (i.e. most bananas are grown in South America, oranges may come from Florida). Using the map included in this curriculum (see **Teachers Resource** section), show your students where the some of the fruit is from. Next show your students the countries of the artists in *It’s Elementary!* (see **Teacher Resource** section for list of countries). Are there any similar countries?

**Language Arts / Social Studies / Math: Where in the world did dinner come from?**

As a homework assignment ask your students with their parents to research where their food for dinner came from. Ask your students to bring in their lists the next day and on a map in the classroom, ask your students to locate the countries that they have listed on their homework assignment. Again, compare to the artists in *It's Elementary!*

As a math extension, create a grid on the board with 10 -12 columns. At the top of the columns, write the names of different countries. Under each column, put a line for each student that had food from that country for dinner. When the grid is complete, add up each column and notice the trends.

Example:

USA	Mexico	China	Canada	Japan	Greece	France	Brazil	India	Other
5	2	4	3	0	0	4	1	0	2

### **Additional 1<sup>st</sup> Grade Scott Foresman Connections**

#### **Unit 5 – *A Real Gift* by Diane Hoyt-Goldsmith**

During your visit to Kidspace your students will see artwork that was created by children from all around the world. Although we do not all speak the same language, we can still communicate with each other visually in art such as in drawings and paintings. We also can express ourselves in movements such as in facial expressions, sign language, and dance. This story's main character expresses herself through sign language. Ask your students if any of them know sign language and learn together one or two of the basic signs in American Sign Language. PBS (<http://pbskids.org/arthur/print/signdesign/>) has a helpful interactive site with images for kids to learn the alphabet, how to ask questions, and how to make statements.

## DURING YOUR KIDSPACE VISIT

### Pre-K - 1<sup>st</sup> Grade

A series of questions will be used to help guide your students in their exploration of *It's Elementary!* 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 picture?
- 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 artists' 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 picture 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 the artists' processes. We will talk about what the artists needed to do in order to create his/her works of art. Students will then have the opportunity to create paintings while continuing to explore the themes of People, Places, and Experiences.

### MA Learning Standards

- Visual Arts
  - Standards 1.1, 1.5, 3, 4.6, 5, 6, 7

## **AFTER YOUR KIDSPACE PROGRAM**

### **Pre-K – 1<sup>st</sup> Grade**

#### **Objectives**

- Students will identify countries on a map that were represented in the Kidspace exhibition and do further research about the countries.
- Students will develop math skills in the areas of counting, graphing, and analysis while creating family portraits.
- Students will exchange drawings with the intention of communicating their ideas with others.

#### **POST-VISIT ACTIVITY 1**

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##### **Art / Social Studies: Global Connections**

(Materials: map, overhead projector or computer, CD-ROMs or transparencies, book list in Teacher Resource section)

##### **MA Learning Standards**

- History and Social Science
  - Skills and Concepts #5 (Pre-K-K)
  - Standard 1.9
- Visual Arts
  - Standards 1.1, 1.5, 3, 4.6, 5, 10

After your visit to Kidspace, have a discussion about the artwork you saw. Use some of the images from the **Master List of Curriculum Images** to remind your students of what they saw. Suggested questions:

- What was your favorite piece? Why was this your favorite?
- When you saw this piece, how did it make you feel? What did you see that makes you feel this way?
- If you wanted to ask the artist one question, what would you want to ask him or her?
- Did you see artwork that was similar to artwork you have made?

Remind your students that children from throughout the world made the artwork. If you have not done this activity already, as a class, locate on a map some of the countries that the artists live (see **Teacher Resource** section for list of countries and map). Ask your students to discuss how they were able to understand the artwork although it came from many different countries? Review some of the common themes found in the exhibition.

If time allows, continue to explore the different countries represented in the exhibition by reading books about them. Suggested books for the countries represented are located in the **Teacher Resource** section of this curriculum guide.

**Weather-related activity:** If you are doing a unit on the weather, you might include a discussion on the climate of the different countries represented in the exhibition. Review some of the images provided on CD-ROM or transparencies with your students and ask them to pick out information in them that might indicate the weather. For instance in *My School* (**Image #16**), the artist included palm trees and used a lot of green color, showing us the tropical climate of Trinidad.

## **POST-VISIT ACTIVITY 2**

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### **Art / Math: Family Counts!**

(Materials: variety of paper, markers, crayons, chart paper, blackboard, Post-It notes)

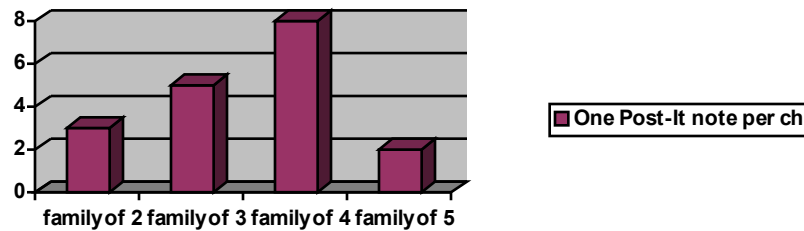
#### **MA Learning Standards**

- Math
  - Standards K.D.1(Pre-K-K), 2.D.1 (Grade 1), 2.D.2 (Grade 1)
- Visual Arts
  - Standards 1.1, 1.5, 3, 4.6, 5

Many of the drawings and paintings that your students saw at Kidspace are representations of the children's families. Review *Father and Son* (**Image #15**) and discuss who is being portrayed in this painting (don't tell your students the title of the piece until after your discussion). Family is one of the commonalties that children share across all cultures, although who is included in their family portraits often vary. Ask your students to recall how the artists at Kidspace portrayed their families in their artwork. Discuss together who makes up their own families at home. Are they all relatives? Do they include their pets as family members? Ask your students to create family portraits showing the members of their families. Have them think about how they would portray the people in their families (e.g., clothing, hairstyle, favorite color, etc.).

Once your students have completed their family portraits create a number line graph on your blackboard or chart paper. Spacing the numbers far enough apart to easily accommodate the Post-It Note width, number the line with sequential numbers, beginning at one and continuing until you have enough numbers to accommodate all of the families in your class. Ask your students to count how

many people are in their family, as included in their collage. Each student should place one Post-It Note on the graph, above the number that corresponds to the number of people in his or her family. For example, if you have a class size of 18 children, and none of the children have more than 5 family members, the chart that is graphed by your class may look like this:



Analyze the graph as a group. What do the children notice? Who has the largest family? The smallest? Are there families that have the same number? Are those families made up of the same roles?

**Note:** Because this curriculum begins with an artistic representation of the children's families, it is more accommodating of various family compositions. The children are first asked to define their own family, in which they might include grandparents, step-parents, single parents, pets, etc. Thus a single child of a single parent may have chosen to include his or her extended family, and the graph would represent their own concept of family from their experience.

### POST-VISIT ACTIVITY 3

#### Art: An Exchange of Images and Ideas

(Materials: variety of paper, markers, crayons, colored pencils, paint)

#### MA Learning Standards

- Visual Arts
  - Standards 1.1, 1.5, 3, 4.6, 5, 10

In the exhibition, your students may have seen artwork that American and Iraqi children exchanged with each other. This was a way for the children to communicate with each other although they did not know each other nor did they share a common language. The American artists drew pictures for the Iraqi children, sending them messages of peace and hope for a better future. The Iraqi children responded by drawing a picture of their home, friends and family, or favorite toy. Review **Image #13** - a drawing by an American child illustrating

how they might help the with the intention of exchanging it with other children. You might set up an exchange with another class in your school, or if you are ambitious, exchange your children of Iraq by sending them medicine.

Ask your students to draw pictures drawings with children in the North Adams Hospital or in other community organizations. Have your students draw pictures of what they like to do for fun. Ask the children who are participating in the exchange to draw another picture in response to the one the received.

# THREE-MUSEUM SEMESTER

## Pre-K – 1<sup>st</sup> Grade

### **INTRODUCTION**

Building upon their experience in Kidspace, your class will have the opportunity to visit one or more of the three collaborating museums (The Clark Art Institute, MASS MoCA, or Williams College Museum of Art) as part of the Kidspace Three-Museum Semester. These visits will enable teachers and students to continue to hone their art viewing and interpreting skills while examining the diverse collections and exhibitions in the different museums. While visiting the three museums, your students will have the opportunity to see how adult artists represent their interests in people, places and experiences in their paintings and drawings.

Below are suggested activities to help you connect the three museum experience to the *It's Elementary!* exhibition at Kidspace. If you have not had the time to complete previous activities in this curriculum guide you may complete the activities during the three-museum semester.

### **PRE-VISIT ACTIVITY 1 - Review of Images**

#### **Art / Language Arts: Looking at People, Places, and Experiences at the Three Museums**

(Materials: computer or overhead projector, CD ROMs or transparencies)

#### **MA Learning Standards**

- English Language Arts
  - Standard 2
- Visual Arts
  - Standards 3, 4.6, 5, 6, 7, 9,10

Before visiting the three museums review some of the images that you saw at Kidspace and connect them to the ones you may see when you are at the three museums. Discuss the similarities and differences among the young artists and adult artists work, including materials, styles or techniques, and themes.

## Transparency Images and Questions for Three-Museum Semester

**Image 7:** *Trompe L'Oeil* by Louis-Léopold Boilly, 1785, The Sterling and Francine Clark Art Institute. Think about what each object is in this picture. Why do you think the artist chose to put these objects together in this picture? Think of a story that would tie all of these objects together. Discuss how this image is similar/different to *Friends of Mine* by Toshiko Katsumata (**Image #1**) that you saw when you visited Kidspace.

**Images 8:** *Battlefields (Sarajevo)* by Nebojsa Seric-Shoba, 2001-2006, MASS MoCA. What do you think this is a photograph of? Does this look like a place that you have seen or been before? Why do you think the artist chose to take a photograph of this place? Do you think the artist was familiar with this place? How do you know? Discuss how this image is similar / different to *Chimney* by Arthur Johnstone (**Image #2**) that you saw when you visited Kidspace.

**Images 9:** *Summer Hotel, Maine*, by Maurice Brazil Prendergast, Williams College Museum of Art

What do you think is going on in this painting? Where do you think this place is? How would you describe the place in this painting? Do you think the artist knew the people in this painting? Why do you think the artist would chose to paint this scene? What does this painting tell us about the people who are portrayed? Discuss how this image is similar / different to *Bird of Peace* by Linda Kholobekian (**Image #3**) that you saw when you visited Kidspace.

## POST-VISIT ACTIVITY 1 - Clark Art Institute

### Art: Special People

(Materials: paper, crayons, markers, paint, computer or overhead projector, CD ROMs or transparencies)

### MA Learning Standards

- Visual Arts
  - Standards 1.1, 1.5, 3, 4.6, 7

When visiting the Clark you may have seen many paintings that represented people, places, and experiences. Review some of the work such as the painting they saw at the Clark called *Trompe L'Oeil* by Louis-Léopold Boilly (**Image #7**).

Using ideas that you discussed at Kidspace and works of art that you saw at the Clark, ask your students to create a still-life of objects that represent an important event in their lives. Before your students begin creating their still-lives discuss as a class:

- What makes an event important?
- What kinds of things can be souvenirs from important events?
- Why do we save objects from important events?

