



KIDSPACE

at MASS MoCA

Under the Sea

FEATURING:

Ginger Ertz
Johnston Foster
James Grashow
Aurora Robson
Dirk Westphal
Deborah Wing-Sproul

October 1, 2011 –
May 28, 2012

Kidspace Curriculum Guide 2011-2012

Acknowledgements



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NATIONAL
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KIDSPACE & THREE MUSEUM VISITS

Introduction to Kidspace Visits: Under the Sea

Plunge into Kidspace at MASS MoCA and find yourself surrounded by artistic renderings of sea creatures, plant-life, and other natural elements. Opening October 1, 2011 and running through May 28, 2012, Under the Sea features six internationally-acclaimed artists who explore the ocean as habitat, myth, and a necessary element of life on earth. Through various themes and innovative materials, the artists examine the mystery and power of the ocean as well as the catastrophic consequences of our abuse of this natural resource.

With just cardboard and paint, **James Grashow** of Reading, Connecticut, creates a school of brightly-colored fish and a larger-than-life mermaid that swim through the gallery. As each cardboard sculpture eventually would dissolve in water, the viewer is invited to ruminate on the transience of these sculptures of supposedly sea-worthy creatures as well as the transience of all things.

Grashow's sculpture has been exhibited nationally including at the Aldrich Contemporary Art Museum, CT and DeCordova Museum and Sculpture Park, MA. Also well-known woodcut artist, Grashow's prints have been regularly published in the *New York Times*. Grashow received his B.A. and M.F.A. from Pratt Institute and has shown his sculptures in the Allan Stone Gallery since 1966.

Sculptor **Aurora Robson** of Brooklyn, New York, uses only plastic bottles and paint to create colossal coral reefs and plankton that serve as a meditation on our overconsumption of plastic and our pollution of the ocean. Based on childhood nightmares of sea creatures, Robson's work illustrates the power of transformation as a once-feared entity becomes one of beauty, and what was once garbage becomes art. Robson earned her B.A. at Columbia University in 2000. Her recent solo exhibitions include those at the Salve Regina University Art Gallery in Newport, RI and at the Project 4 Gallery in Washington D.C., both in 2009. Her work has appeared in solo and group exhibitions in over 20 locations nationwide as well as in Rome, Italy.

A self-proclaimed "river-gazer" since childhood, sculptor **Ginger Ertz** works with chenille stems to depict the movement of waves and ripples in the water. Her work, which also includes an oil spill, invites the consideration of the effect of our pollution on the ocean. Because each

sculpture evolves during her artistic process, she views it as a metaphor for how life changes over time, a metaphor also reflected by the movement of water. Just as no phase in the sculpture is better or worse than any other, so are the phases in life, as we must learn to accept.

Ertz received her M.F.A. from Johnston State College/Vermont Studio Center. Her work has been shown at the Albany International Airport Gallery, Brattleboro Museum & Art Center, Schenectady Museum, and the Southern Vermont Art Center, among many others.

Manhattan photographer **Dirk Westphal** shares the inherent beauty of clownfish and damselfish through colossal, wall-sized photographs of astounding clarity. Having first encountering damselfish at the ocean as a child, Westphal seeks to invoke the awe he feels for the fish, which are not afraid of anything.

Westphal received his M.F.A. from California Institute of the Arts. Exhibitions of Westphal's work have appeared in JFK International Airport, Cordova Museum in Alaska, Irvine Contemporary in Washington, D.C., and many other locations nationwide. His work has been featured internationally in Sydney, Australia; Toronto, Ontario; and Hong Kong.

Part science, part art, the sculptures and video art of **Deborah Wing-Sproul** of Maine invite the viewer to meditate on the vastness and strength of the ocean and the corresponding fragility of human life and the consequent implications. Her sculptures of spoons and slippers made entirely of seaweed will disintegrate with time, illustrating the important connection between the inhabitant and its habitat, for only out of water does seaweed become brittle. Her video art inspires the viewer to ponder the ocean as a connector for all cultures, as its strength and fragility

require the humility and compassion of people across the globe.

Wing-Sproul received her M.F.A. from the State University of New York at New Paltz. Her work has exhibited at Islip Art Museum in NY, Rose Art Museum in MA, and the Center for Maine Contemporary Art in Rockport, to name a few. Her work was featured in Taiwan in 2008, and she is the recipient of the 2011 Individual Artist Fellowship in Media/Performing Arts from the Maine Arts Commission.

Sculptor **Johnston Foster** of Richmond, Virginia, shows alternative uses for discarded items by creating his sharks entirely from materials salvaged from roadsides and dumpsters. Intrigued by the fascination that people have with sharks as a predator and the sensationalism surrounding them, Foster constructed sharks displayed on traffic cones. Although his work began as a physical exploration of the material, the material itself encourages the viewer to think more about the connection between the plastic deposits in the ocean and the traffic cones, tires, and plastic which comprise his sculptures.

Foster received his M.F.A. from Hunter College in New York. His sculpture has been shown in solo and group exhibitions in numerous locations, including MoMA PS1 in Long Island City, New York; Yerba Buena Center for the Arts in San Francisco, CA; Brigham Young University Museum of Art in Provo, Utah; University Galleries, Illinois State University, in Normal, IL; Contemporary Art Center of Virginia in Virginia Beach, VA; Rocky Mountain College of Art + Design in Denver, CO; and the Torrance Art Museum in Torrance, CA. His work has also been exhibited in Prague, Czech Republic; Grenoble, France; and Hamburg, Germany. Foster is represented by RARE Gallery in New York.

WILLIAMS COLLEGE MUSEUM OF ART

Introduction to WCMA Visits:

In *The Medium and the Message*, younger students will learn more about how the medium that the artist chooses—wax, paint, photography—shapes the message that the artwork communicates and the way the viewer interacts with it. For example, a delicate drawing inspires close looking, an abstract sculpture asks you to walk around it, a graphic novel must be read, and a video game can become art when you play it. Discussion, drawing studies, and writing activities will help students consider the possibilities of each medium, artistic choices, and the meaning that each student finds in art.

