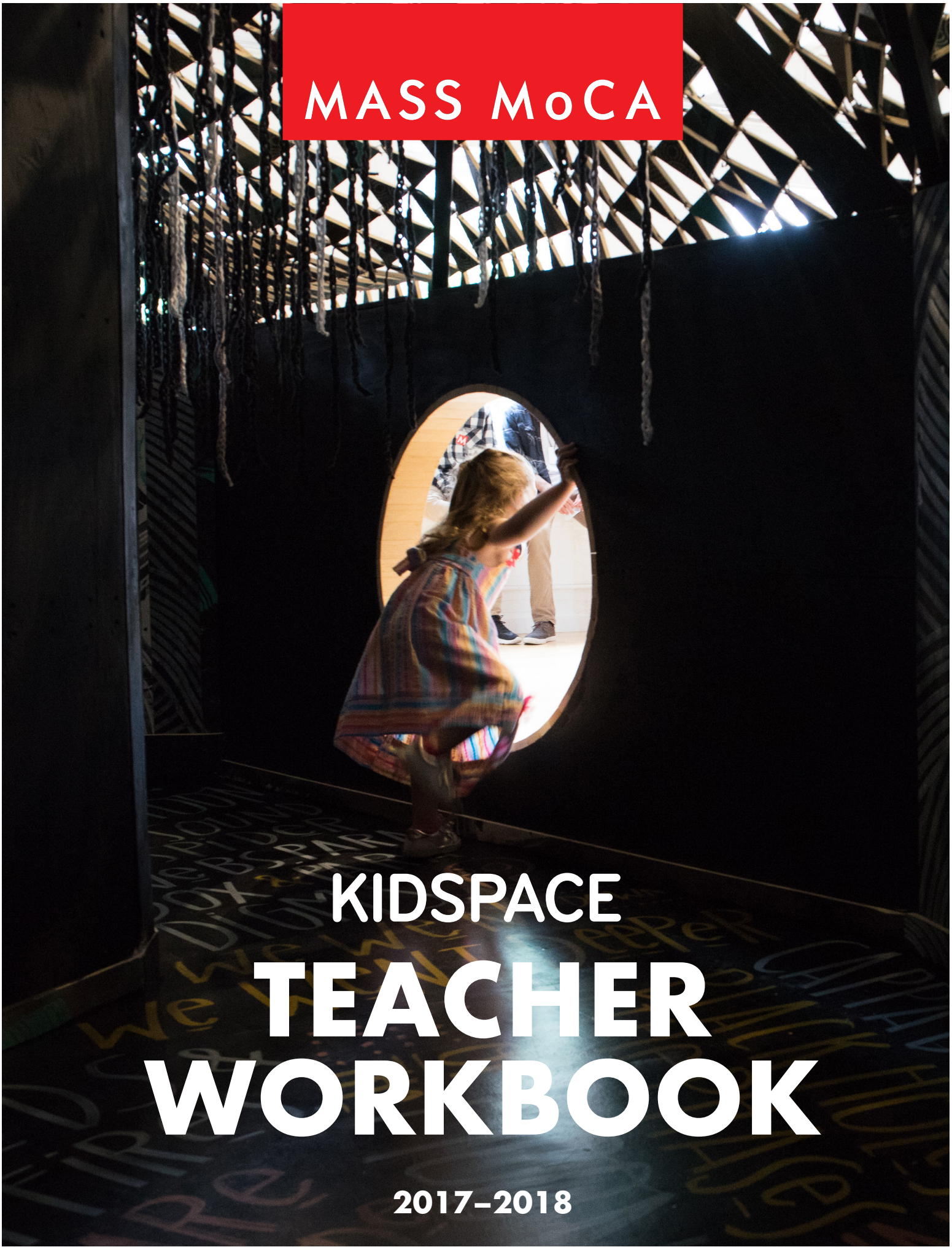
MASS MoCA



KIDSPACE
TEACHER WORKBOOK

2017–2018

ART 4 CHANGE

The four-year ART 4 CHANGE project engages children with art in ways that promote empathy, optimism, and courage, with the ultimate goal that they become more self-aware, confident, and open to participation in the problem-solving process to effect social change.

2015–2016

PEAK 1: EMPATHY

Understanding others and acting with compassion.

It is empathy that lets us **identify** problems and relate to others.

2016–2017

PEAK 2: OPTIMISM

Being hopeful and having confidence in a positive outcome.