Once your students have completed their still-lives ask them to trade their artwork with a partner and figure out what event it represents. Ask your students to discuss what clues in the picture helped them figure it out.

## **POST-VISIT ACTIVITY 2 – MASS MoCA**

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### **Art / Social Studies: Meaningful Places**

(Materials: computer or overhead projector, CD-ROMs or overhead transparencies, paper, markers or crayons)

#### **MA Learning Standards**

- History and Social Science
  - Standards Pre-K-K.4, 1.9
- Visual Arts
  - Standards 1.1, 1.5, 3, 4.6, 6, 7, 10

As a class review your visit to MASS MoCA and discuss some of the artwork you saw. Ask your students to recall the photograph *Battlefield (Sarajevo)* by Nebojsa Seric-Shoba (**Image #8**) that they saw at MASS MoCA and *View at the Kremlin from the Ustinski Bridges* by Walijew A. (**Image #11**) that they saw at Kidspace. Ask your students to discuss what they remember about these two images:

- What is this a photograph/picture of?
- Why do you think the artist wanted to represent this place?
- What do you think the artist is trying to tell us?
- Do you think this was an important place to the artist? How do you know?
- Do you think the artist liked this place? How do you know?

These artists were trying to create a memory of a certain place in their hometowns. Ask your students to think about a place in their hometown that is special to them (their bedroom, their house, a park, school, etc.) and ask them to draw a picture representing that place. Ask them to think about why they would

want to represent this place. Do they have fond memories? Do they play there with their friends? Is it their favorite place to go swimming? Do they read books with their parents in this place?

### **POST-VISIT ACTIVITY 3 – Williams College Museum of Art**

#### **Discussion / Art Project: Image Pals, Meaningful Places**

(Materials: computer or overhead projector, CD-ROMs or transparencies, paper, crayons, markers, paint, old magazine and images, scissors, glue)

#### **MA Learning Standards**

- Visual Arts
  - Standards 1.1, 1.5, 3, 4.6, 7, 10

Many of the paintings your students saw when at Williams College Museum of Art (WCMA), showed different places that the artists lived or visited. Review some of the places your students saw at WCMA and ask your students to connect these places to the ones the children artists depicted in Kidspace. For instance, remind your students of the Prendergast hotel scene in Maine (**Image #9**) and relate it to the image of Russia by a 17 year-old artist (**Image #11**) in *It's Elementary!*

Next have your students draw pictures of places that have significance to them with the goal of communicating what experiences they have had in these places. They will exchange their artwork with others in their class. In response, ask your students to create an image to communicate his or her reactions to this place.

Ask your students identify and think about a meaningful place. First, close your eyes and think of your favorite place. Where is it? What is it like there? What do you see? What do you feel? What do you hear? What does it smell like? How does it make you feel? Why do you like this place? What do you want other people to know about this place?

Remind your students that they are making a picture to show someone else what they like about this place. It doesn't have to look exactly like this place: The picture can be as impressionistic as *Summer Hotel, Maine* by Maurice Brazil Prendergast (**Image #9**) you saw at WCMA or it can just be the colors that you see in this place. It is more fun if this exchange turns into a guessing game.

After your students have completed their pictures divide your class into pairs of image pals. Have students exchange their pictures with their image pals but

don't tell them actual places. Students should look at the pictures and think about what they show. What do the pictures make them think about? Do they remind them of places they know? How do the colors make them feel? Would they like to go to these places?

Have students create an image in response to the picture. Encourage them to think of any response—a feeling, a thought, a similar experience, or a word, and to create any image that expresses this. For example, if this place makes them think of fall, find an image of an apple; if it makes them think of the word *flight*, draw birds flying through the sky; if it reminds them of dinner at home, paint that; and if it makes them feel happy, make anything with happy colors.

Arrange the pairs of Image Pal pictures on the wall. Play a guessing game with the group. What do you see in this image? What does it make you think of? Now, reveal the real places and the responses. What is the difference between artists' intention and viewers' responses? Discuss how art is often up to the viewer to interpret.



## **PICTURE THIS!**

### ***2<sup>nd</sup> – 5<sup>th</sup> Grade Activities***

#### **OVERVIEW**

In the classroom, and at Kidspace and the three museums, students in 2<sup>nd</sup> through 5<sup>th</sup> grade will examine different ways in which children and adults express themselves through art, especially in paintings and drawings. Students will investigate how the arts can empower them to express their unique ideas and to share their concerns for the world around them. In discussions about historical and contemporary works of art, students will learn how to look at art—particularly that which was made by their peers—for information about people, places, special experiences and global concerns.

At Kidspace, students will discuss the artwork of children from around the world. They will look for ways in which the artists represent similar interests and concerns for the world around them. Students will then make their own paintings. At the three museums, students will look at adult-made art and connect the artistic process and themes back to the children's art in Kidspace.

The activities suggested in this curriculum encourage teachers to provide opportunities for their students to explore different materials and to express different ideas. Each activity invites students to freely express themselves, to help them realize that their expressive artwork is valued. Activities are also included that relate the children's art-making process and themes to that of adults. New to this curriculum guide, teachers will find activities to be used during the three-museum semester in the spring. Teachers should feel free to adjust all curriculum activities to meet the needs and interests of your students.

## **ACTIVITY SCHEDULE**

### **Before Your Kidspace Program**

1. Art: Free-Play
2. Discussion: Introduction to Topic and Kidspace Semester
3. Art / Language Arts: Looking at People, Places, and Experiences
4. Art: Creative Expressions
5. Language Arts: Characters with Character

### **Connecting to Scott Foresman**

1. 2<sup>nd</sup> grade – Community / Communication
2. 3<sup>rd</sup> grade – Community / Compassion
3. 4<sup>th</sup> grade – Community / Places
4. 5<sup>th</sup> grade – Compassion

### **During Kidspace Visit**

1. Guided Discussion
2. Art-Making Activity: Painting

### **After Your Kidspace Program**

1. Art / Social Studies: Global Connections
2. Art / Language Arts: Literary Expressions
3. Art / Social Studies: Political Posters
4. Art / Social Studies: Close to Home
5. Art: Question of the Month

### **Three-Museum Semester**

1. Introduction
2. Pre-Visit: Looking at People, Places, and Experiences at the Three Museums
3. Post-Visit: The Sterling & Francine Clark Art Institute
4. Post-Visit: MASS MoCA
5. Post-Visit: Williams College Museum of Art

## MASTER LIST OF CURRICULUM IMAGES

The images listed in the **Master List of Curriculum Images** will be used in various activities throughout this curriculum guide. Overhead transparencies and CD-ROMs of images can be borrowed from your school's main office.

14. *Friends of Mine* by Toshiko Katsumata, girl, age 13, Isuzan, Japan, 1957, Ziegfeld Collection, Teachers College Columbia University
15. *Chimney* by Arthur Johnstone, boy, age 13, Kilmarnock, Scotland, 1957, Ziegfeld Collection, Teachers College Columbia University
16. *Bird of Peace* by Linda Kholobekian, girl, age 11, Nigeria, 1999, International Child Art Foundation
17. *Culture Warrior (Orange) Man* by Long-Bin Chen, 2005, Kidspace at MASS MoCA
18. *Installation view of Wonder Worlds* by Linda Price-Sneddon, 2004, Kidspace at MASS MoCA
19. *Cushion Me Soft* by Victoria Palermo, 2003, Kidspace at MASS MoCA
20. *Trompe L'Oeil* by Louis-Léopold Boilly, 1785, The Sterling and Francine Clark Art Institute
21. *Battlefields (Sarajevo)* by Nebojsa Seric-Shoba, 2001 – 2006, MASS MoCA
22. *Summer Hotel, Maine* by Maurice Prendergast, Williams College Museum of Art
23. *Working Together* by Sherry Atef Georgy, girl, age 12, Egypt, 1999, International Child Art Foundation
24. *View at the Kremlin from the Ustinski Bridges* by Walijew A., boy, age 17, Moscow, U.S.S.R., 1957, Ziegfeld Collection, Teachers College Columbia University

## **MASTER LIST OF CURRICULUM IMAGES cont.**

27. *Refugees*, boy, age 18, Aronskelkweg, The Netherlands, c. 1950, Ziegfeld Collection, Teachers College Columbia University
28. *It is Raining Medicine*, U.S. Iraqi Children's Art Exchange Program
29. *The Future* by Azadeh Samiei, boy, age 10, Iran, 1999, International Child Art Foundation
30. *Father and Son* by Errol Nelson, boy, age 16, Trinidad, British West Indies, 1957, Ziegfeld Collection, Teachers College Columbia University
31. *My School* by Pamela Sanford, girl, age 15, Trinidad, British West Indies, 1957, Ziegfeld Collection, Teachers College Columbia University
32. *Nickel Plate Elevation* by David Behr, boy, high school, Fort Wayne, Indiana, USA, c. 1950, Ziegfeld Collection, Teachers College Columbia University
33. *Signal Bridge at the Station in Vienna* by Paul Sellner, boy, age 12, Vienna, Austria, c. 1950, Ziegfeld Collection, Teachers College Columbia University
34. *Shopping* by Christopher Shezi, boy, age 12, Pretoria, South Africa, c.1950, Ziegfeld Collection, Teachers College Columbia University
35. *On the Moskwa River* by Viktor Saplin, boy, age 15, U.S.S.R., 1957, Ziegfeld Collection, Teachers College Columbia University
36. *Light Red Over Black* by Mark Rothko, 1957 Tate Gallery, London, England
37. *Blind Man's Meal* by Pablo Picasso, 1903, Metropolitan Museum of Art, New York

## MASTER LIST OF CURRICULUM IMAGES cont.

28. *War Is Not Healthy...* by Lorraine Schneider, 1967, for the Los Angeles organization Another Mother for Peace (AMP), a Vietnam War protest poster
29. *We Can Do It* by J. Howard Miller, 1942, for the Westinghouse War Production Coordinating Committee
30. *Depression* by Arona Dorfman, girl, high school, Montreal, Canada, c. 1950, Ziegfeld Collection, Teachers College Columbia University
31. *My World in the Year 2000* by Samuel Yangu McQueen, boy, age 10, Papua New Guinea, 1999, International Child Art Foundation
32. *World Map*

# BEFORE YOUR KIDSPACE PROGRAM

## 2<sup>nd</sup> – 5<sup>th</sup> Grade

### Objectives

- Through an investigation of art materials students will learn to explore the creative process with no boundaries.
- Through a review of images and an introductory discussion, students will investigate how artists, both adult and children, express themselves through their art.
- Through a reading and role-play activity, students will consider how to show compassion towards others.
- In an investigation into how artists use color, students will understand how to set mood and create expressive paintings.

### PRE-VISIT ACTIVITY 1

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#### Art / Discussion: Free-Play

(Materials: teacher's choice of any 4 different art materials)

#### MA Learning Standards

- English Language Arts
  - Standard 2
- Visual Arts
  - Standards 1.1, 1.5, 3, 5, 6, 10

Elementary-age students (6 - 12 years old) developmentally are continuing to explore the different ways in which to use art materials. These students are learning about perspective and proportion, trying hard to show depth and dimension in their paintings and drawings. Early on, in an attempt to organize space, children will place figures and objects on a "base line" (typically, the green line at the bottom of the paper for grass and the blue line at the top for the sky). Eventually, they will be able to integrate the objects in their picture so that the entire composition comes together. And as they get older, children will strive to realistically portray their world in their artwork. Hence, why teachers may often hear from their students: "I can't make it look real," as students struggle to illustrate reality. Also in the upper elementary grades, children will begin to conceive of messages for their artwork. They may recognize that an object or color in their work can have certain symbolic meanings or can set a mood for the composition. (See the **Teacher Resource** section of this curriculum for articles on

the aesthetic development of children by Dr. Judith M. Burton, professor of art education, Teachers College Columbia University.)