Older students will learn more about the connection between art and social activism in either *African Americans and the American Scene* or *Asco: Challenging Convention*. *African Americans and the American Scene* explores themes of race, class, and work as visual and performing artists grappled with questions of American identity in the 1930s and 1940s. *Asco* is the first retrospective of the work of a group of four high school students called Asco in 1970s Los Angeles. Beginning with creating art to protest how they, as Chicanos, felt invisible and without representation, Asco developed to work collaboratively to create performances, conceptual art, and multimedia projects addressing broad sociopolitical issues. As an exhibition, *Asco* empowers middle and high school students to consider how art can express a voice for change.

Introduction to MASS MoCA Visits:

At MASS MoCA, students will learn about our community and labor issues in *The Workers* and *Nari Ward: Sub Mirage Lignum* exhibitions. The two exhibitions invite the exploration of the impact of humans on the environment as well as the empowerment to pursue social problems. *The Workers*, which includes nearly 40 works by 25 emerging and established international artists, depicts what work looks like today in a global economy marked by outsourcing, rapid migration, disruptive economies, and a state of labor that seems fractured, precarious, and almost invisible. With video, sculpture, photography, and performance art, this exhibition examines the way labor is represented today (and how some contemporary workers choose to represent themselves). Formerly a factory itself, MASS MoCA is perhaps uniquely positioned to present this timely show, as the history of North Adams' workers mirrors that of many in the United States and abroad today who have lost a way of life to the perennial hunt for cheaper labor.

Nari Ward's dramatic sculptural installations are composed of material systematically collected from the neighborhoods where he lives and works or is personally connected to, including North Adams and Jamaica, his childhood home. By revealing the complex emotional registers inherent within everyday found objects, Ward's work examines issues of race, poverty, and consumer culture and the inherent meaning and gravity we place upon objects from the discarded to the treasured.

Introduction to Clark Visits:

At the Clark, students will learn more about social issues and the artistic process as well as the relationship between man and nature. The tour will emphasize works such as *Undertow*, *Saco Bay*, *Summer Squall*, and *West and East Point* by Winslow Homer; *Rockets and Blue Lights* by J.M.W. Turner; *Coastal Scene in Moonlight* by Claude-Joseph Vernet; and by Cavaliere d'Arpino. In light of these artworks, students will consider the relationship between beauty and danger, the use and misuse of the natural environment, myths and stories about the sea, and how a subject does or does not fit into its setting.

THE CLARK

MASS MoCA

PROGRAMS

Teacher Workshops:

Kidspace and the three museums will offer two teacher workshops at **Kidspace (all participating teachers and art teachers required)**. A hands-on teacher workshops will be held in September to review the year-long theme and curriculum guide, and to try a simple art project. Please bring your calendars as you will be able to sign up for your Kidspace and Three Museum visits. Please note, you are required to sign up for a Kidspace visit, and are strongly encouraged to sign up for visits to all three museums. A second workshop will be held in May to evaluate the year.

Workshop Schedule:

SEPTEMBER 8: 3:15–4:15pm—NAPS Grades Pre–K–2

SEPTEMBER 14: 12:00–3:00pm—NB All Teachers

SEPTEMBER 15: 3:15–4:15pm—NAPS Grades 3–5

SEPTEMBER 22: 3:15–4:15pm—NAPS Grades 6–7

*All workshops are held in the old Kidspace, 3rd floor.



Curriculum:

This curriculum provides you with classroom activities that you can do with your students all year long. While we have divided activities by different grade levels, it is possible to adjust all activities to meet the needs of your students. We also encourage you to make connections to activities that you are already planning to do in your classroom.

Evaluation:

We continue to have an evaluation form to gain student feedback on their Kidspace experience. Please complete this form with your class and bring it with you to the teacher workshop in May. You will find the student and a teacher evaluation form at the end of this guide.

Kidspace & Three Museum Visits (Pre–K–5 grade):

Each class will visit the three museums and Kidspace. We would recommend that when scheduling your visits, you try to cluster them together so that there is continuity of the experience.

Kidspace & Three Museum Visits (6–8 grade):

In order to provide your students with a deeper and more cross-curricular experience, we'd like to offer you the opportunity to visit Kidspace as well as each of the three museums for tours and discussions with the collective theme of social consciousness. Students will then be invited back to Kidspace to create a piece of art that is reflective of their observations and representative of a social concern they are passionate about.

Kidspace Public Hours:

Kidspace is open for free!
Every day except Tuesdays from 11am to 4pm;
art-making available on Fridays, weekends and during school breaks only.



FIELD TRIP CHECKLIST

- Please be sure to have your students wear nametags when they visit Kidspace and the three museums.
- Please remind your students the day before their trip(s) about what they are going to see and do while at Kidspace and the three museums.
- Remember, 1st grade–8th grade classes are scheduled to visit Kidspace for 2 hours, plus travel time. Pre-K classes are scheduled for 1 hour and kindergarten classes for 1 ½ hours, plus travel. Programs at the three museum range between 1 and 1 ½ hours. Please plan your schedule for the day accordingly.
- Please feel free to invite parents to join your class on the field trip(s) and to see the artists-in-residences.
- Kidspace and the three museums will make the reservations for your buses and pay for them directly.
- If you need to reschedule your field trip(s) to Kidspace or Artist Residency Programs, please call Kidspace at least three days ahead of your visit.
- You can reach us at 413-664-4481 ext. 8131 or at kidspace@massmoca.org. In the event of snow, we will contact you and Dufour Bus Company to reschedule.
- If you need to reschedule your field trip(s) to the three museums, please call or email at least three days ahead of your visit:
MASS MoCA: education coordinator
at 413-664-4481 ext. 8150
The Clark: Monica Henry, education coordinator
at 413-458-0563 or mhenry@clarkart.edu;
Williams College Museum of Art: Joann Harden, education coordinator,
at 597-2183 or joann.harden@williams.edu;
or Cynthia Way, director of education,
at 597-2183 or Cynthia.way@williams.edu

Kidspace & Three Museum Program Goals:

- Art can sharpen student visual literacy skills, and can be used to validate students' experiences, challenge their thinking, and inspire their unique voices.
- Core curriculum areas can inform the creative process and understandings of art.
- Creating their own works of art can help students to better understand artistic processes explored in museum exhibitions and their own physical execution of ideas.
- Interactions with artists and their artwork help students to more fully understand the artistic problem-solving processes.
- Curriculum materials and teacher workshops can motivate classroom educators to make multiple curriculum connections to the subject being explored at Kidspace and the 3Ms.