We need optimism to **believe** that a problem can be addressed before initiating a solution.

2017–2018

PEAK 3: COURAGE

Having the strength to face risks, fears, dangers, and obstacles.

Courage allows us to design innovative solutions and **persevere** throughout complex undertakings.

2018–2019

SUMMIT: PROBLEM-SOLVING

An essential skill for navigating a challenging world.

Problem-solving is an ongoing process by which individuals and groups **identify** with others, **believe** they can take action, and **persevere** toward positive solutions.

MASS MoCA

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ON COURAGE

courage *[kur-ij]*

noun

the quality of mind or spirit that enables a person to face difficulty, danger, pain, etc., without fear; bravery. Obsolete. the heart as the source of emotion.

[Source: dictionary.com]

Origin: Middle English (denoting the heart, as the seat of feelings):
from Old French *corage*, from Latin *cor* 'heart.'

[Source: Google]

As the origins of the word "courage" make clear, this characteristic stems from the heart. This is a more nuanced exploration of courage, going beyond the capital-C Courage of superheroes and their daring acts in the face of disaster, and can include small acts of courage that create exposure, vulnerability, and risk. These acts can range from trying something new for the first time to opening up to new friendships to persevering and learning from failure, rather than giving up. To act with courage is to act with wholeheartedness, as one's true self: "to tell the story of who you are with your whole heart."[1]

As the third step in the Art 4 Change (A4C) project, courage builds on Years 1 and 2, empathy and optimism. If empathy allows us to identify problems and inspire us to act with compassion, and optimism enables us to envision a solution, courage is the fuel that propels us through the problem-solving journey, ensuring that we make room for fixing, amending, and improving the process along the way. Courage allows us to swallow that bubble of fear and try out for the school play, to brush dirt off one's knees and get back up during a soccer game, to invite someone new to sit with our group in the cafeteria at lunchtime. None of these acts requires the extreme heroism of a superhero saving the planet from total destruction or the radical bravery of Martin Luther King, Jr., Malala Yousafzai, or Mahatma Gandhi in creating widespread, impactful change. But when collected and nurtured over time, these smaller acts can be just as much a seismic force for good, and demand courage, as the major acts do.

[1]https://www.ted.com/talks/brene_brown_on_vulnerability?language=en#t-524632

ABOUT THE 2017–18 EXHIBITION

Wes Sam-Bruce: *Cavernous: The Inner Life of Courage*

The third installment of the A4C exhibition project, *Cavernous: The Inner Life of Courage*, is a multi-sensory installation created by Wes Sam-Bruce that uses the Hoosac Tunnel as a metaphor for brave endeavors. The artwork encourages exploration by providing an interactive experience inspired by the Hoosac Tunnel, and serves as an invitation to be brave, curious, and vulnerable each day.

Sam-Bruce, renowned for producing interactive artworks, found the North Adams icon to be a fascinating historical site to explore. According to the artist, "the Hoosac Tunnel construction can be viewed as a representation of an act of courageousness: a journey through the unknown — dark, cavernous, difficult, loss, successful, light-giving, connecting, a triumph, tenacity, and grit." Being central to the North Adams community, he views the tunnel as a symbol of the legacy of a group of people who then and now have acted courageously through the many chapters of the city's history. Sam-Bruce spent a month in residence at the museum conducting local history research and building an artwork that features a cavernous mountain, tunnels, and thresholds. Visitors can make their way through the installation, an uncharted exhalation composed of repurposed wood, text, and drawings, finding themselves surrounded by content that delves into the human experience; they have not only entered the mountain, but also, as Sam-Bruce puts it, "the space of one's innermost self — the root of courage."

ABOUT THE ARTIST

Wes Sam-Bruce grew up in Northern California and currently resides in Colorado. He is a graduate of Point Loma Nazarene University and is renowned for producing interactive and exploratory site-specific installations. He has previously exhibited at the Museum of Contemporary Art Denver, the Museum of Contemporary Art San Diego, the Institute of Contemporary Art Boston, and the New Children's Museum San Diego.

For more information on Sam-Bruce:
Sam-Bruce's website http://www.livethecuriouslife.com/
Creative Mornings HQ Talk "Approaching Mystery & Acting Poetically" https://www.youtube.com/watch?v=B0f14fE1aOQ

CONTEMPLATING ART SAMPLE QUESTIONS

Cavernous is an installation piece, which means that it is intended to be experienced in a very physical, multisensory way: standing and crawling within it, touching the various textures, and exploring its depths. The following images, however, can be used to prepare students for a class visit to Cavernous or to reinforce learning following the visit. Contact Amanda Tobin, K-12 Education Manager, for high-resolution digital copies of these images (atobin@massmoca.org).