Allowing your students the opportunity for free exploration and for discussions about their work will make evident to your students that their thoughts are of value and help to build their self-confidence in sharing their opinions and ideas. Arts explorations and discussions will help to strengthen students' emotional well being that will then encourage them to be more open to other educational experiences.

Before you introduce this year's visit to Kidspace, ask your students to create a piece of art of their choosing. Select four different art materials (i.e., clay, rip paper, markers, paint, pencils) and let your students decide what they would like to work with. This activity will allow your students the opportunity explore and experiment with a variety of different art materials without determining the subject or material of their artwork. Engaging in this free-play activity flexes your students' "creativity muscles."

After completing their art project, ask your students to discuss their creations. Suggested questions: why did you choose to work with this material? How did the material feel? What is your artwork about? (Remember, some children may just be playing with materials and may not have a theme to their work. Other times, they may indeed have a theme and allow them to tell you what they are expressing rather than you describe their work for them. Sometimes your descriptions may not be accurate and could inhibit your students from freely expressing.)

## **PRE-VISIT ACTIVITY 2**

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### **Art / Discussion: Introduction to Topic and Kidspace Semester**

#### **MA Learning Standards**

- English Language Arts
  - Standard 2
- Visual Arts
  - Standards 1.1, 1.5, 3, 5, 6, 10

Now that your students' creative muscles have been warmed up, give your class an overview of the semester including classroom activities, and the visit to Kidspace and the three museums. Ask your students to discuss what they saw at Kidspace last year (*Reading Sculpture: Long-Bin Chen* comprised sculptures made from books, magazines, and other printed materials). Explain to your students

that this year's Kidspace program focuses on artwork created by children from the 1950s to the present day. While last year, they studied sculpture and recycling, this year's program will involve looking at children's artwork and how they make visual their enjoyment of, and concerns for the world in which they live. Themes to be represented in the exhibition range from the interests of the individual to community and global concerns including People, Places, and Experiences:

- » People: the artwork will focus on representations of people who have impacted the lives of the children artists (e.g., family members, friends, and community members);
- » Places: the artwork will emphasize the impact of schools, neighborhoods, and rural and urban communities on children artists;
- » Experiences: the artwork will explore concerns the children artists have for the natural environment, education, wealth and poverty, war and peace, medical care, people who need help.

Next, ask your students to discuss the type of art they like to create. Suggested questions:

- ≈ What do you like to paint or draw?
- ≈ Why do you like to make art about these things?
- ≈ What kinds of materials do you like to use? (paint, markers or crayons, clay)
- ≈ Can you tell someone how you are feeling through your art? How would you do that?

### **PRE-VISIT ACTIVITY 3**

#### **Art / Language Arts: Looking at People, Places, and Experiences** (Materials: Overhead projector or computer, transparencies or CD-ROMs)

##### **MA Learning Standards**

- English Language Arts
  - Standard 2
- Visual Arts
  - Standards 3, 4.6, 5, 6, 7, 9,10

Now that your students have talked about the kinds of art materials that they like to use and the art they like to make, view and discuss artwork that has been made by children and adults from throughout the world. We have provided you with overhead projector transparencies and CD-ROMs with images (check them out in your school's main office).

Explain to your students that the artwork they will see at Kidspace expresses the hopes and concerns of the artists through the exhibition themes of People, Places, and Experiences. For this activity you will start by looking at images that your students may see when they visit Kidspace. Then, relate back to images your students may have seen in previous Kidspace exhibitions such as *Nature Park*, *Wonder Worlds* and *Reading Sculpture*, connecting their past understandings about how adult artists also express their feelings and concerns through art. Continue to make connections to adult artists work by looking at work your students may see in the spring as part of the three-museum semester at the Clark, WCMA, and MASS MoCA.

Below you will find the image list with suggested questions. Use these questions as jumping off points for your discussion. Your students might come up with other things to then talk about and might make unexpected connections to the artwork and their own lives.

### **Transparency Images and Questions**

**Image 1: *Friends of Mine* by Toshiko Katsumata, girl, age 13, Isuzan, Japan, 1957, Ziegfeld Collection, Teachers College Columbia University.** Who do you think these people are? Do you think the people in this picture are important to the artist? How do you know this? Why do you think the artist chose to represent these people? Do you ever paint pictures of your friends?

**Image 2: *Chimney*, Arthur Johnstone, boy, age 13, Kilmarnock, Scotland, 1957, Ziegfeld Collection, Teachers College Columbia University.** What is this a picture of? Why do you think the artist chose to represent these buildings? Have you ever seen a picture or been to a place that looks like this? Where do you think these buildings are located?

**Image 3: *Bird of Peace* by Linda Kholobekian, girl, age 11, Nigeria, 1999, International Child Art Foundation.** What do you think the artist is trying to tell us in this picture? How can you tell? Who do you think the people are? What do you think they are doing? Do you think that this is a real place? How can you tell? How do the colors in this painting make you feel?

**Image 4: *Culture Warrior (Orange) Man*, Long-Bin Chen, 2005, Kidspace at MASS MoCA.** What kind of materials do you think the artist used to make this sculpture? Why do you think he used books to make a portrait of this person? Do you think that Long-Bin knew this person? How do you know? Can you tell how the person feels by the expression on his face? How is this portrait different from the first one we saw (**Image # 1**) by Toshiko Katsumata?

**Image 5: *Installation view of Wonder Worlds*, Linda Price-Sneddon, 2004, Kidspace at MASS MoCA.** What kind of materials do you think the artist used to make this sculpture? What does this look like to you? Do you think this represents a real place? Does this remind you of a place that you have been before? Why do you think the artist chose to represent this place? How is this place different from the chimney scene in **Image # 2**?

## Transparency Images and Questions (con't.)

**Image 6:** *Cushion Me Soft*, Victoria Palermo, 2003, Kidspace at MASS MoCA. What kind of materials do you think the artist used to make this sculpture? Why do you think the artist used grass to make these chairs? Where do you think you would find these chairs? Who would use them? What point is the artist trying to make about nature? How is this similar to **Image #3**?

**Image 7:** *Trompe L'Oeil* by Louis-Léopold Boilly, 1785, The Sterling and Francine Clark Art Institute. Think about what each object is in this picture. Why do you think the artist chose to put these objects together in this picture? Think of a story that would tie all of these objects together. Discuss how this image is similar/different to **Image #1**.

**Image 8:** *Battlefields (Sarajevo)* by Nebojsa Seric-Shoba, 2001-2006, MASS MoCA. What do you think this is a photograph of? Does this look like a place that you have seen or been before? Why do you think the artist chose to take a photograph of this place? Do you think the artist was familiar with this place? How do you know? Would you want to visit this place? Why or why not? How is this piece similar / different to the children's art (materials, themes, style)?

**Image 9:** *Summer Hotel, Maine*, by Maurice Brazil Prendergast, Williams College Museum of Art. What do you think is going on in this painting? Where do you think this place is? Why do you think the artist would chose to paint this scene? What does this painting tell us about the people who are portrayed? How is this piece similar / different to the children's art (materials, themes, style)?

## PRE-VISIT ACTIVITY 4

### Art: Creative Expressions

(Materials: computer or overhead projector, CD-ROMs or transparencies, paper, crayons, markers, paint)

### MA Learning Standards

- Visual Arts
  - Standards 1.1, 1.5, 2, 3, 4.6, 5, 6

*It's Elementary!* features expressive artwork by children from throughout the world. Before your visit, discuss techniques that artists might use to express themselves in their artwork. Would they use certain colors? Lines? Symbols?

Shapes? For example, how would your students show that they are happy in a painting? View *Depression* by Arona Dorfman (**Image #25**) to see how this student used color and shapes in her artwork to show sadness. Arona's comment about her painting: "Mood painting, color and shape were selected to express sad, dejected, feelings. Figure is a projection of myself." Ask your students to think about the use of these colors and shapes, and how they make them feel.

Similarly, adult artists use certain techniques to make expressive paintings. Look at artworks by Mark Rothko (**Image #21**) and Pablo Picasso (**Image #22**) to see how they used color in their paintings (Information about these artists and their work is located in the **Teacher Resource** section of the curriculum). Ask your students to think about how these paintings make them feel and how the artists may have felt when they created them. If the paintings were different colors, would they feel the same way?

Have your students create a realistic or abstract painting or drawing using one or two main colors, like artists Arona (blue and purple), Rothko (red and black) or Picasso (blue). Choose one feeling to express that represents that color(s). Ask your students to share their artwork and describe the mood or feeling of their drawings. How would their drawings be different if they chose different colors?

## **PRE-VISIT ACTIVITY 5**

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### **Language Arts: Characters with Character**

#### **MA Learning Standards**

- Language Arts
  - Standards 2, 8, 24

*It's Elementary!* features artwork that illustrates everyday experiences in children's lives from going to the barber to shopping in a mall, having lunch with a friend to riding on a train. It also includes work that expresses concerns children have for their world and the people they see around them. It is through viewing this artwork that we hope to build compassion for children throughout the world. This exhibition affords teachers a good opportunity to discuss with their students "compassion" and how you can bring peace to a community through acts of kindness. (Are you doing a character education unit? This would make a great connection to the exhibition.)

Help your students to define "compassion" by reading the following book: *One Smile* by Cindy McKinley (or find one of your own favorites). This story is

about a little girl on the bus who smiled at a young man on a park bench. He recently lost his job and was feeling discouraged, but Katie's smile inspires him to start looking for a new one. The man then in turn helps a woman change her flat tire; the woman, feeling grateful, leaves a large tip for a waitress, and the chain of kindness continues. The purpose of the story is to show how even the smallest act of kindness can powerfully impact the lives of others.

Discuss the different ways in which the people helped to spread kindness and compassion to their fellow community members. Next set up different scenarios for your students to solve through acts of compassion. Have one student act as the character who needs help and another student does something kind for him/her.

6. Character is sad because his dog is sick.
7. Character is hungry because he forgot his lunch at home.
8. Character is angry because he did not do well on his test.
9. Character is lost and can't find his way home.
10. Character is scared because he doesn't know how to ride a bicycle.

# CONNECTING TO SCOTT FORESMAN

## 2<sup>nd</sup> – 5<sup>th</sup> Grade

Continue to explore the idea of expressing the thoughts and concerns that children have for the world around them whether it is individually, for their community, or globally. Introduce this topic by reminding your students how the artwork in *It's Elementary!* tells us something about children from other countries and their common concerns and feelings for the world and the communities that they live in. Then have your students focus on the following stories from your Scott Foresman Reading Series.