EXHIBITION PROJECT GOALS

Essential Questions:

(These will be addressed in the activity guide, as well as made specific for tours and programs at Kidspace and the three museums)

1. In what ways do humans use art to give voice to their concerns and communicate their experiences?
2. What choices about materials and artistic processes must an artist make before, during, and after finishing his/her work?
3. What does an artist need to research about the subject of their art work?
4. How does art contribute to our knowledge and expand our individual ways of thinking?

Under the Sea Learner Outcomes

Students will:

- discuss how an artist's selection of material influences meaning in works of art and their design quality;
- identify what an artist needed to research about the subject of their art work;
- explain how the entire installation describes a habitat and identify the individual components;
- explore the need for conservation and human impact on sea life;
- report how humans use art to give voice to their concerns and communicate their experiences;
- express visually their understandings about or concerns for the sea.

ACTIVITIES FOR ALL GRADES

1. INTRO DISCUSSION: Under the Sea PowerPoint

Using the PowerPoint presentation, introduce the year-long thematic focus on habitat and community (for Pre-K through 2nd grade) and social activism (for 3rd through 8th grade). The presentation can also be used as an introduction to your visits to Kidspace and the Three Museums. It includes the artists featured in the *Under the Sea* exhibition at Kidspace, and makes connections to your curriculum and the Three Museums. We have embedded questions for discussion into the PowerPoint presentation.

The PowerPoint can also be used for a follow-up discussion after visiting the Three Museums and Kidspace. Ask your students how their impressions of the art materials and size changed since viewing the work in person. How are they different than expected? How are the medium and the message of the pieces seen at all four sites related?

2. SCIENCE ACTIVITY: Self-Contained Gulf Oil Spill Kit

INTRODUCTION: Throughout the year, your students will explore habitats, environmental concerns, and ways to take action to bring about change. At Kidspace, they will view an installation about sea life and the impact of human interaction and possible negative consequences, such as a disastrous oil spill. This activity is for an ambitious educator who wishes to illustrate how difficult it is to contain and clean up an oil spill.

MATERIALS: (All materials can be adjusted to what you have available in your classroom) A plastic storage container with a lid that seals to hold all your items; laminated printed map of Gulf of Mexico (make sure it covers the bottom of the container); a container with vegetable oil and cocoa powder mixture; whatever you have around the classroom or can bring in to represent sea life: plastic fish, feathers, pompoms to represent mammals, materials that trap oil (string, cellophane, aluminum foil, nylon from stockings, etc.), materials that soak up oil (cotton balls, paper towel, hay, human hair, etc.), tools that move oil around (pipe cleaners, straws, spoons, popsicle sticks)

STEPS:

- a) This activity is best done as a demonstration for all of the students to see. First build your environment. Lay your map flat in the bottom of your plastic container, talk to the students about what the map represents. Put your fish and other animals in the container and pour a shallow layer of water in.
- b) Have all your items laid out so the students can see what they could use to help clean up or contain the oil spill once you put the oil in. Talk about how some materials are good for trapping oil (string, cellophane, aluminum foil, nylon from stockings, etc.), some materials can soak up oil (cotton balls, paper towel, hay, human hair, etc.), and some materials can move oil around (pipe cleaners, straws, spoons, popsicle sticks).
- c) Drop the oil mixture in to the water and have students observe what happens. Next ask them what technique might work best to clean up the oil out of the water. Take their suggestions and try using the different materials to contain the oil and remove it from the water. You may also make different scenarios where the wind picks up and start blowing air on the water to create waves. You can also observe what is happening to your animals and how they might wash the oil off them.
- d) After you have tried many strategies have a discussion with the students about what worked and what didn't. You may also talk with them about how this happens in our oceans on a much larger scale.

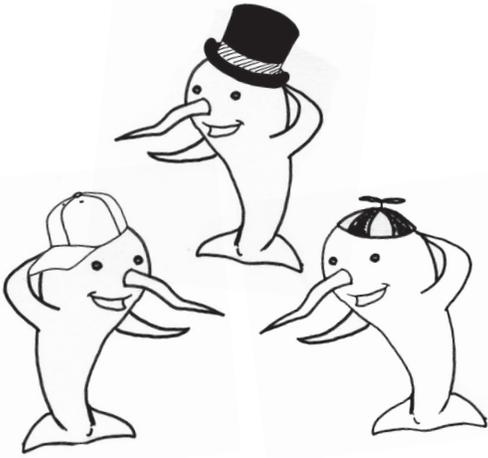
VIDEO EXTENSION: Further discuss oil spills by watching videos and having follow-up discussions with your class. Suggested videos:

A video about the Gulf of Mexico Oil spill:

<http://www2.scholastic.com/browse/collection.jsp?id=745>;

A video of oil spreading:

<http://www.nytimes.com/interactive/2010/05/01/us/20100501-oil-spill-tracker.html>;



KIDSPACE

A video showing that most oil in the ocean comes from land, not spills :
http://seawifs.gsfc.nasa.gov/OCEAN_PLANET/HTML/peril_oil_pollution.html

KIDSPACE

3. SCIENCE ACTIVITY: Like Oil and Water

INTRODUCTION: When your students visit Kidspace they will imagine that they are under the sea with many different sea creatures. The scene will include a sculpture of an oil spill by Ginger Ertz. In this activity, students will look at the effect that oil has on water. This is a simple version of the Self Contained Oil Spill activity above.