1. What shapes do you see? How do they interact with each other?

2. The hand measures 78 inches (over 7 feet) — taller than a person! How does that larger-than-life-sized scale affect how you understand the sculpture? How would it feel to sit in front of it? What does the scale tell you about what the artist thinks is important?

3. If you were to make a sculpture of a hand, how would you choose to represent it? Would your hand sculpture hold something? What other object(s) might you put at the center of a crystal display?

1. What different elements can you identify within this image? Use your careful observational skills to look at the colors, textures, materials, and shapes.

2. In building his installation, Sam-Bruce had to employ some creative problem-solving skills: how to create the feeling of having a roof over your head when inside while still allowing space for the museum's sprinkler system to reach the interior in the event of a fire. How did he design this structure to meet those needs? What good things have come from this challenge?

3. What does the roof remind you? What does the roof look like?

1. This shows the exterior of *Cavernous*. What can you see on the outside? What do you imagine is inside the structure, and why?

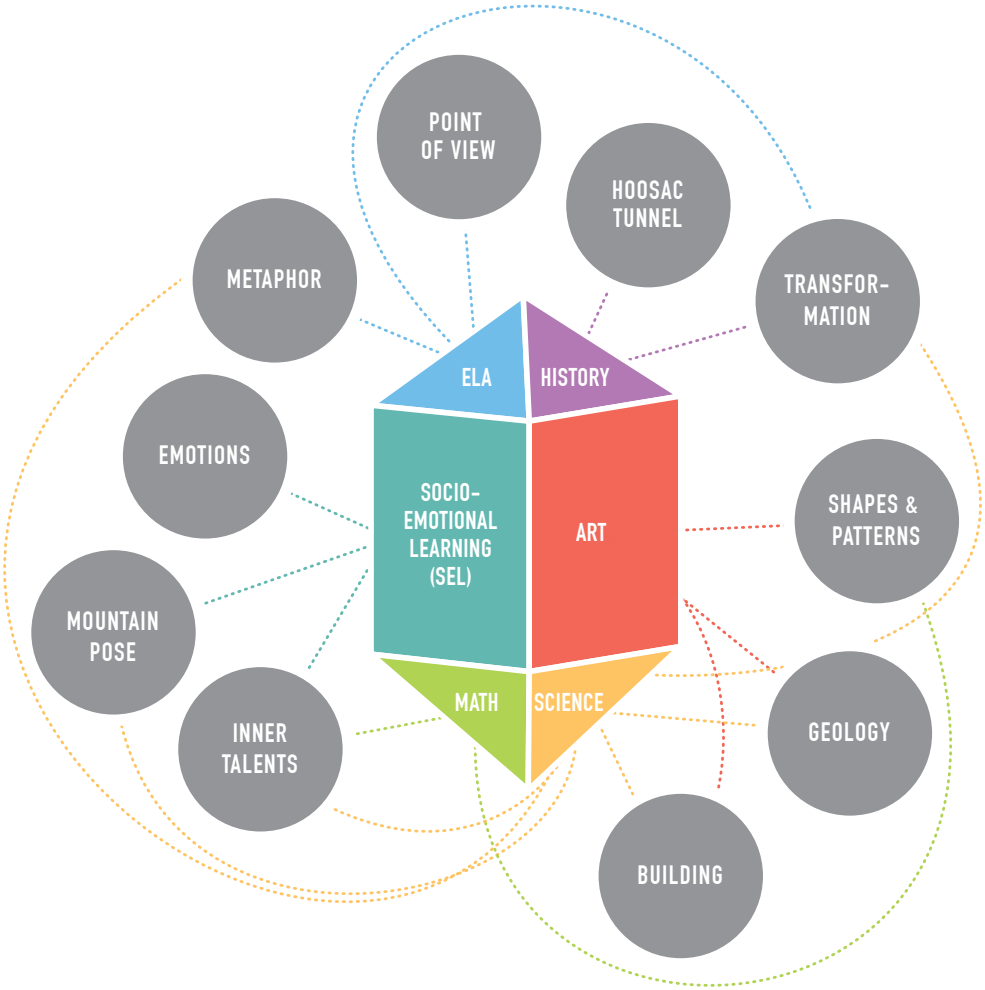
2. What feelings do you experience in looking at the outside of the structure? What do you think this girl is feeling? What elements of the structure make you feel that way?