\* \* \* \* \*

### **Grade 2**

#### **MA Learning Standards**

- English Language Arts
  - Standards 2, 4, 8, 9, 16, 19, 20
- Visual Arts
  - Standards 1.1, 1.5, 3, 10

#### **Unit 6 – *Stone Soup* retold by Lily Toy Hong**

##### **“Motivate the Reader”**

This story describes working together and sharing resources for the good of the community. When your students visit Kidspace they will see artwork created by children from around the world that depicts scenes of their communities. Before you begin reading the story, ask your students to define “community”. Follow along with the activities outlined in the Scott Foresman teacher’s guide, pages 390g – 397h to help with reading comprehension.

##### **Follow-Up Discussion**

Discuss with your students why it is important for people to share within a community. Ask your students what kinds of things they like to share with other people. How does this help others? How does it feel to share with others or to help out in your community?

##### **Art Project:**

**(Materials: paper, pencils)**

Ask your students to discuss what a recipe is and how it is used. Using the recipe for stone soup as a metaphor, ask each of your students to contribute their

own ideas of what “ingredients” could make up a recipe for a peaceful community. What is their vision for a peaceful community? Who is part of it? What jobs do people have? What does the community look like? Have your students create a collaborative mural depicting each of their “ingredients” and hang it in your classroom as inspiration.

### **Additional 2<sup>nd</sup> Grade Scott Foresman Connections**

#### **Unit 3 – *The Storykeeper: Finding Stories Near and Far* by Carmen Tafolla**

This story emphasizes the importance of storytelling. The stories that the main character collects are about how to make the world a better place. Ask your students to brainstorm stories that they have been told by family members, friends, or teachers about how to make the world a better place. Discuss with your students why being a storyteller is an important job. Why does the main character in this book want to collect stories? Explain to your students that when they visit Kidspace they will look at how the artists tell stories through their artwork. Look at *Working Together* by Sherry Atef Georgy (**Image #10**) and ask your students think about the story the artist is trying to tell.

\* \* \* \* \*

### **Grade 3**

#### **MA Learning Standards**

- English Language Arts
  - Standards 2, 4, 8, 9
- Visual Arts
  - Standards 1.1, 1.5, 3, 4.6, 5, 10

#### **Unit 6 – *The Rag Coat* by Lauren Mills\_\_**

##### **“Motivate the Reader”**

Before reading the story, ask your students to define “community”. Remind them that we can be part of more than one community (for example, school, family, and friends are all different groups or communities). Also, ask your students to define “compassion.” Ask them to think about how they can show compassion towards other people. Follow along with the activities outlined in the Scott Foresman teacher’s guide, pages 277a-277d, to help with reading comprehension.

#### **Follow-Up Discussion**

Discuss how the quilting ladies solved Minna's coat problem. Why did Minna choose the most worn pieces of cloth for her coat? Ask your students to explain how everyone in the class was a part of Minna's coat. Discuss together how this is an example of a community. Explain to your students that when they visit Kidspace, some of the artwork will depict different kinds of communities. Seeing artwork from all over the world, is like Minna's coat: it connects us all through a visual language that crosses language and cultural barriers.

Have your students discuss how the children reacted when they saw Minna's coat. Explain to your students that *The Rag Coat*, is a story of compassion. Ask your students to discuss how the other students' reactions changed when they realized what Minna's coat was made out of. Discuss how this story is an example of being compassionate. Show your students *It is Raining Medicine*, Iraqi Exchange (**Image #13**) and ask them to describe the message presented in this image. What do they think the artist was wishing for? How does this image show compassion?

### **Art Project: Compassion Quilts**

**(Materials: markers or crayons, square colored paper, mural paper)**

Provide each student with a square piece of paper. Ask your students to create a drawing that represents how they would help someone in trouble or how they would communicate compassion. Once their drawings have been completed assemble them like a quilt on mural paper. Explain to your students that this quilt represents a part of each of them, with all of their ideas coming together to create a group project, just like the pieces that made up Minna's coat.

### **Additional 3<sup>rd</sup> Grade Scott Foresman Connections**

#### **Unit 3—*Brave as a Mountain Lion* by Ann Herbert Scott**

This story is about bravery. Spider feels empowered as he pictures himself as different animals. As he does this, it gives him the courage to spell in a spelling bee. Explain to your students that when they visit Kidspace they will see artwork that has been created by children that communicates many different messages. For these children, they felt empowered as artists to express their concerns and hopes for the world around them. Ask your students to talk about "empowerment." When do they feel empowered? How do they empower others?

\* \* \* \* \*



## **Grade 4**

### **MA Learning Standards**

- English Language Arts
  - Standards 2, 4, 8, 9
- Visual Arts
  - Standards 1.1, 1.5, 3, 10

### **Unit 2 – From *The Cricket in Times Square* by George Selden**

#### **“Motivate the Reader”**

This story is about a country cricket that moves to New York City. Before you begin your reading, ask your students to discuss the differences between city life (urban) and country life (rural). Follow along with the suggested reading activities in the Scott Foresman teacher’s guide, pages 146 - 164.

#### **Follow-Up Discussion**

Ask your students to discuss how the country cricket felt when he moved to New York City. Ask them how they might feel if they moved to a big city. Would they miss their family and friends? What would they miss about the town that they now live in? Do they think it would be easy to make new friends? Ask your students who has lived in a big city or visited a big city before to describe what it was like? What do they like best about city life/country life? Explain to your students that when they visit Kidspace they will see many images children have created that depict urban and rural environments. As a class look at *My School* by Pamela Senford (**Image #16**) and *Nickel Plate Elevation* by David Behr (**Image #17**). Discuss the similarities and differences found in these two images.

#### **Art / Social Studies: Landmark Maps**

**(Materials: map of New York City, paper, markers or crayons)**

As a class look at a tourist map of New York City and discuss some of the landmarks that were visited by the cricket. Suggested websites:

- <http://www.ny.com/maps/shopmap.html>
- <http://www.newyorkjourney.com/maps.htm>

Discuss together some of the landmarks in your own town and why these landmarks are important. Ask your students to imagine that if the cricket moved from New York City to North Adams what places should he visit? Have your students create a map of their town that shows these landmarks in order to help the cricket around town. Who would the cricket meet in North Adams?

## **Additional 4<sup>th</sup> Grade Scott Foresman Connections**

### **Unit 2—*A Big City Dream* by Ellen Schecter**

This story is about a girl who dreams of turning an empty lot in her neighborhood into a community garden, but needs to get volunteers to help. Explain to your students that the artwork they will see when they visit Kidspace will depict many different communities and people working together in these communities. Ask your students to discuss the types of activities they do with other people to help accomplish common goals to improve their community. For example, not littering, planting flowers, being kind to others, etc. Explain to your students that your classroom is a type of community, too. What kinds of thing do they do to make positive contributions to your classroom? As an activity, turn part of your classroom into your own community garden. Ask each student to choose a flower or plant that they would like to grow.

### **Unit 6 – *Coming Home: From the Life of Langston Hughes* by Floyd Cooper**

This story is about African-American writer Langston Hughes who grew up in his grandmother's house in Lawrence, Kansas. He dreams of visiting places, listened to family stories, learned about heroes, and ended up writing stories about common everyday people. He lived in many cities in America, but Harlem, where many black artists gathered, became the place he lived the longest. Explain to your students that similar to Hughes' writing, the artwork they will see at Kidspace includes children's drawings about every day people in their towns, the things that make them happy, and the different concerns they have for their communities or the world around them.

\* \* \* \* \*

## **GRADE 5**

### **MA Learning Standards**

- English Language Arts
  - Standards 2, 4, 8, 9, 19, 20
- Visual Arts
  - Standards 1.1, 1.5, 3, 4.6, 5, 10

### **Unit 5 – *Passage to Freedom: The Sugihara Story* by Ken Mochizuki**

#### **“Motivate the Reader”**

Before reading this story, tell your students that this story is about how one man is able to help people even in the face of danger to himself and to his family.

Follow along with the suggested reading activities in the Scott Foresman teacher's guide, page 562-577.

### **Follow-Up Discussion**

Discuss with your students what it means to be a refugee. Point out that a refugee is forced to leave his or her country to escape danger or persecution. What are some of the hardships refugees face?

Ask your students if they know what compassion is. Explain to your students that compassion is knowing how other people suffer and wanting to help end that suffering. Point out to your students that on page 570 Hiroki says, "I must think as if I were in someone else's place. If I were one of those children out there, what would I want someone to do for me?" What does this mean?

Ask your students to discuss why the Jewish refugees came to see Mr. Sugihara. Ask them to think about why the Japanese government did not want to help the refugees. Ask your students why Mr. Sugihara chose to disobey his government. Ask them to think about what they would do if they were asked to help someone out even though it might be dangerous.

### **Writing: If You Were a Refugee...**

**(Materials: paper, pencil)**

Tell your students when they visit Kidspace they will see some artwork that was created by refugees (Iraqi children's art) or are images of refugees. Show your students *Refugees* (**Image #12**) and ask them to discuss how they can tell that the people are refugees. This piece was created after World War II when there were many people in Europe trying to find new homes, similar to the Jewish people in the story. How does viewing *Refugees* ask us to show compassion? Point out that the figure in the back is carrying a pack on his shoulders. Tell the students that most refugees had to take their prized possessions with them when they left and often, they had to leave many other possessions behind. Ask your students to imagine they were refugees and have them write responses to the topic: If you could only bring *one* thing with you what would it be and why?

### **Additional 5<sup>th</sup> Grade Scott Foresman Connections**

#### **Unit 2 – Dwaina Brooks by Phillip Hoose**

This story demonstrates Dwaina's compassion for the homeless. She organizes her community to take action to help the homeless. Explain to your students that feeling empowered to help make changes in a community, and compassion for

others are two major themes that will be discussed when they visit Kidspace. How is Dwaina empowered? After reading this story discuss with your students ways in which they might help someone who is homeless.

## DURING YOUR KIDSPACE VISIT

### 2<sup>nd</sup> – 5<sup>th</sup> Grade

A series of questions will be used to help guide your students in their exploration of *It's Elementary!* 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 picture?
- 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 artists' 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 picture 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 the artists' processes. We will talk about what the artists needed to do in order to create his/her works of art. Students will then have the opportunity to create paintings.

### MA Learning Standards

- Visual Arts

Standards 1.1, 1.5, 3, 4.6, 5, 6, 7

# AFTER YOUR KIDSPACE PROGRAM

## 2<sup>nd</sup> – 5<sup>th</sup> Grade

### Objectives

- Students will identify countries on a map that were represented in the Kidspace exhibition and do further research about the countries.
- Students will look at how art can be used as political protest and propaganda and create their own posters to express an issue that they feel strongly about.
- Students will explore iconic monuments and buildings and how these can help to identify a city or a country.
- Through a poetry reading and writing activity, students will connect how to express ideas visually to those that have been written down.

### POST-VISIT ACTIVITY 1

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#### Art / Social Studies: Global Connections

(Materials: map, overhead projector or computer, CD-ROMs or transparencies, book list in Teacher Resource section)

#### MA Learning Standards

- History and Social Science
  - Skills and Concepts 1 and 2 (3<sup>rd</sup> grade), 1 (4<sup>th</sup> grade), 4 (5<sup>th</sup> grade)
  - Standard 2.1, 2.6
- Visual Arts
  - Standards 1.1, 1.5, 3, 4.6, 5, 10

After your visit to Kidspace, have a discussion about the artwork you saw. Use some of the images from the **Master List of Curriculum Images** to remind your students of what they saw. Suggested questions:

- What was your favorite piece? Why was this your favorite?
- When you saw this piece, how did it make you feel? What did you see that makes you feel this way?
- If you wanted to ask the artist one question, what would you want to ask him or her?
- Did you see artwork that was similar to artwork you have made?