MATERIALS: Clear glass jars or clear containers; water; food coloring; oil; droppers

STEPS:

- a) Divide your class into groups of 4–5 students, and distribute a jar filled with water to each group. Ask the students what they think would happen if you mixed food coloring with water? Go around and drop food coloring into the jars of water, so that the students can see the effect the dye has on the water. Talk about what happened to the water and the food coloring. Empty the jars out and refill with clean water, and hand to each group. Talk about what would happen if you tried to mix oil with water. Go around and drop oil in to each jar of water, so the students can see the effect the oil has on the water. Talk about what they saw.
- b) Ask your students to compare the two steps. What happened to the oil? How did the water change? What happened to the food dye? What would happen if we added oil to a lake or ocean?
- c) Ask your students to imagine they are fish swimming through seaweed and crawling between beautiful coral reefs. Have them imagine if the water became cloudy with oil and many of your favorite things were covered in oil. How would you feel? What would you do?

4. DISCUSSION ACTIVITY: Reading a Visual Image

INTRODUCTION: At Kidspace and the three museums, your students will experience a wide range of artwork (photographs, sculpture, paintings). This activity will ask students to discover as much information as possible from a single image, in preparation for any museum visit.

MATERIALS: Image from WCMA (on disc); paper; pencil

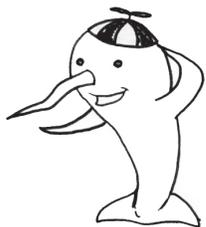
STEPS:

- a) Using the image on the disc that has been broken into 4 parts, show one part at a time to your class. First, however, help students set up note taking forms. Fold a sheet of paper in half and then in half again so that four sections are created. Now unfold it for your viewing notes. During this lesson students will jot notes in the same quadrant of their note paper as the quadrant of the image you are showing.
- b) Project the full image and tell students you are going to give them one minute to study the whole image. Just have them look and see what they notice, but don't have them write down anything.
- c) Project the image one quadrant at a time for 2 minutes. As the students study each part of the image have them jot down notes about things they are observing in the corresponding square of their paper. You may walk around prompting them with questions (i.e., What colors do you see? What textures do you see? Where is this?)
- d) After students have viewed and taken notes on all four quadrants, display the full image again. This can be a magical moment. Many times when we re-see the whole image, the picture jumps into high definition and takes on a new meaning. Let students take another minute to add new observations/thoughts/ questions to their notes.
- e) Ask students to discuss their important details and how these details impact the whole piece and its message. Encourage students to get out of their seats and actually point to what they are referring to in the image. It can be surprising to see what details different students notice that others don't.

KIDSPACE & THREE MUSEUMS



Russell Lee *Mr. and Mrs. Jim Norris, homesteaders residing in Pie Town, New Mexico, U.S., 1940*
color photograph



ACTIVITIES FOR PRE-K-2nd GRADE

When visiting Kidspace and the three museums, students in Pre-K-2nd grade will investigate how artists use different materials to make up their artwork. They will also explore how artists communicate messages about issues that are important to them including nature and social causes. At Kidspace and the Clark, young students will also be introduced to what makes up ocean habitats, and at MASS MoCA, to how the structure of communities is similar to that of a natural habitat. The following activities can be completed before or after your museum visits.

KIDSPACE

1. ART ACTIVITY: Textured Creatures

INTRODUCTION: Sea creatures (i.e., fish, whales, sharks) come in many different shapes, sizes, patterns and textures. When your students visit Kidspace, they will see a wide range of materials used to represent life under the sea. In this activity your students will create their own mixed media sea creatures made up from their imaginations.

MATERIALS: Homemade play dough, air dry clay, or Model Magic; recycled materials like bottle caps, caps from water bottles, can tabs, buttons, pipe cleaners (chenille stems), google eyes, pom poms, etc.

STEPS:

- a) Find a book or look on-line for images of sea creatures to show your students. Have them discuss the different lines, colors, textures, and patterns of the creatures. Remind them that they will see (or have just seen) other artists' fish creations at Kidspace, and have them talk about the materials the artists used for their work (see PowerPoint).
- b) Using a clay body such as homemade play dough, air dry clay, or Model Magic, ask your students to shape a sea creature body. Will it be long and thin? Big and flat? Round and medium size?
- c) Use found objects and craft materials to decorate the body and add features. Pipe cleaners can be inserted completely into the creature's body for any appendages such as arms, or can be bent to create fins. Bottle caps and can tabs can be used to create skin texture. Bits of foil, sequins, or buttons can be used to create fish scales.
- d) Ask your students to display their creatures on a table, and discuss how everyone made a different creature.

KIDSPACE & THE CLARK

2. LANGUAGE ARTS ACTIVITY: Nature Words

INTRODUCTION: When visiting Kidspace and the Clark, students will become aware of ocean habitats. Some of these places might look beautiful but can also be dangerous. In this activity, students will describe objects in nature that are both dangerous and beautiful.

MATERIALS: A blackboard or newsprint; optional: images (i.e. books, calendars, or photographs of nature images); Reproductions of Winslow Homer's *Saco Bay* and *Undertow* (on disc)

STEPS:

- a) Gather your students in a circle and brainstorm to create a word list of objects and animals that exist in nature (i.e., forest, grass snake, garden, shark) on your class board or newsprint paper.



Winslow Homer *Saco Bay* 1896 oil on canvas
60.5 x 96.4 cm



Winslow Homer *Undertow* 1886 oil on canvas
75.7 x 121 cm

- b) Ask your students to describe (adjectives) the nature word and write down on your list. (i.e., forest=green, tall; grass=green, lots of; snake= long, slithers; garden=colorful, smells good, shark=smooth, sharp)
- c) Ask your students to label each word with either a “B” for beautiful, or a “D” for dangerous. Discuss whether the terms labeled “B” for beautiful can be dangerous, and vice versa. Ask your students if there are other things they can think of that are both “good” or “bad” at the same time (i.e. cake, ghost stories).
- d) Next have your students review two images from the Clark’s collection: Winslow Homer’s *Saco Bay* and *Undertow* (on disc). They may have seen these images when they visited the museum. Ask your students to describe what is beautiful and dangerous in these two images. Ask if the people in the scene had control or no control in these scenarios. How did the people try to work with nature? How did they try to work against it?