3. Why would the artist include windows?

SUGGESTED ACTIVITIES AND RESOURCES

Wes Sam-Bruce uses the crystal, something that has many different faces that are each essential to the whole, as a symbol for the complexity of each individual. Crystals can be a metaphor for human emotions, that we are capable of holding and communicating varied, even conflicting, emotions at the same time (such as fear and happiness when trying something new and exciting). They can also be applied to how we can embody different versions of ourselves in different contexts (such as being professional at work and relaxed at home, or aggressive on the playing field and kind and friendly when the game is over).

The crystal can also symbolize the interconnectivity of academic disciplines. *English Language Arts* and *Science* are but two facets of the crystal that represent educating the whole child. In that vein, we have organized the suggested curricular activities around the concept of the crystal.



METAPHOR

(ELA, SEL, Grades 3-5)

In *Cavernous*, Sam-Bruce uses a tunnel and mountain as a metaphor for courage. Remind your students of the definition of *metaphor*, and share with them Sam-Bruce's statement: "You, dear friend, are many things all at once: You are a mountain. You are a geode. You are a crystal." Encourage students to write metaphors to describe their personality, feelings, or specific moments, using "I am" statements. Hold a discussion around how metaphor can be more effective than listing adjectives describing personality traits.

THE HOOSAC TUNNEL

(Social Studies, ELA, STEAM, Grades 3-12)

Cavernous was inspired by the famous Hoosac Tunnel; use the Hoosac Tunnel as a basis for a research project. What can students discover about the history of American engineering, trade, and industry through a spotlight on local history? Relate the students' responses to courage. Hold a group discussion on how courage was required for the workers and engineers who built the Hoosac Tunnel by first identifying the risks they took in building it and then how they overcame those risks. Then ask students to share how they can be courageous each day by identifying risks that they encounter when working on projects.

GEOLOGY

(Science, Math, Art, Grades 3-8)

Define cavernous. Encourage students to study what *Cavernous* looks like. Explain that the shape of *Cavernous* is like a mountain range. Define the meaning of a mountain and other landforms like hills, valleys, plateaus, and plains. Consider using a landform map of Massachusetts. Imagine that you are planning a tunnel through a mountain. Similar to how Wes Sam-Bruce created *Cavernous*, use marshmallows and toothpicks to build the mountain and tunnel. What shapes can you create? What is the length/width?

SHAPES + PATTERNS

(Math, Science, Art, Grades K-2)

The "roof" of the *Cavernous* mountain creates a pattern out of wooden triangles. In between the wooden triangles, there are upside-down triangles formed from the negative space, creating a pattern called ABAB. Ask your students to describe other types of patterns they can imagine. Have them create their own pattern paper collage. Instruct them to cover a piece of paper with stamps or lines/patterns in marker. Then cut out a variety of of triangles and arrange them on a separate piece of paper to form a pattern.

MOUNTAIN POSE

(SEL, Grades K-12)

Lead your students in an exploration of the mountain pose from yoga with the following instructions: "Raise your hands high into the sky and bring your feet together. Now, lower your hands and roll your shoulders back with your palms facing the sky. You are in the mountain pose. Breathe in and out three times to ground yourself." Consider using the mountain pose with students as an opening or closing activity. If interested, use the link below to guide mountain meditation:

https://palousemindfulness.com/docs/mountain%20meditation.pdf

BUILDING

(STEAM, Grades 3-8)

Sam-Bruce creates large immersive environments using wood and found objects. Have students create a model to represent their own environmental installations using different shapes of paper, cardstock, or cardboard. Encourage them to consider such questions as: What lives in the environment? What do those creatures need to survive in this environment? Where would your environment exist?

INNER TALENTS

(SEL, ELA, Grades 5-12)

●

Sam-Bruce believes that every person has undiscovered passions and talents that will one day be discovered. He describes these inner interests as geodes. Have students research geodes and how they are created. Then ask students to visualize what they may discover about themselves in the future and write a letter to themselves in two years and in ten years. Have students consider such questions as: What do you imagine you will be doing? What do you hope for? What might change in your life? What would you like to stay the same?