Remind your students that children from throughout the world made the artwork. Use this exhibition as an opportunity to begin exploring world geography. As a class, locate on a map some of the countries that the artists live (see **Teacher Resource** section for list of countries and map). Notice how far

apart the countries are located, yet still we were able to understand the artwork. Ask your students to discuss why this was so. Review some of the common themes found in the exhibition.

Continue the international thread in this year's Kidspace program by choosing one country represented in *It's Elementary!* to learn more about. Divide your class into groups of four or five students, and assign each group one of the following categories: History, Culture, People, Homes, Food, Celebrations or Festivals, Music, etc. Explain to your students that each group will be responsible for doing research on how the people of this country represent themselves within their category. For example, for Celebrations or Festivals, your students may choose to investigate why the people have this particular celebration, when it happens, and if there is any costuming and decoration involved. Have them read books (suggested books are listed in the **Teacher Resource** section of this curriculum guide) and do Internet research for a report on the country that they chose. Ask them to think about the people of the country and how they are an integral part of each category. As part of their project ask your students create drawings that best represents each category. Have each group present their part of the project to the class. Ask your students to think about the similarities and differences of their own culture as compared to the county that your class chose.

## **POST-VISIT ACTIVITY 2**

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### **Art / Language Arts: Literary Expressions**

(Materials: computer or overhead projector, CD-ROMs or transparencies, paper, pencils, poems in Teacher Resource section)

#### **MA Learning Standards**

- Language Arts
  - Standards 2, 9, 15, 20
- Visual Arts
  - Standards 1.1, 1.5, 2, 3, 4.6, 5, 6

Similar to visual artists, writers can also create expressive works by using certain techniques such as word selection and word patterns. Choose one or more of poems from the following list and read them aloud to your class. Full text of these poems can be found in the **Teacher Resource** section of this curriculum guide.

- *Today is Very Boring* by Jack Prelutsky
- *Sometimes* by Jack Prelutsky

- *Commitment in a City* by Margaret Tsuda
- *To You* by Karla Kuskin
- *Hug O'War* by Shel Silverstein

Questions for discussion:

- How did this poem make you feel?
- If we changed some of the words how would the mood of the poem change?
- Does the poem rhyme? Do rhyming words change the feeling of the poem?

Choose one of the images from the **Master List of Curriculum Images** to show to your students. Ask them to write a poem about that work using the five W's (who, what, where, when, and why). For example, if you chose *Working Together* by Sherry Atef Georgy (**Image #10**) one of the poems might look similar to this:



A community,  
Works together,  
On their Earth,  
Every day,  
To keep it clean and beautiful.

## POST-VISIT ACTIVITY 3

### Art / Social Studies: Political Posters

(Materials: overhead projector or computer, CD-ROMs or overhead transparencies, magazines, scissors, glue, markers, variety of collage paper, large paper or poster board)

### MA Learning Standards

- English Language Arts
  - Standard 2, 9, 15, 24, 25
- History and Social Sciences
  - Skills and Concepts 2 (2<sup>nd</sup> Grade), 2 and 7 (3<sup>rd</sup> Grade), 1 and 3 (5<sup>th</sup> Grade)
  - Standards 5.27
- Visual Arts
  - Standards 1.1, 1.5, 3, 4.6, 5, 10

In the Kidspace exhibition, your students saw artwork in which children expressed their views and concerns for the world. Have a discussion on how these young artists expressed themselves using primarily images such as in *Bird of Peace* (**Image #3**) and in some cases, including text such as in *My World in the Year 2000* (**Image #26**). Compare these images to those created by adults. Look at *War Is Not Healthy...* by Lorraine Schneider (**Image #23**) and *We Can Do It* by J. Howard Miller (**Image #24**). Suggested questions:

- Why were these posters made?
- Who would have seen them?
- Where do you think you would have seen a poster like this?
- Have you ever seen posters like this where you live?
- How did the artist use text and images to support their ideas?
- How are the adult-made images similar / different from the children-made ones?
- Which ones effectively communicate a message?

Explain to your students that sometimes art can be used as a political protest or as political propaganda. In creating a poster like this there needs to be a balance between the text and the image in order to help get the point across. Point out to your students the size, color, and where on the poster the text is located. Ask them to think about how the message would be different if these things were changed.

Ask your students to think about an issue that they feel strongly about and to create a poster to express this issue. Have your students do research on their issue. Encourage them to talk to people that have been affected by this issue or people who are involved in organizations that deal with this issue. Once they have completed their research ask your students to create their message visually on their poster.

## **POST-VISIT ACTIVITY 4**

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### **Art / Social Studies: Close to Home**

(Materials: computer or overhead projector, CD-ROMs or transparencies, paper, markers, collage materials, photographs,)

#### **MA Learning Standards**

- History and Social Sciences
  - Skills and Concepts 2 (2<sup>nd</sup> Grade), 1 (5<sup>th</sup> Grade)
  - Standards 3.8, 3.9, 4.13, 4.14

- Visual Arts
  - Standards 1.1, 1.5, 3, 4.6, 10

Show your students *View at the Kremlin from the Ustinski Bridges* by Walijew A. (**Image #11**) and *My School* by Pamela Senford (**Image #16**). Ask your students to think about why the artists chose to depict these two scenes. Discuss with your students different icons or monuments that help to identify cities and countries all around the world such as, the Eiffel Tower in Paris, Parliament in London, the ancient Mayan pyramids, the White House, the Statue of Liberty, or the steeples of North Adams. Ask your students to illustrate an icon that they think best represents their town. This activity can also be done with national icons.

Before they begin their drawings ask your students to think about:

- What icon best represents their town or country?
- Who or what is the icon?
- What does this icon represent?
- What does it tell other people about your town or country?
- What is it important?
- Has this icon changed at all over time? If so, how?

## POST-VISIT ACTIVITY 5

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### Art: Question of the Month

(Materials: a journal (homemade or store-bought), paper, markers)

#### MA Learning Standards

- Visual Arts
  - Standards 1.1, 1.5, 3, 4.6, 10

*It's Elementary!* offered a broad view of what children are thinking about. It featured artwork that illustrated common, everyday experiences and specific events. It also included artwork that expressed the beliefs and concerns of the artists, and their hopes for the future. Review *The Future* (**Image #14**) with your students and discuss how this young artist envisions the future in Iran. The following activity is an opportunity for your students to express their beliefs, hopes, and concerns, and compile them in one place—in their own journals. Ask your students to keep expressive journals that they can either create (staple together colored paper) or you can purchase journals through your school supplier. Each month, pose a different question for the students to respond to using drawings and text. They can also clip articles and images to support their beliefs. Below are suggested monthly questions:

- What is good?
- How would you help to improve the environment?
- If you had the opportunity, what would you say to a child in Iraq?  
(or New Orleans, or another location that has been in the news)
- What do you believe strongly in?
- What do you hope for the future for yourself and for others?
- What are some things in your community or nation you would like to see change?

# THREE-MUSEUM SEMESTER

## 2<sup>nd</sup> – 5<sup>th</sup> Grade

### **INTRODUCTION**

Building upon their experience in Kidspace, your class will have the opportunity to visit one or more of the three collaborating museums (The Clark Art Institute, MASS MoCA, or Williams College Museum of Art) as part of the Kidspace Three-Museum Semester. These visits will enable teachers and students to continue to hone their art viewing and interpreting skills while examining the diverse collections and exhibitions in the different museums. While visiting the three museums, your students will have the opportunity to see how adult artists represent their interests in people, places and experiences in their paintings and drawings.

Below are suggested activities to help you connect the three museum experience to the *It's Elementary!* exhibition at Kidspace. If you have not had the time to complete previous activities in this curriculum guide you may complete the activities during the three-museum semester.

### **PRE-VISIT ACTIVITY 1 - Review of Images**

#### **Art / Language Arts: Looking at People, Places, and Experiences at the Three Museums**

(Materials: computer or overhead projector, CD ROMs or transparencies)

#### **MA Learning Standards**

- English Language Arts
  - Standard 2
- Visual Arts
  - Standards 3, 4.6, 5, 6, 7, 9,10

Before visiting the three museums review some of the images that you saw at Kidspace and connect them to the ones you may see when you are at the three museums. Discuss the similarities and differences among the young artists and adult artists work, including materials, styles or techniques, and themes.

## Transparency Images and Questions for Three-Museum Semester

**Image 7:** *Trompe L'Oeil* by Louis-Léopold Boilly, 1785, The Sterling and Francine Clark Art Institute. Think about what each object is in this picture. Why do you think the artist chose to put these objects together in this picture? Think of a story that would tie all of these objects together. Discuss how this image is similar/different to *Friends of Mine* by Toshiko Katsumata (**Image #1**) that you saw when you visited Kidspace.

**Images 8:** *Battlefields (Sarajevo)* by Nebojsa Seric-Shoba, 2001-2006, MASS MoCA. What do you think this is a photograph of? Does this look like a place that you have seen or been before? Why do you think the artist chose to take a photograph of this place? Do you think the artist was familiar with this place? How do you know? Discuss how this image is similar / different to *Chimney* by Arthur Johnstone (**Image #2**) that you saw when you visited Kidspace.

**Images 9:** *Summer Hotel, Maine*, by Maurice Brazil Prendergast, Williams College Museum of Art

What do you think is going on in this painting? Where do you think this place is? How would you describe the place in this painting? Do you think the artist knew the people in this painting? Why do you think the artist would chose to paint this scene? What does this painting tell us about the people who are portrayed? Discuss how this image is similar / different to *Bird of Peace* by Linda Kholobekian (**Image #3**) that you saw when you visited Kidspace.

## POST-VISIT ACTIVITY 1 - Clark Art Institute

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### Art: Special People

(Materials: paper, crayons, markers, paint, computer or overhead projector, CD ROMs or transparencies)

### MA Learning Standards

- Visual Arts
  - Standards 1.1, 1.5, 3, 4.6, 7

When visiting the Clark you may have seen many paintings that represented people, places, and experiences. Review some of the work such as the painting they saw at the Clark called *Trompe L'Oeil* by Louis-Léopold Boilly (**Image #7**).

Using ideas that you discussed at Kidspace and works of art that you saw at the Clark, ask your students to create a still-life of objects that represent an important event in their lives. Before your students begin creating their still-lives discuss as a class:

- What makes an event important?
- What kinds of things can be souvenirs from important events?
- Why do we save objects from important events?

Once your students have completed their still-lives ask them to trade their artwork with a partner and figure out what event it represents. Ask your students to discuss what clues in the picture helped them figure it out.