READING EXTENSION: Read a book as a class such as *Blueberries for Sal* or *Where the Wild Things Are*; stories where children experience the benefits and dangers of nature.

KIDSPACE & THREE MUSEUMS

3. ART/ LANGUAGE ARTS ACTIVITY: Multi-Media Storytelling (1st – 2nd grade appropriate)

INTRODUCTION: When your students visit Kidspace and the three museums, they will explore exhibitions that feature many kinds of art materials and represent a wide array of artists’ thinking. This activity will ask students to think like an artist by conceptualizing an idea and portraying it in their own way.

MATERIALS: A picture book of a children’s story or fairy tale of your choosing, paper, crayons, markers, or colored pencils. Optional: movie version of the book.

STEPS:

- a) Select a picture book of a fairy tale or children’s story as a focus for this activity. (Choose one that the students haven’t seen before is best). Have your students lay down on the floor, or sit at their desks and lay their heads down while you read the story so they only hear the story and don’t see the pictures. Tell the students that they should start visualizing what the story looks like in their head.
- b) Hand your students a piece of paper and drawing materials. Ask your students draw where they think the story took place and what they think the main character looked like. You may re-read the book while they draw so they can hear it again.
- c) After the students are done drawing, read the book to them again but this time show them the pictures. Have a conversation about how authors, illustrators, artists, and their fellow students visualize things in different ways. Hang the drawings up so the class can see all the different interpretations of one story.
- d) Optional: If available show the students a movie version of the story and talk about how the movie and the book compare to each other.

KIDSPACE & MASS MOCA

4. LANGUAGE ARTS ACTIVITY: Habitats and Communities

INTRODUCTION: At Kidspace your students will explore ocean habitats, and at MASS MoCA, communities such as that among factory workers (in *Workers*.) This activity compares the relationship between a naturally formed habitat and a socially constructed community, and focuses on the similarities between how the two function.

MATERIALS: *Swimmy* by Leo Lionni

STEPS:

- a) Ask your students to define a habitat and a community. Have them give examples of each. Ask them to come up with any similarities between the two groups.
- b) Ask if anyone knows what a “community” of fish is called (school). Tell the students that they will be listening to a story about a school of fish. Remind them to pay attention to the characters’ actions and attitudes.

- c) Read the story *Swimmy* by Leo Lionni. Teacher's Note: Swimmy, the little black fish and lone survivor in a school of red ones, devises an ingenious cooperative scheme for protecting a new school of fish friends.
- d) Discuss the main character - his needs/wants, problem, and how he goes about solving the problem. Do students believe that the school of fish in this story could make up a community? Why or why not?
- e) Ask your students to state the similarities of their wants/needs to that of Swimmy and his friends. Point out that Swimmy volunteered his talent. Ask students why they think someone would volunteer their time, talent, or treasure. Have students predict what might have happened had the "school" not worked together to protect each other. As a result of reading this story, ask students to describe a benefit of group cooperation.

ACTING EXTENSION: Choose a student to act out the part of Swimmy and the rest of the class will be the "school" of fish. Re-read the story aloud as the students act out the parts from the prompts in the story. Read slowly enough and allow wait time so that the students have time to act. Teacher Note: You may want to play the story twice so that different people are allowed to play different parts and the students will really know the story.

READING EXTENSION: Read the *Rainbow Fish* to talk about bullying.

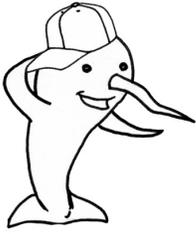
5. ART / SCIENCE ACTIVITY: Fishy Oil Crayon Resist (Art teacher activity)

INTRODUCTION: This activity would make a wonderful connection to the Kidspace program while also exploring a standard Pre-K–2nd grade art making project—oil crayon resist.

MATERIALS: Pictures or books with sea creatures (i.e., fish, sharks, octopus, whales, star fish), crayons or oil pastels, watercolor paint, large white paper (18x24)

STEPS:

- a) As a class, look at pictures of sea creatures found in picture books and on-line. Notice the size, texture, and patterns that make up the fish. After looking at the images, ask your students to create crayon drawings of their own sea creature on their large white paper in crayon or oil pastels. Ask them to draw their fish very large and to add details like texture, patterns, and lines.
- b) After the drawings are finished, have your students use watercolor or tempera paint to create washes of color over the white paper. They should use a watery mixture to go over the crayon. Have your students observe what happens to the paint. (It will bead up and the crayon will resist the paint.) Because oil and water don't mix, this is also why oil is so hard to clean out of the oceans when it spills.



ACTIVITIES FOR 3rd–5th GRADE

When visiting Kidspace and the three museums, students in 3rd–5th grade will investigate how artists use different materials to make up their artwork. They will also explore how artists communicate messages about issues that are important to them including nature and social causes. At Kidspace and the Clark, students will also be introduced to what makes up ocean habitats, and at MASS MoCA, to how the structure of communities is similar to that of a natural habitat. They will explore the impact of human intervention on the natural environment, and discuss possible means to taking social action that would bring about change. At WCMA, students may continue to consider social activism through American art of the 1930s and 40s. The following activities can be completed before or after your museum visits.

KIDSPACE

1. ART/LANGUAGE ARTS ACTIVITY: Fish Tales

INTRODUCTION: In Kidspace, your students may feel like they are swimming and floating through an aquatic world. In this activity, students will imagine living under the sea and visualize in a short comic book drawing.