●

POINT OF VIEW

(ELA, Social Studies, Grades 5-12)

●

Explain how every angle of a crystal contains a unique view that is only one facet of a whole. Show students this rendition of the parable of *The Blind Men and the Elephant*, which demonstrates the limitations that come from seeing only one perspective. Have a discussion to consider real-life situations that are similar. For older students, compare and contrast the fable to a TED Talk by author Chimamanda Ngozi Adichie. Discuss the dangers of limited perspectives in human relationships, and then instruct students to re-tell one story from multiple points of view. Consider rewriting well known stories such as fables or fairy tales from the point of view of an antagonist or side character. How does the story change?

The Blind Men and the Elephant: https://www.youtube.com/watch?v=Vn9BUfUCL4I

The Danger of a Single Story TED Talk: https://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story/transcript?language=en

●

EMOTIONS

(Socio-emotional Learning, Grades K-2)

●

For Sam-Bruce, crystals and their many facets serve as a metaphor for how humans have the capacity to feel many different (even at times conflicting) emotions simultaneously. One may be showing happiness, but an element of worry might be on the other side; both are true, even if only one is currently visible. Using the Disney Pixar film *Inside Out*, have a discussion about how all five emotions are always present in the character of Riley. Have students create their own five-sided crystals using clay or paper, for which each facet represents one of the primary emotions (joy, sadness, fear, disgust, and anger).

For more information on *Inside Out* and emotional learning, see: https://www.mindful.org/four-lessons-from-inside-out-to-discuss-with-kids/

●

TRANSFORMATION

(SEL, ELA, Social Studies, Grade 5-12)

●

A diamond is a type of crystal that undergoes immense pressure and heat to transform to an altered stone. Use a diamond to discuss how challenging circumstances change people. Provide examples* of historical and contemporary activists whose background influenced their future actions. Prompt students with the question: What do you want to change about the world? Have students research topics they care about, and choose an activist to write his/her biography. Connect the research with student action with the questions: What impact can you make in your school? Your community?

*For example, Booker T. Washington was born into slavery and later advocated against Jim Crow laws. Ida B. Wells' parents died from yellow fever at a young age, yet she became a journalist who publicized social issues and was a founding member of the NAACP. When Cesar Chavez's family lost their house during the Depression, they became migrant farm workers, and Chavez later became an advocate for labor rights and Latino American civil rights. Malala Yousafzai experienced the Taliban control of her community, which threatened girls' education. After surviving an attempted murder, she continues to advocate for education equality.

ADDITIONAL RESOURCES

ON THE HOOSAC TUNNEL

http://www.boudillion.com/hoosac/hoosac.htm

Sprague, J.L. (2016). *87 Marshall Street: Creation, disruption, and renewal in the northern Berkshires.* (n.p.): Author.

Schexnayder, C. *Builders of the Hoosac Tunnel: Baldwin, Crocker, Haupt, Doane, Shanly.* (2015). Portsmouth, NH: Peter E. Randall Publisher.

ACADEMIC JOURNALS ON COURAGE

Bettez, S. (2017). "Flipping the Script from Talking to Teens about 'Celebrating Diversity' to Promoting Equity through Embracing Vulnerability and Enacting Courage." *Multicultural Perspectives*, 19(2), 90-97.

Friedland, E., Phelps, S., & Del Prado Hill, P. (2006). "How Different Media Affect Adolescents' Views of the Hero: Lessons from 'Amistad'." *Middle School Journal,* 38(1), 20-26. Retrieved from http://www.jstor.org/stable/23024470

Nieto, S. (2006). "Teaching as Political Work: Courageous and Caring Teachers."

Singleton, J., & Linton, C. (2014). "Courageous conversations about race: A field guide for attaining equity in schools." Thousand Oaks, CA: Corwin.

Tracy, K. N., Menickelli, K., & Scales, R. Q. (2017). "Courageous Voices: Using Text Sets to Inspire Change." *Journal of Adolescent & Adult Literacy,* 60(5), 527-536.

SUGGESTED PICTURE BOOKS:

About Courage

Giant Steps by Sean Qualls (Grade 1-6)
Elmer by David McKee (Grades PK-2)
Courage by Bernard Waber (Grades 1-4)
Cloudette by Tom Lichtenheld (Grades 1-3)
The Dark by Lemony Snicket (Grades 2-5)
http://carrotsareorange.com/teach-a-child-about-courage/

About Geology/ Construction

Caves, Mines and Tunnels by Stephen Hoare (Grades 3-6)
Building Big by David Macaulay (Grades 7-12)

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