## **POST-VISIT ACTIVITY 2 – MASS MoCA**

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### **Art / Social Studies: Meaningful Places**

(Materials: paper, crayons, markers, paint, computer or overhead projector, CD ROMs or transparencies)

#### **MA Learning Standards**

- History and Social Science
  - Skills and Concepts 2 (2<sup>nd</sup> Grade), 2 (3<sup>rd</sup> Grade), 1 and 3 (5<sup>th</sup> Grade)
- Visual Arts
  - Standards 1.1, 1.5, 3, 4.6, 6, 7, 10

As a class review your visit to MASS MoCA and discuss some of the artwork you saw. Ask your students to recall the photograph *Battlefield (Sarajevo)* by Nebojsa Seric-Shoba (**Image #8**) that they saw at MASS MoCA and *View at the Kremlin from the Ustinski Bridges* by Walijew A. (**Image #11**) that they saw at Kidspace. Ask your students to discuss what they remember about this photograph and painting:

- What is this a photograph/picture of?
- Why do you think the artist wanted to represent this place?
- What do you think the artist is trying to tell us?
- Do you think this was an important place to the artist? How do you know?
- Do you think the artist liked this place? How do you know?

Ask your student to think of different ways they could encapsulate a memory of a historical event, person, or a place. This is sometimes done in the form of a 'time capsule,' documentary photography or film, non-fiction book, painting, monument, or performance. Why is it important to remember history? The artist Nebosja Seric-Shoba's photographs suggest if we don't do something to remember past events and people, the land will not remember for us and stories of the past may fade away. And the artist of the Kremlin captured a time in history, post-World War II when very few outsiders were allowed to visit Russia, in his illustration of the offices of the Russian communist government.

The artists in MASS MoCA's *Ahistoric Occasion* have found new ways to re-create and interpret history. Similarly, the artists in the Kidspace exhibition present history and historical events in their artwork. Ask your students to commemorate an event in their own way and invent their own re-enactments. Students can perform a re-enactment of an event from the social studies curriculum that you are or have been studying. For example, if they are studying the Civil War, WWI, WWII, American Revolution, Civil Rights (maybe Rosa Parks' famous bus ride), their understanding of these past events can be enhanced by a re-creation of them. They can re-create these events either as a painting, collage, or performance. Ask your students to make sure they are historically accurate, taking into account the different clothing and hairstyles that were worn, whether there was air-conditioning, what the weapons were made of, etc. to create the most authentic re-enactment.

### **POST-VISIT ACTIVITY 3 – Williams College Museum of Art**

#### **Discussion / Art Project: Image Pals, Meaningful Places**

(Materials: computer or overhead projector, CD ROMs or transparencies, paper, crayons, markers, paint, old magazine and images, scissors, glue)

#### **MA Learning Standards**

- Visual Arts
  - Standards 1.1, 1.5, 3, 4.6, 7, 10

Many of the paintings your students saw when at Williams College Museum of Art (WCMA), showed different places that the artists lived or visited. Review some of the places your students saw at WCMA and ask your students to connect these places to the ones the children artists depicted in Kidspace. For instance, remind your students of the Prendergast hotel scene in Maine (**Image #9**) and relate it to the image of Russia by a 17 year-old artist (**Image #11**) in *It's Elementary!*

Next have your students draw pictures of places that have significance to them with the goal of communicating what experiences they have had in these places. They will exchange their artwork with others in their class. In response, ask your students to create an image to communicate his or her reactions to this place.

Ask your students identify and think about a meaningful place. First, close your eyes and think of your favorite place. Where is it? What is it like there? What do you see? What do you feel? What do you hear? What does it smell like? How does it make you feel? Why do you like this place? What do you want other people to know about this place?

Remind your students that they are making a picture to show someone else what they like about this place. It doesn't have to look exactly like this place: The picture can be as impressionistic as *Summer Hotel, Maine* by Maurice Brazil Prendergast (**Image #9**) you saw at WCMA or it can just be the colors that you see in this place. It is more fun if this exchange turns into a guessing game.

After your students have completed their pictures divide your class into pairs of image pals. Have students exchange their pictures with their image pals but don't tell them actual places. Students should look at the pictures and think about what they show. What do the pictures make them think about? Do they remind them of places they know? How do the colors make them feel? Would they like to go to these places?

Have students create an image in response to the picture. Encourage them to think of any response—a feeling, a thought, a similar experience, or a word, and to create any image that expresses this. For example, if this place makes them think of fall, find an image of an apple; if it makes think of the word *flight*, draw birds flying through the sky; if it reminds them of dinner at home, paint that; and if it makes them feel happy, make anything with happy colors.

Arrange the pairs of Image Pal pictures on the wall. Play a guessing game with the group. What do you see in this image? What does it make you think of? Now, reveal the real places and the responses. What is the difference between artists' intention and viewers' responses? Discuss how art is often up to the viewer to interpret.

## Teacher Resources – Books

### Pre-K – 5<sup>th</sup> Grade

***The Breadwinner*** by Deborah Ellis – for mature children – a child’s story living in Taliban-run Afghanistan.

***Can You Say Peace?*** by Karen Katz – This book describes various countries who call for peace, and includes portraits of children and explains how to pronounce the word “peace” in their native languages.

***A Castle on Viola Street*** by DyAnne DiSalvo – A tale celebrating the importance of community and home life.

***The Dot*** by Peter H. Reynolds – A frustrated student doesn’t think he can draw. With the encouraging words of her teacher, "Just make a mark and see where it takes you," she is able to overcome her insecurities and express herself through her art.

***Fun is a Feeling*** by Chara M. Curtis – This story is about a child who discovers that the joys in life come from within.

***The Feelings Box*** by Randy M. Gold – This story provides children an opportunity to learn more about how they might better handle their emotions.

***Feelings: From Sadness to Happiness*** by Nuria Roca – This book talks about the different ways to love—pets, flowers, and most important, the other people in their lives.

***The Flower Man*** by Mark Ludy – A wordless story told visually from beginning to end features a small, meek man who transforms a small town through simple moral principles. The characters' stories are woven together to create a tale that spans borders and nationalities and will refresh the human spirit with principles of compassion, honesty, integrity, and generosity.

***Hana’s Suitcase: A True Story*** by Karen Levine – Based on a Canadian Broadcasting radio documentary produced by Levine, this book tells the story of Hana Brady and how her suitcase came to be a part of the Tokyo Holocaust Education Resource Center.

***Harold and the Purple Crayon*** by Crockett Johnson – A story that shows just how far your imagination can take you. Armed only with an oversized purple crayon, young Harold draws himself a landscape full of beauty and excitement.

***Hooray for You! A Celebration of “You-ness”*** by Marianne Richmond – A celebration of the individual that encourages readers to embrace their unique traits and talents.

***The Hundred Dresses*** by Eleanor Estes – This book explores the hurt that comes from thoughtless words, and offers a painful, but heart-warming lesson in forgiveness.

***If Peace Is...*** by Jane Baskwill – Illustrations and rhyming text that describes what peace is.

***Ish*** by Peter H. Reynolds – Raymond loves to draw, that is, until his older brother laughs at one of his pictures and points out that it does not look like a real vase of flowers. Ramon crumples up all of his drawings but later learns that sister has hung the discarded papers on her bedroom walls. When he declares that the picture of the vase doesn't look like the real thing, she says that it looks "vase-ISH." His "ish art" inspires him to look at all creative endeavors differently.

***It's Our World, Too!*** by Phillip Hoose – Containing more than a dozen accounts of children who have worked for everything from racial equality to world peace, this book demonstrates how youth have fought for what's right, then offers ideas about how to get involved.

***The Lorax*** by Dr. Seuss – Inspired by the "save our planet" mindset of the 1960s, *The Lorax* is an ecological warning that still rings true today amidst the dangers of clear-cutting, pollution, and disregard for the earth's environment.

***Making Faces*** by Dawn Bentley – Pop-Out book featuring five very different faces.

***My Many Colored Days*** by Dr. Seuss – Assigns colors to moods through imagery and rhyming text.

***One Smile*** by Cindy McKinley – On the way to the bus, a little girl smiles brightly at a young man sitting on a park bench. He has recently lost his job and is feeling discouraged, but Katie's smile inspires him to start looking for a new one. The man then in turn helps a woman change her flat tire; the woman, feeling grateful, leaves a large tip for a waitress; - and the chain of kindness continues. The purpose of the story is to show how even the smallest act of kindness can powerfully impact the lives of others.

***Parvana's Journey*** by Deborah Ellis – for mature children – the sequel to *The Breadwinner*, a child's story living in Afghanistan

***Sadako and the Thousand Paper Cranes*** by Eleanor Coerr – Ill with leukemia, the "atom bomb disease," Sadako faces her future with spirit and bravery. Recalling a Japanese legend, Sadako sets to work folding paper cranes. For the legend holds that if a sick person folds one thousand cranes, the gods will grant her wish and make her healthy again. Based on a true story, *Sadako and the Thousand Paper Cranes* celebrates the extraordinary courage that made one young woman a heroine in Japan.

***The Sneetches*** by Dr. Seuss – Deals with issues of prejudice and inequality.

***Through My Eyes*** by Ruby Bridges – In Ruby Bridges' memoir readers will find quotes from newspapers of the time, family members, and teachers about being the first black student ever at an all-white public school.

***The Way I Feel*** by Janan Cain – A book that will help students to explore their emotions.

## Teacher Resources – Websites

### Pre-K – 5<sup>th</sup> Grade

**Child Art Museum in Japan** – This is a database of Japanese children's artwork.

<http://www.edu-c.pref.kumamoto.jp/ws/kmtartws/index3.htm>

**International Child Art Foundation** – Interactive pages with links to contemporary artwork by children. <http://www.icafo.org>

**International Museum of Children's Art, Oslo, Norway** – Collection of children's artwork from around the world.

<http://www.english.barnekunst.no/default.htm>

**International Youth Art Exchange** – Through the World Awareness Children's Museum you can submit up to 35 drawing for a fee of \$35.

<http://www.worldchildrensmuseum.org/Pages/artex.html>

**Iraqi Children's Art Exchange Project** – Information about Claudia Lefko and the Iraqi Children's Art Exchange Project.

<http://www.iraqichildrenart.org/who.html>

**Let's Say Thanks** – A website that gives you the opportunity to send a free postcard to U.S. military personnel stationed overseas to show your support. All postcards are of children's artwork. There is also a link to submit your own artwork. <http://www.letsaythanks.com>

**London International Gallery of Children's Art, London, England** – Hosts exhibitions of children's art from every corner of the world including artwork by local children. <http://www.ligca.org/index.html>

**Museum of Greek Children's Art, Athens, Greece** - The Museum's collections include paintings and three-dimensional artwork by children up to 14 years old.

<http://www.childrenartmuseum.gr/english/mainfr.htm>

**New York University Child Study Center** – <http://www.aboutourkids.org/>

**Paintbrush Diplomacy** – Paintbrush diplomacy encourages awareness of international issues and supports children's causes through a variety of programs including educational exchanges, community exhibits, and special events. <http://www.paintbrushdiplomacy.org/>

**UNICEF** – The United Nations Children's Fund helps children living in poverty in developing countries. Interactive resources for teachers and students.  
<http://www.unicef.org/>

**World School Children's Art Exhibition, Taipei, Taiwan** – Every year, the Association for Education through Art in Taipei, Taiwan holds a far-reaching international children's art competition. The spectacular work of the winning artists is published in a full-color book.  
[http://www.sfmoe.org/asp\\_e/news\\_rl/news\\_63.htm](http://www.sfmoe.org/asp_e/news_rl/news_63.htm)

**Ziegfeld Collection, Teachers College Columbia University** – Interactive pages with links to historical artwork by children.  
<http://www.tc-library.org> (under "Library Resources" click on "Historical Art Collection")

## Teacher Resources – Review of Images

### Pre – Visit Activity 3

#### Pre-K – 5<sup>th</sup> Grade

Use the additional information about previous Kidspace artists and their work to assist you in the image discussion with your students.