MATERIALS: Graphic novel or comic format sheets (on disc); pencils; writing paper; markers or crayons

STEPS:

- a) Ask your students to pick a daily activity such as walking to school, making their breakfast, brushing their teeth, etc. Have them write down the steps to do that activity.
- b) Now have your students imagine that they are living underwater. Have the students rewrite the steps taking in to consideration that they are completely underwater and that completing this activity won't be the same as on land. Students could pretend that they can breathe underwater, that they are still human and have to wear an oxygen tank, or that they are now a fish that has teeth and can swim about in the ocean.
- c) After the students have changed their steps so that they fit with living under water have them sketch out a cartoon within the graphic novel format sheets. This should contain at least 5 scenes depicting what they are trying to accomplish. Before they begin their drawings, have them sketch out the aspects of the story that will be drawn and that which will be written in speech bubbles. After the sketch is complete, have your students add details with markers, crayons, or colored pencils.
- d) Have the students share their comics and talk about what they were doing and how they had to adapt it to fit under the sea life.

2. ART ACTIVITY: Scaled Up Sea Objects (Art Teacher Activity)

INTRODUCTION: At Kidspace and the three museums, students will see how artists replicate objects “to scale” or beyond. At MASS MoCA, they will explore Nari Ward’s work that consists of large-scale installations such as a 6 inch lobster trap that has been scaled up to 60 feet long. This activity will have your students thinking like an artist and really looking at the details on objects to scale up their own work.

KIDSPACE & THREE MUSEUMS

MATERIALS: Pencils chalk or crayon, writing paper, large drawing paper (12x24), small sea objects or sea shells, and pre-made view finders with a small viewing area

STEPS:

- a) Distribute a shell or small sea object to each student. Ask them to spend about 3 minutes focused on the shell, examining its attributes such as texture, weight, patterns, color, even smell. Then have them write their finding on a scrap piece of paper.
- b) Distribute a view finder to each student and explain that they will use it to look closely at one part of their shell. (If you don't have view finders, have your students make a circle with their fingers to look through.) Have your students draw what they see in their view finder, covering the whole sheet of paper from one side to the other. Have them refer to their list of attributes to make sure they are adding them to their drawings.
- c) After the students finish their drawings display them with the original object. Talk about what the students did to show the different attributes of their sea objects and how they look different when a piece is scaled up.

THE CLARK

3. DISCUSSION ACTIVITY: Comparing Two Scenes of Humans and Nature

INTRODUCTION: At the Clark, your students will examine paintings involving humans and nature. In this activity, students will look at two paintings for how sometimes messages in art can be contradictory or paradoxical.

MATERIALS: Reproductions of J.M.W. Turner's *Rockets and Blue Lights* and Horace Vernet's *Coastal Scene in Moonlight* (on disc); a blackboard or newsprint; Optional: images (i.e. books, calendars, or photographs of typical and fantastic nature images).

STEPS:

- a) Introduce the word "paradox." Definition: something that is contradictory to facts and/or expectations but is still true. Explain that you'll be talking about nature and the idea of whether or not humans can control nature or not, and that much of our relationship with nature can be thought of as paradox.
- b) In small groups or as a whole class, brainstorm a list of natural phenomena that affect human beings (i.e. volcanoes, rain, and seasons) and note for better or worse. Consider and note ways that humans have made efforts to control nature (i.e. pesticides, wind energy, clearing land for human use).
- c) Think of:
 - i. A situation where humans have been able to control nature with unintended, negative consequences (i.e. rivers dammed, or diverted for power generation result in decimated salmon populations).
 - ii. A situation where humans have been able to control nature with positive effects. Were there even more positive effects than first expected? (i.e. solar energy harnesses the power of the sun and lessens the need for carbon-producing electricity sources).
- d) As a whole group, discuss how these situations are paradoxical.
- e) Compare the two ocean scenes and how the two explore the paradoxical relationship of humans to nature. Remind the students that a paradox is something that is contradictory to facts and/or expectations but is still true.
- f) Describe: What's going on in each picture? Are humans benefitting from the action? Is nature suffering? Does the style each artist chose reinforce the narrative of the picture? Imagine the styles were switched; how would that change the feel or message of each picture?



Claude Joseph Vernet *Coastal Scene in Moonlight* 1769 oil on canvas



Joseph Mallord William Turner *Rockets and Blue Lights (Close at Hand) to Warn Steamboats of Shoal Water* 1840 oil on canvas 91.8 x 122.2 cm

KIDSPACE & THREE MUSEUMS

4. ART/LANGUAGE ARTS ACTIVITY: Touch, Experience, and Draw

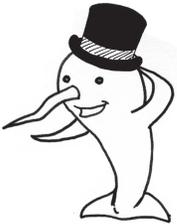
INTRODUCTION: When your students visit Kidspace and the three museums, they will explore exhibitions that feature many kinds of art materials and represent a wide array of artists' thinking. This activity will ask students to think like an artist by conceptualiz-

ing an idea and portraying it in their own way.

MATERIALS: Objects found by the sea (water, sand, shells, coral, starfish, etc.); paper; pencils

STEPS:

- a) Give students a selection of objects found by the sea to examine closely. Have students experience the materials one at a time using their hands to feel the object and their nose to smell the object.
- b) Have your students draw their impressions of how the objects felt and smelled (i.e., if something felt smooth, draw a smooth stroke with pencil). The drawings should be interpretations of the feelings or smells and therefore, will likely come out looking abstract. They should not use words in the drawing to describe the object and should include many details.
- c) Have your students pass the drawings on to a friend. Each student will now write a description of the objects based on the information provided in the drawings. When the writing is complete, come together as a class and share.



ACTIVITIES FOR 6th–8th GRADE

When visiting Kidspace and the three museums, students in 6th–8th grade will investigate how artists use different materials to make up their artwork. They will also explore how artists communicate messages about issues that are important to them including nature and social causes. At Kidspace and the Clark, students will also be introduced to what makes up ocean habitats, and at MASS MoCA, to how the structure of communities is similar to that of a natural habitat. They will explore the impact of human intervention on the natural environment, and discuss possible means to taking social action that would bring about change. At WCMA, students will continue to consider social activism through American art of the 1930s and 40s or in Chicano art of the 1970s.