#### ***Cushion Me Soft* by Victoria Palermo (Image #6)**

Victoria Palermo surprises us in her choice of medium. She transforms natural materials such as grass and moss into whimsical chairs and abstract sculpture. At the same time, she also makes us of a manufactured material – rubber – to create forests of colorful birch trees. The contrast in Palermo’s choice of materials and subject matter encourages viewers to think about dualities that exist in natural and human-made surroundings.

#### ***Installation view of Wonder Worlds* by Linda Price-Sneddon (Image #7)**

Boston-based installation artist Linda Price-Sneddon organizes the details she has observed in the world around her using craft materials such as pipe cleaners, pom-poms, colored tape, yarn, and putty. Through using familiar art materials, she challenges us to think of these craft materials in new ways, forming new symbols and unusual abstract representations.

Linda creates patterns that might be found in various places such as an ocean, colorful garden, or town. She also combines materials to form unusual shape and symbols. A series of colorful pom-poms might symbolize the different shops on a street near her home, while yarn entwined with pipe cleaners may represent the lines and textures found in the trees in her community park.

#### ***Culture Warrior (Orange) Man* by Long-Bin Chen (Image #8)**

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, figure, and even representation 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 want 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.

## Teacher Resources – Review of Images

### Pre – Visit Activity 4

#### 2<sup>nd</sup> – 5<sup>th</sup> Grade

The following information has been provided to aid you in your discussion about the use of color in works of art by Pablo Picasso and Mark Rothko.

#### ***Light Red Over Black*** by Mark Rothko (Image #21)

Rothko largely abandoned conventional titles in 1947, sometimes resorting to numbers or colors in order to distinguish one work from another. The artist also now resisted explaining the meaning of his work. "Silence is so accurate," he said, fearing that words would only paralyze the viewer's mind and imagination.

By 1950 Rothko had reduced the number of floating rectangles to two, three, or four and aligned them vertically against a colored ground, arriving at his signature style. From that time on he would work almost invariably within this format, suggesting in numerous variations of color and tone an astonishing range of atmospheres and moods.

Rothko's work began to darken dramatically during the late 1950s. This development is related to his work on a mural commission for the Four Seasons restaurant, located in the Seagram Building in New York City. Here Rothko turned to a palette of red, maroon, brown, and black. The artist eventually withdrew from this project, due to misgivings about the restaurant as a proper setting for his work. He had, however, already produced a number of studies and finished canvases. In the Seagram panels, Rothko changed his motif from a closed to an open form, suggesting a threshold or portal. This element may have been related to the architectural setting for which these works were intended. (From the National Gallery of Art, Washington, D.C.)

<http://www.nga.gov/feature/rothko/rothkosplash.shtm>

#### ***Blind Man's Meal*** by Pablo Picasso (Image #22)

In late 1901 Picasso's work took a dramatic turn. Beginning with several paintings that commemorated the recent suicide of his friend Casagemas, the artist's themes grew solemn and dark, and he adopted a palette devoted almost exclusively to shades of blue. The monochromatic use of blue was not uncommon in symbolist painting in Spain or France, where it was associated with representations of melancholy or despair. Such associations were well suited to Picasso's subject matter, which focused on denizens of the underclass. Rather than show the specific circumstances of their misfortune, however, he

idealized his figures. Using elongated proportions derived from El Greco, Picasso metaphorically allows his subjects to escape their worldly fate and occupy a utopian state of grace. Some are afflicted with blindness, a physical condition that symbolically suggests the presence of spiritual inner vision. (From the National Gallery of Art, Washington, D.C.)

<http://www.nga.gov/exhibitions/picbro.htm#blue>

# Teacher Resources – Literary Expressions

## Post – Visit Activity 2

2<sup>nd</sup> – 5<sup>th</sup> Grade

### **Sometimes** **By Jack Prelutsky**

Sometimes I simply have to cry,  
I don't know why,  
I don't know why,  
There's really nothing very wrong.  
I probably should sing a song  
or run around around and make some  
noise  
or sit and tinker with my toys  
or pop a couple of balloons  
or play a game or watch cartoons,  
but I'm feeling sad,  
though I don't know why,  
and all I want to do is cry.

### **Since Hannah Moved Away** **By Judith Viorst**

The tires on my bike are flat.  
The sky is grouchy gray.  
At least it sure feels like that that  
Since Hannah moved away.

Chocolate icecream tastes like prunes.  
December's come to stay.  
They've taken back the Mays and Junes  
Since Hannah moved away.

Flowers smell like halibut.  
Velvet feels like hay.  
Every handsome dog's a mutt  
Since Hannah moved away.  
Nothing's fun to laugh about.  
Nothing's fun to play.  
They call me, but I won't come out  
Since Hannah moved away.

### **Commitment in a City** **By Margaret Tsuda**

On the street we two pass.  
I do not know you.  
I did not see  
If you are –  
fat/thin,  
dark/fair,  
young/old.

If we should pass again  
Within the hour  
I would not know it.  
Yet –  
I am committed to  
love you.

You are part of my city,  
my universe, my being.  
If you were not here to pass me by,  
A piece would be missing  
From my jigsaw-puzzle day.

**To You**  
**By Karla Kuskin**

I think I could walk  
through the shimmering sand  
if I held your hand.  
I think I could swim  
The skin shivering sea  
if you would accompany me.  
And run on ragged, windy heights,  
climb rugged rocks  
and walk on air.

I think I could do anything at all,  
If you were there.

**Hug O'War**  
**By Shel Silverstein**

I will not play at tug o'war.  
I'd rather play at hug o'war,  
Where everyone hugs  
Instead of tugs,  
Where everyone giggles  
And rolls on the rug,  
Where everyone kisses,  
And everyone grins,  
And everyone cuddles,  
And everyone wins.

**Today is Very Boring**  
**By Jack Prelutsky**

Today is very boring,  
it's a very boring day,  
there is nothing much to look at,  
there is nothing much to say,  
there's a peacock on my sneakers,  
there's a penguin on my head,  
there's a dormouse on my doorstep,  
I am going back to bed.

Today is very boring,  
it is boring through and through,  
there is absolutely nothing  
that I think I want to do,  
I see giants riding rhinos,  
and an ogre with a sword,  
there's a dragon blowing smoke rings,  
I am positively bored.

Today is very boring,  
I can hardly help by yawn,  
there's a flying saucer landing  
in the middle of my lawn,  
a volcano just erupted  
less than half a mile away,  
and I think I felt an earthquake,  
it's a very boring day.

## Teacher Resources – Global Connections

### Post – Visit Activity 1

#### Pre-K – 5<sup>th</sup> Grade

Below you will find suggested books for discussion and research on the countries represented in the **Master List of Curriculum Images**.

#### **AUSTRIA**

***Cooking the Austrian Way*** by Helga Hughes – An introduction to the cooking of Austria including and also includes information on the geography, customs, and people of this European country. Grades 4 – 5.

***Look What Came From Austria*** by Kevin Davis – Describes many things that originally came from Austria, including inventions, music, sports and games, medical advances, foods, animals, and holidays. Grades Pre-K – 3.

***Take a Trip to Austria*** by Keith Lye – Text and photographs introduce this small, mountainous central European country. Grades Pre-K – 3.

#### **JAPAN**

***An Illustrated History of Japan*** by Shigeo Nishimura – Highlights some of the most important events in Japanese history. This book is suitable for all ages and a must-read for those interested in a pictorial overview of this economic and cultural powerhouse. Grades 3 – 5.

***Colors of Japan*** by Holly Littlefield – This picture book uses colors to describe some aspects of Japanese culture. A useful book for children wanting to know a little about Japanese customs and traditions. Grades K – 5.

***Japan ABCs: A Book about the People and Places of Japan*** by Sarah Heiman – An alphabetical exploration of the people, geography, animals, plants, history, and culture of Japan. Grades Pre-K – 3.

#### **EGYPT**

***Egypt ABCs: A Book About the People and Places of Egypt*** by Sarah Heiman – An alphabetical exploration of the people, geography, animals, plants, history, and culture of Egypt. Grades Pre-K – 3.

***Magid Fasts for Ramadan*** by Mary Matthews – An interesting look at an Egyptian Muslim family's celebration of Ramadan through the eyes of eight-year-old Magid. Grades K – 5.

***Festivals of the World: Egypt*** by Elizabeth Berg – Describes how the culture of Egypt is reflected in its many festivals, including Eid, Moulid el-Nabi, and Sham el-Nessim. Grades Pre-K – 5.

## **IRAN**

***A Taste of Cultures: Food of Iran*** by Barbara Sheen – Find out about favorite dishes, ingredients, preparations and traditions, celebrations, snacks and sweets, specialty foods in Iran. Also incorporates geography, history, religion, and folktales with a hands-on cooking experience. Grades 3 – 5.

***Iran: The People*** by April Fast – Explores the geography, history, government, economy, people, and culture of Iran. Grades 3 – 5.

***Iran: A Question and Answer Book*** by Brandy Bauer – Answers questions about location, government, art, housing, transportation, industry, schools, sports, etc. in Iran. Pre-K – 5.

## **THE NETHERLANDS**

***Look What Came from the Netherlands*** by Ken Davis – Describes many things that originally came from The Netherlands, including inventions, music, sports and games, medical advances, foods, animals, and holidays. Grades Pre-K – 3.

***The Netherlands*** by Martin Hintz – Describes the geography, plants and animals, history, economy, language, religions, culture, and people of the Netherlands. Grades 3 – 5.

***Netherlands (Our Country)*** by David Cumming – Children from the Netherlands describe the country's geography, weather, industry, and culture. Grades Pre-K – 5.

## **NIGERIA**

***Ancient African Town*** by Fiona MacDonald – A tour of Benin City, a West African town and capital of the Edo Empire, located in present-day Nigeria. Grades Pre-K – 5.

***Nigeria*** by Ettagale Blauer and Jason Laure – Presents the life of a ten-year-old girl and her family in Nigeria, describing her home and recreational activities and discussing the people and culture of her country. Grades 4 – 5.

***Welcome to Nigeria*** by Esther Kerr and Yinka Ismail – Describes the history, geography, economy, government, language and arts, and social life and customs of Nigeria. Grades Pre-K – 3.

## **RUSSIA**

***A Look at Russia*** by Helen Frost – An introduction to the land, animals, and people of Russia. Also gives suggested readings and Internet sites. Grades Pre-K – 2.

***Festivals of the World: Russia*** by Harlinah Whyte – Describes how the culture of Russia is reflected in its many festivals, including International Women's Day, Reindeer Breeders' Day, and the Russian Winter Arts Festival. Grades K – 3.

***Welcome to Russia*** by Meredith Costain and Paul Collins – Topics cover geography, daily life, culture, and history. The information is presented from the point of view of a schoolgirl who lives in St. Petersburg. Grades 3 – 5.

## **SCOTLAND**

***Modern Nations of the World: Scotland*** by William W. Lace – A nation of wild beauty and turbulent history, Scotland clings fast to its traditions while attempting to escape from the shadow of its larger neighbor, England, to find its place in the modern world. Grades 4 – 5.