KIDSPACE & WCMA

1. ART ACTIVITY: Paper Bag Messages

INTRODUCTION: As part of Kidspace’s Under The Sea, students will encounter a beautiful scene of aquatic life that will also feature an interpretation of an oil spill. This oil spill will make students aware of the sometime devastating effect that humans can have on the natural environment. Students will engage in a discussion on how they might become advocates for issues they feel are important to the welfare of society, animals, and nature. This concept of social action will be further examined at WCMA in *Asco*, an exhibition about how teenagers in the 1970s in East Los Angeles came together as a group to protest how they, as Chicanos, felt invisible and without a voice.

MATERIALS: Paper shopping bags, markers (permanent not washable), scrap paper

TEACHER NOTE: Advance preparation - go to your local grocery store and ask the store manager if you can have enough paper bags for your class. Tell him/her that your class is working on a project to raise awareness of social concerns. They will decorate the bags and would like to return them to the store to be distributed to shopper so their messages can be shared.

STEPS:

- a) Have a discussion with your students about different advertisements or messages

that promote social causes. You might have them conduct research on the Internet to find relief funds and social action organizations. For example, you could talk about the advertisements for the Red Cross (<http://www.redcross.org/>) or Japan's Tsunami Relief Funds (<http://www.globalgiving.org/projects/japan-earthquake-tsunami-relief/>); Habitats for Humanities (<http://www.habitat.org/>); Greater New Orleans Foundation Oil Spill Fund (<http://www.gnof.org/programs/gnof-oil-spill-fund/>).

b) On the board, write a list with ideas with causes that as a class you would want to help out or make people more aware of (i.e., Hoosic River, littering, recycling, etc.) These could be things that would make North Adams a better place if something was done about it, or could be a concern that is not in the community such as the Gulf Oil Spill or Japan's Tsunami. After a list is made ask which one the class would like to adopt as a cause and come to an agreement.

c) On sheets of paper with pencil have the students sketch out ideas for advertisements that they could make for this cause. They should design slogans along with images to create a successful advertisement. If there is an actual foundation for this cause, include the web address in the information. Remind them of how a simple image and carefully crafted slogan can be effective in sending a clear message to the public about your cause. For instance, too many words and a disorganized design might turn people off from the cause.

d) Once the students have completed their sketches, give each student a paper bag from the grocery store and tell them to reproduce their advertisement on the bag, first with pencil, then they can add details with markers, colored pencils, or crayons. Make sure that each bag notes that it was made by a local student.

e) Once the bags are finished have the students talk about what they created. Return the bags back to the grocery store for store patrons to bag their groceries in.

TECHNOLOGY EXTENSION: Add Kidspace into the mix – write on the bag: “If you have received this bag, please let Kidspace at MASS MoCA know where it has ended up. Email Kidspace at kidspace@massmoca.org with information and an image, to be added to its blog.” Also, before you take the bags back to the store, take photographs and email the jpegs to Kidspace.

KIDSPACE & THE CLARK

2. DISCUSSION ACTIVITY: Rights and Responsibilities

INTRODUCTION: When visiting Kidspace and the three museums, your students will explore a variety of rights and responsibilities we have as a society. At the Clark and Kidspace, your students will explore our responsibility for the welfare of nature, specifically the ocean.

MATERIALS: Newsprint or blackboard written with two statements: “Humans have the right to harness nature and use its power and bounty for their advantage.” “Humans have the responsibility to protect and take care of nature.”

STEPS:

a) Divide your class into smaller group discussions. Explain that in this discussion there is no right or wrong answers, but there should be answers that require careful thinking and judgment. Read both statements from the newsprint or blackboard and ask students to decide in their groups whether they agree or disagree with these statements and why they would say that.

b) Invite each group to report back to the class. Prompt them to give two reasons for their opinions.

c) As a whole group, discuss these additional questions: Are the statements equally valid? Significant? Are they untrue? Are they mutually exclusive? Are there any related issues to point out, or points to add? Can you think of a rationale for an opinion, which is different from your own?

d) As a whole group, make the following adjustment (see below) to the statements and explore what the class thinks about these changes:

- a. Humans have the right to harness other human beings to use their power and abilities to benefit humankind.

- b. Humans have the responsibility to protect and take care of other people.
- c. How does religion affect how people might respond to the state ments about humans and nature and about humans relating to each other?
- d. How does time affect how people might respond to these state ments? (i.e., if you were asked these questions 150 years ago, would your an swers be different? Why or why not?)

e) Lastly talk with your students about why it was important to talk about this and how we have an effect on nature both positively and negatively. Ask the students to think about what we can do to have positive effects on nature.

THREE MUSEUM EXTENSION: At MASS MoCA and WCMA, your students will investigate how people have certain legal rights and responsibilities as American citizens. Explore the following topics in research and writing projects and discussions: unions; government responsibilities; The New Deal and Works Progress Administration program; capitalism.

3. ART ACTIVITY: Collaborative Coral Reefs Challenge (Art Teacher Activity)

INTRODUCTION: At MASS MoCA, students will explore *The Workers* exhibition focusing on workplaces and workers. At Kidspace, students will explore the natural habitat of the ocean and its sea creatures. In this activity the students will have to work together to create an installation within the classroom. They will also have to think of what processes artist need to take to get to the final outcome.

MATERIALS: Pictures of coral reefs, cardboard; paint; glue; scissors.

STEPS:

- a) Begin with a discussion on the following SAT-like comparison statement: “Workplaces is to the Ocean, as Workers are to Sea Creatures.”
- b) Talk about how coral is a small animal individually, but makes up a larger reef in a sea habitat. Use the metaphor of a coral reef to discuss workplaces like a factory, school, or museum, and how there are different components to make up a whole.
- c) Have each students sketch ideas of interesting coral shapes on scrap paper. Remind them to consider the texture and unusual, organic shapes of coral. You might look at pictures on the Internet as inspiration.
- d) Distribute a piece of cardboard to each student to then paint their piece of coral. When it has dried, they should cut it out. The challenge then will be to work together to combine their pieces to create a whole reef. Have your students figure out how to attach the pieces –Will they use glue? Cut slits into the cardboard? How will is stand?

MA LEARNING STANDARDS

The activities described in this curriculum can meet many of the Massachusetts Learning Standards and have been indicated with each activity. Below are listed specific standards from the MA Curriculum Frameworks that relate to the overall Kidspace and Three Museum Semester Program.



ART

• Pre-K–12 STANDARD 1: Methods, Materials, and Techniques

Students will demonstrate knowledge of the methods, materials, and techniques unique to the visual arts.

• Pre-K–12 STANDARD 3: Observation, Abstraction, Invention, and Expression

Students will demonstrate their powers of observation, abstraction, invention, and expression in a variety of media, materials, and techniques.

• Pre-K–12 STANDARD 4: Drafting, Revising, and Exhibiting

Students will demonstrate knowledge of the processes of creating and exhibiting art-work: drafts, critique, self-assessment, refinement, and exhibit preparation.

• Pre-K–12 STANDARD 5: Critical Response

Students will 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.

• Pre-K–12 STANDARD 6: Purposes and Meanings in the Arts

Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, when appropriate, interpret their meanings.

• Pre-K–12 STANDARD 7: Roles of Artists in Communities

Students will describe the roles of artists, patrons, cultural organizations, and arts institutions in societies of the past and present.

• Pre-K–12 STANDARD 9: Inventions, Technologies, and the Arts

Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work.

• Pre-K–12 STANDARD 10: Interdisciplinary Connections

Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social science, mathematics, and science and technology/engineering.



TECHNOLOGY / SCIENCE

• Pre-K–2 STANDARD 1: Materials and Tools

Central Concept: Materials both natural and human-made have specific characteristics that determine how they will be used.

• 3–5 STANDARD 2: Engineering Design

Central Concept: Engineering design requires creative thinking and strategies to solve practical problems generated by needs and wants.

• Pre-K–2 STANDARD 1: Physical Sciences

Sort objects by observable properties such as size, shape, color, weight, and texture.

• 3–5 STANDARD 1: Physical Sciences

Differentiate between properties of objects (e.g., size, shape, weight) and properties of materials (e.g., color, texture, hardness).

LANGUAGE ARTS

• STANDARD 1: Discussion

Students will use agreed upon rules for informal and formal discussions in small and large groups.



- **STANDARD 2: Questioning, Listening, and Contributing**

Students will pose questions, listen to the ideas of others, and contribute their own information or ideas in group discussions or interviews in order to acquire new knowledge.

- **STANDARD 23: Organizing Ideas in Writing**

Students will organize ideas in writing in a way that makes sense for their purpose.

LIFE SCIENCE

- **STANDARD 1: Characteristics of Living Things**

Recognize that animals (including humans) and plants are living things that grow, reproduce, and need food, air, and water.

- **STANDARD 6: Living Things and Their Environment**

Recognize that people and other animals interact with the environment through their senses of sight, hearing, touch, smell, and taste.

- **STANDARD 7: Adaptation of Living Things**

Give examples of how changes in the environment (drought, cold) have caused some plants and animals to die or move to new locations (migration).

- **STANDARD 8: Living Things and Their Environment**

Identify the ways in which an organism's habitat provides for its basic needs (plants require air, water, nutrients, and light; animals require food, water, air, and shelter).

- **STANDARD 13: Living Things and Their Environment**

Give examples of ways in which organisms interact and have different functions within an ecosystem that enable the ecosystem to survive.

STUDENT EVALUATION

It is important to know what your students think of their experiences with Kidspac and the Three Museums. As a class, complete this evaluation form. We suggest you compile your answers on your blackboard and then transcribe them onto this form. We will collect these forms at our teacher workshops in May.

Teacher name (optional): _____
School name: _____
Grade level and/or subject: _____
of years involoved in Kispace/three Musuem Smemester Programs: _____

KIDSPACE EXHIBITION: Under the Sea

1. In a word or two, how would you describe how the artwork made you feel?

2. What piece stood out to you as the most important or interesting? Why?

3. What story or theme did the exhibition try to tell?

4. Describe any similarities in *Under the Sea* to past Kidspace exhibits (such as *You Art What You Eat*, *Color Forms*, *CRIBS*, *Wonder Worlds*, or *Nature Park*).

5. Describe any pieces of art you saw at WCMA, The Clark or MASS MoCA that were similar in content as the work seen in *Under the Sea*.

6. What cause or concern do you think is most important to address at this time in our history?

TEACHER EVALUATION

Please complete this evaluation form throughout your school year. Use this form to write your observations as they occur or whenever you notice results. We will collect this form at your final teacher workshop in May.

Teacher name (optional): _____
School name: _____
Grade level and/or subject: _____
of years involved in Kinspace/three Museum Semester Programs: _____
Circle museums visited this year
Kinspace WCMA MASS MoCA The Clark

1. Which curriculum activities did you complete in your classroom and why?

2. Did you feel the year-long theme of *Under the Sea* and its curriculum and group visit projects fit easily into your classroom activities and made connections to your curriculum? Please explain.

3. List any curriculum connections to Kinspace or the three museums you made on your own.

4. Did you have any concerns with the scheduling of your visits?

5. If you did not visit all four sites, please let us know why.

ABOUT VISITS TO KIDSPACE AND THREE MUSEUMS

Rate on a scale of 1 to 5 (1 = strongly disagree, 5 = strongly agree)	Kidspace	The Clark	MASS MoCA	WMCA
My students enjoyed their tour and felt welcomed and engaged at the museum.				
Tour guides allowed my students to express themselves and validated their opinions.				
My students made connections to past Kidspace and three museum experiences.				
If applicable, the project (art, writing) at the museum was appropriate for my grade level.				

Please explain your comments:

Please give an example of how your students seem more prepared / open to talking about art and their own art-making process.

Additional comments or concerns