***Scotland (Countries: Faces and Places)*** by Marycate O'Sullivan – Overview of Scotland, covering its land, plants and animals, history, schools, language, work, food, recreation, holidays, and other parts of its culture. Grades Pre-K – 5.

***Scotland (Tintin's Travel Diaries)*** by Daniel De Bruycker – The author explores the distinctions between the Highlands and Lowlands, the solidarity of its cities and its castles, and the beauty of the scenery from the wilder north to the gentle, comely, rolling border country and the rugged islands. He explores its traditions, eccentricities, and contradictions: clans, kilts, tartans, and bagpipes; golf, dances, and Highland games as well as education, religion and politics and much much more. Grades 4 – 5.

## **SOUTH AFRICA**

***One Child, One Seed: A South African Counting Book*** by Kathryn Cave and Gisele Wulfsohn (photographer) – Photographs of a contemporary South African child and her extended family in a small rural community in Kwazulu, Natal, this photo-essay brings children up close to the daily struggle for food and shelter and the hard work and close bonds that make things happen. Grades Pre-K – 2.

***South Africa Is My Home*** by Jamie Daniel, Stillman Rogers, Barbara Radcliffe Rogers – Presents the life of a twelve-year-old girl who lives in Soweto, a suburb of Johannesburg, under a system of apartheid. Includes a reference section with information about South Africa. Grades K – 5.

***Somewhere in Africa*** by Ingrid Mennen and Niki Daly – A South-African boy of mixed race, lives not in the Africa of lions, crocodiles, and giraffes, but in a noisy bustling city. Grades Pre-K – 5.

## **TRINIDAD**

***A Little Salmon for Witness: A Story from Trinidad*** by Vashanti Rahaman – Set in Trinidad, this story involves a boy's efforts to earn a tin of salmon for his grandmother's birthday, which happens to fall on Good Friday. Although he tries several neighboring homes, no one can help him. Discouraged, he's ready to give up until he remembers Teacher Omar, whose tiny backyard is covered with Ti Marie, a weed with the potential to carpet a lawn with thorns. He works hard to clear the land and is rewarded not only with the desired tin, but also with a small piece of fresh smoked salmon. The customs, the clipped language, and ethnic foods all work to lend a cultural atmosphere to the book. Grades K – 3.

***An Island Christmas*** by Lynn Joseph – Rosi's preparations for Christmas on Trinidad include picking red petals for the sorrel drink, mixing up the black currant cake, and singing along with the parang band. Grades K – 3.

***Discovering Trinidad and Tobago*** by Romel Hernandez – Presents the geography, history, economy, cities and communities, and people and culture of Trinidad and Tobago. Includes recipes, related projects, and a calendar of festivals. Grades 3 – 5.

***Festivals of the World: Trinidad*** by Fiona Conboy and Royston Ellis – Describes how the culture of Trinidad is reflected in its many festivals. Grades K – 4.

# Teacher Resources – Global Connections

## Post – Visit Activity 1

### Pre-K – 5<sup>th</sup> Grade

Below you will find a list of countries represented in *It's Elementary*. Try to find them on a map. Copies of a world map can be found on the CD-ROMs and overhead transparencies in your school's main office.

- ☐ Austria
- ☐ Canada
- ☐ Egypt
- ☐ Gambia
- ☐ Germany
- ☐ Indonesia
- ☐ Iran
- ☐ Iraq
- ☐ Japan
- ☐ Liberia
- ☐ Luxemburg
- ☐ Morocco
- ☐ Nigeria
- ☐ Papua New Guinea
- ☐ Scotland
- ☐ South Africa
- ☐ The Netherlands
- ☐ Trinidad
- ☐ U.S.A.
- ☐ U.S.S.R. (now Russia)
- ☐ United Arab Emirates



# ***IT'S ELEMENTARY! EMPOWERING YOUTH THROUGH ART MASSACHUSETTS 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, Visual Arts).
- 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, Visual Arts).
- Demonstrate their knowledge of observation, abstraction, invention, and expression in a variety of media, materials, and techniques (MA Standard 3, Visual Arts).
- Demonstrate the ability to articulate criteria for artistic work, describe personal style, assess and reflect on work orally and in writing, and to revise work based on criteria developed in the classroom (MA Standard 4.6, Visual Arts).
- Describe and analyze their own work and the work of others using appropriate visual arts vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation (MA Standard 5, Visual Arts).
- Describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, when appropriate, interpret their meaning (MA Standard 6, Visual Arts).
- Describe the role of artists, patrons, cultural organizations, and arts institutions in societies of the past and present (MA Standard 7, Visual Arts).
- Describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in the work. (MA Standard 9, Visual Arts)

- 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, Visual Arts).

### **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).
- Make oral presentations that demonstrate appropriate consideration of audience, purpose, and the information to be conveyed (MA Standard 3).
- Understand and acquire new vocabulary and use it correctly in reading and writing (MA Standard 4).
- Identify the basic facts and main ideas in a text and use them as the basis for interpretation (MA Standard 8).
- Deepen their understanding of a literary or non-literary work by relating it to its contemporary context or historical background (MA Standard 9).
- Identify, analyze, and apply knowledge of theme in a literary work and provide evidence from the text to support their understanding (MA Standard 11).
- Identify and analyze how an author's words appeal to the senses, create imagery, suggest mood, and set tone, and provide evidence from the text to support their understanding (MA Standard 15).
- Identify, analyze, and apply knowledge of the themes, structure, and elements of myths, traditional narratives, and classical literature and provide evidence from the text to support their understanding (MA Standard 16).

- Write with a clear focus, coherent organization, and sufficient detail (MA Standard 19).
- Write for different audiences and purposes (MA Standard 20).
- Gather information from a variety of sources, analyze, and evaluate the quality of information they obtain, and use it to answer their own questions (MA Standard 24).
- Students will develop and use appropriate rhetorical, logical, and stylistic criteria for assessing final versions of their compositions or research projects before presenting them to varied audiences (MA Standard 25).

## **History and Social Sciences**

Students will:

- Put events in their own and their families' live in temporal order (MA Standard Pre-K-K.2)
- Describe the location and features of places in the immediate neighborhood of the student's home or school (MA Standard Pre-K-K.4).
- Retell stories that illustrate honesty, courage, friendship, respect, responsibility, and wise or judicious exercise of authority, and explain how the characters in the stories show these qualities (MA Standard Pre-K-K.5).
- Tell or show what a map is and what a globe is (Pre-K-K, Skills and Concepts # 5).
- After reading or listening to folktales, legends, and stories from America and from around the world, describe the main characters and their qualities (MA Standard 1.7).
- Explain that Americans have a variety of different religious, community, and family celebrations and customs, and describe celebrations or customs held by members of the class and their families (MA Standard 1.9).

- Give examples of products (goods) that people buy and use (1<sup>st</sup> Grade, Skills and Concepts #9)
- Locate all of the continents on a map of the world (MA Standard 2.1).
- Explain the difference between a continent and a country and give examples of each (MA Standard 2.6)
- Give examples of traditions or customs from other countries that can be found in America today (MA Standard 2.8)
- Use correctly words and phrases related to time, changing historical periods, and causation (2<sup>nd</sup> Grade, Skills and Concepts # 2).
- Describe how maps and globes depict geographical information in different ways. (2<sup>nd</sup> Grade, Skills and Concepts #4)
- On a map of Massachusetts, locate the class's home town or city and its local geographic features and landmarks (MA Standard 3.8).
- Identify historic buildings, monuments, or sites in the area and explain their purpose and significance (MA Standard 3.9).
- Observe visual sources such as historic paintings, photographs, or illustrations that accompany historical narratives, and describe details such as clothing, setting, or action (3<sup>rd</sup> Grade, Skills and Concepts #2).
- Give examples of the different ways people in a community can influence their local government (3<sup>rd</sup> Grade, Skills and Concepts #7).
- Identify major monuments and historical sites in and around Washington, D.C. (MA Standard 4.13).
- Identify the five different European countries that influenced different regions of the present United States at the time the New

World was being explored and describe how their influence can be traced to place names, architectural features, and language (MA Standard 4.14).

- Explain how American citizens were expected to participate in, monitor, and bring about changes in their government over time, and give examples of how they continue to do so today (MA Standard 5.27).
- Identify different ways of dating historical narratives (5<sup>th</sup> Grade, Skills and Concepts #1).
- Interpret timelines of events studied (5<sup>th</sup> Grade, Skills and Concepts #2).
- Observe and identify details in cartoons, photographs, charts, and graphs relating to an historical narrative (5<sup>th</sup> Grade, Skills and Concepts #3).
- On a map of the world, locate all of the continents: North America, South America, Europe, Asia, Africa, Australia, and Antarctica (MA Standard 2.1).
- Explain the difference between a continent and a country and give examples of each (MA Standard 2.6).
- Explain the meaning of time periods or dates in historical narratives and use them correctly in speaking and writing (Skills and Concepts #1, 3rd Grade).
- Observe visual sources such as historic paintings, photographs, or illustrations that accompany historical narratives, and describe details such as clothing, setting, or action (Skills and Concepts #2, 3rd Grade).
- Use map and globe skills to determine absolute locations (latitude and longitude) of places studied (Skills and Concepts #1, 4th Grade).
- Use maps and globes to identify absolute locations (Skills and Concepts #4, 5th Grade)

**Math**

Students will:

- Collect, sort, organize, and draw conclusions about data using concrete objects, pictures, numbers, and graphs (MA Standard K.D.1, Pre-K-K)
- Use interviews, surveys, and observations to gather data about themselves and their surrounding (MA Standard 2.D.1, Grades 1)
- Organize, classify, represent, and interpret data using tallies, charts, tables, bar graphs, pictographs, and Venn diagrams; interpret the representations (MA Standard 2.D.2, Grade 1)

**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).

## ACKNOWLEDGEMENTS

Kidspace is a collaborative project of the Sterling & Francine Clark Art Institute, Williams College Museum of Art, and MASS MoCA. Additional funding has been provided by grants from the Massachusetts Cultural Council (a state agency); James and Robert Hardman Fund for North Adams of the Berkshire Taconic Community Foundation; Ruth E. Proud Charitable Trust; and the Brownrigg Charitable Trust and Alice Shaver Foundation in memory of Lynn Laitman.

*It's Elementary!* was organized by Laura Thompson, Kidspace Director of Exhibitions and Education, with Angela Roberts, Kidspace Education Coordinator and Judith M. Burton, Professor, Teachers College. Special assistance in planning the exhibition was provided by: Regina Leyva, Kidspace Intern; Ashfaq, Director and Jennifer Liu, Designer / Exhibit Coordinator, International Child Art Foundation; Jennifer Gelfand, Education and Outreach Coordinator, New York University's Child Study Center; Jessica Elsas, The Gottesman Libraries, Teachers College; and Claudia Lefko, Iraqi Children's Art Exchange Project. Special thanks to the installation crew of Williams College Museum of Art for framing the works on exhibit, and to the staff of MASS MoCA for promoting, designing, and installing the exhibition.

This curriculum was developed by Kidspace educators Angela Roberts, with assistance from Laura Thompson, Regina Leyva and Polly Stone, as well as museum educators Danielle Steinmann, Clark Art Institute, Cynthia Way, Williams College Museum of Art, and Laura Christensen, MASS MoCA.



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